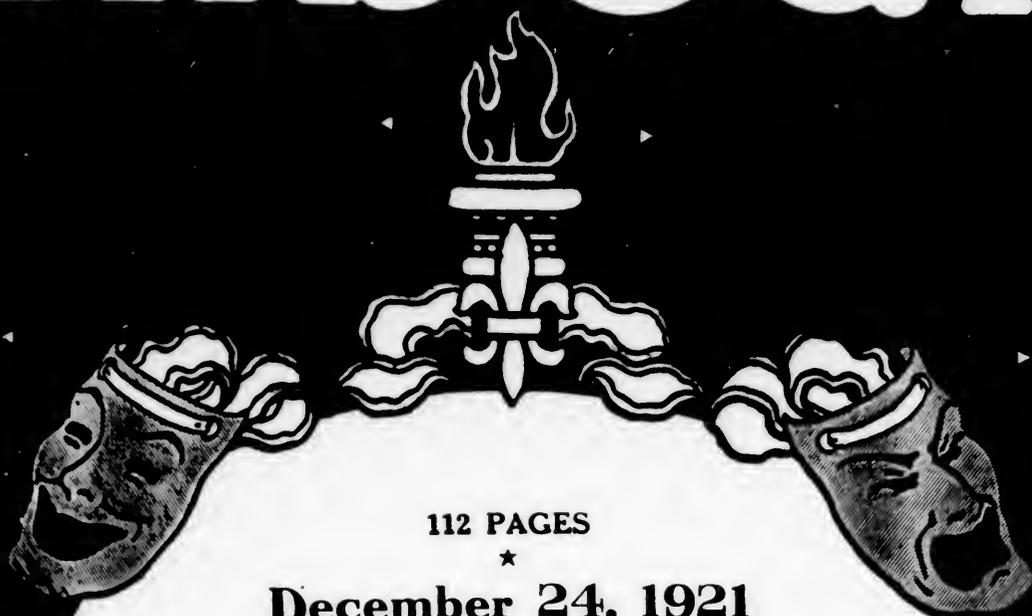


The PRICE 15¢ Billboard



112 PAGES

★

December 24, 1921

**THIS WEEK'S SPECIALS:
THESPIAN RECOLLECTIONS AND
STAGE STORIES**

(Series No. 6)

By HOWARD SAXBY

THE AMATEUR SONG WRITER

By MILT HAGEN

Next Week: NEW YEAR'S LIST NUMBER



A Weekly
Theatrical Digest
and
Review of the Show World

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24-in. Length, Graduated, Each 13.20
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These Boards are, without a doubt, the fastest selling and re-peating propositions on the market.
They Are Proven Winners
Full particulars and quantity prices upon request.
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Magical Goods - Stage Money
Send for Free Catalog Today
PRIVILEGE CAR SUPPLIES
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All Kinds Every Description
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Pulp, Unbreakable

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A Real Money Maker.

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Sample, \$2.50.
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SILK JAP KIMONOS. Price, \$7.50 Each.

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GOOD WINTER CONCESSION.

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ACTUAL PHOTOGRAPH

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10 75c BOXES.		
5 \$1.25 BOXES.		
3 \$2.50 BOXES.		
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20% DISCOUNT IN LOTS OF TWELVE

Each assortment packed in individual corrugated box. 25% cash with order, balance C. O. D. Send for your sample at once.

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THE ORIGINAL BURLESQUE NOSE BLOW USED BY THE FOREMOST COMEDIANS THE GREATEST LAUGH CREATOR EVER INVENTED WE ARE THE ONLY MFGS OF THE "RAZZ"

ALL OTHERS ARE CHEAP IMITATIONS AND INFRINGEMENTS PER GROSS \$5.50 SAMPLES .15¢ 50% DEPOSIT REQUIRED ON C.O.D. ORDERS

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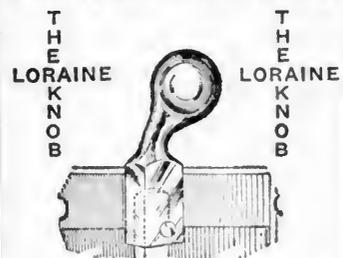
Size, 20x12x4 1/4 in. Light weight. Covered with khaki colored cloth. Unbutton the edge of cover and pull out the drawer. A leather card case is sewed on the front, in which you slide a card telling who it is from and where it goes. Also a place for postage stamps.

SENT, POSTPAID, \$2.00. AGENTS WANTED.

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BIGGEST SELLER ON THE MARKET.
BIGGEST HIT OF THE AGES.

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The Improved Ford Door Handle. Easily adjusted with one turn of the screwdriver. This knob is a necessity, as it prevents tearing of clothes, bruises, cuts. Improves the looks of any Ford car 100%.

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Store Demonstrators, Streetmen and Carnival Men!

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HIGH HIP RUBBER BOOTS

IN ALL SIZES.
Boots one size larger than Shoe. \$4.50 PER PAIR.

Send \$2.00 deposit, balance C. O. D.

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Must read, fake and transpose. Other useful people write Frank Newman, who has your address, 107 E. Main, Minn. Inc. 123, Monticello, Minn. Dec. 27. LEWIS HENDERSON MED SHOW.

WANTED AN ALL-ROUND MED. COME-DIAN, who can dance for two weeks. Playing small towns in Michigan. I never close this show. Old friends write. **ARTHUR BEN-NINGS**, Manager French Revue, Baltimore, Md.

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Have Outfit for Wild West, also Ten-in-One. Will finance any good attractions of merit. **Want Good Plantation Show.**

We guarantee good territory and the best of committees. We have some good Fair contracts and we will have more when the Fair season opens. This will be a twenty-car show with sleeping car accommodations.

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Non-Union Musicians—leader, vaudeville pianist, cornet, clarinet, violin, drums.
J. S. BURNHAM, CORTLAND, N. Y.

AGENTS WANTED EVERYWHERE
Sells on terms. All accounts, inquiries and orders will be handled over **JIFFY-LITE**. A million wonderful cigarettes. Next to paper, it is a cigarette and cigarette lighter. Light, long, tastefully wrapped, machine, full, golden, perfect, genuine, a house-keeping. You should see it. Appreciate it. A money maker. Act quickly. Send \$1.00 for sample. Name territory wanted. I also take orders for **ROYAL STAMPS, PADS, ETC.** **JIFFY-LITE SALES AGENCY**, New Orleans, Louisiana.

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SUBSCRIPTION PRICE, \$3.00 PER YEAR.
Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.
112 pages. Vol. XXXIII. No. 52. Dec. 24, 1921. PRICE, 15 CENTS.
This issue contains 61 per cent reading matter and 39 per cent advertising.

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12—70c BOXES (Cherries).	1,000-Hole Board FREE.	Lots of 15.....20.00
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1—\$5.00 BOX.	800-Hole Board FREE.	Lots of 12.....21.00
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Take 25% with order, balance C. O. D. Goods shipped the same day order received. Highest Quality—Promptness—Best Prices.

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By One of the Best Two-Car Minstrel Shows on the Road
PLAYING HOUSES

Prefer Agent that knows Minstrel business, playing Missouri, Western Kansas, Oklahoma and Texas west country. CAN PLACE Minstrel Shows and colored performers. Colored Performers and Musicians that double. Start your job today! If you want an answer, remember, the war is over, so make your salary right. Have one of the best Pullman cars on the road, steam heat and electric lights. All these you have worked for before, wire quick. **Amateur Performers, Estelle Boyd, Sam and Gertrude Boyd, Henry Holmes, Fred Young, wire me 7c. Ticket to St. Louis to 25c. Address L. B. HOLTkamp, Coates House, Kansas City, Mo. Permanent address, Box 401, Galena, Kan.**

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For Musical Comedy Troupes, Principals, Chorus Girls and Specialty Team. Also people must be qualified for 20-people Troupes. Address **E. J. MURPHY, Orpheum Theatre, Lima, Ohio.**

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Young Man for Second Comedy; must be Jew. Wire, stating lowest. **LEW GOETZ, Binghamton, N. Y.**

ARLIE MARKS COMPANY WANTS IMMEDIATELY

Character Man, to play some Heavy; also good Specialty Team, who can play some parts. Must change for work. Prefer man to manage show. Wire **ARLIE MARKS COMPANY, Haileybury, Ontario, Canada, to Dec. 24; Sudbury to Dec. 31.**

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Can always use good people. Week Dec. 19, Hippodrome, Fairmount, W. Va.; week Dec. 26, Camden Theatre, Westport, W. Va.

WANTED FOR JAKE J. ROSE'S ROSE BUD GIRLS CO.

Comedian, rube or black; Straight Men, with good singing voice and wardrobe; Soubrette with wardrobe; also Chorus Girls. Top Singing or Dancer Specialty Teams with above requirements preferred. Wire Camden Theatre, Lynchburg, Va., week Dec. 19. State full particulars and don't misrepresent. **ED J. Deville** and **Edie**, wire.

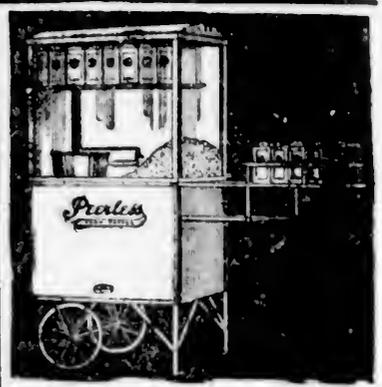
WANTED GOOD SPECIALTY TEAMS

Man for Comedy or Straight, Lady for Chorus, for Stock Troupe in Toronto. State lowest salary. Pay own wire. Troupe people, keep in touch with me. Apply **JOE MALLS, Ontario Booking Office, 36 Yonge St. Arcade, Toronto, Canada.**

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Feature pictures intelligently cast with appropriate musical settings, timed and played to fit action of the picture. Strong, brilliant tone. Capable conductor. Large library. Address **H. S. LEADER**, care Billboard, Cincinnati, Ohio.

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THE BILLBOARD

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Brilliant Benefit Function
Staged at Congress
Hotel, Chicago

NOTABLE PROGRAM
OF ENTERTAINERS

Supper Served at 2 A. M.—
Bruce McRae Master
of Ceremonies

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BRUCE McRAE
Master of Ceremonies at
Equity Ball.

Ball of the Actors' Equity Association the greatest event and the most brilliantly successful function that the performers have ever given in this country. In most substantial manner were the actors made to understand that their long and unselfish service and co-operation with all charitable movements has been appreciated. Scores of notable Chicago men and women whose combined wealth runs into the billions, personages from all angles of the world of art and science, gifted men and women in the different professions, all were there to show the actors that their labors and their calling registered 100 per cent in popular esteem.

The great function was held in the Congress Hotel, with the famous Gold Room as the center of a series of activities extending into the Elizabethan and Francis I rooms, up and down the corridors into other rooms on the same floor and down into the Pompeian Room and into a half-dozen improvised grills. By 11 o'clock in the evening, even before the actors began arriving from the different theaters, Michigan avenue was blocked with taxicabs and other autos for four blocks up and down from the Congress. Uniformed lackeys were unloading jeweled matrons from the Gold Coast and the South Shore sections in the middle of the street and

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NEW YEAR'S PARTY

Arranged by Showmen's League of America

Chicago, Dec. 19.—The Showmen's League of America will give a New Year's party on the evening of December 31, on which occasion all out-of-town as well as resident members are invited to be present. One of the best orchestras in Chicago will furnish the music, and there will be dancing in one of the most spacious new rooms. A luncheon will be served. The party is for members and their families.

MONTREAL

Continues Sunday Showings,
Except Burlesque—Author-
ities Change Closing Order

Montreal, Can., Dec. 16.—The offer of the management of the Gaiety Theater, Columbia burlesque house, to discontinue their Sunday shows has struck an appreciative vein with the local authorities, and, contrary to earlier announcements, motion picture, vaudeville and legitimate theaters will be allowed to continue presentations on the Sabbath day. During the past week several conferences have been held by the executive committee and the Managers' Association, and, it is understood, the offer of the Gaiety Theater officials was a voluntary one. Jules Crepeau, director of municipal services, stated yesterday that as long as the theaters and places of amusement provide an entertainment which is not offensive no action will be taken by the city government to enter into legal proceedings against them for technical

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\$10,000 ROBBERY

Bandits Visit Capitol Theater,
New York—Cox, Cincinnati, Also Robbed

New York, Dec. 19.—Three youthful bandits entered the auditor's room on the balcony floor of the Capitol Theater Sunday night while the day's receipts of the theater were being counted by employees, secured \$10,000 and escaped.

In the office at the time of the robbery were Louis Faulkner, auditor; Pearl Courtwright, cashier; John Matthews, house manager, and William Mather, watchman. All were at a desk counting the day's receipts when the robbers entered. One covered them with a gun while the other two secured the money. They then looked all of the employees in a closet,

(Continued on page 102)

PLANS DISCUSSED TO CURB TICKET SPECULATION EVIL

Co-Operative Ticket Agency Proposed by Managers Who Think "Specs" Responsible for Slump in Attendance—Little Likelihood of Adoption

New York, Dec. 19.—At an unofficial meeting of the members of the Producing Managers' Association held last week plans were discussed that will, when perfected, members believe, result in stopping ticket speculation abuses.

The plans call for the establishment of a co-operative ticket agency where tickets for all attractions may be purchased at face value. There is little likelihood of this scheme materializing, however, according to theater men, who hold the absolute refusal of theater managers to co-operate with ticket brokers as the only real means of checking the speculation evil. Inasmuch as it is not within the province of the Producing Managers' Association to order individual theater managers how to operate their

houses that organization as a body will take no part in the attempt to check ticket speculation, it is announced.

The present scheme is the project of a few members who hold ticket speculators responsible for the slump in theatrical attendance this season.

JOHN EMERSON

Honor Guest at Dinner of
Green Room Club—Makes
Stirring Address

New York, Dec. 19.—John Emerson was guest of honor at a dinner and entertainment given by the Green Room Club at their club house last night. Seated at the speakers' table with the guest of honor were John Westley, Richie Ling, Pedro de Cordoba, Will Denning, Fritz Williams, Grant Stewart, Grant Mitchell, O. P. Heggie, John Cope, Will Rogers, Harry Diechenbacher, who acted as toastmaster, and Hal Briggs, vice-president of the club, who presided in the absence of President Frank

(Continued on page 102)

"HONEYDEW"

To Re-Open in Washington,
D. C.—Fred Flack
Interested

New York, Dec. 19.—"Honeydew," which closed about a month ago in Chicago following a week of poor business in the Windy City, will re-open next Sunday night in Washington. Joe Weber's decision to put the Zimbalist opus on the boards again is the result of an arrangement whereby Fred Flack, formerly of the Al Woods office, becomes part owner of the production. The latter will take complete charge of the new company, altho the production will be presented under Weber's name.

"Honeydew" will have a London production next spring, Weber having arranged with Hassard Short, stage director of the "Music Box Reviews" to stage the show in England.

BEEHLER AND BRYANT

Have Sole Booking Rights for
Actors in Shubert Plays
in Chicago

Chicago, Dec. 19.—Lee Shubert has instructed John Garrity, Western manager for the Shuberts, to notify all actors in Shubert productions in the eight Chicago theaters playing Shubert shows that no actor thus employed will be allowed to play in public in any other attraction or at any function outside of his own show except by permission of Beehler and Bryant, owners of the Shubert Vaude-

(Continued on page 102)

MADDOCKS-PARK PLAYERS

Close at Birmingham—Refuse To Adopt
Commonwealth Plan—Equity
Wires Fares

New York, Dec. 19.—The Maddocks-Park Players, Birmingham, Ala., closed Saturday night. Salaries had been paid for nineteen weeks, but on Saturday morning the manager notified the members of the company that they would have to go on the commonwealth plan if the engagement was to continue. This proposition failed to go thru and takings were divided among the company, giving members \$15 each. I. O. U's. were

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Last Week's Issue of The Billboard Contained 1,524 Classified Ads, Totaling 6,919 Lines, and 582 Display Ads, Totaling 17,652 Lines; 2,106 Ads, Occupying 24,571 Lines in All
The Edition of This Issue of The Billboard Is 66,600

GILLMORE SCORES GARBLED STORY OF EQUITY MEETING

Characterizes Some of Statements Made by Eastern Periodical as Downright Lies and Says Entire Story Is Full of Misinformation

Chicago, Dec. 17.—"There is a certain Eastern periodical," said Frank Gillmore, executive secretary of the Actors' Equity Association, who arrived in Chicago today to attend the Equity Ball in the Congress Hotel tonight, "from which we do not expect to receive justice at any time when Equity matters are concerned. Its whole structure and function appears to be dedicated to misrepresentation of the Equity Association and those who are really trying to better the cause of the actor."

Mr. Gillmore's remarks were prompted by a story appearing in the publication he referred to, in the issue of December 16, and which purported to be a description of an Equity meeting held in the Hotel Commodore, New York, Sunday, December 11. The story in question said the meeting abruptly terminated when "an old member started asking questions."

"There was no adjournment because anybody asked a question or questions," said Mr. Gillmore. "Nobody asked questions that embarrassed or disturbed anybody, and nobody asked a question of a complaining nature. The meeting was harmonious from beginning to end."

The same publication prints what assumes to be "Equity's expense sheet." This Mr. Gillmore characterized as for the most part ridiculous.

"Equity has five traveling organizers instead of fifty or sixty," as this paper infers," said Mr. Gillmore. "For one thing, the story has the amount of my salary—\$150 a week—correct, altho I have been accused of drawing \$25,000 a year, and some people have said I rode in a Rolls-Royce. I ride in other people's cars sometimes, but don't own one of my own, and never have. I might further add that I have been offered almost three times the salary I now receive from other sources. I am doing what I want to do, because I want to, with no desire whatever to pose as a martyr. I drew no pay during the actors' strike, and my salary has never been raised, except when I was away from New York, and I did not ask for the raise."

"The alleged 'expense sheet' published by this newspaper we are reading from gives Equity an auditor in the Los Angeles office at \$50 a week. The auditor who audits that office draws \$25 a month. The further statement that anybody who wanted to talk in the Hotel Commodore meeting was 'shut off' is an absolute lie."

"A further statement that Equity is 'reported' to have been contemplating a change in its New York legal department is in line with the rest. Paul N. Turner, our New York attorney, is one of the bulwarks of Equity. I believe our legal department, considering the signal services it gives us, is the lowest priced I know of anywhere. The same statement goes for our Chicago attorneys, Fred Lowenthal and Harry I. Munnis."

"I notice the publication says Mr. Turner and Paul Dullzell were noticeable by their presence in the audience and not on the speakers' platform during the Hotel Commodore meeting. Mr. Turner had a previous engagement and told me he wanted to be where he could slip away unnoticed during the evening. Mr. Dullzell, our assistant executive secretary, had business which kept him in the audience."

"Again, the same sheet says Miss Barrymore left the stage during the meeting and that her departure occasioned comment. Well, Miss Barrymore is on the road and was not at the meeting at all. Miss Florence Reed did leave the platform. She told me before the meeting that she had discovered a very promising young tenor and had made an engagement for him to meet officials of the Metropolitan Opera Company, in her apartments, and that she would be unable to stay for all of the meeting."

"Still continuing," said Mr. Gillmore, "the organ we are discussing quotes me as saying 'I swear blood' for Equity. I did not say it. The paper quotes Mr. Emerson as saying Equity has 18,000 members. He did not make such a statement. Equity has about 13,000 members. The paper says Equity pays \$2,500 a year rent for its office at 18,000 a year. The same paper also estimates George Trimble's salary in the mailing department, to be \$125 a week. It is not in the mailing department, and does not get \$125 a week. By reading the entire article more closely more lies and misstatements might be discovered, but what has been said above will be sufficient, I think, to illustrate to persons not conversant with the facts just what the caliber of the newspaper is that deals in lies and that seeks to injure the

cause of the actor by misrepresenting the men and women who are working for the actor's best interests thru his and their Actors' Equity Association."

MANAGERS CONCEIVE PLAN

To Eliminate Charity Collections in Montreal Theaters by Offering Annual Bumper Shows

Montreal, Dec. 17.—Upon the complaint of local theater patrons, who disliked going to a show and having to run the gauntlet of charity tuggers and collectors, the Managers' Association this week agreed to discontinue such practice, and, as a substitute, hold a bumper performance in two of Montreal's largest theaters, the gross proceeds of which will be divided among the approved charities. The new idea will be inaugurated one day next month, and all expenses of it will be borne by the theatrical fraternity.

DAVID SAXON COMPLAINS

Protests to Equity About Conduct of Pavlova Russian Ballet

New York, Dec. 17.—David L. Saxon, manager of the Park Theater, Erie, Pa., has written a letter of protest to the Equity about the Pavlova Russian Ballet's conduct in his house. Mr. Saxon, who is reputed to be particularly solicitous about the welfare of the actors who play his theater and who recently received a letter from Equity complimenting him on the excellent accommodations he provided for traveling companies, stated that the ballet company had done much to discourage him in his efforts in this direction.

According to Mr. Saxon, the Pavlova Company left the backstage accommodations in a deplorable state. He says a large dressing-room mirror was broken, all the hooks were taken from their places and put in others to better suit the dressing-room occupants, a perfume deodorizer and lamp guards were removed. In addition Saxon says that the names of many of the girls were written on the walls.

The Equity officials are much concerned over this occurrence, as they fear it may undo some of the good work that has been done thruout the country in the improvement of backstage conditions for traveling actors.

MRS. SIDNEY DREW TO APPEAR AT THE PALACE

New York, Dec. 19.—Mrs. Sidney Drew will appear next week at the Palace in "Predestination," a comedy playlet by Edwin Burke. In the cast will be Thomas Carrigan and Mary Alden.

PRIVATE SCREENING

Of "Forever" Witnessed by Pittsburg Exhibitors

Pittsburg, Pa., Dec. 14.—Before an especially invited audience of Pittsburg exhibitors and their friends the Paramount Pictures Exchange gave a private screening of "Forever," the screen version of George Du Maurier's famous novel, Peter Ibbetson, but recently produced by George Fitzmaurice, featuring Elsie Ferguson and Wallace Reid. The picture was exhibited at Loew's Lyceum Theater, Sunday afternoon, December 11, and the object of the exhibition, as explained in an interesting address by Wm. N. Robson, exploitation representative of Pittsburg Paramount, was to point out to local exhibitors not only the high standard and great entertainment value of the film, but also to convince spectators of the beauty of the story as depicted on the screen. The theme of the story is really thought transference, and the fact that love is supreme and lives beyond all earthly sordidness.

For this occasion Harry Nossokoff's orchestra played especially synchronized music, the theme taken from the song, "Forever More." Nick Lang and Howard Zimmerman, two young men with excellent voices, sang several solos and duets. J. J. Lower was master of ceremonies.

MEEHAN STOCK JOBS—FLOPS

New York, Dec. 17.—Broadway is having a laugh over John Meehan appearing in the role of "stock-jobber" and faring very badly thru the experience. "Stock-jobbing" is the term used in the dramatic stock game to denote a player who joins the company when there are parts to be filled beyond the number of people in the company. The Equity has a rule on this subject and allows an outsider to come into an all-Equity company for a three-week period only. And thereby hangs a tale.

John Meehan, who is an ex-actor, an ex-stage director for George M. Cohan and who produced a play on his own account this season, wrote a piece replete "My Friend Tom." Being a canny man, he wanted to see how it would play and made arrangements with one Schake, the manager of the Lowell Stock Company at Lowell, Mass., to put the drama on for this week. Furthermore, Meehan said he would play the principal part himself.

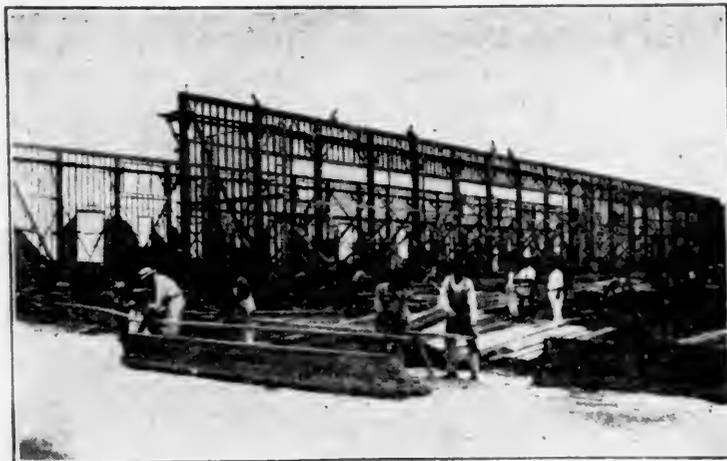
When this news was broken to the players, who are 100 per cent Equity, they started to bombard the Equity office here with letters, telegrams and long distance calls, inquiring as to the truth of the story and wanting to know if Equity would let a manager and a member of the Producing Managers' Association job in stock. They opined that they couldn't see it. Equity took the question under advisement and then informed the members of the company that it would raise the bars to a manager—even one who had resigned from Equity—and let him play for the one week.

Then Meehan trekked to Lowell and rehearsed his epus. That week business was bad and the manager informed the company that he would not be able to pay them salaries in full, but that business was sure to pick up the next week, as John Meehan was to make a personal appearance in his own play and that would be a big draw. The next week business was worse and early in the week Schake came to New York trying to raise enough money to pay his company in full tonight. He informed the Equity that if he could not do this he would pay the players' fare back to New York and give Equity a blanket note for the salaries payable in sixty days.

At Equity headquarters it was stated that Schake has had the stock company in Lowell for the past four years and has always fulfilled his obligations. Under these circumstances Equity is inclined to acquiesce in the arrangement proposed. In any event, it looks as the John Meehan will have the opportunity of participating in the demise of the stock company which has held the fort for so long in Lowell.

On Wednesday of this week Meehan took a trip to Boston and it is said that the purpose of the journey was to arrange for a passport to England, to which country he may go with George M. Cohan. So his last performance in Lowell may be his last performance in this country for some time to come.

STAGE BUILDING, MIAMI STUDIOS



Florida is attracting the attention of motion picture men as a production center, and Miami Studios, Inc., is at the present time engaged in building a complete plant at Hialeah, a western suburb of Miami, Fla. The accompanying picture shows the first stage building in course of construction. There are to be six of these buildings.

CINCINNATI TO DROP OUT OF AMERICAN BURLESQUE CIRCUIT

American Burlesque attractions will cease to be shown in Cincinnati the second or third week of January as a result of the sale last week of the Empress Theater by the Amalgamated Burlesque Enterprise Corporation to I. Frankel, owner of a chain of movies in Cincinnati, for \$200,000. The Empress, with a seating capacity of 1,275, has been a link in the American Burlesque Circuit for the past several seasons. Previously it housed movies and popular priced vaudeville. The new owner will expend \$25,000 in remodeling the theater. As yet he has not determined whether the policy will be pictures or vaudeville. The Empress has been a big loser this season. With this change and the recent closing of American Burlesque in Columbus, there will be a two week's period of idleness for shows on this wheel between Louisville and Cleveland, except for a few one-nighters now being booked in the Northern part of Ohio, until a possible rearrangement is decided upon by the circuit officials.

"DARDANELLA" ATTACHED

By E. B. Ward and Leon Spahr for Money Alleged To Be Due Them

Memphis, Tenn., Dec. 17.—"Dardanella," a musical play that has been touring the South, came to a sad demise here tonight when an attachment was served on the show. The sum of \$8 was found at the Lyric Theater, where the company was concluding a three-day engagement. E. B. Ward and Leon Spahr, showmen, were the plaintiffs. The McGregor Co., Inc., is named as defendant. The latter is an Eastern concern, which put "Dardanella" on the road. Ward said the troupe was in arrears \$80.30 to him when he appeared in Squire McNamara's court asking for the attachment. Spahr claimed \$78.12. Hearing was set by the square for noon Monday.

"Dardanella" is due to show Jackson, Tenn., Monday night. An enterprising advance man has circulated announcements there that no purchaser would be sold more than six tickets, as it was the desire of the operators to keep out speculators.

MARY GARDEN ILL

And Threatened With Pneumonia—Auditorium Engagement Canceled

Chicago, Dec. 19.—Mary Garden, director-general of the Chicago Opera Company, is ill at her apartment on the North Shore and her engagement in "Salome," scheduled for her presentation at the Auditorium Theater tonight, has been canceled.

Richard Strauss, eminent German composer of the score in "Salome," was to have attended the performance.

Attending physicians announced that the diva was threatened with pneumonia. Miss Garden, who has been ill for ten days, took to her bed following a long rehearsal of "Salome" Friday, which overtaxed her strength.

ANOTHER ATTEMPT

To Launch \$1 Top Circuit

New York, Dec. 17.—Another attempt is to be made to launch a dollar top circuit. Members of the Touring Managers' Association met this week and set plans in motion with such an end in view. The plan, which is similar to that attempted on several previous occasions, calls for the establishment of a circuit of one and two-night-stand houses, at which a uniform top price of one dollar will be charged for touring attractions. Previous attempts to launch such a venture have met with failure without exception.

GIOVANNI GRASSO

May Lose Voice Thru Throat Operation

New York, Dec. 18.—Giovanni Grasso, eminent Italian tragedian, who has been playing in this country, is in danger of losing his voice, following a throat operation, according to his friends. He had been suffering from throat trouble for some time and had an operation performed to remove a growth from the vocal cords. Since then he has only been able to speak in whispers, and if he does not get relief here soon will probably leave for Italy to seek relief there.

SALARY REDUCTION WILL BE FOUGHT

British Musicians Consolidating Efforts and Are Raising Protection Fund

London, Eng., Dec. 18 (Special Cable to The Billboard).—The Musicians' Union is consolidating its efforts against a salary reduction by the London theaters and every London music hall has carried a resolution by an overwhelming majority emphatically rejecting managerial proposals for a reduction in salary. The managers first wanted to reduce salaries by \$5 and now by \$2.50, while the Musicians' Union asks an increase of \$2.50.

The Musicians' Union has imposed a general national levy of 25 cents weekly for six months, with a supplemental national levy of 62 cents for the immediate eight weeks. This will total \$1,000. Institutions have been given all members engaged as extras for a period of less than eight weeks in London to insist upon 50 per cent over and above basic salaries paid to resident orchestras, with further insistence that all such offers must be referred to the London secretary before acceptance. Other entertainment unions have been notified of the central position.

The Actors' Association is threatened with like trouble in the West End, and a meeting is being held at the Ambassador's Theater today to discuss the situation and read correspondence between parties. The Actors' Association will not discuss strike action, as that follows upon the vote of industrial members in any company desiring to strike.

THEATRICAL JUDGMENTS

New York, Dec. 17.—The following is a list of judgments filed in the county clerk's office this week. The first name is that of the judgment debtor, the second that of the judgment creditor, and the third the amount:

Hans, Burns Fontaine; Helsenweber, Inc.; \$208.82.

Castle Photoplays, Inc.; Consolidated Engraving Co., Inc.; \$246.53.

Supreme Pictures, Inc. (Delaware Corporation); London Guarantee & Acceptance Co., Ltd.; \$110.42.

Club Singers and Players' Magazine Corporation, Inc.; Charles & Co.; \$990.00.

International Church Film Corporation; United Theater Corporation; \$1,774.18.

General Amusement Co.; Columbia Amusement Co.; \$400.

Charles Smith; Orchestration Service, Inc.; \$73.50.

Incorporated Photoplay Theater Companies; City of New York; \$57.00.

Kinto Film Theaters, Inc.; same; \$37.00.

Norman Trevor; J. M. De Bormingham; \$100.00.

Stone, Amelia, otherwise known as Amelia Kalz, and Armand D. Kalz, otherwise known as Arman Kalz; S. Werblin; \$2,048.78.

APPLY WRONG CLASSIFICATION

W. I. Swain, of the Car Owning Managers' Association, states that he is informed that some railroads in the Southeastern passenger zone are applying the wrong classification to private cars and he submits the following information:

"Managers moving in private cars in passenger service are informed that a minimum of only twenty-five first-class passenger fares are required to move a car when the movement exceeds the minimum charge of \$62.

"Refer Special Car and Train Tariff—Southeastern zone—No. 7691, 1. C. C. No. 1158—Section A, rule two, also refer paragraph C, Rule 4, same section, for specific explanation of classification.

"It is hereby asserted rule one of this section doesn't apply. This is a reduction from thirty-five adult fares to twenty-five."

NEGRO WINS PRIX GONCOURT

Word comes from Paris that the greatest literary prize of the year, the Prix Goncourt of \$12,000 for the best novel written in 1921, was given to a Negro, Rene Maron, author of "Rambouillet."

Maron and a Frenchman, Chardonne, tied for first place, and the chairman of the selection committee decided in favor of Maron. The winner is 34, a native of Martinique and is employed in the French colonial administration at Lake Chad, Africa. He has written two books of verse.

"THE BAT" FOR LONDON

London, Eng., Dec. 18 (Special Cable to The Billboard).—Collin Keuper arrived here yesterday to produce "The Bat" at the St. James Theater about the end of January.

HAYMARKET'S NEW POLICY

Chicago Theater Now Housing Vaudeville, Tabloid and Pictures

Chicago, Dec. 19.—The Haymarket Theater opened under its new policy of vaudeville, tabloid and pictures yesterday afternoon. To the outsider the entertainment, however, appeared to preserve all of the old burlesque features and several new ones. The big ensembles were there, the big and attractive chorus was there, the typical burlesque speed was on hand, ditto the comedians.

Not until some good vaudeville acts were interpolated did the patron have it brought to his mind that the policy had really changed. The least that can be said about the show was that it is a rattling good one, better, in fact, than several American Wheel shows, not all of them, of course, that have been playing Irons & Clamage's house in the past.

Arthur Clamage came down from Detroit to visit Warren Irons, chat with Eddie (Big Six) McCormick, house manager, and see how the new show got away. A continuous show, 11 to 11 o'clock, will be played with the combination policy. The top is 30 cents week days and 50 cents Sundays. George Walsh is producing the plays. The booking is being done direct.

\$300,000 BANK, THEATER AND OFFICE BUILDING

Minneapolis, Dec. 17.—A syndicate of business men will build and own a new \$300,000 bank, theater and office building and have purchased property for this purpose on the corner of Fourth and Franklin avenues; the plans have been drawn, and the ground will be broken about March 1. Forest Spear, president of the Fourth Avenue State Bank, is head of the syndicate, others interested are Thomas Tomasson, vice-president of the bank; Anfin Rockstad, druggist, and R. S. Mayburg, dentist. It will be a three-story brick and concrete building, and the theater will have a seating capacity of 800.

RULING REVERSED

Birmingham, Ala., Dec. 16.—The City Commission yesterday overruled Mrs. Nel R. Wallace, amusement inspector, who had ruled that the picture of the Dempsey-Carpenter fight should not be shown. It also reversed its own action, having previously refused unqualifiedly to allow the picture to be shown. Permission to show the picture was granted on condition that half the proceeds of the show will be donated to unemployed relief.

AL WOODS' RESIGNATION

Not Acted on by P. M. A. Because of Restrictive Clause in By-Laws—Manager Asserts That It Goes Nevertheless

New York, Dec. 17.—Notwithstanding the announcement by the Producing Managers' Association that A. H. Woods has withdrawn his resignation, it can be authoritatively stated that it has not been withdrawn but is simply awaiting action by the P. M. A. There is said to be a clause in the by-laws of that organization which requires that no action shall be taken on the resignation of a member until six months have elapsed, and that is given as the reason for stories to the contrary.

This explanation was given Equity this week when it made inquiry at the Woods office as to the accuracy of published reports attributed to the P. M. A. that Woods had withdrawn his resignation. A. H. Woods could not be reached by Equity, but Martin Herman, his brother and business manager, informed them that "our position is the same as before this statement was issued. We are for the Equity and Equity Shop first, last and all the time, and will work under Equity conditions."

From the time his resignation was handed in Woods has engaged nobody save Equity players. The next show which he will bring into New York will be "Lawful Larceny," which opens at the Republic Theater on January 2 with everyone in the cast a member of Equity save Alan Dinehart. Dinehart was signed for the production before Woods handed in his resignation to the P. M. A., and Equity is quite willing to allow all contracts made before that date to remain in effect as written, no matter who the actors engaged are. A meeting of the P. M. A. was scheduled to be held last night, but not enough managers were present for a quorum and it was postponed. It was thought that the matter of Woods' resignation would be taken up at that meeting.

Some members of the P. M. A. who were asked what they knew on the Woods situation state positively that Woods withdrew his resignation. Closely associated with this story is a rumor that four prominent managers have held conferences with a view to withdrawing from the P. M. A. and forming another man-

EX-ENEMY PERFORMERS

Still a Bone of Contention in London

London, Eng., Dec. 18 (Special Cable to The Billboard).—James White, in announcing the inauguration of a new policy at Daly's owing to the recession of Robert Brett, declares that the dearth of British talent necessitates the engagement of ex-enemy performers for his musical plays. The Actors' Association, National Association of Theatrical Employees and the Musicians' Union are pledged not to work with these and their bond will thus be shortly tested. The Variety Artistes' Federation has thrust enforced its part of this quadruple pledge, but not so the Musicians' Union, whose members have worked with Fritz Kreisler and are now working for Ludwig Blattner in Manchester.

ACTORS HOLD CHURCH SERVICE

Spokane, Wash., Dec. 14.—Charles Fletcher and Richard Mack, members of the Woodward Players, conducted the 11 o'clock service at St. Peter's Episcopal Church yesterday. Mr. Fletcher spoke on "Making Your Own World," citing Helen Keller and others who had overcome obstacles in winning their way. Mr. Mack sang "The Holy City" at the service.

Mr. Fletcher was pleased with the response shown to his efforts and said: "I think that the attitude of the Episcopalian Church regarding actors is broad-minded. The Rev. Mr. Shipway has done much for the actors of the city."

MOULTRIE THEATER BURNS

Moultrie, Ga., Dec. 17.—The Capitol Theater, one of the largest playhouses in South Georgia, is in ruins today as the result of a fire which broke out in the interior of the building early yesterday. According to the management the loss will total \$80,000, with about \$40,000 insurance.

It is stated that the theater will be rebuilt.

LOSES ON "PUT AND TAKE"

London, Eng., Dec. 18 (Special Cable to The Billboard).—Laddie Cliff lost a pile of money with the ill-fated "Put and Take," which has just closed.

LEAVES LARGE FORTUNE

London, Eng., Dec. 18 (Special Cable to The Billboard).—Edward Ledger, former proprietor of The Era when it was a representative British theatrical journal, left over \$2,250,000.

ECHOES OF THE NEW HAVEN FIRE

Incense Burning Prohibited—Safety Appliances Mandated—Other Orders

The State police commission of Connecticut has made public regulations which absolutely prohibit the burning of incense in moving picture halls, such as caused the fatal Rialto Theater fire in New Haven, Conn. The prohibition is that "Nothing shall be burned in any such hall for the purpose of producing an odor or smoke."

Further, and according to the regulations, any asbestos curtains in all exhibition halls devoted exclusively to the use of motion pictures must be hung so as to drop in the melting of a fusible link; and skylights or ventilators in halls for mixed shows must be equipped with the same automatic device; there must be an automatic sprinkler system or the installation of a two-inch fire hose at either end, connected with water pressure sufficient to throw a stream 25 feet high and there must be at least four approved fire extinguishers on the stages.

The first duty in case of fire is to turn on the lights, is the warning given theater managers. It is said this was not done at the Rialto fire. There are also other regulations with which all managers should become familiar.

NEW WATERTOWN THEATER

Watertown, N. Y., Dec. 17.—Decision to erect a modern fireproof theater at once on the Taggart site here has been announced by Frank A. Empsall, in association with H. S. Sessonke. These two men now own the Aron Theater. The theater proposed will have a seating capacity of 2,500 on the ground floor. There will be no gallery, but the combination balcony idea will be used.

BURLESQUE DISCONTINUED

Elmira, N. Y., Dec. 17.—Manager Howard Bradner announced this week that burlesque shows will be discontinued at the Lyceum Theater, where, for the past few weeks, they have been showing on Monday nights. For a time the shows drew good crowds, but attendance has been poor of late.

"HANKY PANKY LAND"

New York, Dec. 19.—"Hanky Panky Land" is announced by the Columbus Producing Co. for a special holiday attraction at the Century Promenade Theater. It is the intention of the Columbus Producing Co. to make "Hanky Panky Land" the first of a series of annual holiday performances. The engagement will begin with the matinee Monday, December 26.

NEW COLUMBIUS (O.) THEATER OPENS DEC. 21

Columbus, O., Dec. 18.—The new State Theater, opposite the Ohio State University, will be opened to the public by the owners, J. W. and W. J. Dusenbury, December 21. The theater has a seating capacity of 1,800, making it the second largest playhouse in the city. The cost is estimated at \$300,000.

LAUREL WREATH FOR WILLETTE KERSHAW

London, Eng., Dec. 18 (Special Cable to The Billboard).—The English-speaking Union gave a laurel wreath interwoven with British and American flags to Willette Kershaw at the Globe Theater last night at the conclusion of "Woman to Woman."

CONVICTED OF MURDER

The trial of James C. Shirley, who shot John Gallagher, owner of a motion picture theater at Newark, O., a few weeks ago, was held Saturday, December 17, in Newark. The jury returned a verdict of guilty of first degree murder and recommended mercy. The judge sentenced Shirley to life imprisonment.

UNDER HARRIS MANAGEMENT

New York, Dec. 19.—Perce R. Benton, who has been under Shubert management for several seasons, late with the "In the Night Watch" company, has been engaged by Wm. Harris, Jr., for the Ina Claire company, playing "Bluebeard's Eighth Wife," at the Ritz Theater.

APPALLED AT AMERICAN TASTE

London, Eng., Dec. 18 (Special Cable to The Billboard).—J. A. E. Malone says he is appalled by the American predilection for improper plays and nakedness, and also bewails the lack of rising performers and the rapaciousness of authors.

WOULD SMASH UNIONS

London, Eng., Dec. 18.—Special Cable to The Billboard.—Hulsh, of the Cinema Exhibitors' Association, in the Manchester area, has broken away from the managerial associations and is pursuing a policy of union smashing. The National Association of Theatrical Employees has warned other unions of likely strike action.

OPENS CHRISTMAS DAY

Watertown, N. Y., Dec. 17.—The new Robbins-Olympic Theater will be opened here Christmas. This is one of the three local theaters recently purchased by Mr. Robbins. J. Victor Wilson will manage the house.

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President
PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec.-Treas. GRANT STEWART, Cor. & Rec. Sec.
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New Members

Thirty-two new members were elected at the council meeting held Tuesday, December 13.

The Cards on the Table

Our president, eighteen months ago, inaugurated a complaints committee, and for three successive Thursday afternoons he himself and several of the council were on hand to hear the complaints and suggestions of members. Tho' it had been well advertised, not a single person ever attended.

This result might have indicated to the unthinking that there was nothing to complain about or anything to suggest for the betterment of the association, but we knew that this was not so. Therefore, before the general meeting of Sunday, December 11, at the Hotel Commodore, we took particular pains to learn from clubs, theaters and sidewalks just what criticisms of our work were in the minds of people so that they could all be cleared up. The result was most satisfactory, to judge by the following remarks which have been frequently heard: "I'm so glad you told me about that I've so often wondered just what it meant."

The council, as always, desires to lay its cards on the table, to hide nothing, to tell the rent of the buildings, the salaries of the officials, and the detailed cost of all departments. The hearing of this might cause a little disappointment here and there, but satisfaction would more often be felt. Our people are not accustomed to business and many were quite amazed at the far-reaching activities of the A. E. A., a more detailed account of which will be published in the January "Equity."

The profits of the New York Ball were about \$7,000, and the expenses \$11,000. This may seem rather high, but it should be remembered that the supper alone cost about \$5,000; the entertainment about \$1,500, the advertising about \$2,000; the orchestra about \$1,200, and the business management, salaries, office expenses, etc., about \$1,900.

The profits on the entertainment at the Metropolitan Opera House in May were \$12,401.52.

"Beat New York"

The following is an advance notice on the Chicago ball which will be all over by the time these lines are read. It was written by Richard Henry Little, our honorary publicity man, to whom our thanks are due:

"Beat New York," said Frank Bacon at the luncheon of the Equity Ball Committee, at the Congress Hotel Monday. Mr. Bacon, formerly quite well known and seemingly located for life on Broadway, but now one of the solid citizens of Michigan Boulevard, was speaking of the Equity Ball which is to be given at the Congress Hotel, Saturday night, December 17.

Mr. Bacon said he cherished no ill will towards the little Isle of Manhattan, where he had dwelt so happily for three delightful years. He was only thinking of the Equity benefit fund. The more Chicago beats New York in giving money to Equity the happier will be every good Equity heart. So Mr. Bacon hoped that New York would not take his words amiss. He wants Chicago to beat New York, and then he would be delighted if Boston beat Chicago on the same proposition, and then he would burst into happy tears if Philadelphia beat Boston, and he wouldn't care if Three Oaks, Mich., beat Philadelphia.

Dancing will begin an hour earlier in Chicago than in New York. At the Hotel Astor dancing started at eleven. In Chicago it will begin

at ten. They are going to start an hour earlier on the Boulevard Michigan and they earnestly hope to run an hour later than in New York—or two hours or three. Who cares!

Bruce Meltae is working on the program of the "Midnight Jollies." It's going to end with the same spectacular flourish that the New York ball did. There are to be a herald and four trumpeters and fifty loveliest maidens.

But the "Midnight Jollies" is only one of Mr. Meltae's activities connected with the ball. No captain of industry in Chicago is busier every day than Meltae. He is down at the office at ten every morning and works until five minutes before the curtain goes up on "The Gold Diggers." He is at every meeting with concise reports all ready for the organization committee, the advisory committee, the floor committee, the "Midnight Jollies" committee, the box committee and every other committee except streets and alleys west. He thinks of everything and forgets nothing, and works with the intensity of a dynamo. No wonder the ball is going to be a success.

The same dazzling Equity Star that twinkled at the New York ball is going to shine forth in Chicago. Frank Gillmore brought it out together with a lot more props that he thought they might need in Chicago.

Chicago society has stepped three paces front and center and answered "here" to the call of the actors. The actors always help them in every one of their pet charities and the Gold Coast is going to show its appreciation.

Mrs. Kellogg Fairbank is chairman of the advisory committee of the ball, and the Lake Shore Drive and the Lake Forest set and the Casino, the Saddle and Cycle, the South Shore Country Club and all the fashionable coteries are busy working for Equity. Mrs. Joseph Fish is treasurer of the ball committee, and a group of the leading business men in Chicago meet every noon in the Equity ball committee offices and discuss financial arrangements while they eat.

Evan Evans, who always works hard when the actor is concerned, organized the business men's committee and its chairman is Charles P. W. Nichols.

Miss Gertrude Vanderbilt toned the stockyards and let the packing klags give her money for Equity. And what else did little Miss Vanderbilt do? She didn't do a thing but get a check for one thousand cold hard plunks from Mrs. William R. Hearst.

Francine Larimore, Jobyna Howland, Jane Oaker and Jane Gray deserve equal commendation with Miss Vanderbilt. Also Cora Williams, Ruth Terry, Beverly West, Rosemary Hilton, Mrs. John Garrity, Josephine Harriman, Mildred Booth, Jane Meredith, Mildred Evans, Charles Coleman and a host of others.

It's going to be a grand ball. And the

greatest thing about it is the way everybody has worked for Equity.

Labor Relations

At the general meeting Grant Stewart made some illuminating remarks about our labor relations, which unfortunately are so little understood. He said that the per capita tax to our International, the Four As, is 50 cents per annum and that the International paid to the American Federation of Labor 12 cents per annum per member. Mr. Stewart reminded his hearers that we were absolutely autonomous, that not even President Gompers himself could call us out. He also asked us most earnestly not to form hasty judgment in labor disputes, since the press reports are often biased, but advised us to search for the official statements of the unions involved. He wound up with the excellent suggestion that whenever we heard attacks against our allies, the stage hands and the musicians, to go to the master carpenter or to the leader for an explanation. We should remember that the A. E. A. is not the only organization about which false reports are issued.

A Manager's Thanksgiving

A certain manager engaged his chorus at so much a week and a bonus, bringing the salary up to—well, it differed according to talent. The girls, when asked about it, professed ignorance of anything but the ordinary arrangements even after a definition of the word "bonus" had been given. Things went along smoothly until Thanksgiving Day, when an extra matinee was given. Then the full significance of bonus struck everyone. It meant a bonus for the manager. The A. E. A. pointed out that this method of finance was contrary to the terms of the Basic Agreement, and after a brilliant display of argumentative ability on both sides before the Joint Arbitration Board and some equally scintillating verbal sparring afterwards, the girls received their extra eighth. So all's well that ends well.

Hebrew Actors' Decision Pending

The Four As held a meeting on Friday, December 9. The officers present were John Emerson, president; John Cone, vice-president;

Harry Mountford, executive secretary, and Frank Gillmore, treasurer. After routine business was disposed of, a committee was appointed consisting of Harry Mountford, chairman, and the Messrs. Ernes, Carr and Redfield Clark to investigate and report on certain differences which have existed for a long time among three of the New York Helweg Actors' Locals. Part of the hearing will be open and part in executive session. It is hoped that a decision will be reached by which this perennial trouble will be laid for all time.

The Broadhurst Article

Several inquiries have been made as to when the executive secretary's reply to Mr. Broadhurst's attack on the A. E. A. recently published in the Theater Magazine would be issued. Owing to the necessity of printing this magazine in advance of the publication day, our answer will be included in the February issue, which is generally on sale about the 15th of the preceding month.

No Censors Wanted

We have a letter from the New York Society for the Suppression of Vice suggesting that we might be able to assist in the suppression of alleged immoral plays thru the control which every organization has over its own members. Our reply follows:

The Actors' Equity Association has done and always will do its best to encourage clean, healthful and artistic plays. That is one of the planks of our platform. Yet we feel it would be extremely hazardous for us to make laws on the subject without laying ourselves open to the charge of trying to secure plenary powers in the theater.

There is such a very wide difference of opinion as to what constitutes an immoral play that we think it better to let the individual actor decide for himself whether or not to accept any particular engagement.

As an organization we are frankly against censorship, particularly of the type which is most likely to be introduced. We will admit that perhaps a broad-minded, cultivated student of literature deputed to read all plays before their appearance on the public boards might have some advantages, but would that type of man be chosen? We confess to not being optimistic on this point.

The position of play censor is almost impossible to fill satisfactorily and he might do

(Continued on page 9)



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(For exclusive material written in order address me until Jan. 31st at Room 414 Flalron Building, Sutter and Sanson Sts., San Francisco.)

EDWARD F. ALBEE

Organizer—Architect—Efficiency Man of Keith Vaudeville and Now Principal Owner and President—Plays Important Part in Community Life of Every City Which Boasts of B. F. Keith Theater

By ELMER J. WALTERS

Every idea finds its resting place. Whether or not each idea is born to grow to advantage of its originator it finds its level. Some men are gifted with capacity for thought which rapidly develops ideas, the often men lack the courage to place in active operation such ideas. Some men fortunately combine thought with foresight, then combine this with self-confidence and create opportunity thru a determined desire to see their ideas executed. Often thinkers have ideas of similarity. The best developed ideas tend to crowd into prominence.

B. F. Keith was a thinking man. His idea was to achieve, to excel. To do so along his line of thoughts meant to develop a going business—one in which family trade could figure conspicuously. B. F. Keith obtained his ideas for development after toiling on the road with a circus and finally going into business in Boston, where he opened what is termed a "store show"—a walk-around entertainment where freaks were featured, together with monkeys and snakes, with a variety stage performance added for good measure. While in search of attractive features to interest the masses who paid ten and twenty cents to visit his establishments Mr. Keith also cast about for an able lieutenant, he wanted a good listener, yet a man with initiative.

Mr. Albee, Mr. Keith had sent a mere boy into the show world, who, becoming impressed with the magic tude of the circus, found employment with F. T. Barnum. The boy was Edward F. Albee. For seven years he toured with the big tented aggregation in summer and helped his father in the business of shipbuilding at Machias during the winter season. Before meeting the founder-to-be of vaudeville Mr. Albee had a try at acting. "It is true," said Mr. Albee, "that I now own the theater in which I made my debut, which rather amuses me when I think of it. I was a stock boy at Jordan-Marsh's store in Boston. One day when I was doing my regular errands around the store I noticed a freshly-dressed man on a stairway talking to the superintendent. I recall that he wore a black velvet vest in which were diamond buttons. Imagine the effect this dress had on the mind of a boy. He caught my eye, and I suppose I stared. He looked up and said: 'How do you think you'd like to be an actor?' more than likely as a joke. I told him that I'd like it. He said he'd make good his offer to put me on the stage if I went around to the theater, and soon I made my first appearance in a play called 'No Thoroughfare,' under Jim Fiske, the man who wore the velvet vest."

Not being a man who believed in "detours" the title, "No Thoroughfare," since Mr. Albee's initial appearance on the stage has had no place in his career. He figures most detours are mere conveniences, a long way around to reach an objective point.

It was after Mr. Albee's circus experience that Keith met and installed him as house manager at the old Gaiety Theater and Music, in Boston.

Mr. Keith, a keen judge of men, soon saw that Mr. Albee's guileless exterior concealed a great fund of shrewdness and common sense, and he confided in him his belief that old-time variety possessed all the necessary talents and qualifications for family shows, provided it could be divorced from "stag atmosphere" which prevailed in the early days.

This, as is evidenced today, was accomplished, the not without opposition. It has required a rare combination of initiative and much energy. Mr. Albee worked cruelly hard—so did Keith. The variety actors labored under the misapprehension that Keith desired to "kill" their acts when he suggested at rehearsals that lines or scenes be cut which were suggestive or carried a double meaning. Mr. Keith won his point usually by arguing with them in a friendly way.

"I don't believe we're exactly on the right track yet," said Mr. Keith to Mr. Albee one day. "Have you any suggestions?"

Mr. Albee replied that he'd like a little time to think it over. Soon after he met an acquaintance who told him that he was slinging with the Blanche Cornell Opera Company, "and were doing a great business," confided the Treadboard. Mr. Albee's mind was receptive, he questioned his acquaintance, then he returned to Mr. Keith. "Why cannot we give the public opera as well as anything else? At

least in conjunction with other things?" Mr. Keith was willing to give the suggestion a try-out and in reality this was the starting of Keith vaudeville.

"A further suggestion," said Mr. Albee, "would be to clear out the monkeys and snakes and go in for a general house cleaning, make the theater entrance and lobby attractive, give it an air of refinement, the Keith idea of cleanliness regarding the shows to be seen on the stage."

It is well known this has been one of the outstanding principles of Mr. Albee during his long career. He said: "The theater is not fulfilling

its mission if it offers performances in unworthy buildings. It can't prosper long on risqué or off-color plays. Vaudeville will continue to exist only on the principles that have made it what it is. It will doubtless continue to be what it has been in the past, a field for the development of great talent. Keith vaudeville has meant much to the careers of many of what I suppose are called the 'old timers' and these men and women have not been backward in their acknowledgment of this fact. Think of the Four Cohans, who used to work for us at \$50 a week; McIntyre and Heath, Sam Bernard, yes, and David Warfield, too.

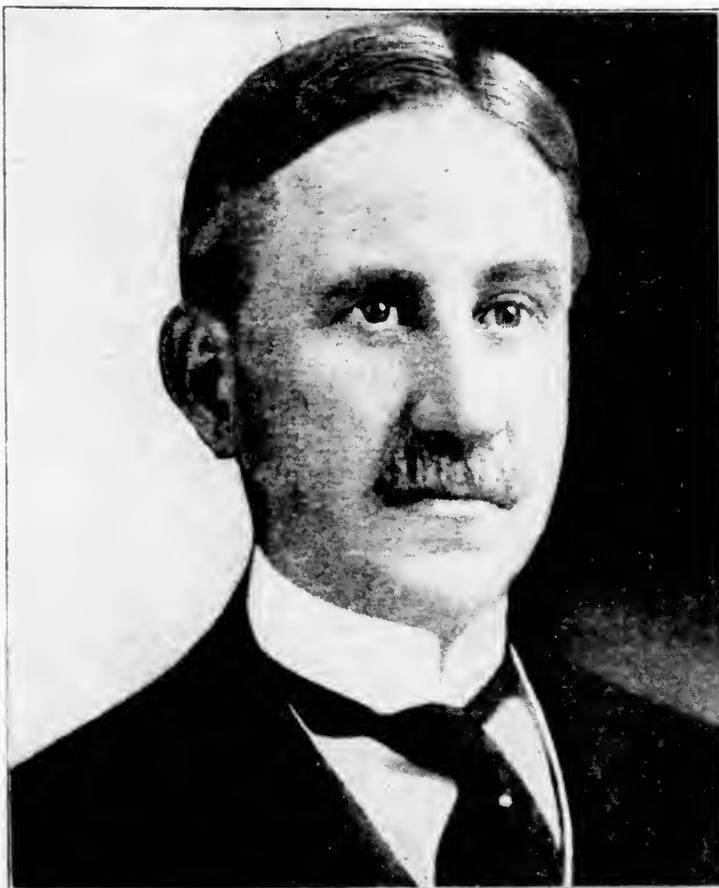
"It was only recently Raymond Hitchcock, in a speech, said that I made a comedian of him—at \$35 a week. He had been carrying a spear in a chorus before that. Most of them, I assure you, have passed under the influence of Keith vaudeville at some time.

"Most rules are made to be broken. Any business man should be able to show elasticity in conducting his affairs, yet there are principles which I laid down and have adhered to religiously in conducting Keith vaudeville which I consider the prime reason for the public's confidence in our institution which has meant our success. The success of business lies in ministering to the people, not in taking advantage of them.

"With this end always in view we often have had scenes during Monday morning rehearsals that came near to being riots. Actors and

(Continued on page 105)

E. F. ALBEE



Portrait of Edward F. Albee

Chorus Equity Association of America

BLANCHE RING, President.

DOROTHY BRYANT, Executive Secretary.

Nine new members joined the Chorus Equity in the past week.

We are holding membership cards for Donna Violet Miller and Frances LeRoy. Please be sure and give us your present addresses or routes when sending in dues.

The chorus of "Take It From Me" company is one hundred per cent Equity.

The chorus of one of the best-known musical comedy organizations going out of New York was not paid for an extra performance given Thanksgiving week. The Chorus Equity members asked for their extra eighth. They were told that if they insisted upon it they could have it—and also a two weeks' notice. Fearing to lose the engagement all but one girl said she would not insist. The one got her eighth and her notice. The matter was referred to Equity. As a result the notice was rescinded and every Chorus Equity member in the company is to get the extra eighth for their ninth performance in the week. In this particular company the manager claimed that he paid the girls a "bonus" each week that was to take care of all extra performances. There can be no arrangement made by which any of our members are not paid for extra performances. The girls in this company would not have left New York

for anything less than the salary they were receiving, including the so-called "bonus" which was paid each week. And the extra performance must be paid for on the basis of the amount of money the girls received each week, whether or not the manager considered it a bonus. Thirty-five dollars per week on the road is the minimum salary that any Equity member can receive. The fact that a manager pays you more than that does not mean that he is in that way paying for any extra performances that you may play—means that he wants a certain type of girl that he cannot get for thirty-five dollars a week. And you must demand pay for extra performances on the basis of your forty, fifty or even seventy-five dollars a week. Whether a principal is getting fifty dollars a week or five hundred, he is paid for his extra performances. The same is true of the chorus. The whole association owes a debt of gratitude to the girl in the company under discussion. Her faith in her association was so great that she was willing to take a chance on a notice so that she might carry out her obligation to her organization. With such members the Equity cannot fail.—DOROTHY BRYANT, Executive Secretary.

ACTORS' EQUITY ASSOCIATION

(Continued from page 8)

more harm than good. The present police powers are to our minds sufficient and the rest we would leave to the American public. One must always bear in mind that a censor to the past might have seen fit to refuse a permit to some of the world's greatest classics.

I will read your letter to my council and if its views differ from mine I will write you further. Yours very truly,

FRANK GILMORE, Executive Secretary.

Motion Pictures Reorganized

According to The New York World, the complete reorganization of the National Association of the Motion Picture Industry, the official organization embracing practically every producer, maker and distributor of films, is under way. Also that an invitation has been tendered to Will H. Hays, postmaster general, to be general chairman of the new board at a salary not less than \$100,000 a year. Adolph Zukor, president of the famous Players-Lasky Corporation, admitted that such a reorganization plan was contemplated. Incidentally, Herbert Hoover's name has been mentioned in connection with this position.

Woods' Resignation Delayed

We have been given to understand that the withdrawal of A. H. Woods' resignation from the Producing Managers' Association is due solely to a by-law which renders six months' notice of retirement necessary on its members.

M. C. and H. N. Y.

The council of the A. H. A. hereby tenders to all members its best wishes for a Merry Christmas and a Happy New Year.

The December "Equity"

You should take particular pains to secure the December number of "Equity." Among the items believed interesting, will be a picture of the members of the council who were present at a recent meeting. It will be understood that it is practically impossible to have a full attendance at any council meeting, so many members being either on the road, rehearsing or attending to important private business.

Opera Strands in Memphis

The following is cut from The Memphis Press and was written by Robert Talley:

Robin Hood, rightful earl of Huntington, checked out of the Peabody Hotel today, seeking a cheaper room.

Sir Tristram, high sheriff of Nottingham, has gone back to Chicago, having wired his uncle for necessary funds.

William Scarlett, who flung a wicked arrow in the depths of Sherwood forest, also has gone, having hooked his Corona typewriter for \$10 to meet the appalling deficit in his exchequer.

Sir Guy of Gisborne, false pretender to the earldom, is among us still, but instead of the conventional doublet and hose he wears a ratty gray tweed suit and a rose in his buttonhole.

Ho, ho, it's a tough old world, fellows, especially when your opera company goes busted on the road and leaves its tour in Memphis a strange town hundreds of miles from home. And when you haven't enough money to pay for your laundry, and just as Christmas is coming, too, and when—

But such is life in a great city.

SOME BIRDS ARE BUSTED

There's no use wasting time with mere details; we might as well come right out and explain that the Denver English Opera Co., which presented "Robin Hood" and other productions at the Lyric Theater this week, was forced to suddenly close its tour in Memphis because of the press of financial circumstances.

Most of the stranded opera sinners had left town today, having telegraphed appeals to relatives and friends (C. O. D.) for funds. A few of them, however, are still on the waiting list.

"The company owes us about \$9,000 in back salaries, but we feel sure that eventually we will get it," John W. Bean, who sang the role of Sir Guy of Gisborne, said this morning. "Most of the company has gone, but a few of us are still around."

Bean should worry; he's already obtained an engagement in Miami, Fla., and he's just waiting here until the season opens there on January 1.

Ralph Brainerd, who played the title role of "Robin Hood," left the Peabody Hotel today. Bean said Brainerd told him he was going to get out and look for a cheaper room while he waited for a reply to a very important telegram that he sent to the Actors' Equity Association.

Frank Moutan, who appeared as the high sheriff, and Leo Ryan, who was cast as Pinner Tuck, left together after receiving wires. George Shields, cast as Will Scarlett, found only \$10 between him and a third ticket to Chicago, so he solved this difficulty by pawning his typewriter.

Louise Leone Jackson, prima donna, left town the day after the show closed. In private life she is Mrs. Ralph Dunbar, wife of the owner, who is now on the Pacific coast.

Susan Field, who appeared as Dame Durdan, the wretched hunkster, wired her folks rather

(Continued on page 96)

WELDON WILLIAMS & LICK
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TICKETS
FORT SMITH, ARK.

AT LIBERTY AFTER DECEMBER 26
Conductor, experienced for Band or Orchestra. Would make as a Band Leader in a Truly Mid-Western town. Address Musician, 2303 Q St., Omaha, Neb.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

SHUBERTS MUST INCREASE CIRCUIT HOLDINGS

Compelled To Find Outlet for Acts Which It Is Found Will Not Bear Return Engagements

New York, Dec. 19.—The veil of secrecy which enshrouds the activities of the Shubert Vaudeville booking office is due not so much to any order of Lee Shubert, as has been erroneously reported, as it is to the peculiar predicament in which Arthur Klein, head of the booking exchange, now finds himself. Since many of the acts which were signed up at the beginning of the season were contracted for twenty weeks and these attractions have for the most part completed a thirteen weeks' tour of the Circuit, the Shubert office finds itself up against it, inasmuch as most of the acts will not bear a return engagement.

The Shuberts are therefore refusing to make public their advance routes, citing as the reason for this action their purpose to prevent the opposition from being able to match their attractions. The fact is that the bills for next week are not definitely known even in the Shubert booking offices, a situation which has been the rule in the executive offices of the new organization for some little time.

Need New Material

The Shuberts are plainly up against a problem that many theatrical men predicted two months ago. They need new material and lots of it. They have few turns of the quality and drawing power of Jimmy Hussey, who is playing a return engagement in Cleveland this week, and they find themselves confronted with the task of replacing the majority of acts that have been playing Shubert houses since the establishment of the circuit.

Even as far back as four weeks ago only tentative advance bills were being issued from the Shubert publicity offices, as much confusion was occasioned by the gradual breaking up of the unit-system of booking shows. There was much juggling of bills and acts were withdrawn and laid off on short notice when they were crowded out by last-minute changes.

Family Time Only Solution

How successful the plan of disposing of the many acts that have already had one swing around the circuit to motion picture houses and to small-time houses in the Middle West is still largely a matter of conjecture, as no definite arrangements have as yet been completed for booking such houses. It is thru these channels that the Shuberts hoped to relieve pressure from the booking operations of the new circuit.

Meanwhile managers of the different Shubert Vaudeville theaters are receiving huge tentative lists of their bills for Christmas week, the theory upon which the booking office is sending these lists being that out of a large number of acts consigned to the individual theaters at least the majority ought to prove accurate guesses.

Many managers have found it necessary to complain against the fact that their publicity

work is seriously hampered by the failure of the booking office to give them their bills far enough in advance to permit adequate exploitation.

HAVING FINE TOUR

Chicago, Dec. 17.—A communication from the "Original Cum Sah" act announces that a pleasant tour is being had on Orpheum Time, under the management of Joseph W. Coulter. The sketch is called "Spic and Span." It is a Spanish revue in which Leo Jarman, Joe Richardson, Anjo Ramirez and Ray Goman appear. There is some excellent dancing, assisted by Mr. Coulter, at the piano, and Chris Kean, with the drums.

FRANCES KENNEDY



Frances Kennedy, the inimitable, is "knocking 'em dead" over the Keith Time with her Bowery song, "When Francis Dances With Me." This number has all the "rough gold" qualities which have made Frances Kennedy's songs among the most whistled on the vaudeville stage.

LOEW'S THEATER SUED FOR DRAWING COLOR LINE

New York, Dec. 17.—A civil action for damages was filed this week in the Seventh District Court by two colored women who allege that they were refused admission to Loew's State Theater.

Both women in their complaint state that on November 26 they went to the State Theater and purchased tickets for admission to the orchestra, and that the ticket taker refused to honor them.

They further allege that the employee of the theater told them colored people were not admitted to the orchestra, and, when they tried to gain admittance, attaches of the theater seized them by the arms in a violent manner in an effort to eject them.

The women are bringing suit for \$500 each under the Civil Rights Act, which makes it a violation to discriminate against creed or race, and papers have been served on David Loew, the assistant treasurer.

WIRTH FAMILY REPORTS VERY SUCCESSFUL SEASON

San Francisco, Dec. 15.—Piddi Wirth, who with May Wirth and the famous Wirth Family of riders is headlining at the Orpheum Theater this week, was a Billboard caller following his arrival here and reports a wonderfully successful season over Orpheum Time.

Mr. Wirth says that while vaudeville is all right in its way, the lure of the sawdust trail still remains and his pleasant recollection of the past season is the twelve weeks that the Wirth family put in with the Walter L. Main Shows.

"It was one of the most satisfactory engagements we ever have worked," Mr. Wirth stated, "and it gives me especial pleasure to voice my appreciation of our treatment at the hands of Andrew Downie, who outdid himself to assure our comfort in every manner."

"We had our own car, which was as comfortable as any city apartment, and Mr. Downie cared for our every want."

NO DELAY FOR ACTORS' TRUNKS FROM ABROAD

Washington, D. C., Dec. 17.—Performers arriving in this country from Europe in the future will not be obliged to put up with the endless difficulties that have heretofore marked their efforts to bring their effects thru the customs department, according to a ruling made this week by Assistant Secretary of the Treasury Elliot Wadsworth. The new ruling reads:

"Theatrical costumes and other personal effects of an actor may be passed on the dock unless an expert appraisal appears to be necessary. In which case they will be sent to the public stores for examination. Duties may be collected on the dock for personal effects which may be found dutiable in the same manner as duties are collected on the effects of other passengers."

"It is understood that theatrical effects which are to be entered under bond in accordance with the provisions of paragraph 582 of the free list of the tariff act of 1913 will be transferred to the public stores, as it is not feasible to have such bonds executed on the dock."

Heretofore it has been the rule of the department to send baggage of the performers to the appraisers' stores in all cases where its value exceeded \$100.

ACTRESS SUES FOR SALARY

New York, Dec. 17.—Stella Larrimore, vaudeville actress, and sister of Francine Larrimore, has brought suit thru the Actors' Equity Association against Gertrude Newell, producer of "The Fair Circassian," for two weeks' salary, charging that she was let out of the cast of "The Fair Circassian" without proper notice.

Miss Larrimore sets forth in her complaint that she was induced by Miss Newell to discontinue lucrative vaudeville bookings for a part in the play. She says, altho her vaudeville salary was \$300 a week, she accepted a part in "The Fair Circassian" at a salary of \$200 less, it being pointed out to her by the producer that the reputation she would achieve as a dramatic actress would more than compensate her for the difference in salary.

The actress says she accepted Miss Newell's offer without contract, and, acting in good faith, joined the company in Washington, where it opened several weeks ago. Upon her arrival in the Capital Miss Larrimore says she was asked to work the Saturday afternoon and evening performances without pay. This she refused to do, and on Saturday afternoon, she says, she was notified that someone else would take her place. Her expenses were paid back to New York.

Miss Larrimore filed a claim with the Actors' Equity Association last week. An attempt was made to settle the matter out of court, but this Miss Newell refused to do, according to Equity officials. Papers were then served upon the producer.

Miss Larrimore was a newspaper woman before going on the stage.

"GLIMA" SOMETIMES DANGEROUS

New York, Dec. 17.—Apparently the life of a "Glima"—Icelandic Jiu Jitsu—demonstrator is not without its dangerous side. A letter from Johannes Josefson, who is featuring this novel form of entertainment on the Orpheum Circuit, recounts his being twice injured in the past few weeks. During his recent appearance in Winnipeg he received a wound in his right arm in attempting to ward off a knife thrown by one of his assistants and the following week in Edmonton he dislocated both legs while defending himself in a tussle with the other members of his company.

FROM "JAZZ NIGHTS" TO SELLING MERCHANDISE

Chicago, Dec. 17.—Bobby Johnson and Jean Arcus were Billboard callers this week. Bobby will be remembered as a former booker of jazz bands and one of the originators of "jazz nights." He has quit the profession and is now engaged as a commercial traveler. Occasionally, however, he drops around to the Grandfield Theater and puts on a "jazz night." Miss Arcus, who was his star dancer, is now with the Princess Minstrel Misses.

ACROBATS RECOVER JUDGMENT

New York, Dec. 17.—Azima Brothers, acrobats, thru their attorney, M. Strassman, obtained a judgment against Perry A. Gorman, vaudeville, fair and carnival agents, with offices in the Roman Building, for one week's salary. The judgment was rendered in the Fourth District Municipal Court and has been filed with the sheriff for collection.

HOWARD BROTHERS

Make First Vaudeville Appearance in Ten Years

New York, Dec. 19.—Willie and Eugene Howard are playing their first vaudeville engagement in ten years at the Winter Garden this week. They made their last appearance in 1911. After the week in New York they will resume their tour with "The Passing Show of 1921."

NEW HAVEN MANAGERS AVERT THREATENED TIE-UP

Court Orders Enjoin Police From Closing Houses in License Controversy—Nineteen Managers Dodge Arrest

New Haven, Conn., Dec. 19.—A general tie-up of theatrical activities in New Haven and the threatened arrest of nineteen theater owners and managers, on charges of operating their respective places of amusement without a proper license, was averted on Friday of last week when city officials were restrained by Federal and state court orders from interfering in any way with the operation of the local theaters.

The license controversy between the city authorities and the theater men is an outgrowth of an investigation into the Rialto Theater fire disaster of a few weeks back, in which a score or more persons lost their lives. The temporary restraining orders came just in time to prevent action by the police, the theater men having been notified that unless their show houses were closed by five o'clock Thursday afternoon warrants would be served upon them.

Mayor Revokes Permits

According to city officials the investigation that followed the Rialto fire disclosed that the majority of amusement places in the city did not comply with the revised building laws. Acting upon instructions from the Mayor the head chief of police informed all theater owners and managers that their permits were accordingly revoked. In view of this a conference was held last week between the State attorney, the city officials and counsel for the theatrical enterprises, at which it was decided to close all houses that insisted on keeping open after they had received notice of the revocation of their permits.

Counsel for the theatrical interests, the foremost of which are the Pol-owned Bijou and Palace theaters, Gordon's Olympia and the Hyperion, a burlesque house, was notified on Thursday that warrants for the arrest of the owners and managers would be served at five o'clock that afternoon unless some court ordered otherwise. A double action was immediately started in the Federal and Superior Courts.

Millions Invested

It was pointed out by the counsel for the theater men that Pol had a million and a half dollars invested in the Palace and Bijou theaters and that the Hyperion and Olympia theaters represented a like investment. The attorney said that the houses had acquired the good will of the public and to close them without just cause would mean an irreparable loss to the owners.

Counsel pointed out that the authorities were losing their threatened action on the revised building code. This code the counsel claimed as illegal, in that it had never been brought to light properly, the law providing that all ordinances and laws be published in the newspapers before becoming effective. This, the counsel pointed out, the city officials had failed to do. Whether or not the revised code is retroactive and applies to houses constructed before its enactment is the point about which the whole controversy hinges and which will be thrashed out in court when the matter comes up for hearing this week.

Counsel further pointed out that at the conference held between city officials and the theatrical men the suggestion was offered that the show houses represented were willing to comply with all changes the city officials cared to impose. The officials were asked to inspect the houses and point out what changes would be necessary to bring the houses within the building laws. The refusal of the officials to grant that request works a hardship upon the show houses, the owners being really in the dark as to what is required, counsel stated.

Shubert Theater Closed

The Shubert Theater, the largest playhouse in the State, has been closed indefinitely as a result of the controversy. The statement issued by the Shubert management announcing the closing of the theater reads:

"Licenses have been refused by the city officials of New Haven to all of the local theaters, including the Shubert Theater.

"We believe this action, at least in so far as it affects the Shubert Theater, is not justified by the conditions.

"The Shubert Theater is one of the safest theaters in New England. It was built only seven years ago, not only in compliance with every safety law and regulation of this city and State, but with every precaution known

to theatrical architecture to make a theater absolutely secure from all fire risk.

"Nevertheless, and in compliance with the ruling of the authorities the Shubert Theater will be closed until such time as we decide upon the steps to be taken by us to vindicate our legal rights and the rights of the theater-going public.

"In the meanwhile, attractions booked at this theater will play elsewhere.

"E. DAVID ELDRIDGE,
"Manager, Shubert Theater."

SIX-DAY CHAMPION FOR PROCTOR HOUSES

New York, Dec. 17.—Alfred Goulet, winner of the six-day bicycle race, will make his vaudeville debut at F. F. Proctor's Fifth Avenue Theater December 22. He will be assisted by Clarence Carmon and Eddie Madden. In seasons past the winners of the Madison Square classic have appeared on the Moss Circuit.

NICOLA IN ZULULAND

New York, Dec. 18.—Under date of September 23, a card from Nicola, the magician, tells of entertaining a dusky chieftain and his tribe in far off Zululand. Nicola fails to state, however, what the local critic thought of his performance.

PASSES DIVIDEND

Boston, Dec. 17.—The directors of the Loew Boston Theaters Company have passed the dividend on common stock due at this time. Three months ago the company paid a dividend of 25 cents on stock. The regular quarterly dividend of one and three-quarters per cent was declared on the preferred stock.

LEONA LA MAR



The Girl with the Thousand Eyes, who is touring the Shubert Circuit.

LOUISIANA THEATER REOPENS

As Vaude.-Picture House After a Losing Season of Stock

New Orleans, Dec. 19.—After a short and disastrous season with stock the Louisiana Theater reopened last night under new management with vaudeville and picture shows of the thriller brand. The ups and downs of this theater have been many, owing to the location outside the theatrical zone. Previous attractions have been of the kind which would have thrived the other side of Canal street and have lost money for the promoters. The experiment which is being tried by the new management provides popular vaudeville such as will appeal to the territory surrounding the Louisiana and at prices within their reach—ten, twenty and thirty cents. Advertising of the circus variety is being done in the outskirts.

The initial vaudeville bill includes the Great Reno, the Dardanelles Sisters, Art Colville, Pasha Brothers and the Aerial Schoons. Miss Lucy Fox will appear at each performance to relate how films are made.

EDDIE CLARK BANKRUPT

New York, Dec. 17.—Edward Clark, author and actor, this week filed a petition in bankruptcy in the United States District Court. His liabilities were listed at \$19,943.83, while his assets were declared to be \$5 in cash.

THEATER TO CHANGE HANDS

Dennison, O., Dec. 17.—The Star Theater, vaudeville and picture house, will change hands January 1, when A. V. Abel, East Palestine, will assume charge if he exercises the option taken by him for a five-year lease.

The lease held by the late Charles E. Brooks, who was fatally injured on July 24 last when his automobile was wrecked north of Beach City, would have expired January 1.

SOLDIERS FORM TROUPE

Madison Barracks, N. Y., Dec. 17.—A vaudeville company has been organized by soldiers in the barracks here which is to be called The Soldier Players. The company will tour this winter through Northern New York. H. G. Gatz is manager of the company, which opened its season at Sackett's Harbor, December 16. The show consists of several acts of vaudeville. The company carries its own soldier musicians.

TO TOUR PAN. TIME

St. Louis, Mo., Dec. 16.—Chappy O'Donnell, a well-known Southern artist, has recently arrived from Pittsburg and is here for a few weeks playing local vaudeville for A. A. Thompson. After January 1 she will go on the road for a thirty weeks' tour of Pantages Time.

VAUDE.-PICTURE POLICY

Not Popular at Majestic, Detroit—Stock Company May Occupy House

Detroit, Mich., Dec. 19.—The Majestic Theater, which has been running as a vaudeville house under the Shubert management for several weeks past, closed December 17. The experiment of giving a small bill of first-class acts with a first release picture at a so-called popular price failed to enthrall the public.

As to the future of the house, there is but conjecture at this time. The most likely of the stories is that the house will be leased to M. W. McGee, at one time house manager under other ownership, and that he will install a stock company.

Among the spectators at the opening night of "The Follies" was Vaughn Glaser, for many years a popular stock actor here, but less popular during his later season at the Adams Theater. Theatrical gossip connects his name with the new stock company, but this is doubted among local Shubert employees.

Save for Jessie Bonstelle's summer stock engagement at the Garrick, which shows better profits every season, it is some while since Detroit has undertaken to support such a venture, and the feeling is abroad among show folks that the time is ripe for such an organization to get under way.

SHUBERT VAUDEVILLE IN THE OHIO, CLEVELAND

Cleveland, O., Dec. 16.—Development of Shubert Vaudeville in Cleveland has been so rapid in the few weeks it has been in operation here that better facilities than the old opera house could offer have had to be acquired and Manager Robert McLaughlin has taken the Ohio Theater for this purpose. This week (as mentioned briefly in the last issue) marks the first presentation of vaudeville under auspices of the Shubert interests in this practically new house.

The Ohio was opened on February 14 last and was designed primarily by Architect Thomas Lamb for the drama. On the other hand so complete is the equipment back stage that the most fastidious vaudeville actor can find no fault. From a business point of view the move is even more significant, for the house is among the most elaborate in appointment and equipment in the country, being already noted for its spacious marble lobby and marble and bronze staircase.

BURLESQUE ON VAUDEVILLE

St. Louis, Mo., Dec. 16.—Sig Rienfeld, of the Trisball Sisters Exchange, has recently been placed in charge of the New Year's Eve party at the Columbia Club, one of the wealthiest and most exclusive clubs in St. Louis. This is the fourth return date. The program this year will be a burlesque on an eight-act vaudeville show, with prolog and epilogue. Mr. Rienfeld has written the entire program himself and designed all the costumes. The acts to be burlesqued are: Two strong men, buck and wing dancer after the old school, untamed animal act, a ventriloquist who does not use a whistle, male quartet, sharpshooting act, sketch, and model show and pageant.

OPENS ANOTHER SHOP

New York, Dec. 17.—Henri, the barber shop impresario in the Loew Annex, where he chips the whiskers from the faces of vaudeville agents and other hard-boiled customers, will graduate to the big time shortly when he opens a branch establishment in the Loew Building proper. Negotiations were completed today for this, and the new chin-scraping shop will start operations about the 15th of January.

"FROG MAN" INJURED

Canton, O., Dec. 16.—Marlowe, "The Frog Man," is home, following an extended vaudeville tour, as the result of an injury to his back, received while doing his act. He is the originator of the well-known spectacle, "The Dragon and the Fairy," and has been playing an extended engagement over Shubert vaudeville time. His wife assists him in the act.

ROOT REJOINS ACT

Chicago, Dec. 15.—Charles Root, whose dancing specialty is one of the features of Frederick V. Bowers' act, has rejoined the act in Dallas, Tex., after a four weeks' lay-off due to a strained ligament in one of his feet.

DOVER THEATER WILL CHANGE HANDS JANUARY 1

Dover, O., Dec. 17.—The Star, vaudeville and picture theater, will change hands January 1, when A. V. Abel, East Palestine, will assume charge. He has taken a five-year lease. Mr. Abel recently sold a playhouse in East Palestine, which he built and managed. It enjoys a large patronage.

This Week's Reviews of Vaudeville Theaters

Apollo, Chicago

(Reviewed Sunday Matinee, December 18)

Three dumb acts out of nine are on the new bill and save it from monotony. Not as well balanced or spectacular a bill as last week's. Rigoletto Brothers captured applause honors.

Douglas Sisters, hand balancers, opened, with five minutes of clever balancing. The smaller girl who works on top is remarkable in shifting balance. Two curtains.

Earl Mossman and Ray Vance, formerly with Nora Bayes, do a song and dance act. Naturally pleasing personalities could be worked to better advantage in talking and singing. The dance finish is their best and won two bows from a chilly audience. Eight minutes, in one.

Rigoletto Brothers, assisted by Swanson Sisters. The sisters do a little ordinary singing, and one is a fair dancer. They serve to spell the versatile brothers, who offer some most creditable magic, balancing and other novelties. The one-man band feature put the act over, assisted by the monkey and the two girls. Twenty-three minutes; four bows, encore.

Sam Hearn, as "Uncle Joe," the fiddling politician, has a good line of eccentric old man patter, good make-up, and his fiddling is of high merit. Sam could do a single as a legitimate fiddler. Thirteen minutes, in one; three bows and encore.

John Charles Thomas, light opera baritone; William Janashek at the piano. A case of unfortunate bad timing. Thomas sings the ballad type of song impressively, but is not convincing enough to get away with big artist nummers thru song alone. A few words before each song to create atmosphere would have entirely changed the aspect of his act. Opened with "Tommy Lad," then "Danny Deever," "Mighty Lak a Boss" and an encore. Sixteen minutes; three bows.

Intermission and news-weekly. Jovodah De Rajah, master mystic, assisted by Princess Olga, in a mind-reading act. He comes from India, and, being assisted by a white girl, apparently raised the color line question in the minds of the audience. The usual line of audience questions and descriptions were answered quickly. Nineteen minutes, in four.

Dolly Connolly and Percy Wenrich. Miss Connolly opens with "Keep on Building Castles," then "A Little Journey," "Betsy Man's Love Song," "Bobbed Hair Babies' Ball" and "Honcy." He plays the inevitable song writer's melody and draws applause on "By the Campfire." Seventeen minutes, in one; three real bows.

The Seven Blue Devils, a somersaulting, spinning, whirling and pyramid building group of acrobats, who led the crowd hysterical for four fast minutes.—LOUIS O. RUNNER.

Loew's State, New York

(Reviewed Monday Matinee, December 19)

It isn't often that the first act is the best on the program. They say it's a sign of poor showmanship, but we are inclined to believe that it is clever strategy. Tradition has taught the audience that the best acts are at the end of the bill, and with such an excellent first act the spectators' hopes ran high. But they got worse instead of better. If the auditors had been wise to the arrangement at Loew's State on Monday afternoon they would have left the theater after the third act.

Stanley and Weather, soft shoe steppers, opened the bill. As is the way with most performers who have a legitimate offering, their manner is quiet, modest, thro. There is no playing for laughs, no cheap remarks. They work together beautifully. For an encore they gave a modernized Indian war dance that was very well executed and brought them the best hand of the afternoon.

Clara Irvine, a gorgeous blonde creature who makes up in looks what she lacks in voice, filled second spot with a number of songs. She had her own pianist, who was not billed.

King Brothers followed with an acrobatic act on full stage. They performed with ease and smoothness a goodly number of stunts, a few original and some of those already made famous by other teams. Their comedy is snappy.

Best, Wagner and Ellis, two men and a girl, who come next, offered sidewalk patter, humor and pleasing harmony. The most ambitious thing they did was to marry capital and labor, proposing a long and prosperous union thereby. The latter called forth feeble and protesting applause. Labor, by the way, was governed in handsome white satin, with pearls.

Tapes and Jones, the longest and last act, started out promisingly, with full stage set for the number in smart costume—a sweet-voiced lady singing an old-fashioned song, while two comers and the others. The act ended in a free-for-all performance by the ensemble. There were several stunts, two doubles and some clever work. Three men and three girls comprised the act, which was far too long and monotonous. They evidently have the material, but there is too much of a sameness to it. Lacks pep and versatility. Should have gone over better than it did. Frank Hurst was billed, but he did not appear.—MYRIAM SEVE.



(Reviewed Monday Matinee, December 19)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1 Overture																						
2 Pathe News																						
3 Blue Devils																						
4 The Browne Sisters																						
5 Anatol Friedland																						
6 Johnny Burke																						
7 Singer's Midgets																						
8 Topics of the Day																						
9 Mr. and Mrs. Coburn																						
10 Trixie Friganza																						
11 Swor Brothers																						
12 Beth Berl																						

This week's bill is topped by Singer's Midgets, Trixie Friganza and Mr. and Mrs. Coburn, the latter twain making their initial appearance at the Palace in a new tragic-farce comedy, by George V. Hobart, entitled "Loneliness." Of the three, the little folks are by far the best—a genuine vaudeville novelty in every respect.

3—The Eight Blue Devils started the show at a rather snappy tempo, with an entertaining routine of Arabian acrobatics.

4—The Browne Sisters, Mildred and Dorothy, are newcomers to the Palace. Their billing describes the act as a singing, dancing and musical revue. They neither sing nor dance and their only musical contribution is a rather boring program of medleys, executed on an accordion. How this act crept into the big time will probably go down in history as one of vaudeville's greatest mysteries.

5—Anatol Friedland is back at the Palace with the same song blarney review he offered on his last appearance. He is still assisted by a "board of beautiful notes"—we were tempted to spell the last word "notes"—and Neil Mack, a near soprano musical director.

6—Johnny Burke, with his ever funny soldier monolog, ran away with the show.

7—Singer's Midgets.

8—The Coburns are disappointing. Their sketch is in three scenes, the first two of which are unworthy of mention. The latter, however, is more or less interesting, inasmuch as it is Wikie Bard's old act revamped so as to provide an excuse for the introduction of "Old Bill," the character which brought Coburn fame in "The Better 'Ole." This act might do for a Radio Sunday night benefit, but for vaudeville, never.

10—Trixie Friganza needs a new bag of tricks. The applause that greeted her efforts is proof positive of this fact.

11—The Swor Brothers are impersonators par excellence of the Southern Negro.

12—The Keith people must be short on closing material to put Beth Berl at the tail end of the bill. Without doubt Miss Berl is one of the most graceful and thoroughly entertaining dancers on the vaudeville stage. Surely her act is worthy of a better spot.—EDWARD HAPPEL.

B. S. Moss' Broadway, N. Y.

(Reviewed Monday Matinee, December 19)

Great bill here this week, with Roscoe Ails and Harry Tighe sharing headline honors. Capacity house for second performance, which was excited by the unusual duo and Lew Welch. The Broadway Orchestra continued to throw fear into the hearts of performers, missing cues galore and insisting on its own tempo.

Shernan and Rose, who opened the show, present a fast turn in which they do some remarkably eccentric and Russian steps. The act loses punch, however, due to poor routine. The woman might take more pains in the selection of her wardrobe, which was anything but impressive. Their closing number sent them over for a hit.

Helen Moretti, equipped with a powerful soprano voice, sang a repertoire of operatic and semi-classic numbers. It is unfortunate that such a capable performer should confine her efforts to the few numbers that are the inevitable program of every singer who tries to do serious work in vaudeville, and it may be of some importance, also, we do not flatter ourselves to that extent, to point out that her carriage is awkward; her position when singing gives the impression that she is trying to hoist her torso in the general direction of the second balcony. She was called upon for an encore and took her last bow amid great applause.

Jennings and Mazier did fairly well, although most of their gags are either obvious or old. Their act follows the formula of the old-time blackface turn. They closed with a parody on a popular ballad that found favor with the audience.

McCormick and Wallace, man and woman ventriloquists, get some very effective comedy in their unusual offering. McCormick's bit with a sailor dummy evoking peals of laughter toward the close of the turn. Both performers are competent workers in their specialty. Three bows.

Harry Tighe and his two female assistants went thru the sophisticated travesty that the

romed comedian is now using as a vehicle for some telling wise cracks. In Harry Tighe. Left the audience flat. Two bows.

Roscoe Ails and Kate Pannan, plus their jazz band, closed the show and had practically no difficulty in holding them in. These last two acts placed so close together, almost give the Broadway a big-time atmosphere for a few moments.—J. H. BOROWITZ.

Orpheum, St. Louis

(Reviewed Monday Matinee, December 19)

The Orpheum has a wonderful bill this week and St. Louisans are giving Irene Bordoni a big turnout.

Valentine and Bell opened, and displayed fine ability as cyclists. Their attempted funny patter really detracts from the interest value of their turn. Seventeen minutes, full stage. Henders and Mills, in genuine buffoonery, after the cabaret style. Their hat juggling is excellent. Twelve minutes, in one; generous applause.

Sarah Padden and Company, in "The Charwoman," a very interesting sketch, with strong emotional qualities built to suit the personality of Miss Padden by M. H. Gropper, held every eye for twenty-one minutes. Closed strong. Many curtains.

Flannagan and Morrison, in "A Lesson in Golf," an act of wholesome entertainment and humor that appeals to everyone, especially golfers. Provoked hearty laughter at intervals and frequent applause. Twenty minutes, in two.

Irene Bordoni, vivid chanteuse, accompanied by Mr. Jacques Grandel, sang a number of Spanish, French and American popular songs. Her emotional staging of "Mon Homme" nearly stopped the show, and her admirers, which seemed to include everyone in the house, called her back again and again. Twenty-eight minutes.

Harry Fox and partner, Beatrice Curtis, kidded the audience, stage hands, management and even the architect who built the theater. The audience liked it; in fact, seemed quite crazy

Majestic, Chicago

(Reviewed Monday Matinee, December 19)

A lengthy and very entertaining bill was opened by Booth and Nina with a banjo solo, presenting popular airs that was well done. There were a lot of attempts at jokes, all of which failed to get as much as a giggle. Then they presented a feat on a bicycle that went over the top in more ways than one.

Harry Jolson was billed for next spot, but Margaret Lantz, a young lady with a bifurcated voice that was easily switched from one register to another, sang three songs in a novel way and took three bows.

Jay Dillon and Betty Parker, song and dance team that can sing better than they can dance—and they dance very well. They have lots of talking and some clever bits of acting, but depend principally upon their singing and presenting popular hits of the day, such as "Allee Blue Gown," "The Music Box," a Gypsy song and an original Japanese number, "Little Lantern of Love," that was very tuneful, and the melody was the sort that is easily whistled and is the sort of song that will eventually find its way to thousands of programs. All of which was good for three curtains. They were assisted by Viola Allen, a young miss who played the violin and looked the part that she played.

William L. Gibson and Regina Connell, assisted by E. J. Brady, present a well-balanced playlet that has lots of human interest, full of action, lots of fun, and holds the attention, with his philosophy of life keeping the mind alert, and all is rewarded with approving applause. A well-acted skit that showed lots of talent.

Hubert Williams and Hilda Wolfus present one of the funniest nut acts that is seen in the road. They keep the audience in a roar, but here and there hesitate long enough to put over some legitimate material that is satisfying and shows that they are real artists. Their foolishness cleans up and they wind up with the most meritorious offering they have ever presented. They could stop any show.

Ralph Riggs and Katherine Wittich presented a graceful, airy fairy dance that was a beauty to behold and they put everything over with such ease that they seemed not to be working at all. If there are any faster stoppers than Ralph Riggs they have not been seen in these parts lately. They took five bows.

Harry and Anna Seymour started with another dance, then a few impersonations of famous stars were burlesqued and they took three bows.

Henry Santrey and his symphonic orchestra certainly gave a wonderfully pleasing entertainment of songs and instrumental music. He was assisted by ten talented, versatile musicians who played everything from jazz to classics as they should be put over. The audience seemed unable to get enough of their offering. They had a wonderful variety, and after taking four curtains presented an encore, closing with a grand operatic recitativo song that certainly had a great setting and was put over with a finish that drove it home, with the audience demanding more. Mr. Santrey and Miss Seymour put on an extra stunt that was a good act in itself for fun and variety.

The Three Gellies, acrobats and tumblers, very much out of the ordinary, presented some of the greatest feats seen in this line. They won hearty applause. It is worth missing the 5:15 train to catch this act.—FRED HIGH.

MARION HARRIS' MOTHER DIES

Marion Harris, popular singer, headlining last week at Keith's Theater, Cincinnati, hastened to Chicago upon word of the serious illness of her mother, Mrs. Blakes, and arrived at St. Luke's Hospital on the morning of December 18 shortly before the patient succumbed. Death resulted from an operation for cancer, which had been hastily decided upon by physicians.

Miss Harris at present is filling a long contract with the Keith office, and it is expected that she will resume her work the first week in January at a New York theater.

BRADLEY BUSY

J. C. Bradley, vaudeville author, of 110 King street, New York City, advises that during the past three weeks he has written material for the following people: A four-people sketch for Miss Jo Frances James, a monolog for Arthur Cohen, and three special songs for Iona King. Mr. Bradley states that he has Miss King booked for an early New York showing.

about it, and laughed and applauded heartily. Seventeen minutes, in two; many bows. The Rectors, two mannerly aerial performers, who give a silent exhibition of remarkable skill and iron-jaw endurance that won both admiration and applause. Eight minutes; full stage.—ALLEN CENTER.

From Coast to Coast by Special Wire

Keith's, Cincinnati

(Reviewed Monday Matinee, December 19)

While George Jessel's "antire of the revue epidemic" takes up too much time and proves only satirical, and the playlet of Cressy and Blaine fails to produce a real punch, Healy and Cross sing themselves into leading position in the current seven-act program, with Jess Libonati leading strong for second choice. Attendance was in keeping with the average inaugural assemblage.

Prime News, Aesop's Fables.

The Harringtons, man and woman revelling ladder workers, take liberty with the word "extra" in attaching it to their billing, "extraordinary athletes." Nothing in their routine is outstanding and better effect would result if the male member, who is dressed as a clown, would adhere to pantomime. His falsetto voice is screechy and the attempts at verbal comedy are sorry. Seven minutes, black cyclorama, in two and a half; scant applause.

Orrin and Brew. The man is good in rendering vocal illusions of Broadway designs, sawmill noises and musical instruments. His partner changes in occasionally with whistling and patter. Seventeen minutes, in one; one bow after making a return on two bows.

Will M. Cressy and Blanche Dayne, with Marion Hodges, created not too many laughs in a rural sketch that is presented in house scenery and with borrowed electrical properties. The latter fact is emphasized with a sign of the supplying local dealer, which, while good advertising for him, is smallish for a two-day house. Twenty-three minutes, interior in three; two bows.

Id Healy and Allan Cross had the honor with them before reaching the middle of their first number. They are rich in personality and harmonize splendidly. Comedically songs are their dish and they landed big with "Ha, Ha, Ha" and "The Bunks." For an encore these claps treated with favorite melodies of yesteryear and entertaining characterizations of old cronies. Sixteen minutes, in one. Healy at the piano, heavy applause following the recall.

George Jessel in his "Troubles of 1920." In a ten-minute prolog this old uses a mother and son hit which he works strong to win the sympathy of the fans for the success of "his revue." Most of the principals are Jewish, and much is done to overdraw the traits of this race. The eight choristers enter from the audience and the final of the six scenes bares the entire stage except for Jessel and "mother" again playing for sympathy. Among the supporters are Ann Lowenworth, Fred Holmes, Blanche Davies, Samuel Bennett, Edwin Jerome, George Nagel and Herman Goldsmith, with Robert Berne as musical director. Forty-nine minutes; three curtains; forced talk.

Jess Libonati came on with quite a few patrons leaving because of the cold finish of the preceding turn. Those who remained were not sorry. A xylophone is this young man's only means of entertainment, and, oh, he sure plays it. Seventeen minutes, in one; encore, two bows.

Three Lordons are trampoline artists of the first water and are worthy of a better spot on this bill. Six minutes, in three and a half; one bow, applause.—JOE KOLLING.

SHUBERT VAUDEVILLE STARTS AUSPICIOUSLY IN MONTREAL

Montreal, Can., Dec. 16.—In chronicling the debut of Shubert vaudeville here last Monday night S. Morgan-Powell, critic of The Daily Star, states: "The opening at His Majesty's Theater was an auspicious one, tho it must be pointed out, in this particular connection, that this Shubert vaudeville is being presented at a top price of \$1.50, as against a top price of \$1 at the Princess for Keith vaudeville, and that some of the acts playing with the Shubert bill this week have already appeared at the Princess. That is purely a matter for the public to decide, but it is due both shows that it should be made clear. We had Advanced Vaudeville from the Low & Pranger edifice at the Academy of Music some years ago, but it did not stand the test of time. The Shubert experiment will, therefore, be watched with keen interest."

Nora Bayes headed the Shubert bill, which also had Tameo Kajiyama, Du Callon, Jock McKay, Palo and Palet, Jolly Johnny Jones Company, Libby and Sparrow, and Jack and Kitty de Mace.

GEORGIE'S SUPPER CLUB

New York, Dec. 17.—Georgie Price, Shubert headliner, announces that he will shortly open a supper club in association with Henny Davis, who is well known as a cabaret entertainer.

BENEFIT FOR IMOGENE COMER

New York, Dec. 17.—Imogene Comer, old-time vaudeville favorite, was given a benefit today at the Hearsthome, a Greenwich Village resort. Miss Comer was well known a generation ago as a singer of ballads.



(Reviewed Monday Matinee, December 19)

Very small attendance when Frederick Danb's Orchestra rendered "March De Luxe," by Ins. A. H. Carno, for the opening overture on time this afternoon. Not many came later, as was expected by reason of the fact Nora Bayes headlined. Nine acts billed, and all run in order as programmed except in eighth position, when Harry Hines filled for George M. Rosener. To open a vaudeville bill with a single song and dance man leads one to believe the stage manager has not yet outgrown his medicine show days possibly. Taken all in all it was genuine vaudeville entertainment, altho the laughs were far apart, only a few in the first half, which was played to an even hour, Bert Melrose, Nora Bayes and Company and Harry Hines getting them in the second portion aplenty.

Fred Rogers, a colored flat-foot dancer, ran all over the stage, with hops, slides and splits, after he had attempted song and patter to almost a flop. Should we misinterpret his race all the more credit to the characterization, and then he should play Negro parts and not try to essay the role of singing comedian as billed. He can dance. Fair land at finish.

The Musical Johnstons, two male xylophonists, ran true to claims of being masters of these instruments, despite the costuming of yesteryear. It seems that they are perennial and are entitled to go on and on with the same offering uninterrupted except for applause, which came in waves.

Mr. and Mrs. Mel-Burne played with special setting "On the Sleeping Porch," a farce by Mr. Mel-Burne. A likable team with a good vehicle badly spotted. Took a couple of bows.

Hattie Althoff, with her sister at the piano, sang published songs; latter pleasingly rendered a selection with left hand. Miss Althoff is attractive, with some dramatic ability in putting over songs. The fact she nearly flopped in her first half shows lack of proper material, as at the finish she bid fair to stop the performance.

Al Sexton next took full stage, with special split drop, out of which appeared his girl assistants, four in number, two being one-foot dancers, one displaying personality and ability to kick that held up the offering. Mr. Sexton, attired as an aviator, sings himself to the four quarters of the globe with a maiden appropriately costumed for each section in what is termed "An Aviator's Romance," by Cyrus Wood, and music by Melvin Franklin. Amy Frank, Josephine McMahon and the Durall sisters are the "girls" who give valuable aid to the dancing of Mr. Sexton. Several curtains.

Intermission music, "April Showers," from T. B. Harms' catalog, led to Shubert News Material and "Tad's" Cartoon Comedy, another "Indoor Sports" installment. The news reel had as one of its features the feeding of a python by H. W. McGearry, the well-known carnival showman.

Bert Melrose had his familiar four-high table fall. He is a clown who knows his business. Curtain went down with the house howling. His encore with saw music was mildly rewarded.

Nora Bayes, the queen of song in travesty, never worked to better advantage. She had full sway from 3:55 to 4:47, and never lost a point. Her male assistants, George Brasler, John Bolen, Allan Edwards, all can sing and act, and Dudley Wilkinson at the piano was excellent.

Harry Hines kicked them right off the goal when he appeared with a card saying George N. Rosener on B. He explained Mr. Rosener was detained at the border of Canada because he went in with one trunk and tried to come out with five. It's hard to say what Mr. Hines did, other than to sing, prance and kid the audience, and that he did to a queen's taste. Quite a riot was this unique comic.

The Apollo Trio, male athletes, took full stage minus costumes and setting due to the failure of their baggage to arrive from Milwaukee. They were programmed to present bronze reproductions of Greek and Roman masterpieces, but were compelled to do hand-to-hand work in street clothes. The house walked. Exit march found the auditorium practically empty.—WILLIAM J. DINKINS HEWITT.

HAYS MAY ACCEPT OFFER

New York, Dec. 19.—Word has reached here that a rumor is current in Washington that Will H. Hays has resigned his position as postmaster-general, and that he will become director of a combination of motion picture interests, as previously reported. The rumor is unconfirmed.



(Reviewed Monday Matinee, December 19)

Business was a bit off at the Winter Garden this afternoon, the pre-holiday slump having evidently hit the theaters. Andy Byrne led his men thru a spirited overture for which he got a big burst of applause.

The Pederson Brothers had the opening spot, not the right one for them by a long shot. They can, and have held down the third position, which is more nearly like where they belong. Tho a short turn they are going every minute and certainly do things. When a ring act can show a novelty in practically every trick it is just about in the top of its class. And that's where the Pedersons rightly belong.

McCormack and Regay were second with a mixture of shuffling and dancing that is well done, but boasts of nothing to raise it out of the ordinary run of boy and girl acts. While they do only a limited number of steps they work them for all they are worth and get a good deal out of them.

Mrs. Everett's Monkey Circus came next. The usual shulian vaudeville show turn that has been seen countless times was shown. The monk orchestra furnished the comedy, and the other acts did their turns the while. A flying trapeze act done by one of the latter was the bright spot in the act.

Billy McDermott followed. Some of his gags were as dirty as his makeup, and he had tough stalling. When he began to sing things picked up for him, and he finished with burlesque conducting, which, anent as it is, nevertheless seemed to please the house.

Burt Earle and his girls got the spot before Intermission and filled it nicely. This turn is well put together and all the girls play instruments well. Earle himself is no mean hand at the banjo and with a pleasant personality has no trouble in getting across. The act is dressed tastefully and boasts a good-looking set of scenery. Made a good sized hit.

Clecolini followed the intermission. He appeared in top boots, frilled shirt and surlout. Why, nobody knows. He warbled several numbers indifferently. There is none of the vibrant quality in his voice; the ring that one expects in the Italian tenor is absent. The best thing Clecolini does is hang onto a falsetto tone, a la John McCormack. That fetched the audience completely. As long as audiences are as indiscriminating as this, Clecolini is all right, but if after a while they learn what real singing is, then he will have to look out.

Ryan and Lee came next with their delightful little act. They are a pair of consummate artists. Ryan, with a magnanimity which is rare indeed, lets Miss Lee take the spotlight and feeds her gags from outside its luminous circumference. This is rare good showmanship, but the way in which he plants the gags and then sends them home entitles him to more credit than perhaps he gets from the audience. From the jump the act launches on and wound up a full-sized success. Miss Lee has no competitor in her line and she seems to improve as the seasons go by.

The Flemings followed with a new twist to a hand-balancing act. They opened with a series of staturary poses in most difficult positions. Then they went thru a routine of hand-balancing that was splendidly done, and some very remarkable one-hand work was shown. They held down their position nicely and secured a deserved hit.

The Howard Brothers had the closing spot, and locked the show up in workmanlike fashion. They have a splendid routine of rapid-fire talk, which landed them easily. Then they sang for a finish and this was the weakest part of the act. Everybody seems to sing for a finish nowadays. It is the resort of the good, the mediocre and the bad. Even the aerobats are doing it. When a pair of men like the Howards make an audience bowl with gags as they do they might give a thought to this. They sing well, yes, but in so doing they do that everyone else does. Mighty few can talk as they do, and if they were to stick to that they would be different.—GORDON WHYTE.

JACK WILSON ACCUSED

Chicago, Dec. 19.—Jack Wilson, vaudeville headliner, is the defendant in a quasi-criminal action, filed in the Court of Domestic Relations here by Helen Murray, who charges bastardy. The child is alleged to have been born August 22, 1921.

Wilson, who is said to be the husband of Kitty Gordon, actress, starred in an act in which Miss Gordon appeared, in addition to her own act on the bill. The case will be heard December 21.

Lyric, Cincinnati

(Reviewed Monday Matinee, December 19)

With only one comedy turn this week's bill establishes a record for dullness at the Lyric. The main floor attendance was very light. Pictures.

King J. Sauls and a feminine assistant open the bill. On three special frames they paint landscape scenes with speed and accuracy. Six minutes, in two; one bow.

The Mo-Moe Japs gave a remarkable demonstration of the wrestling art, presumably Judo. Judging from the way in which these performers allow themselves to be precipitated to the mat, they have no feeling. A marked feature of the act is the skill exhibited by the lone woman in the troupe. Six minutes, full stage; one curtain.

Bert Saul entertained with selections on his piano-accordion, playing nothing but jazz numbers, and pleased mildly. His repertoire for the most part is rather timeworn. Eight minutes, in one; one bow.

The Ara Sisters, dancers, appearing in a special setting in three, proved to be graceful and acrobatic. The drummer in the house orchestra plays a heavy part in making their terpsichorean efforts impressive. The good taste reflected in their costumes is worthy of mention. Nine minutes; one curtain.

Ross-Wyse and Company, the "and company" a diminutive comedian who appears to be about ten or twelve years old, provided the only comedy of the afternoon. Miss Ross and Mr. Wyse merely assist the little fellow, whose name was not mentioned. They succeeded in doing what none of the acts before them did—arousing a spark of enthusiasm in the audience. Their finish is strong. Twelve minutes, in one; three bows.

The Pantages Opera Company pleased with selections from various grand operas. The voices of the troupe are fair, but the costumes and scenery are tawdry, detracting much from the effectiveness of the act. Four male and a like number of female singers constitute the company. Fifteen minutes, full stage; one curtain.—KARL SCHMITZ.

DIXIE DOLL

St. Louis, Mo., Dec. 16.—Dixie Doll, the child movie marvel, who is wintering in St. Louis, recently returned from California and is meeting with much success in and around St. Louis. Fred Walker, her manager, is enthusiastic over the work of little Dixie and has no trouble in keeping her booked, as she never fails to go over big. Walker will continue to handle Dixie during the winter season and will be associated with one of the circuses the coming season, sending his star to California, where she will again enter pictures.

KEITH'S DAYTON

THEATER ROBBED

Dayton, O., Dec. 19.—The B. F. Keith Theater was robbed early this morning by thieves who gained entrance thru a stage door and secured \$1,500. Joseph Hanold, watchman, was bound while the robbers opened the safe in the office. Three thousand dollars in the strong box of the theater was overlooked.

FORECLOSURE SUIT FILED AGAINST GRALYN THEATER

Gouverneur, N. Y., Dec. 17.—Action has been started by John C. Dolan, attorney, of this place, representing the bondholders of the Gralyn Theater, to foreclose a second mortgage of \$25,000 on the property, the deed of which is held by Clare Carpenter. Murray H. Holmes of this place is trustee for the bondholders.

TO MANAGE MACON THEATER

Macon, Ga., Dec. 18.—H. B. Clarke has been appointed manager of the Grand Theater, Macon's only legitimate house. Mr. Clarke also is manager of the Elberta, Capitol, Palace and Princess theaters, all of which are controlled by the Southern Enterprises, Inc.

THEATER CO. SUED ON NOTE

Canton, O., Dec. 16.—Louis Elades has begun suit in the Common Pleas Court of Columbus County against the Star Theater Company of Louisville, O., to collect \$2,633.21 said to be due on a note.

OGDEN MILLS IS MET. V.-P.

New York, Dec. 18.—Ogden Mills has been elected vice-president of the Metropolitan Opera Company to fill the vacancy caused by the death of Henry A. C. Taylor.

ADDITIONAL REVIEWS ON PAGE 14

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NEW ACTS AND REVIEWS

Jack Norton and Company, comedy playlet, reviewed Tuesday afternoon, December 13, at Proctor's Twenty-third Street Theater, New York. Setting: Full stage, special. Time: Eighteen minutes.

Exuberantly builded about a situation that fairly bristles with laugh-provoking possibilities, this act proves to be as wholesome, clean and thoroughly diverting bit of farcical comedy as we have seen in a long time.

Briefly, the story is that of an author who talks at the vigorous methods of a health farm trainer to whom he has entrusted his physical well being. Having failed thru coaxing and coddling to put his patient thru his morning hike, the wily trainer enlists the aid of a fair assistant who, in the guise of a simple country maid, turns the trick so effectively that the author decides right then and there that she would make an ideal companion for a hike to the minister.

Norton, as the author, proves himself a comedian of no mean ability. The trainer is ideally cast for the part, as is his fair assistant, both of whom give capable support. The settings are hung full stage and represent a countryside exterior. The whole act smacks of a class that characterizes it as big-time stuff.—E. H.

Eva Shirley, with Al Roth and the California Ramblers. Reviewed at the Palace Theater, New York, Monday afternoon, December 12. Setting: Full stage, special. Time: Fifteen minutes.

Were it not for the nimble dancing of Al Roth and the rather pleasing musical effects produced by the California Ramblers (orchestra) this act would have little in its favor. Totally lacking in big-time entertainment value are the moments when Miss Shirley holds the stage. Her voice is of a cold, metallic quality, her personality negative, her diction faulty and her pose unnatural. Yet it is Miss Shirley's name and not that of Al Roth or the California Ramblers that holds first place in the billing.

The act gets under way with a number by the orchestra, following which Miss Shirley glides on the stage with a side-like motion, gives herself up to the vocalizing of a published number and glides off. It is not until the orchestra plays another number that Roth makes his appearance. This chap is a whirlwind of pep—as clever an eccentric dancer as we have ever seen. When reviewed Roth ran away with the act, stopping it cold. Roth appears once again before the act is brought to a close by Miss Shirley, with a medley of operatics. In staging the latter numbers Miss Shirley grasps her hands tightly in front of her, beating out the rhythm with an up-and-down motion as if she were pumping the tones out of her throat.

The California Ramblers are a combination new to these parts. They have the makings of a first-rate band. We would advise strict attention to tonal shading as a means of improving the general effectiveness of their work, especially in the construction of a climax.—E. H.

Bessie McCoy Davis, assisted by Jack Barrett and Emmett Merrill, in "Castles in the Air." Reviewed at the Forty-fourth Street Theater Tuesday evening, December 13. Setting: Specials, in three and full stage. Time: Twenty minutes.

That the alluring picture of the famous "Yama Yama Girl" still lingers in the memory

of theatergoers is patent when Bessie McCoy Davis begins to pull her pantaloons, or whatever they are, down over her ankles and sets the peaked little black cap at its old abandoned angle over the tawny masses of her hair. The vim and sparkle with which she does the number must have amazed her admirers, who responded with a volcanic burst of applause after witnessing a performance that was so nearly perfect in its resemblance to the original.

Her new act has other merits beyond the warm glow of reminiscence it inspires in the hearts of those with whom she is an established favorite. The two eccentric dancers who support her, Jack Barrett and Emmett Merrill, are exceptional in their field. Their snappy, intricate steps won for them a good deal of spontaneous applause.

The act opens with a tiny smatter of comedy hinging on the plot of the act, which Miss McCoy decides to eliminate for straight dancing. She then does a single, which is followed by a double by her assistants. She then does another number, changing her makeup slightly for her "Yama Yama Girl" bit. After another effort by Barrett and Merrill she sings her "Castles in the Air" number, at the close of which the back drop is opened, showing a striking golden stairway leading to a shadowy castle in the distance; an effective piece of staging.—J. H. H.

Jane Green and Jimmy Blyler in "A Few Songs With Music." Reviewed at

the Forty-fourth Street Theater Tuesday evening, December 13. Setting: In one. Time: Twelve minutes.

Miss Green appears in a fetching rose-colored gown which, combined with the almost childlike manner in which she glides to the footlights, leads the audience to expect a thin little soprano voice, and sweet, crooning ballads.

Naturally enough, therefore, Miss Green has a powerful contralto voice almost devoid of quality and her offering includes such touching pieces as those "Wah Wah Blues," "Bimini Bay" and "Oh, Dear," the last named being about the raciest bit of novelty song this blushing reviewer has ever heard.

Our account of these facts is not meant to imply that the difference between Miss Green's manner and matter is an unpleasant one; there are few performers in the music halls who could accomplish what Miss Green does with that disarming grace which is the distinction of her performance. She seems as genuinely roguish as a child who knows how uneasy she can make her elders by repeating naughty things.

Blyler accompanies her in a capable, businesslike manner the modesty of which is commendable.—J. H. H.

"Modes and Models," a fashion revue. Reviewed at the Forty-fourth Street Theater Tuesday evening, December 13. Settings: Specials, in one and full stage. Time: Twenty-four minutes.

Staged by Kuy Kendall, lyrics by Kuy Kendall, musical numbers by Lester Scharff, music by Helen Santora. Sport suits, Palm Beach suits, (Continued on page 97)

Additional Vaudeville Reviews

Proctor's Fifth Ave., N. Y. (Reviewed Thursday Matinee, December 15)

In opening the show Redford and Winchester offer a rather diverting routine of comedy juggling stunts. The entertainment value of this turn could be heightened considerably by the employment of a new set of scenic properties.

We have heard some pretty bad fiddlers in vaudeville, but Fid Gordon wins all prizes. We are not quite sure, however, which is worst, his fiddling or his attempts at comedy. He is assisted by a singer from a box.

Tom Martin and Company's act may have an ounce of merit, but we failed to notice it. Surely a remark like "Keep your nose clean!" could be well eliminated without injuring the entertainment value of the turn.

Wells, Virginia and West have as nifty a dancing act as one would care to see. Especially good is the stepping of the younger of the two men.

Richard Carle is as funny as ever. Assisted by a company of four (three men and a woman) he kept his audience constantly chuckling during the fifteen or more minutes it took him to run off his "bug-house" sketch. Vaudeville needs more comedians of the Carle caliber.

Irving and Jack Kaufman, who have been capitalizing their popularity as phonograph singers for several seasons in vaudeville, sang themselves into a fair band on this occasion. Their attempts at comedy are rather heavy.

Stan Stanley proved a riot of laughs. Stanley has introduced several new bits of business since last seen, much to the improvement of his act.

Howard and Sadler are just fair as a blues-singing double.

Belman and Grace closed the show with a routine of roller skating and musical stunts. We are of the opinion that this act would be far more entertaining if the musical portion of its routine were eliminated.—EDWARD HAFPEL.

Orpheum, San Francisco (Reviewed Sunday Matinee, December 18)

Tim and Kitty O'Meara, in "Memories of the Dance," opened a fairly good bill at the Orpheum this afternoon and were well received.

Frank and Milt Britton, in "Say It With Music," seemed to please with their jazz numbers.

Jack Kennedy and Company, in "A Golf Proposal," were undoubtedly the hit of the entire bill. Mr. Kennedy is a very finished actor.

Claude Golden, the card expert, proved to be in a class by himself. He presented his offering in a new and clever manner.

Joseph E. Howard and Ethlyn Clark were well received. Mr. Howard sang some of his old songs in his usual pleasing manner. Dugan and Raymond offered a clever comedy act and took several bows.

Al and Fanny Steaman, in "Piano Capers," were really funny and brought down many a laugh.

May Wirth with Brother Phil, was the headliner and the act was presented as only the Wirth family can, taking many bows.

The bill was closed by all the artists in the show, directed by Joe Howard, in a conglomeration of comedy, which proved to be a big hit.—STUART B. DUNBAR.

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BEE PALMER'S HUBBY GETS SUSPENDED SENTENCE

New York, Dec. 17.—Al Siegel, song writer and vaudeville pianist, who recently broke into the limelight when he sued Jack Dempsey, heavyweight champion, for alienating the affections of his wife, Bee Palmer, the shimmy dancer, received a suspended sentence on a charge of disorderly conduct.

Siegel was arrested on complaint of Chauncey Cavanaugh, who charged that Siegel struck him on the arm with a walking cane after an argument which ensued when one of the men brushed against the other on Broadway. Siegel pleaded guilty, but alleged that the other man called him vile names.



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GIRLS SUE FOR SALARY

Alleged Due Them From "Sawing a Woman" Act—Case Settled Out of Court

Des Moines, Ia., Dec. 18.—Kitty Whyte, of 1499 Broadway, Brooklyn, N. Y., and Zara Swade, of Gloversville, N. Y., chorus girls with several acts this season and more recently assistants in the act, "Sawing a Woman in Half," which appeared at a local house, last week brought suit here against the management of the act for two weeks' salary, railroad fare and sleepers to New York. Miss Swade, according to the management of the act, was given two weeks' notice because of alleged incompetence, insubordination and being a trouble maker. Miss Whyte, it is alleged, left suddenly without giving notice.

The plaintiffs' counsel was Chauncey Weaver, and Robert Haines represented the defendant. The hearing was private. Testimony was to the effect that the management had paid the salaries of the girls and fare to New York. The case was settled out of court.

Miss Whyte caused the arrest of William Brenner, assistant in the vivisection, for swearing and he was fined \$15 and costs. No performances were missed by the act, Bee Wallace and Peggy Stacy, local girls, substituting. More developments are strongly indicated.

FROM PRISON TO \$50 A WEEK VAUDEVILLE JOB

New York, Dec. 19.—Julius B. Johnston, who is to appear this week at Proctor's Fifth Avenue Theater, gang himself into this engagement from behind the heavy iron gates of Clinton prison, where he has been residing for the past two years at the request of the police authorities. Johnston, who is a former burglar, following his sentence two and a half years ago to a term of penal servitude in the Wingdale prison farm, jumped his way out of his cell two years ago to join his wife and child, both of whom were seriously ill at the time. He was rearrested and sent to Clinton prison, from which escape is regarded as next to impossible.

Instead of sulky meditation, Johnston took to singing in his new quarters and his songs are said to have brought more cheer to the prisoners than anything the authorities had been able to do for them. And one day, not long ago, William Quade, manager of Proctor's Fifth Avenue, heard him in a "sing-song" monolog which he had created for the amusement of the prisoners.

Thus it happened when Johnston was arraigned for re-sentence here last week a member of the staff of the State superintendent of prisons appeared in the convict's behalf to explain that the prisoner had a fine future ahead of him, and to prove it, related that the theatrical manager had offered him an engagement. The prisoner then did his act for the court, which decided not to re-sentence him.

Johnston will start his vaudeville career at \$50 a week.

MENAGERIE GETS MIXED UP WITH UNION RULES

New York, Dec. 17.—The moving of the Singer's Midgets act from the Alhambra Theater uptown, where it played all of last week, to the Palace, where it made its initial bow on Monday of this week, was without mishap. It appears that while the stage hands were moving the crates that held the fifteen or so hunting dogs and other animals that help to make up the act it became known that the drivers of the vehicle which was to transport the live props were nonunion. Immediately all activity, insofar as the union stage hands were concerned, was suspended. It was not until some hours later, and until the entire neighborhood had been awakened by the howls and growls of the outraged animals, that a union driver could be found. There are those who view the whole affair as a press stunt. If it was, it failed utterly in its purpose, for, altho it proved meat for the evening papers, all of them failed to mention the name of the attraction or its destination.

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Greetings.
Frances Kennedy
Xmas 1921



DIRECTION

VAUDEVILLE NOTES

Gene and Myrtle Moore are touring the Gus Sun Time.

The Great Fredericks will begin a tour of the Sun Time January 9.

Marlon Ward will be seen shortly in a new act called "Artistic Moments."

Rita J. Amick, who has been working with Dorothy Bard, left Miss Bard's act last week and joined the "Melody Girls" in Pittsburgh.

Gertrude Taylor, assisted by Solly Brown, will begin a tour of the Gus Sun Time January 9.

The Globe Theater, Gloversville, N. Y., is now playing four acts on the three-day, split-week policy.

Harry Fisher and Company have been booked for a tour of the Gus Sun Time, opening at Albany January 2.

Tom and Dolly Ward are meeting with success on the Poli Time with their comedy vehicle, "Keep Out of My Cellar."

Harry Russell and Ethel Durbin, who arrived recently from England, will open soon under the direction of Eddie Fredericks.

Grant Johnson, well-known in magical circles, is creating a big sensation on the Poli Time with Horace Goldin's "Sawing Thru a Woman" illusion.

Eddie Fredericks, vaudeville agent, has moved his place of business from the Fitzgerald Building to the Gus Sun office in the Putnam Building, New York City.

Fritz Adams, playing in vaudeville with the Jean Adair Company, will spend Christmas week in Youngstown, O., appearing at the Keith Theater there.

Tex Meesker and Genevieve Dond, "The Singers," were Billboard callers (Cincinnati) en route to Tampa, Fla., where they will perform during the winter season.

The vaudeville team of Bryan, Pittman and Masters, C. D. Masters, manager, is laying off in Boulder, Col., because of the health of Mr. Pittman. They have been playing independent dates during the past few months.

Frank Jones has been appointed assistant manager of Proctor's 125th Street Theater, New York, taking the place of Jack Hutchins, who

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BOOKLET UPON REQUEST

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

has been promoted to the management of the Amsterdam Theater, Amsterdam, N. Y.

Ashton & Mack inform The Billboard that the Stratford Theater, Sixty-third and South Halsted, Chicago, will play vaudeville daily beginning next week and that they will have the booking. Ashton & Mack are also submitting acts for Sun Time.

Charlie Granese, appearing with his sister, Jean, on the Keith Time, will, after the close of the current season, sail for sunny Italy, where he will take up the study of voice. He is reputed to know, wholly or in part, most every opera that has been produced.

Lew N. (Sunshine) Marks recently returned to his home in Louisiana after a successful season as business manager of the Trans-Continental Vaudeville Company. He writes that he will devote considerable of his time while at home to writing a comedy scenario for a well-known movie comedian.

One of the biggest ovations in the history of the Troy (N. Y.) stage was received by Daganna, the girl violinist, at Proctor's Fourth Street Playhouse Monday evening, December 12. The demonstration was all the more unusual because of the fact that the young lady was entirely unknown in the city and was not billed as a feature act.

"The Six Tip Tops" are in their sixth week on the Pan. Circuit and report their tour thus far a pleasant surprise. Al Ackermann, who manages the act and who is known as "the pinochle king," has to put forth his best efforts to defend his crown against such experts as Foster Ray, Frank Mitchell, of the "Night Boat Company," and Mike Rossie, "the spaghetti king."

The Fourth Annual Opportunity Show of the Keith Theater, Portland, Me., for The Portland Evening Express Opportunity Fund, was held at the theater December 19. Following was the program: Jack Wyatt's Scotch Lads and Lassies, Alpha Norwood and Harry Hall, Anthony and Arnold, Incadior Brothers, the Four Black Keys, Dalton and Craig, Frank Marekley, the Beauty Rainbow Chorus, the Girl Trio, Lucille Potter, Lawrence Mohan, Howard Kyle and other Keith artists.

Hayden and Snyder, of the act Hayden, Hall and Snyder, who last week appeared at the Lyric, Cincinnati, a Pantages-booked house, dropped in at the home office of The Billboard on Thursday. These three "boys" are in their seventh week of variety and are rapidly establishing themselves as vaudeville artists of the first water. Previous to their advent into the variety field they had been appearing in prologs to feature films on the West Coast, where they established the record of playing fourteen consecutive weeks in three theaters.

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OFF THE RECORD

By PATTERSON JAMES

THE regular annual joke of the New York theater managers is once more to be rescued from the mothballs. "A determined fight to stop ticket speculation" will be started by the Producing Managers' Association at once—if not sooner. "The managers have been laying their plans in secret and have made up their minds to make their final stand against the speculator."

One manager is quoted as roaring to high heaven that it is a common practice for ticket brokers to get from \$15 to \$30 a seat for the musical shows. This dastardly outrage upon the public has roused the Managers' Association to fly to the rescue of the assaulted show patron, and "a determined fight" to stop the practice is loudly announced. I don't blame the managers. If anyone is to get \$15 to \$30 for a seat at a musical show, it ought to be the managers of that show, not a horde of harpies which flit from prize fights to grand opera, and from football games to chamber concerts, taking sustenance as they pass from any unwary soul who happens to have his pocket-book unpadlocked. Imagine the feelings of a manager whose box-office has sold a block of seats to a speculator for \$3.30 each, and has the same tickets passed in at his door by some honest toiler who has been robbed of \$25 apiece. That is not only the double cross, it is the Maltese, the Greek, the Southern and the Celtic. Is it any wonder "the managers have been laying their plans in secret" and that "they have made up their minds to make a final stand against the speculators?"

TABLEAUX by the Producing Managers' Association:

Horatius at the Bridge Woods against Loofe Cohen.
Arnold von Winkelrod Ziegfeld against the Misses Waters.
Ulysses S. Grant Shubert against Tyson and Company.
Rock of Chickamauga Thomas Erlanger against McRide's.
The Last of the Janissaries (including other theater managers) against the Hallway Brigands.

The proceeds to be devoted to the Fund for Fooling the Public.

THE meeting of the managers, which is to do or die in this awful crisis of the moneybag, is just another instance of the contempt they have for the intelligence of playgoers. Not only are we insulted every night by having some hypertrophied drama or some pto-mained musical goulash served to us, accompanied by superlatives, furnished by paid press agents, but we are once again to be told—and expected to believe—that the managers are honest in their wish to stop ticket speculation. I hope they are, but I greatly fear that, having cried "Wolf, Wolf" so often before, the present ululation will fall on either deaf or unbelieving ears.

"A PLAN considered by the managers on previous occasions, but never put into effect, is that of a central distributing bureau to handle all tickets. This bureau would also keep track of every ticket, and every overcharge could be traced immediately. The offending broker would then be punished by having his supply of tickets cut off."

But how, if there is no collusion between the box-office and the speculator, can the latter get "his supply of tickets" in the first place? Will the manager, when disposing of his tickets to a broker, say: "Listen, Jake, that

last batch I let you have you got \$12.50 apiece for, and that ain't right. I don't want my public treated that way by a stranger! Besides, what do I get out of it? All I can possibly get, as far as anyone knows, is three-thirty from you, and then you go ahead and soak the suckers nine-twenty more. It ain't right, Jake, and you got to cut it out or I'll do business with Goldgrabber across the street."

Or will the producer say to the mendicant pasteboard peddler: "Lemme see your report card! Ah, hah! You only got twenty-eight in department last month. Nothin' doin' for you, fellah. You can't get your supply of tickets off me for this show. Step to one side, please. Next! Hello, Gus, let's see how you behaved yourself last month. Ninety-eight and

Department of the Producing Managers' Association for enlargement of the gail, and had his supply of tickets for 'Fannie Hill' cut off. He never rallied, and his demise has been expected for some time. He was a member of the Hallway Brokers of Forty-second street, the Cigar Store Speculators of Broadway and Seventh Avenue, and the Loyal Order of Out-of-Town, Visitors Trimmers. He was also chairman of the Speculators' Committee for the Prevention of Unfriendly Legislation, and a large contributor to the local Democratic and Republican Campaign Funds."

WHAT a screaming farce! Everyone knows that the theater managers do not need a central bureau for the distribution of tickets to speculators. The only distributing medium the showhouses need is THE THEATER

THE BARKLESS AUDIENCE

Hissing was long ago banned from the theater—except, of course, when one part of an audience wishes to censure another part—and soon it will be made impossible even to cough. Stage folk are uncommonly sensitive. Companies have been known to disband because, in crossing the scene, a player passed in front instead of behind another. An ill-timed cough, say the actors of Paris, will jar a performer quite out of his part and ruin a dramatic climax. It has been known to occur even on the stolid Broadway. During the wartime epidemic of influenza the hero of one of Tolstoy's tragedies, having arrived at the happy thought of suicide, ended the lines defending his course as follows: "Besides, why should I continue to live for this audience of barking seals?"

Many people are thoughtless, and some unquestionably rude, in the conversational and other noises they make in the theater. It may not be amiss to call attention to their lapses. All but the most insistent ticklings, in the brain or in the throat, can and should be suppressed. But there is much to be said for the occasional and inevitable cough. Thus, Will Rogers protests that some means should be left to the ladies to hide their embarrassment—as plays run nowadays, and costumes. This business of upbraiding the audience runs counter to the ancient adage about living to please and pleasing to live. In the playhouse of our fathers only the most eminent could indulge their resentments.

We are less robust, if also less robustious. When hissing was banned, so was applause of the only precious order. Whole plays pass by without hissing, indeed, but also with only such demonstrations of approval as originate with Iron-Hand, the Boy Usher. If the drama is anything, it is the home of emotion and ideal; the only atmosphere natural to it is that of quick response and lively demonstration, whether of pleasure or of pain. With due respect to the sensitiveness of player folk, a suspicion obtrudes that the performer or the play which can not survive the noises that are inevitable in any human concourse is scarcely worthy of surviving.—NEW YORK TIMES.

eight-tenths! You have been a very, very good boy, Gus. Just for that, here's a block in the center of the house for the next eight weeks. You're welcome! I intend to see that the patrons of my show get first call on the seats for it.

"By the way! That guy that was just ahead of you in line ain't a bad fellah. As far as I am concerned you can slip him a few hundred seats so's he won't have to go to the poor house before th' end of the month. But don't let on I told ye to do it. My union would raise heck with me if I got caught scabbin' on 'em."

It is quite within the range of future possibilities to read an obituary notice which will set forth that,

"Israel Steinkopf, aged 91, died at the Ticket Brokers' Home in Peru, Ind., last night. Mr. Steinkopf was formerly one of the most powerful strong-arm workers of the Manhattan Speculators' Association. His victims numbered many well-known men about town, visitors from Goshen, Conn.; steel magnates from McKee's Rocks, Pa.; the entire undergraduate body of Yale, Princeton, Harvard, Ursinus, De Pauw, New York University, Wendover Avenue, the Bronx, the Amalgamated Fraternity of Teddy Bear Makers, and the International Chamber of Chemise Manufacturers. Mr. Steinkopf was operated on some months ago by the Good Conduct

BOX-OFFICE. That is what the ticket window is for—or was for—until some bright-eyed boy discovered that the public cow could be milked with greater results from both ends of the animal. During the actors' strike it was shown conclusively that without box-office connections it was impossible for the scalpers to ply their trade. Two arrests were made by the scouts for the actors' union at that time, and the speculating ceased forthwith. The worm-eaten excuse is offered that "the public demands brokerage establishments for its own convenience." That is all hosh. The public was forced to go to the speculators. It was impossible to get seats at the box-office, because they had already been sold to the brokers. It was for the manager's pocket, not the public's convenience, that the ticket brigands were created.

THE truth of the matter is that the public has at last rolled over off its back and is wide awake. It is sick of paying exorbitant prices for rotten shows and is now devoting its evenings to some less costly and more appealing diversion. What the American theater needs is decent, courteous consideration from the men whose existence it makes possible. It wants fair play and honest dealing. AND IT IS GOING

TO GET IT, not from any "central bureau which will cut off the supply of tickets" from brokers charging extortionate prices, but by remaining away from the playhouses until the present species of commercial vermin which infests them has been exterminated by starvation.

IN a recent interview David Belasco announces that he is in favor of a ten-year holiday in the theater for plays of sordidness and degeneracy and a certain kind of sex drama. Why ten years? Why not start the deodorizing conference now and let its decisions run forever? There is no time like the present, as the ticket brigand says when he sells the Saturday night seat to the visiting fireman. Let's clean house now, and by all means let us start the scrapping program by pulling off "The Easiest Way," "The Grand Duke," "The Gold Diggers" and a few other outworn cruisers. There is nothing, DAVID, so catching as good example—except bad. Cleanliness, like charity, begins at home.

IN an announcement of "The Return of Peter Grimm" at the Bronx Opera House, the advertisement contains the name of MR. BELASCO at the end of the Warfield notice, and in a little box telling of next week's attraction are the words: "The World's Greatest Magician." Evidently there is left no more sense of the fitness of things in the composing rooms.

ACCUSTOMED as we have grown to the "poor mouth" bleatings of the theater owners, and as little ground as there is for whining over the neglect of the public to patronize stage manifestations of dramatic art, it is only occasionally that a bit of corroboration for the belief that managers are not so badly off as they wish to be considered comes to light. Litigation is just now going on between A. L. Erlanger and his former partner, Marc Klaw. Mr. Klaw has recently sued Mr. Erlanger as half owner of the Forsix Theater Company to compel him to account to the corporation for the value of the lease of the Gaiety Theater, and to restrain him from canceling it in his own behalf. The profits of the Gaiety Theater, according to Mr. Klaw's complaint, including salaries for Mr. Klaw and Mr. Erlanger, were the beggarly sum of \$90,000 for 1919-1920. It is alleged that the profits from the same theater for the season of 1920-1921 were \$120,000. The remainder of the complaint is taken up with allegations which are not of interest as bearing on the point I am making. It is a startling enough statement that one theater in one season made one hundred and twenty thousand dollars profit. Will any actor desirous of sharing in the poverty of the Forsix Theater Company, as it involves the Gaiety, kindly step forward and receive his cooperative portion?

A BREEZE from the Great Northwest:

Winnipeg, November 27.

To Patterson James:

Dear Sir—I am not a press agent. I am not a theater manager, I am not a stage hand, an actor, a musician or even a booking agent, and realizing you do not care whether I am a train announcer or a boisterous clerk, I am not going to tell you just what I am, but I tell you the above to show you I am in no way connected with any theater.

In your review of "Golden Days" you ask us to imagine in this day and hour any group of players sitting in a theater while a girl on the stage drools: I am not gifted with an overpowerful imagination (nor ability to use the typewriter), but I can easily concentrate on the drooling girl. But you are asking TOO much when you ask me, thru the medium of your valuable page 19, to imagine how a play like "We Girls" could resemble a Mohammedan prayer rug unless you mean that it is flat. But is a Mohammedan prayer rug flat? I never saw one, did you? I

(Continued on page 97)

NEW PLAYS

PROVINCETOWN PLAYHOUSE, NEW YORK
Eighth Season—Second Bill
Beginning December 5, 1921
THE PROVINCETOWN PLAYERS
Under the Direction of George Cram Cook

“THE HAND OF THE POTTER”
A Tragedy in Four Acts
By Theodore Dreiser
CHARACTERS
(As they appear)

Aaron Berchansky.....Nathaniel Freyer
Rebecca.....Dasha Rubinstein
Masha.....Dorothy Sawyer
Joe.....Esther Stockton
Isidore.....Lutha J. Adler
Ed Armby.....J. Paul Jones
Stephen Leach.....James Meighan
Dennis Quinn.....Ernest Freeman
F. S. Merlin
John Ferris
McGranahan.....Patrick Barnum
Wallstein.....Luigi Balestro
The remainder of the Grand Jury to consist of any twenty-one men, good and true, who bear the evidence.

Isadore Berchansky, congenital pervert.
Couldn't stand sight of shirtwaists and short skirts.

Convicted of assault on little girl prior to opening of play.
Attempts attack on his sister. First Act.

About to attack his niece, a little girl. First Act.

Rapes and murders little Kittie Nease by cutting her throat. First Act.

Crime traced to him. Third Act.
About to attack another little girl who brings him an apple when he is starving. Fourth Act.

Overcome with despair. Fourth Act.
Kills himself by putting a rubber gas pipe in his mouth and turning on the valve. Fourth Act.

Once upon a time there was an old Irishman, who used to run a saloon on the corner of Forty-fourth street and Seventh avenue, New York. He was an ardent patriot, and, when he was told of something an actor patron had done, he was very angry. Calling the actor into his little office, he spoke as follows:

“Ye jushit got back from England they tell me, McCarty! An' they tell me that whin the boat was passin' th' Irish coast, you leaned over the side of the shteamer and you hissed Ireland till it was out of sight. Well, thin! M' I have to say to you, McCarty, is this: ‘You had dang little to do!’”

William Archer is quoted as saying that the hope of the American theater lies in enterprises like the Provincetown Players.

I think that in writing “The Hand of the Potter,” Theodore Dreiser had “dang little to do!”

I further think that the Provincetown Players, in producing “The Hand of the Potter,” had a dang sight less to do!

A well-defined movement is on to create a censorship of the theater—PATTERSON JAMES.

P. S.—The acting from end to end is pathetically bad.

PARK THEATER, NEW YORK
JOHN CORT Presents
(In Association with Alex. Aaronsohn)

“THE WILD CAT”
(El Gato Montes)
A Spanish Music Drama
Spanish Libretto and Music by Manuel Penella. English Version by Marie B. Schrader. Staged by Manuel Penella

I enjoyed “The Wild Cat” perhaps because I am not a musical critic. I liked the music, which has pleasant changes in it and which follows the spirit of the story illuminatingly. I liked the color of the story and the bull ring scene. I liked the singing of Dorothy South and W. H. Thompson. I always like Marion Green's virile and

is novel and vigorous.—PATTERSON JAMES.

THE PLAYHOUSE, NEW YORK
Beginning Wednesday Evening, December 7, 1921
(Revival)

HELEN MacKELLAR, CHAS. RICHMAN, MARIE NORDSTROM, WILLIAM HARRIGAN
—in—

“BOUGHT AND PAID FOR”
A Play in Four Acts
By George Broadhurst
THE CAST:

Robert Stafford.....Charles Richman
James Gilley.....William Harrigan
O Ku.....Allen Atwell
Virginia Blaine.....Helen MacKellar
Fanny Blaine.....Marie Nordstrom
Josephine.....Katya Prevon
In the endeavor to answer his own question, “What Shall We Do About the Deplorable Conditions in the Thea-

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 17.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, theater, and performance count. Includes titles like 'A Bill of Divorcement', 'Daddy's Gone A-Hunting', 'The Hand of the Potter', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, theater, and performance count. Includes titles like 'Bat. The', 'Enter Madame', 'Gold Diggers', etc.

sonorous baritone. Little Conchita Piquer received the most spontaneous outburst of the evening for her acting and singing of a flower song. Her voice has the husky quality of a young lad and she has spirit, charm and impishness. Sam Ash sang vigorously, but it seemed to me strainingly. Vera Ross' beautiful contralto was a genuine pleasure. It has richness and sureness. She did not go flat, as so many contraltos do, as if they were trying to decide whether they were baritones or basses and could not quite settle in their own minds to which range they belonged. Also EVERY WORD COULD BE CLEARLY HEARD. That in itself was an unexpected privilege since there is no word spoken thruout the piece. As I said before, I am not a musical critic. I know a fish horn when I hear it and I can detect the strains of a harmonica played on a street corner on a moonlit night. I know when a singer is on and off the key. I also know when I like a thing in the serious musical line and when I do not, tho I may not be able to vivisection the score.

“The Wild Cat” afforded me relaxation, diversion and entertainment. It

ter?” William A. Brady has revived “Bought and Paid For.” The play is a fine example of sure-fire theatricalism. There is not a line or a creature in it that came out of life. But it is contrived with a shrewd (and cynical) knowledge of what tickles the palate of the wooden-headed. From the original east come Charles Richman and Marie Nordstrom. Mr. Richman plays Stafford, the captain of fiancée, after the manner of the late John Wanamaker. I never knew the moment when he was about to pass around the collection plate. Even when he got drunk and busted down his wife's door in a fit of alcoholic affection it seemed strange that he did not do so while singing “Onward, Christian Soldiers.” Miss Nordstrom goes after her comedy points like a cat pouncing on a mouse. She acts all the time. I did not like Miss MacKellar, who appeared lugubrious even when she had nothing to be said about. William Harrigan was quietly and effectively funny, and he also conveyed without any brass band effects that Jas. Gilley had a streak of rotten meanness underneath his comedy exterior. I enjoyed Mr. Harrigan's performance because it never gave me

the idea that he knew what he was going to say would bring a laugh. Whatever merits “Bought and Paid For” has it is better than the trash now being put on. It makes a sure appeal to those who are not fussy about art. It will pass the time satisfactorily for “the average theatergoer.”—PATTERSON JAMES.

GARRICK THEATER, NEW YORK
Beginning November 23, 1921

THE THEATER GUILD Presents
“BOUBOUROCHE”
A Farce in Two Acts
By Georges Courteline
Produced Under the Direction of Philip Moeller

Boubouroche.....Arnold Daly
Potasse.....Edwin R. Wolfe
An Old Gentleman.....Edgar Stehl
Roth.....Carl Anderson
Fouettard.....Ernest Cossart
Henri.....Philip Loeb
Cashier.....Katherine Clinton
Andre.....Robert Donaldson
Adele.....Olive May

“THE WIFE WITH A SMILE”
Tragi-Comedy in Two Acts

By Denys Amiel and Andre Obey
Produced Under the Direction of Frank Reicher

Mme. Beaudet.....Blanche Yurka
Gabrielle.....Martha Bryan Allen
M. Beaudet.....Arnold Daly
Marguerite Prevot.....Catherine Proctor
Mme. Lehas.....Katherine Clinton
M. Lebas.....Ernest Cossart
Jacques Dautzat.....Edwin R. Wolfe
Eugenie.....Jeanne Wainwright
A Clerk.....Philip Loeb

The night I went to the Theater Guild's double bill OUR BEST FAMILIES sat behind me in the persons of a group of gorgeously arrayed individuals in “full evening dress.” They talked as representatives of OUR BEST FAMILIES will and as other members of the ordinary human family sometimes imitate.

One Lady: Is Arnold Daly English?
What a foolish question! He wouldn't be with that name, would he?
Her Squire: I think not!
A pause.
The Lady: Is he the son of old Arnold Daly?
Her Squire: I think not.
Another Squire: You mean old Augustine Daly.
The Lady: I suppose I do. Who is Miss Yurka?
My Companion to Me: She is the daughter of Mr. and Mrs. Yurka.

So the show began with “Boubouroche,” a farce, having to do with an elderly ass who kept a woman, which woman in turn kept a young man and hid him in the wardrobe whenever anyone rang the bell. Consequently the youth from much immuring in the wardrobe took on the gentle aroma of fried fish, which irritated him entirely. Enter the old keeper. Scene between him and the fish-flavored one. Tears by the lady. Groans, threats and roars by the old keeper. A great deal of noise. Complete hoodwinking of the old ass. Kept lady triumphant. Curtain.

Mr. Daly and Olive May played the piece with all the finesse of a small-time vaudeville act trying out for the Aching-Heart Circuit. Such an exhibition of blundering burlesque is rare indeed. Then followed a serious play, “The Wife With a Smile.” A brutal husband refuses to permit his lovely wife to “express herself” as her nature craves. His taste in the arrangement of the divan cushions clashes with hers. He will be master in his own house, he will that. Not if she knows it. Beaudet, to whom it is worth ten cents to be the boss, has the playful trick of putting an empty revolver to his temple every time he and the wife have a row. It got on her nerves and the nerves of all the friends of the Beaudets. But one dark, wet night, when Missus Beaudet has a headache and refuses to attend a party at the

(Continued on page 23)

THE DRAMATIC STAGE

FARCE • COMEDY • TRAGEDY
A DEPARTMENT OF NEWS AND OPINIONS

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

SCORE OF NEW SHOWS ARE SCHEDULED FOR BROADWAY

Four Openings This Week—Pre-Holiday Slump Still On—Boost New Year's Prices Sky-High

New York, Dec. 19.—The next three weeks will witness the arrival of from fifteen to twenty new productions which will replace an equal number of attractions that have been holding on for the holiday business. This week four new ones are scheduled to take the plunge on Broadway.

"The Idle Inn," adapted from the Yiddish, will be watched with the most interest for it brings back Jacob Ben-Aml, who scored a remarkable personal success last year in "Samson and Delilah." Samuel Hopkins is the producer of the new show. It will open at the Plymouth Theater, which was vacated on Saturday night by another Hopkins production, "Daddy Goes A-Hunting," now playing in Chicago.

At the 39th Street Theater "Danger" goes into the place occupied until last week by William Hodge's "Beware of Dogs," which went on tour following eleven weeks of poor business. On Friday afternoon "The Dover Road" opens at the Bijou, where "Everyday" closed last week after a brief reign on Broadway. And on Saturday night, Christmas Eve, "The Married Woman" relights the Princess Theater, dark since the sudden demise of "Suzette" several weeks ago.

Holiday Attractions

For Christmas week and the first week in January the following new attractions are slated to tempt the coy theatergoer of New York: "Face Value" brings Leo Ditrichstein back to New York following a long tour in "Toto." The new show opens the Shubert's newest theater, the 49th Street. "Lawful Larceny," a new play by Samuel Shipman, to be produced by Al Woods, opens at the Republic Theater. A new Sam Harris production, "Captain Applejack," opens at the Cort Theater next week, replacing John Cort's show, "Her Salary Man," which opened only three weeks ago. At the National Theater a repertory company, including Wilton Larkare, Charlotte Walker, Edmund Lowe and Harry Estmayer, presents a revival of "Tribby" for an engagement limited to three weeks. "The White Peacock," a new vehicle for the talents of Olga Petrova, which is reported to be cleaning up in Boston as the result of a very skillfully executed piece of exploitation, opens at the Comedy. "He," a new Theater Guild production, comes to the Garrick, where it will replace "The Wife With a Smile," a piece from the French which opened three weeks ago with Arnold Daly in the starring role.

"The Blue Kitten," featuring Lillian Lorraine, comes to the Selwyn, which will be forsaken this week by "The Circle," the latter attraction moving to the Maxine Elliott, where the "Silver Fox" closed last week. Two other musical pieces announced for holiday-time are "Genevieve" and "Majaroland," a musical version of "Pomander Walk."

The new year will witness the revival of "The Squaw Man," with William Faversham in the title role. It will be a Shubert production and will likely open at the Astor, where "Theodora," a film, is being held over until an attraction can be secured for the house. Other January openings include "The Hindu," "Bulldog Drummond," "The National Anthem," "Little Miss Raffles" and "The Claw and the Wing."

Business Still Off

Business continued to slide last week and will probably follow the downward path until the latter part of the current week. The three attractions that played to capacity two weeks ago showed no signs of a let-down last week, the demand for them swallowing up the agency allotments earlier than ever before, proving once again that the public will pay any price for hits. These three shows are "The Music Box Revue," which played to \$29,600 last week; "Good Morning, Dearie," which garnered about \$360 less than this figure, and the new non-musical smash, "Ki-Ki," which again

passed the \$16,000 mark at the Belasco, where it is expected to remain for a long run.

Boost New Year's Prices

Both "The Music Box Revue" and "Good Morning, Dearie" are being groomed to create

ferine," \$19,000; "The O'Brien Girl," at the Liberty Theater, \$17,300; "The Perfect Fool," at the George M. Cohan, \$18,300, which is practically capacity for this house; "The Wildcat," at the Park Theater, \$14,200.

"Ki-Ki" Over \$16,000

Dramatic attractions fared: "Ki-Ki," at the Belasco, over \$16,000; "The Varying Shore," at the Hudson, over \$16,000; "The Circle," at the Selwyn Theater, \$14,000, which is about \$6,000 less than the show was averaging during the first ten weeks of its run; "A Bill of Divorcement," at the Times Square Theater, \$14,000, also a falling off from the \$16,000 pace this drama was hitting until three weeks ago; "Six-Cylinder Love," at the Sam H. Harris Theater, over \$13,000, from \$3,000 to \$4,000 less than the figures that were being quoted for this comedy success a month ago; "Bluebeard's Eighth Wife," about \$12,000, approximately \$4,000 under the speed of this French farce for the first eight weeks of its

MARJORIE RAMBEAU



Appearing in "Daddy's Gone A-Hunting," at the Plymouth Theater, New York, under the management of Arthur Hopkins.

Photo by The Fab Studio, New York

new records for New Year's Eve receipts, the former establishing a scale of \$11 for the orchestra and \$5 for the balcony, which will bring the gross for the night up to \$7,500. The Globe, which provides shelter for "Good Morning, Dearie," will also be tuned up to draw a similar amount for the first night of the new year, altho the latter theater is regarded as being able to reach the Music Box figure at an \$8 top scale.

Other musical attractions will be jacked up to \$5 and \$6 and the non-musicals will likely vary from \$4.50 to \$5.50, the more popular shows being almost certain to adopt the latter figure.

The week's record for other musical attractions is as follows: "The Greenwich Village Follies," at the Shubert Theater, \$18,200; "Blossom Time," at the Ambassador, \$18,500; "Bombo," at the Al Jolson Theater, \$27,000; "Sally," at the Amsterdam, \$29,000; "Tan-

run; "The First Year," at the Little Theater, \$11,000; "The Demi-Virgin," at the Eltinge Theater, \$14,000; "Lilium," at the Fulton Theater, \$9,000; "Anna Christie," at the Van derbilt Theater, \$8,800; "Bought and Paid For," at the Playhouse, \$7,600; "The Dream Maker," at the Empire Theater; "Dulcy," at the Frazee, \$8,400; "The Grand Duke," at the Lyceum Theater, \$11,500; "Intimate Strangers," at the Henry Miller, \$10,800; "Lilies of the Field," at the Klav, \$9,800; "Thank You," at the Longacre, about \$7,200; "The Rat," at the Morosco, about \$8,600; "The Claw," at the Broadhurst, \$7,000.

At Cut Rates

Last week found the cut-rates selling tickets for several of the strongest shows on the list, including "The Circle" and "Six-Cylinder Love." This was due to the exceptionally bad

(Continued on page 23)

Marjorie Rambeau

Has Played Nothing But Leading Parts—Believes Marriage Helps Actress' Career

MARJORIE RAMBEAU

Born in San Francisco. Has been leading woman ever since she was 12 years old. First appearance in vaudeville sketch on Sullivan & Considine Time. Mother bought interests in stock companies in various Western cities where she appeared as leading woman for ten years. At 13 played leading woman part in Portland (Oregon) Stock Company. Has run the entire gamut of old melodramas to newer plays of Clyde Fitch. At 14 played "Camille," "East Lynne," "Married But No Wife," "Fatal Wedding," etc. Came to New York in 1913. Has played in "So Much for So Much," "A Woman's Way," "Saddle Love," "Cheating Cheaters," "Eyes of Youth," "Where Poppies Bloom," "The Fortune Teller," "Sign on the Door." Now in "Daddy's Gone A-Hunting."

A leading woman ever since she was 12 years old!

She has never played anything but leading parts!

She has sobbed her way to the head of her profession!

Guess who?

Marjorie Rambeau.

Once upon a time, perhaps as long as seventeen years ago, a little 12-year-old girl was sliding down the banister of a school in San Francisco a la tomboy. This little girl had golden hair and beautiful blue eyes and wore starched white petticoats, but she was a regular girl just the same. She got a lot of fun out of breasting the rules, and sliding down the banisters was one of them. She had been doing it for a long time without being caught, but this day she slid right into a strange man's arms. The strange man was with the lady principal of the school and the little girl thought she was in for it. So she stood by, waiting for her punishment to be pronounced.

Instead, the strange man looked at her hard and then turned to the principal. "I think this little girl could do it," he declared at length.

The principal, instead of telling the little girl to go to bed without her supper, smiled at her. "How do you know?" she said to the man. "Marjorie has never taken a dramatic lesson in her life."

The man was insistent and Marjorie's mother was called. It didn't take the child long to find out that the man wanted her to go on the stage. Then it was that the power of suggestion set to work. Marjorie suddenly became convinced that a stage career was what she had wanted right along. But Marjorie's mother thought differently. Marjorie stormed her gently, she stamped defiantly, she whimpered broken heartedly and she threatened to run away. And—ah, well—mothers will ever be mothers—and at twelve Marjorie Rambeau was playing the leading part in the first vaudeville sketch that was ever booked on Sullivan & Considine Time. The story was taken from "The Face on the Barroom Floor," and it had been renamed "The Lady and the Tramp." Marjorie was the "lady."

Mother Bought Interest in Stock Companies

Needless to say, she made a hit; and after that it was her mother who encouraged her to take it seriously. "If you are going to stay on the stage you can't be just an 'also ran,'" was mother's sound reasoning. "You've got to be a good actress." Whereupon mother bought an interest in the various stock companies in which Miss Rambeau played for the next ten years as leading woman.

"How did you happen to come East at all?" asked we.

"I married. I knew my husband could write and I was ambitious for him. We were successful in the West and I wondered if we could be successful in New York. So we came to find out. That was about six years ago."

"Gracious, that isn't long at all. Then you are comparatively new to Broadway, aren't you? And you've made such wonderful progress."

"Well, I had all that experience in the West," she replied modestly. "Ten years of stock is a long time. It is too much, in fact, altho I think that every actress ought to have several summers in a stock company at least."

"Why?"

"Because stock works off the raw edges. It gives you experience. That's the important thing, it seems to me. Everywhere you go on

Broadway these days you see inexperience. A girl might make a success in one play and a lot of them think that's all there is to it. Watch them—they don't get anywhere. Why? Because that girl is inexperienced. The minute that particular play ends she is stranded. Anyone who watches her can see that she is giving all she has to that one part. One likes to feel that an actress has a reserve force that she can call on at any time.

Marriage vs. Career

"Of course, I feel differently about marriage than most women," she said later. "I think marriage helps your career. In this profession anyway. If you marry a professional he doesn't have to go to the office every morning at eight o'clock and then doesn't come home again until six at night. You are together all the time, your interests are in common, you have much discussion which may be of mutual benefit and it is perfectly ideal.

"And as for the girl who is afraid to become an actress because she thinks her virtue is at stake—why it's ridiculous. This is a business like any other business, and what you need more than anything else is good sense."

Mr. Hugh Dillman had come into the room in time to get the sense of what she was saying. She turned to him with a charming smile: "Don't you think so, dear?"

"What?" he asked.

"That if a girl has good sense in this business it's all she needs to get along."

"No," he answered after deliberating an instant. "I think ability is the most important thing."

"Doesn't good sense make ability?" she parried.

"No, it doesn't," declared friend husband positively. "You got ahead of everybody else because you had ability."

Which is our idea of a perfect reply of a perfect husband. And we have a hunch that it is Miss Rambeau's idea of the same thing.

Radiant Personality

There is a good deal of the baby about Marjorie Rambeau. Her hair is golden, her skin is pink and white, her eyes are blue, with long lashes. Good health radiates from her, and she affects one with a brilliance which is dazzling without being hard. If I believed in aura I should say that hers resembled the sunlight in its reflection. She is plump, with the exquisite roundness of an infant; beautifully molded as to arms and limbs, and her personality, if the rare charm she possesses may be described with the common word, emanates from her as naturally as it does from so many children before they have become spoiled by the grown-ups.

We were discussing "Daddy's Gone A-Hunting," in which both she and her husband take part. "We've changed the ending," she said to me.

"Yes, I know. Isn't it a shame?"

"No, they like it better. After all, it's the people whom we should try to please. You might say that the play with the old ending was 'life,' but then the public can come back at you with: 'Yes, we know it's life, but we are living life every day. Give us something else.'"

"And I do hope my next play has some laughs in it," she went on, a bit wistfully I thought. "I've been crying all my life. And I should like to have just one play where I won't have to cry at all. But when I say that to a manager he says, 'But people come to see you cry,' so what can I do? But perhaps they would come just the same if I laughed. How does he know? How do you know?"—MYRIAM SIEVE.

FIVE BELASCO PLAYS IN N. Y.

New York, Dec. 19.—With Frances Starr playing in an uptown theater in "The Eastest Way," and David Warfield at the Montauk Theater, Brooklyn, last week, there were five Belasco plays in the city. Those in the city proper were Lenore Ulric in "Kiki," Lionel Atwill in "The Grand Duke," and Tyrone Power in "The Wandering Jew."

"CAPTAIN APPLEJACK"

Sam H. Harris will present his latest production, "Captain Applejack," with Wallace Edinger and Mary Nash in the featured roles, on December 29 at the Cort Theater, New York. The piece will open in Wilmington, Del., on December 26. Others in the cast are: Phoebe Foster, Hamilton Revelle, Helene Lackaye, Ferdinand Gottschalk, Harold Vermilye and Marie Wainwright.

"WANDERING JEW" ENDS

"The Wandering Jew" ends its run at the Knickerbocker Theater, New York, on Saturday night. "Buildup Drummond" will probably be the next attraction at that house.

STUART WALKER SPEAKS

Stuart Walker was the speaker at the Playwrights' Club meeting in the Hotel McAlpin, New York, Friday night.



OF "ONE-HAND" BOOKS

I was speaking to my friend, The Scoffer, about books and opined that the book which could be held in one hand was the most desirable of all. I cited the awkwardness of the mighty tome which has to be propped up on the knees or rested on a table, and contrasted it with the handy volume that can be slipped in the pocket and read at odd moments. I backed up my experience and belief with the learned Doctor Johnson and quoted his dictum that "Books that you may carry to the fire and hold readily in your hand are the most useful of all." And all The Scoffer said was: "Great idea, that. If they're good you may keep them, and if they're not you may throw them in the fire."

Now in these days of steam radiators that isn't as easy as The Scoffer thinks, but then he has a tendency to be theoretical rather than empirical. All conditions being equal, I will take the small books—the one-hand books—rather than the fat and heavy ones, every time. For the traveler they are a boon. The English realized this, and always at a railway bookstall one could find small books in abundance. They were books worth reading, too. The standard authors were always liberally represented, and for your three-pence or six-pence you could get a novel, a book of poems or even a popular scientific work that was a classic in its field. We are not quite so fortunate here in this respect, but still good one-hand books can be procured if you know where to look for them. So today we will turn The Spotlight on three series of one-hand books.

EVERYMAN'S LIBRARY

Some years ago when I was annoying the public from the rostrum, I always made it a point when in Chicago to visit McClurg's on Wabash avenue and stock up on the Everyman's Library. I might say that I have never lost the habit, only now my point of attack is the Gotham Book Mart instead of McClurg's. Well, in those days I used to line the bottom of my trunk with Everyman's preparatory to going out on the road, and that layer of little red volumes gave me many an hour's pleasure. What did it matter if it was a "hick" town, when one could travel thru the Orient with Eothen? Suppose the dressing room was cold and damp, you could go to the boiler room and forget it by laughing over Handy Andy. Yes, many a time I've done that and blessed the man who published the Everyman's Library.

Up to the present there are over seven hundred titles in this collection. If you will look over the list, I am sure you will agree with me that you could pick the books blindfolded and not go wrong on one of them. Ernest Rhys, under whose editorship the volumes are put out, has made a most judicious selection of the best books of the world for this series. You can find one or more volumes in it on almost any branch of literature, and some of them can not be obtained anywhere else.

Take the drama as an example. You will find most of Ibsen here, all of Shakespeare, Beaumont and Fletcher, Ben Jonson, complete; Aeschylus, Euripides, Sophocles and Aristophanes, representing the classics; Bjornstone Bjornstern, Hebbel, Kit Marlowe, Sheridan, two volumes of Minor Elizabethan Drama, Everyman and Other Miracle Plays, Sakuntala and a volume of Restoration Plays. Then you can get Berlioz' Autobiography, a most interesting book; Colley Cibber's An Apology for His Life, a thoroughly delightful biography; the works of William Hazlitt, the greatest of English dramatic critics; Holmes' Life of Mozart, and even Essays in the Study of Folk Songs, by Countess Martiniengo-Cesaresco, one of the most authoritative documents on the subject. Surely there are riches here for all in the theater.

THE WORLD'S CLASSICS

Then there is The World's Classics, a series of small books, put out by The Oxford University Press. These come in cloth and leather, like the Everyman's Library, but are slightly smaller. Altogether there are over two hundred titles to choose from. In the drama the classic and the English authors are well represented, and I can not resist the impulse to inform Patterson James that his favorite book, Buckle's History of Civilization, is obtainable in three neat volumes. Here you will find a collection of Elizabethan dramas under the title of Six Elizabethan Plays. They are six of the most important plays of that era and excellent examples of their kind. Light, beautifully printed and bound little books are these, and you won't go wrong if you buy any one of them.

THE MODERN LIBRARY

The last series of one-hand books I have in mind is The Modern Library. These are, perhaps, the most easily obtainable of the lot. Most book stores carry them, and you will find them very often in drug stores. As the title would indicate, they are wholly devoted to the works of modern authors. Ibsen is represented, there is a volume of Maeterlinck's Plays, one of Schnitzler's, one of Tolstoy's, and, what do you suppose, a volume of W. S. Gilbert's libretti, including The Mikado, Pirates of Penzance and The Gondoliers. The publishers have a notice in the book that they are going to bring out another volume, including Pinafore, but, alas, it is some years since the first was printed, and the other has not as yet made its appearance, so I have lost hope.

However, the inclusion of Zuleika Dobson, by Max Beerbohm, in the series makes up for that. This work of Herbert Beerbohm Tree's brother is one of the most delightful books of humor ever written.

Now, I have mentioned practically no books in either of these three series that are not related to the stage or music, and these titles are naturally in the minority. The rest of the lists contain much of the best literature of all countries, and the reader would have to be finicky indeed who could not find entertainment among them. A tedious train journey can always be lightened a lot if you have a good book along. Last, but not least, these books will not only fit your pocket, but your pocketbook. They are low enough in cost so that you can afford to buy a lot of them, compared to other books. A five-dollar bill will give you a month's reading of the very best, and when you are thru with them they will help to make the handsomest of all wall decorations—a case full of books. If circumstances do not permit this, give them to the library or hospital in any town. There never was a library that had enough books, and no library that I ever heard of had an adequate book fund. No hospital will refuse a book and the chance to do a good turn to yourself and someone else at the same time does not come every day. Take advantage of it.

EVERYMAN'S LIBRARY. Published by E. P. Dutton & Co., 681 Fifth avenue, New York City. Cloth, \$1.00; leather, \$1.75 per volume.

THE WORLD'S CLASSICS. Published by Oxford University Press, 35 West 32d street, New York City. Cloth, \$1.00; leather, \$2.00 per volume.

THE MODERN LIBRARY. Published by Boni & Liveright, 105 West 40th street, New York City. Cloth, 95 cents per volume.

DRAMATIC CHANGES

For the Holiday Season in Chicago

Chicago, Dec. 17.—There will be several theatrical changes around the Christmas season in Chicago. On December 25 "The Merry Widow" will begin an engagement at the Illinois Theater, with Reginald Pasch, Dorothy Francis, Charles Angelo, Jefferson DeAngelis, Raymond Crane and others. This will cause Elsie Janis to move up to the Olympic.

David Warfield, in "The Return of Peter Grimm," will open at the Powers December 26 in a revival of that play. With him will be seen Joseph Brennan, William Boag, John Sainpolis, John F. Weber, Miriam Doyle, Marie Bates, Marie Relehardt, David Malcolm and George Wellington.

E. H. Sothera and Julia Marlowe will come to the Shubert-Northern December 26 in the Shakespearean revivals of "Twelfth Night," "Hamlet," "The Taming of the Shrew" and "The Merchant of Venice." In the company will be Frederick Lewis, Rowland Buckstone, Sidney Mather, Alma Kruger, Lenore Chippendale, Elizabeth Vaitine, Albert Howson, Vernon Kelso, France Bendsten, V. L. Granville, Frank Howson and others.

When Genevieve Tobin brings "Little Old New York" to Cohan's Grand, January 1, on the heels of the departing "The Bat," she will bring along Harry Benham, Albert Address, Joseph Greene, Margaret Nugent, Pauline Whitson and others.

Channey Ottott will make his annual Chicago visit January 1 at the Olympic as usual. Eleanor Painter will bring "The Last Waltz" to the Garrick January 8. Laura Hope Crews will open at the Powers in "Mr. Pim Passes By" January 16 and on February 20 Frances Starr will succeed her in the same house in a revival of "The Eastest Way."

"MACBETH" FIRST

Fritz Lieber will present "Macbeth" as his first production in the repertoire at the Lexington Theater, New York. Olive Oliver will play the part of Lady Macbeth and Virginia Bronson will be the first witch.

NEW BOOKS

BANTLY, BENEDICT—A simple treatise on scales and arpeggios for piano; three volumes (bk. 1, on the construction of scales and arpeggios; bk. 2, scales and arpeggios in one octave; bk. 3, scales and arpeggios in two octaves). Luckhardt & Belder, 18 West 43th street, New York City. Each \$1.

HUNEKER, JAMES GIBBONS—Variations. 278 pages. Charles Scribner's Sons, 507 Fifth ave., New York City. \$2.

Partial contents: How not to be a genius, the recantations of George Moore, Baudelaire's letters to his mother, Pennell talks about etching, New Russia for old, Chopin or the circus, Bohemian music, Musical "Potterism," Enrico Caruso.

LEVITAS, ARNOLD—A collection of old dramatic literature (reprint from the Mount Hope School Journal). William A. Hildebrand, 21 Montgomery st., Jersey City, N. J. Paper.

JENNY LIND—An address delivered at the annual dinner of the Jenny Lind Memorial Association at the Hotel Conrard on Saturday, June 25, 1921. William A. Hildebrand, 21 Montgomery st., Jersey City, N. J. Paper, 25 cents.

LOVING, PIERRE—Driftflake; a Christmas fairy play for grown-ups and children 28 pages. The Bookfellow, Chicago, Ill. Paper, \$1 (limited edition, 300 copies).

MAYO, PAUL—Beatrice Eden; a play in three acts. 79 pages. The Stratford Co., Boston, Mass. \$2.00.

The plot of this play is laid in the Rocky Mountains.

PATTERSON, FRANCES TAYLOR—Cinema craftsmanship, a book for photoplaywrights. 277 pages. Harcourt, Brace & Co., 1 West 47th st., New York City. \$2.

THAYER, ALEXANDER WHEELOCK—The Life of Ludwig von Beethoven; ed., rev. and amended from the original English manuscript and the German editions of Herman Deiters and Hugo Heermann, concluded, and all the documents newly translated by Henry Edward Krehbiel; three volumes. G. Schirmer, 3 East 43rd st., New York City. \$20.

This work, which has been recognized for fifty years in Europe as the greatest biography of Beethoven, is now published for the first time in America, in the author's own language, by the Beethoven Association.

ZANGWILL, ISRAEL—The Cockpit; romantic drama in three acts; with dramatic personae. 263 pages. The Macmillan Company, 64 Fifth ave., New York City. \$1.60.

An Actor's Note Book

By FRANK ARCHER. POSTPAID, \$1.50. AN

IDEAL CHRISTMAS GIFT

FRIEDMAN'S, 53 West 47th Street, New York. Bryant 6558. NEW AND OLD BOOKS.

MATINEE IDYLLS

A DEPARTMENT DEVOTED TO THE INTERESTS OF
THE WOMEN OF THE STAGE

(COMMUNICATIONS TO MYRIAM SIEVE, CARE OUR NEW YORK OFFICES)

THE SHOPPER

For information regarding the merchandise described call Bryant 8470 if you are in town and we will furnish you with the name of the shop where the article may be purchased. If you are out of the city write to the Shopping Editor, 1493 Broadway, care The Billboard, New York City, and we will send you the information. Correspondence from women on tour is invited. Be sure and state your size and preference in color in first letter. Mention paragraph number also.

Important Note

There is an erroneous idea among our readers that this column is devoted to advertising space paid for by the shops whose merchandise is mentioned below. The space in this column is NOT for sale. The Shopper receives letters which state that such and such a thing was "advertised in The Billboard," "as advertised," etc. This is a shopping service which we have started purely for the benefit of our women readers, and especially for the women who are on the road and come nowhere near a large city for weeks at a time, so that they may have the opportunity of shopping in New York by proxy. The Shopper makes an effort to choose merchandise which is of most interest to women, taking care always that the article is good style and good value. Suggestions along these lines from our readers will be welcomed.—M. S.

1. The exquisite coat in the sketch is of a fine grade of Bolivia made so that it buttons on the side with self-covered buttons. A throw scarf adds to its chic by terminating in long silk fringe. Squirrel or beaver trims the collar and cuffs. The smart back is bloused over an embroidered band, and it is richly lined and warmly interlined with silk. The coat may be purchased in all sizes in reindeer brown, navy or black. The price is reasonable—\$39.50. This is a special to Billboard readers, so better hurry up if you want a handsome winter coat.

2. The pendant in the sketch is made of a tassel of small pearls and the cap is of amethyst, sapphire or jade. The price is \$7.50, and the sautoir is suspended on a narrow black silk cord.

3. The petticoat is a new straightline model of good quality silk Jersey with scallops embroidered in contrasting colors. Comes in navy, Copenhagen, green, etc. Price is \$3.95.

4. The bag is of duvetyne with a long loop of the same material. A sunburst is embroidered in beads. The lining is of a harmonizing shade of silk and it is fitted with an inside purse and mirror. The price is \$8.50; and it comes in brown, navy, fawn and gray.

5. Slips in bodice style, with shoulder straps and straight hanging skirts made of gold or silver cloth, are \$29.50. These make a splendid foundation for a beaded tunic or evening gown. They may also be worn under georgette costume blouses.

6. Suede jewel boxes have several compartments and are very convenient for traveling. Have strong hinges and lock and key. Are \$6.50.

7. Send for a catalog from a shop on Fifth avenue which sells directly from the manufacturer to the retail trade. Prices are from 15 to 25 per cent lower than quoted in other stores.

8. The mud-pack which you will want for ironing out the tired lines in your face and giving you a fresh and rosy appearance comes in jars of two sizes—\$1.50 and \$2.50. This is applied to the face and allowed to dry on like a mask, and when it is removed the skin has been smoothed and freshened.

9. Pretty kid gauntlets, wool-lined, wonderfully warm for winter weather or for driving the car, are \$3.50.

10. If you are a small person you'll want to know where you can get frocks from a shop which makes a specialty of small sizes for those who wear 14, 16 and 18-year-old models. Call Bryant 8470, ask for the Shopping Editor and she will tell you where you may get them.

FASHIONS IN BRIEF

At Shuberts' 44th Street Theater there was a fashion show last week and the gowns shown were by some of the most exclusive houses in New York. Among them were models from Knox, Maelver, Martini, Claire, Joseph, Bruck-Weiss and Large studios.

There wasn't a straight hem in the place. Your smartness these days is measured by the number of ends which hang below your skirt.

One gown shown left one arm bare, while the other was entirely covered with a long sleeve which hung in one piece from the shoulder to below the skirt and was weighed down with fur.

Fringe on gloves is another trimming feature. The fringe is short and thick and is run along the outer seam sometimes and at other times around the cuff.

Black face scarfs in every shape and size are sold nowadays. They are graceful adjuncts to the evening dress if they are properly worn.

New gloves show colored kid linings. There are white gloves lined with tan or lavender. There are tan gloves lined with brown and gray ones lined with black. Very often the colored lining is turned back in the form of a cuff over the stitched back of the gloves.

Some of the little toques of the season are converted into the quaintest and most becoming little bonnets by the addition of chin straps of



The coat is of a fine grade of Bolivia cloth and is trimmed with either squirrel or beaver. It comes in reindeer brown, navy or black. An exceedingly smart model with its throw scarf, bloused back, trimmed with embroidery, and, to add to it all, it is buttoned on one side. The price is only \$39.50. This model is exceedingly smart and surprisingly reasonable.

The pearl tassel sautoir is \$7.50, and comes on the end of a narrow black ribbon. The purse is of duvetyne, embroidered with beads, and its price is \$8.50. The silk jersey petticoat, embroidered in scallops, is \$3.95.

Many scalloped skirts and tunics were shown. Combinations of velvet and brocade were worn.

One evening cloak was made of white velvet lined with orange velvet and the scalloped edge was outlined with Kolinsky fur. Fuchsia is a new shade.

A gorgeous sunburst yellow is being used a great deal for evening wear. Fur cloaks are scalloped, too.

Black fur cloth was combined with ermine. One gown had for its only trimming tails of black fur which looked as tho they might be skunk tails.

Blue with yellow is a popular combination. Never was velvet so lavishly used.

Pleated skirts are still the vogue, and it looks as tho they shall remain a permanent institution.

Sleeves may be nothing at all, or they may be long, exaggerated ends hanging to the floor.

Billie Regas, a dancer on the bill, wore a smart costume of light blue silk with a wide skirt, which was lined with white marabou. The effect was wonderful when she kicked.

Panels of fur appear on the side of cloth coats and the jackets that are a part of street suits.

There are charming handbags made of Chinese brocade with carved Chinese ornaments for the fastening and a twisted silk cord for the handle. And still other lovely ones are made of velvet embroidered in steel beads.

ribbon or bands of roses mounted on ribbon. They frame the face most enticingly.

Black and white checked silk is manipulated into the most charming little purses—envelope handbags, to be exact, big enough to carry a handkerchief in, and one's change or bills, with perhaps a couple of matinee tickets.

White furs are popular this season, as they haven't been for many seasons.

A short wrap for the afternoon was made of moleskin. The front was like a waistcoat and the sides and back were looped under to the waist, giving an entire baggy effect.

An evening wrap of white ermine is trimmed with black lynx.

Ermine is also trimmed with skunk.

ETHEL BARRYMORE LEADS

Ethel Barrymore, in "Declasse," played to \$25,000 last week at the National Theater, Washington, thereby establishing a new record for business at that house.

The previous best box-office mark had been held by Elsie Ferguson, who, in February of 1920, attracted \$21,450 into the window with "Sacred and Profane Love"; and at that time she took the laurels away from Miss Barrymore, who had established the mark of \$17,293 the previous year with "The Off Chance." All three attractions are from the house of Charles Frohman, Inc. William Fowler is manager and Stephen Cochran treasurer of the National.

THE MISSING RIB

By MARCIE PAUL.

One of ye editors on The Billboard says that it isn't that wives have MORE relations than husbands, it's only that they are of a different kind.

Mary Hay is going to have an important part in the musical comedy which they made out of "Tomander Waik." Miss Hay is a dainty little comedienne who can dance as well as speak lines which can be heard in the balcony. A rare virtue these days.

Ever Hear This One?

"They aren't calling them chickens any more," said Ike.

"What do they call 'em?" asked Mike.
"Easter eggs—painted on the outside and hard-boiled on the inside."

Sarah Bernhardt is writing the foreword for E. F. Albee's history of vaudeville.

Father says the Christmas tree isn't the only thing which is going to be trimmed this year.

If you ask Seena Owen, she'll tell you that all this realism stuff in the movies is bunk. As star of "Back Day" she wore a \$22,500 Chinchilla cloak, but they wouldn't let her keep it!

Isn't it funny that the mail robbers never interfere with your monthly bills?

From the Wild and Woolly

We aren't mentioning names, because we belong to the S. P. C. A., but we know a young actress who came from a stock company in Texas and has just landed her first part in a Broadway play, who finds her way about New York City with a compass. Honest!

Louise Groody says truly that good dancing does not consist of high kicking. "Watch the foot on the floor if you want to measure a dancer's ability," remarked Louise in an interview recently.

Marshal Foch has gained ten pounds. Probably weighed himself with all his new medals.

Roy Giles tells us that Shakespeare willed his second best bed to his wife. Roy isn't curious, but he would like to know who got Will's best bed.

Our contributors are a nice bunch, and we like 'em all. But please, Dear Bunch, won't you write plainly? Maybe it's our eyesight—guess we'd better get a monocle.

Chorus Girls Again

There are chorus girls and CHORUS GIRLS, as a letter from one of The Billboard's readers so aptly stated last week. We also have a suspicion, too, that the girl who goes on tour must needs be a different sort from the one who won't leave Broadway. We know heaps of nice ones—and also, the other kind—on Broadway. That's all the more reason that we cannot understand why they act so at matinees.

The Rib has been going to a number of matinee performances within the last few weeks. Al ways she goes out between acts. She sees many whom she knows, others she recognizes as being in the various musical shows about town. Invariably, they lounge in the women's parlor, their legs crossed and from behind thick clouds of cigaret smoke they talk in a loud, cheap manner. They tell smutty stories so that those who do not wish to hear them must listen or leave the room. The whole thing is vulgar. It is in bad taste. They make themselves obnoxious—and the non-professional woman goes away from the theater with the wrong idea. It is mostly women who attend matinees, you know, and after all, it is the women who help considerably toward forming their men's opinions.

The whole thing is so unnecessary it seems to the Rib. One can smoke unostentatiously, you know. One can talk quietly—it is even possible to cross one's legs without exposing a great deal of intimate wear. After all, it isn't what you do so much as the way you do it.

After which we wish you all a Merry Christmas.

What a terrible mistake it was for the preacher of a Western city to make when he unconsciously substituted "led astray" for "led in prayer."

Sam Forrest has cast and directed eleven plays so far this season—several were second touring companies for the successes of last year; and three never saw Broadway.

The better speech week has "come and went" here on Broadway. We went to four plays that week and it was very evident that no one on the stage knew anything about it. Now there will be another one February 5.

DRAMATIC NOTES

Clara Mackin is in "Face Value."
 "Thank-U" has passed its hundredth performance.
 Eleanor Woodruff has been engaged for "Green Jade."
 William Hodge in "Beware of Dogs" has gone to Boston.
 A. H. Woods is to soon produce a new play by Channing Pollock.
 Lee Millar and Orlando Daly will both take part in "Face Value."
 John Drinkwater's "Abraham Lincoln" is to be produced in Warsaw, Russia.
 Frederick Perry will succeed Norman Trevor in "Lilies of the Field" next week.
 Fritz Lieber will give "The Taming of the Shrew" in his repertoire this season.
 "Just Married," at the Nora Bayes Theater, New York, has passed its fortieth week.
 "Main Street" closed December 17 and has now begun its tour by playing Newark, N. J.
 "Bluebeard's Eighth Wife," at the Ritz Theater, New York, has passed its hundredth performance.
 "The Madras House" will be continued at the Neighborhood Playhouse, New York, until December 30.
 Gaby Fleury, a French actress; James Spottswood and Arthur Hohl have been added to the cast of "Green Jade."
 "The Wandering Jew," playing at the Knickerbocker Theater, New York, will close Saturday night, December 24.
 Frances Underwood will play opposite Leo Ditrichstein in "Face Value." Miss Underwood also had a part in "Toto."
 Charles Cherry will have the leading role in A. A. Milne's new comedy which Guthrie McClintic is producing, "The Dover Road."
 A professional matinee of "The Hand of the Potter," at the Provincetown Theater, New York, will be given on Friday of this week.
 Dr. A. B. Faust, of Cornell, will lecture on "The Contemporary Theater of Central Europe" before the New York Drama League.
 Reginald Mason has been engaged for a part in "The Dover Road." Others in the cast are Molly Pearson, Lionel Watta and George Kiddell.
 Florence Eldridge, of "Ambush," was formerly with the Institute Players in Brooklyn. She made her debut in New York in "Seven Days' Leave."
 Kenneth Macgowan, dramatic critic of The Globe, is giving a series of weekly lectures at the School of Theater, Lexington Theater Building, New York.
 Mrs. Langtry, a London cable records, is to return to the London stage in a French comedy called "Comedienne," by Paul Armont and Jacques Bonquet.
 Rosalind Ivan, the translator of "Nju," which was produced in New York some time ago, will translate another play from the Russian of Ossip Dymov.
 Alexander Woolcott, the dramatic critic of The New York Times, will deliver a series of lectures on "The Art of Dramatic Criticism" at the New York University, starting January 30.
 "Behind the Mask," a dramatized version of the Ku-Klux Klan, will soon appear in New

The "SPOKEN WORD" Dear Sir:

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York. Frank Hatch has staged the piece. There are twenty speaking parts in the piece and fifty extras.

Zoe Barnett in "Blossom Time," they say, is wearing jewels valued at \$200,000, which were once the property of Queen Victoria, and which now belong to a Fifth Avenue concern of jewel brokers.

The East-West Players, under the direction of Gustav Blum, will present four one-act plays at the Metropolitan Auditorium, Madison Avenue and 24th Street, New York, Saturday evening, January 14.

In the cast of "Danger," by Cosmo Hamilton, which Carle Carlton is producing, H. B. Warner is featured. In the cast are: Marie Goff, Leslie Howard, Gilda Leary, Ruth Hammond, Knox Orde and Stapleton Kent.

Arnold Luey, who takes the part of the doctor in "A Bill of Divorcement," has played in five Shaw plays: "Candida," "Fanny's First Play," "Androcles and the Lion," "The Doctor's Dilemma" and "You Never Can Tell."

Lynne Overman will play Santa Claus for the children of the Salvation Army Home and Hospital in Brooklyn during the Christmas holidays. How he is going to do it with so many holiday matinees only Mr. Grenecker can say.

Robert Toms, after three years in Australia, is back in New York again. He played the leading role in "Lightnin'" in the Antipodes for several months. His last appearance on Broadway was with Taylor Holmes in "Banker Bean."

The Afternoon Theater Company will give a performance of Maeterlinck's "Aglaraine and Selsette" at the Maxine Elliott Theater, New York, December 30. The cast will include Clare Eames, Eva Le Gallienne and William Raymond.

Marie Lehr, with her great company, returned to Edmonton, Can., December 8-10, playing "A Voice from the Minaret" and "Her Destiny." Both plays were well received. Miss Lehr was compelled to make a certain speech at every performance.

Five members of the original cast of Edwin Milton Royle's "The Squaw Man" will appear in the revival of the piece. They are, besides William Faversham, Bertram Marburg, Emmet Shackelford, William Frederick and Frank Lyon.

"Lawful Larceny" will open at the Republic Theater, New York, with Margaret Lawrence, Lowell Sherman, Allan Dinehart, Felix Krembs, Gail Kane, Martha Mayo, Ida Waterman, Hilarious La Violette, John Stokes, Brazier Conter, Sara Haden and John Sharkey in the cast.

Baco White, full-blooded Ute Indian, who played the part of the interpreter in the original production of Edwin Milton Royle's "The Squaw Man," has been engaged for his original role in the revival of the play in which Lee Shubert will present William Faversham.

John Astley, the English actor, in "A Bill of Divorcement," has extended his American engagement in order to continue in his part in that play. He was to have appeared in a London play, but he was released from his contract thru the influence of Charles Dillingham.

"Leonard, Ltd." opened to an overflowing house at the Shubert, New Orleans, December 11, and the star and play gave universal satisfaction. At the close of the performance the star, Leo Carrillo, held a reception on the stage which was attended by many of the prominent

Italians of the city, including the Italian Consul. The remainder of the week was taken up with various receptions and teas.

Rass Challis, English author of plays and sketches, has completed a new three-act comedy, entitled "Maudie Be Careful," the manuscript of which is now in the hands of his American representative, who has to be of interesting a well-known New York manager in producing this comedy.

"The Circle" Players will hold a Christmas party in honor of Mrs. Leslie Carter's adopted daughter, Mary Payne, at the close of the Christmas evening performance of the play. Mary, who is 16, has never missed a performance of the play, and has the ambition of being her own.

GUESTS OF THE GUILD

New York, Dec. 17.—The Theater Guild has invited as guests of honor to the special matinee of "The Verge," with Margaret Wycherley, to be given at the Garrick Theater Tuesday afternoon, the following players from "The Circle": Mrs. Leslie Carter, John Drew, Estelle Winwood, Ernest Lawford, John Halliday and Robert Rendel.

CERCLE DRAMATIQUE PLAY

New York, Dec. 17.—The Cercle Dramatique of Alliance Francaise, which was formed in 1905 and continued its performance of plays in French for eleven seasons, has been revived and will begin its season on Saturday in the ballroom of the Hotel Plaza. The play is "L'Idée de Francaise," by Paul Gavault.

PLAY RUNS FOUR DAYS

"The Fair Circassian," after a run of four days, the record of the season, closed at the Republic Theater, New York, on Saturday night. At present that house is occupied with a motion picture, "Get-Rich-Quick Wallingford," but "Lawful Larceny" will come in shortly.

CHANGE FERGUSON PLAY

"The Varying Shore," the new play by Zoe Akins in which Elsie Ferguson is starring, has been presented in reverse order. According to first night criticism the play unfolded its story backward instead of forward, and the last act has now been made the first. The attitude of the audiences will decide if the new order will prevail.

WILSON IN PLAY

A political play, written by Henry French Hollis, formerly United States Senator from New Hampshire, has been accepted by a New York producer for Marjorie Rambeau. It is said that Woodrow Wilson is one of the characters.

REPERTORY PLAYERS

Augustin Duncan will present "The Steamship Tancity," from the French of Charles Villard, for the first offering of the Repertory Theater, New York.

PROVINCETOWNERS BUSY

New York, Dec. 16.—The next program of the Provincetown Theater will be a program of one-act plays: "A Little Act of Justice," by Norman C. Lindan; "Footsteps," by Donald Corley, and "The Stick-up," by Pierre Loti.

"BULLDOG DRUMMOND"

"Bulldog Drummond" is headed by the English actor who played the leading part in the play in London. A. E. Matthews. Others in the cast are: Sam Livesey, Charles Crocker.

(Continued on page 27)

REVIVALS AT MANHATTAN

New York, Dec. 16.—During Christmas week the stock company recently formed by the management of the Manhattan Opera House will revive "Little Red Riding Hood," "Cinderella" and "Uncle Tom's Cabin." Three performances will be given each day.

These plays have been selected because of their appropriateness and adaptability to the scenic facilities of the big stage the Manhattan affords. The company will remain at the Manhattan until January 23, and there will be a weekly change of bill.

SCORE OF NEW SHOWS ARE SCHEDULED FOR BROADWAY

(Continued from page 20)

business of the early part of the week. The regular cut-rate attractions were: "Ambush," "The Claw," "The Chocolate Soldier," "Her Salary Man," "Nature's Nobleman," "Lillom," "Jimmy Valentine," "The Wife With a Smile," "The Wandering Jew," "Just Married," "Main Street," "The Wildcat," "The Great Broxopp" and "Shuffle Along."

The agency offered twenty attractions: "Kl-Kl," "The Varying Shore," "Bombo," "The Perfect Fool," "The Chocolate Soldier," "Good Morning, Dearie," "The Dream Maker," "A Bill of Divorcement," "The Grand Duke," "Six-Cylinder Love," "The Music Box Revue," "Bluebeard's Eighth Wife," "The Wildcat," "Intimate Strangers," "Tangerine," "The O'Brien Girl," "Sally" and "The Demi-Virgin."

NEW PLAYS

(Continued from page 19)

opera given by Mister Beaudet, Mister Beaudet, after a terrific wrangle, goes off without her. He does more than that, tho. He locks the piano so his wife can not play it. When she finds that out and realizes that he, the dirty brute, has deprived her of the only means at her disposal of curing her headache, namely, playing the French for "Hearts and Flowers," she hits the ceiling literally. It is bad enough to be reminded that her old man had been a hod carrier and that she could not "express herself." But to have THE PIANO LOCKED is too much! So she loads up the empty gun and puts it back in Mister Beaudet's desk where he can find it the first thing in the morning. Naturally, when Beaudet stages the afterpiece of the row of the night before and does the familiar gun business, Missus Beaudet and the audience suffer the self-same feelings of uneasiness in the basement of the stomach that Bert Melrose stirs up when he balances his chair on a six-high table and begins to play rocking-horse on the structure. Instead of putting the pistol to his head and pulling the trigger, however, Mister Beaudet crosses the signals and points it at his wife. When the gun goes off everyone thinks she is shot. Instead of that the bullet busts a mirror on the wall, and the Beaudets live happily ever after. That is, after the seven years' bad luck which always follows the breaking of a mirror.

Mr. Daly was much better as Beaudet than he was as Bouabouroche, altho at times he roared very loud. Miss Yurka died a thousand deaths every line of the play, and I died ten thousand.

On the way out my companion said to me: "I never realized before what a good husband I am." So much good was done by "The Wife With a Smile." But do you think it is right for the Theater Guild to put such ideas into women's heads? It isn't safe. If a hod carrier's daughter will do what Missus Beaudet did, what will a paperhanger's child do?—PATTERSON JAMES.

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STOCK DRAMATIC

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

J. M. NEAL

Takes Over Lansing Company

Assumes Control of Dorothy LaVern Stock, Renaming It Empress Stock Company

Lansing, Mich., Dec. 19.—The Dorothy LaVern Stock Company, which has been playing at the Empress Theater for the past eight weeks, has been taken over by J. M. Neal, manager of the theater, and renamed the Empress Stock Company. The company, with a number of new members, will continue to present a high grade of releases.

The changes took place following the presentation during the past week of "Three Live Ghosts," which, as usual, was given an excellent production. At the close of this offering Miss LaVern, Al Jackson, manager, who closed the company; Franklyn Chappel, James K. Dunsforth and Lucy Neill left for their homes.

Among the members of the Dorothy LaVern Stock Company who remain with the new company are Arthur L. Hayes, leads; Grace Edwards, ingenue; Richmond Kent, comedian and company manager; Jack Goodwin, juvenile and stage manager, and Hugh Miller, scenic artist. Among the new members who have joined the cast are Hildreth Graham, who comes from Terre Haute, formerly with the Hawkins-Webb Stock Company, leads; Richard Earle, heavy, also of Hawkins-Webb Company; Jessie Stewart, general business, who comes from a New Orleans stock company; Nell Hickey, general business, Chicago; Tewkes O'Dare, general business and director, and Claudia May, formerly with the Ted Dalley Co.

The company opened this week with "The Love Burglar," following during holiday week with "Cappy Ricks."

MOVIES UNPROFITABLE

Providence (R. I.) Opera House To Play Stock—Jessie Bonstelle on Ground Ready To Organize

Providence, R. I., Dec. 15.—The Providence Opera House, which began the season as a motion picture theater, has found this character of amusement unprofitable, and is going back to the legitimate. Announcement was made here Monday that starting with the first week in January the house will be devoted to stock productions, under the direction of Jessie Bonstelle.

This decision was reached following the efforts of J. J. and Lee Shubert and Col. Felix R. Wendelschafer, manager of the Opera House and Shubert-Majestic, to convert the latter theater into a Shubert vaudeville house. It was impossible to reach an agreement whereby Alton C. and Burton Emery, co-partners in the Shubert-Majestic, would consent to the house becoming a vaudeville house. There are already three vaudeville houses in the city, and a fourth, it is pointed out, would "ball up the works," and besides, it is said, the financial offer made by the Shuberts was not to the liking of the Emery interests.

Miss Bonstelle has already arrived on the ground from New York, and will get to work immediately to accumulate her stars. Working directly under Miss Bonstelle will be Adams T. Rice, who will be technical director.

LUCY O'NEILL

Scores in Presentation of "Three Live Ghosts"

Lansing, Mich., Dec. 14.—The most discerning critic could not truthfully dispute the fact that Lucy O'Neill's portrayal of "Old Sweetheart" in this week's presentation of "Three Live Ghosts" by the Dorothy LaVern Stock Company at the Empress Theater is one of the best bits of acting executed by any member of this company. A lovable, disreputable creature, Old Sweetheart, and Miss O'Neill handles her part of the humorous old English woman with a keen appreciation of its comedy possibilities. She warmly popularized herself with Lansing audiences, and her mission in the Isham play gave her one of the best chances she has had during her engagement in Lansing.

NEW MEMBERS MAKE DEBUT WITH WOODWARD PLAYERS

Spokane, Wash., Dec. 13.—Two new members—Mira McKinney and Edward Russell—made their debut in Spokane Monday night with the Woodward Players in the presentation of "Kindling," one of the best dramatic vehicles done by this company in some time. Emmett Vogan is portraying the role of the brutal and sordid husband, and is very much at home in the part.

NEW LEADING WOMAN

Chicago, Dec. 15.—Marjorie Foster is the new leading woman with the National Players. Miss Foster is said to be a young woman of much charm and has already made a most favorable impression among National patrons.

ROBINS LEAVES TORONTO

Edward H. Robins, whose players are big favorites with Toronto, Can., amusement lovers, recently left Toronto with Mrs. Robins (Reina Carruthers) on a journey to the Pacific Coast and back. Mr. Robins' business is to make a first-hand field survey of the theatrical outlook before completing tour plans for next season.

STOCK DOINGS IN BOSTON

Boston, Mass., Dec. 14.—At the St. James Theater this week the stock company is offering "The Acquittal," while at the Copley "The Private Secretary" is holding interest and approval of audiences. The performances in every respect are worthy of the records of these organizations.

FRED RAYMOND



Mr. Raymond is the new leading man for the Strand Players, at the Strand Theater, San Diego, Cal.

HAZELE BURGESS PLAYERS

To Have Full Sway at Orpheum, Nashville, Tenn.—All Other Contracts Canceled

Nashville, Tenn., Dec. 15.—Company Manager Stanley Whiting has announced that the Hazele Burgess Stock Company will continue as the attraction at the Orpheum Theater through this season, without any interruption. The Crescent Amusement Company, after the appearance of "Irene" on today, Friday and Saturday, will bring no more road productions to the Orpheum.

The change of policy of the company comes as a result of the popularity of the Burgess Company, which has steadily increased since it opened here May 9. Miss Burgess and her players have become a part of Nashville. They have become identified with the interests of the city along all lines.

JACOB CONE PLAYERS

Montreal, Can., Dec. 12.—"The Power of Love" was last week's presentation by the Jacob Cone Players at the Monument National. Mr. Cone has already won a number of admirers in this city by the thoughtfulness of his characterizations, and the large audiences that are now attending the performances every week are the best evidence that his efforts to uphold the best traditions of the Yiddish drama are appreciated.

DOROTHY SHOEMAKER

Returns to Union Hill (N. J.) Stock Company

New York, Dec. 13.—Dorothy Shoemaker, the young leading woman of the ill-fated Eugene Walter-Marjorie Chase show, "The Man's Name," at the Republic Theater, left here for Jersey yesterday, preparatory to returning to the fold of the Union Hill (N. J.) Stock Company, with which she was associated before she responded to the lure of Broadway. Miss Shoemaker has been identified with many stock companies, and for some seasons was leading woman of the Union Hill organization. Her engagement in "The Man's Name" marked her first experience with a production.

TRENT, TRENTON, N. J., CHANGES TO STOCK

Trenton, N. J., Dec. 13.—A season of stock by a company of selected players will commence at the Trent Theater on Monday, December 20, according to Walter Rende, who, with Frank V. Storrs, is associated in the operating of this house. The subscription list for the new company opened Monday. Companies similar to those that Mr. Rende will present at the local house are now playing in Buffalo, Rochester, Syracuse, Cleveland, Louisville and Dayton. The Trent at present is offering vaudeville and pictures.

BROADWAY PLAYERS

Give Excellent Account of Themselves in "The Unknown Voice"

Oak Park, Ill., Dec. 13.—Diana DeShea's Broadway Players, under the management of Walter Wilson, gave a creditable version last week of "The Unknown Voice" at the Warrington Theater. Large audiences at every performance were enthusiastic in their applause of the players, which included Isabel Randolph, Louis Hollinger, Walter Wilson, Adele Lawton, Raymond Appleby, Rita Elliott and a good supporting cast.

Adele Lawton's alluring blond personality carried her well thru the role of the beautiful and intriguing Amy Waring. Harry Buchanan was well cast as Roger Waring.

Walter Wilson, as Police Inspector Brooke, was a decided hit in his interpretation of the sharp, cunning interrogator. Louis Hollinger, as Gerald Griffin, the suave author, played thru a difficult situation with dignity and restraint, while the part of Cecily Blair, his fiancée, was wisely entrusted to the finished art of Isabel Randolph. Rita Elliott, as Mrs. Broughton, the hostess of the party, truthfully depicted feminine horror in the face of tragedy, and Virginia Lorenzen, a new ingenue in the Broadway Players forces, had a pretty way of interpreting her part as Jane Arthur, the youthful and susceptible niece of the Broughton household.

Raymond Appleby, as Jimmy Farley, the life of the party up to and even after the tragedy, was the one happy note in the serious trend of circumstances and his vagaries and writhing in captivity when he "had a date with Eve" kept the audience from sinking too deeply into the morbid mire of identifying the homicide. The rest of the company, filling minor roles, rendered intelligent support to the plot.

"The Unknown Voice" is a mysterious tragedy one would not expect a stock company to present with thrilling accuracy, but the Broadway Players, despite their limited time for rehearsing such an ambitious production, gave an excellent account of themselves in their respective roles, thus adding another gem to their list of successes at the Warrington Theater this season.—ROSELLE DEAN.

WILLARD MACK

Extends Engagement at Wilkes Theater, Salt Lake City—Opening of "Scarlet Patrol" Postponed

Salt Lake City, Utah, Dec. 13.—Willard Mack has extended his engagement at the Wilkes Theater four weeks, and opened Monday night in the title role of "Kick In," his own great drama.

Mr. Mack has consented to extend his engagement in compliment to Mr. Wilkes and in response to popular demand to see him in more of his own famous plays. The opening of "The Scarlet Patrol" in Los Angeles will be temporarily postponed while Mr. Mack plays this extended engagement in Salt Lake.

Iva Shepard, who has so ably carried the roles of Dolz and Rose in Mack's dramas at the Wilkes, has the fine emotional part of Molly, Chick's wife. Other members of the Wilkes company have roles which give them excellent opportunity for the best in acting.

"Scandal" has been selected as next week's bill, to be followed by "Smooth as Silk" and "The Great Chance."

CORSE PAYTON

Resumes Post in Acting Cast—Violet Madeira Makes Professional Debut With Payton Stock Co.

Trenton, N. J., Dec. 17.—The fourth week of the Corse Payton Stock Company at the Grand Theater was especially eventful because of Mr. Payton's return to the stage. He appeared in the part of Yates, the slyster lawyer, and developed new phases of the character that would no doubt have surprised even the author of the play. Another pleasing incident of "Common Clay" was the professional debut of Violet Madeira. Her youthful charm and unaffected manner were well suited to the role of Fullerton's daughter, which she enacted like a seasoned ingenue. The Payton performances are under the able direction of Douglas Hoopes, who combines unusual talent as a comedian with his ability as a director. The roster includes Luisita Valentine, Jack Roseligh, Harry Elfridge, Fred Nelson, Ethel Esten, Margaret Merriman, Walter Sherwood and James Burton. Mr. Payton, one of the pioneers of popular-priced stock, is still making his characteristic announcements, famous for years in stock and repertoire circles.

BURLESQUE SUPPLANTS STOCK AT ORPHEUM IN MONTREAL

Montreal, Can., Dec. 14.—This is the closing week for the stock company at the Orpheum Theater, which will henceforth play burlesque. "Maushu" is the current offering and the players deserve praise for their conscientious efforts.

STAGING MERITS PRAISE

In Production of "The Hole in the Wall" by Shubert Players—Business Only Fair

Milwaukee, Wis., Dec. 15.—Extolling spiritism and at the same time giving it a sly dig in the ribs, "The Hole in the Wall," by Fred Jackson, is being very well done at the Shubert this week. It is called a mystery drama, but it is not very mysterious, as the entire plot is disclosed twenty minutes after the curtain rises. And it is not very convincing because—well, our best young men are not marrying queens of the underworld these days and heroines are not kidnapers.

As a whole the cast did good work. Frances McHenry had a rather trying role as the medium and did consistently well except in a few spots where she became exasperatingly slow. James Blaine did as well as he could with one of those all-wise reporter roles. As Lanny, a delinquent society crook, Oscar O'Shea was delightful and William Gordon contributed an excellent characterization as the sinister Emily. Esther Evans, as the vindictive rich lady, played her part very well and looked charming, while Bert Brown gathered many laughs as Deagon, and Blossar Jennings was an ideal police inspector. Small parts were played by Jean Josten, Dorothy Manner and Marjorie Brunzelle.

The staging of the play merits the highest praise and more than usual attention is given the minor details. The annual Christmas stomp has evidently hit the Shubert and business is only fair, not at all what is deserving.

Next week "Daddy Dumplings."—H. R.

K. C. MOVEMENTS OF ACTORS

Among the late engagements secured thru the Ed F. Feist Theatrical Exchange of Kansas City are Harry Vickery, Jess Hall, W. F. Pender, Vera Painter and Grace Wilson with the L. C. Hullett Stock in Enid, Ok.; Ethel Regan and Grace Millin, Harbours' "Honeycomb Limited" Company; Claire Smith, Hill House Company; Billy Buzzard and wife, Copeland Bros.; Show: Tommy Dale, Fred Stein Stock; Al Russell and Fanny Hatfield, Benson's Comedians; E. C. Ward, Ray Wilbur, Thornton and Berkeley, H. R. Seaman Revue; Trilok Ma Kew, Wallace Bruce Players; Harry James, "Stepping Stones"; Irene Reider, Mary Brown's "Tropical Males"; Bob Deming, Billie Casper and Eddie Summers, Jen Gladstone, "Meery Madcaps"; Riley Myers, Hardaway Comedians; J. F. Agur and wife, Benson's Comedians; W. P. Miller, Beatrice Savelle and two girls, "American Follies"; Hazel McNutt and Jack Albright, Dubinsky Bros.; Cecil Phelps and wife, North Bros. Stock.

Mr. Feist, manager of the above exchange, reports a scarcity of dramatic people and chorus girls in Kansas City.

AUDITORIUM STOCK CO. CLOSES IN LYNN, MASS.

Lynn, Mass., Dec. 14.—The Auditorium Stock Company, on December 10, closed a season of fourteen weeks, and Lynn for the first time in many years is without a stock company, much to the regret of hundreds of loyal patrons who packed the house on the closing night. The closing, the management claims, was due to the high cost of operating and labor troubles brought on by the stage hands and orchestra unions. Every means possible, it is said, was used to adjust matters, the entire company standing by the management even to the extent of a ten per cent cut in salaries. Just at present, Lynn, like many other cities, is suffering from a severe depression in its shoe industry. Also due entirely to labor troubles, it is said, the Windsor Theater, one of Black's houses, has closed. After the holidays it is hoped that all labor troubles will be adjusted and both houses reopened.

MAUDE FEALY PLAYERS PRESENT HOPWOOD FARCE

Columbus, O., Dec. 13.—Avery Hopwood's "Fair and Warmer" is attracting good-sized audiences to the Ohio Theater this week. Maude Fealy and Milton Byron are the central figures in his farce and are deserving of praise for the manner in which they put over their humor. Other parts are well played by Craig Neebo, Dixie Dow and Hilda Vaughn and other members of the company. Reports have been persistent that this company was about to disband, but there is no truth to the story. Business at the Ohio is improving.

EDNA PARK PLAYERS CLOSE IN MIAMI, FLA.

Miami, Fla., Dec. 16.—The Edna Park Players are this week finishing up their five weeks' stock engagement at the Park Theater, in "Our Little Wife." Jack Edwards and Edna Park, leading people, have pleased large audiences this, their third, season in Miami, and more so now only thru the fact that the Gene Lewis-Olga Wright Players are scheduled to commence their annual season here Christmas Day in "Scandal."

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MOVEMENTS OF ACTORS

Chicago, Dec. 16.—J. B. Routner, manager of the Flora DeVoss Company, and Miss DeVoss, are in Chicago on a layoff and will be reorganizing this week.

B. F. Elbert, owner of the Princess Theater, Des Moines, and Tilly Mack, his stage director, were in Chicago on business this week, piloted while here by Will H. Gregory.

The "Smooth as Silk" Company, which had a long and prosperous run with Taylor Holmes in the Cort Theater, is reported to have closed this week in Iowa Falls, Ia. People from the show who have come back to Chicago said the show was making money, everybody in the organization getting along well, and the closing occasioned much regret. It is said that litigation, the nature of which was not disclosed, was the cause of closing. Royal Stout, stage director, and Mrs. Stout and Ben Roberts, of the cast, have arrived in Chicago.

It is reported that Sherman Kelly will close his repertoire company this week and come to Chicago to organize a permanent stock for Green Bay, Wis.

The Jack Brooks Players, who entered stock in La Crosse, Wis., closed after one week and the company has again taken to the road.

Herbert O'Connor is closing a contract with the Marie Gladke Players for the entire Griffin Circuit in Canada.

Frank A. P. Gazzolo, manager of the Victoria Theater, is back from a business trip to New York.

John Barrett, who was company manager at the National Theater stock for ten years and who has been absent a year or so, is back in the same capacity. Frank Blitgen still being the owner.

The new musical comedy company, organized for the Grand Opera House, San Antonio, Tex., with Edward Raymond, manager, has gone to the Texas city and will open December 18. Mr. Raymond closed with A. Mito Bennett, for most of the Singer Bros' productions which achieved fame in the old La Salle and Princess stocks some years ago.

Wenden Bros. are reorganizing a new stock for Phoenix, Ariz.

Charles Harrison has written Chicago friends that business is excellent with the Grand Opera House Players in Pueblo, Col. The Guy Hickman Players, Lyric Theater, Oklahoma City, make a similar report.

Hamilton Coleman, stage director for the old La Salle and Princess stocks years ago, and a director of distinction, is now living in New York. He played here in "The Mirage."

A. L. Farris, of the vaudiville act "A Day in the Alps," was robbed of \$400 on a State street car this week.

"SMOOTH AS SILK"

Given First Philadelphia Showing—Play Draws Large Audiences

Germantown, Pa., Dec. 13.—Willard Mack's "Smooth as Silk" was the offering of the Orpheum Players last week and large audiences welcomed Philadelphia's first showing of this comedy.

Dwight A. Meade, as Irish ("Silk") Mullane, gave further proof of his versatility, and he assumed the brogue with genuineness that would shame some true sons of Erin. He makes new friends for himself each week by his conscientious portrayals of varied characters and the town is fairly raving about him. Ruth Robinson played "Boots" well, but the part was small and was hardly worthy of her capabilities. John W. Lott, as Freeman Holding, was splendid. His first entrance of each performance is a signal for thunderous applause which is evidence of the high favor in which he is held by the people of Germantown. Gertrude Ritchie, Lester Howard, May Gerald, Harry Wilgus, Leonard McOwen, William Davidge, Molly Fisher and Director Arthur Ritchie were also in the cast. The entire company continues to meet every requirement placed upon it by critical audiences.

This week, "The Naughty Wife."

PATRONAGE IMPROVING AT MUSIC HALL, AKRON, O.

Akron, O., Dec. 14.—Fred Summerfield's play, "Why Girls Leave Home," is the offering this week of the Jack Lewis Players, marking the fourth week of that company at Music Hall here. Patronage is improving somewhat and Mr. Lewis predicts that the coming holiday season will result favorably.

WESTCHESTER PLAYERS

Mt. Vernon, N. Y., Dec. 15.—Inspired doubtlessly by the success (and attendant publicity) of the picture, "Over the Hill," the Westchester Players are this week presenting the oldtime drama, "Over the Hill to the Poorhouse." The players are well cast and an acceptable production is given.

"Some Baby" next week.

VICTORIA'S BIG HIT

Chicago, Dec. 19.—The Victoria Players packed Frank A. P. Gazzolo's Victoria Theater last week clear back to the street with "Over the Hill to the Poorhouse." To The Billboard one of the principals said: "They were hanging with one leg over the balcony railing." This week "Not Tonight, Dearie," is the bill.

LITTLE THEATERS

"Green Stockings," the English comedy, was presented by the Manual Players at the Manual Training High School, Kansas City, on Sunday night, December 11. The program was made all the more enjoyable by the Manual glee clubs and orchestra with vocal and instrumental selections between acts.

The Amateur Comedy Club opened its dramatic season Thursday night, December 15, in "Why Divorce?" at the Metropolitan Life Insurance Company's auditorium, New York. Performances were also given on Friday and Saturday nights, December 16-17.

The second of five plays in the dramatic competition at the University of Minnesota, St. Paul, was given Friday and Saturday evenings and Saturday afternoon, December 16-17, at the University's Little Theater. The play, "Captain Bressonard's Conversion," by Bernard Shaw, was presented by the Garrick Club. The competition is for a silver cup offered by T. Rubin, of Finklestein & Rubin, for the most artistic performance by the University's five dramatic societies. The Players' Club will compete February 3 and 4.

The dramatic season at Howard College, Birmingham, Ala., was opened on the night of December 9, when three one-act plays were presented by the Howard Players, the dramatic club at Howard, in the first program attempted in Birmingham by Monteville girls. The stu-

dents are planning to tour the State in the spring with a program of their own. The dramatic club of Monteville was organized three months ago and consists of 33 members. It is under the direction of Vivian Monk, a leading character in the Blackfriars' Club last year at the University of Alabama, and Dorothy Richey, head of the expression department at Monteville.

The Coach House Players will give four one-act plays in their Fifth street playhouse, Chicago, Tuesday, Wednesday and Thursday nights of this week.

The Theater Guild, of Chicago, of which Lester Allen is director, noted "The Children of Today" in the Chicago Hebrew Institute Monday night, December 12.

Portland, Ore., is not entirely without organizations of amateur players since the Drama League is passe. Indications are that this season will witness many entertainments put on by ambitious Portland amateur actors. Two new organizations have been formed and are known as the Red Lantern Players and The Players, Inc. The Red Lantern Players, under the direction of George A. Natanson, successfully produced their first work on the night of November 23 at the Little Theater. The Players, Inc., will offer five performances in that city January 5, February 2, March 2, April 6 and May 4.

FAMILY PLAYERS

Open Ten-Week Engagement in Rome, N. Y.—"Cappy Ricks" Initial Play

Rome, N. Y., Dec. 15.—A large and enthusiastic audience greeted the Family Players Monday evening when they opened in "Cappy Ricks," Peter B. Kyne's well-known comedy. The interesting story loses nothing in the telling at the hands of the new company, all of whom are experienced and capable players. They come here from a twenty-seven weeks' run at the Colonial Theater, Pittsfield, Mass., and will remain at the Family for ten weeks. The role of Cappy Ricks is entrusted to Harry K. Hamilton, who makes him the bustling, choleric, hard-headed old ship owner famous to readers of Kyne's tales. Mr. Hamilton's debut is an auspicious one, and gives promise of future treats in store from him. William Murdoch, as the efficient Skinner, feeds Mr. Hamilton nicely. Leo Chazel lends force and sincerity to the character of Captain Matt Peasley, an heroic role with a particular appeal for women. Isabel McMillan plays the saccharine Florence Ricks in crier fashion. In addition to histrionic ability Miss McMillan has an agreeable personality and a charming manner, two valuable assets in stock. Walter Dawson does splendidly with the part of a society waster and Ann Browning creates no end of amusement as a former show girl in love with him. Kerwin Wilkinson, well known to Romans because of his connections with a former stock company, plays a lawyer nicely. Mr. Wilkinson is director of the new aggregation. Elizabeth Holland is soothing and restful in the part of Aunt Lucy Ricks. William M. Williams, the scenic artist, deserves a special word of praise for the set in Ricks' garden overlooking the sea.

MAJESTIC PLAYERS PRESENT "KICK IN"

Utica, N. Y., Dec. 15.—After a run of light comedies and frothy farces, the Majestic Players have turned to tense drama and are this week presenting "Kick In." They handle the piece in a manner that leaves no doubt as to their ability at the "heavy stuff." Adelyn Bushnell is splendid as Molly Hewes, the wife of a reformed crook, and John Little plays Chel-Hewes with the sincerity and straightforwardness the role demands, avoiding, in the main, a tendency to overplay it. Willard Foster again demonstrates his versatility as an arrogant, officious, overbearing police commissioner, making him a thoroughly disagreeable and disliked character. The comedy in the play is provided by Josephine Fox and Lois Bolton, the former in the part of an Irish landlady, and the latter as her gum-chewing, shuffling-footed daughter. Margaret Vaughn handles a rather important role nicely, and Adrian Morgan does a dope bend without offense. Ann Robbins plays a small bit splendidly. Cliff Boyer, J. Randall O'Neill and Harry Horne, as detectives and attaches of the police office, complete the cast. The scenic end of the production is up to standard.

"THREE LIVE GHOSTS" BY PROCTOR PLAYERS

Albany, N. Y., Dec. 13.—Beginning Tuesday night the Proctor Players are presenting "Three Live Ghosts," one of the funniest comedies ever seen by this company. Pierre Watkin, as Spooey, is screamingly funny. Mabel Cotcord plays Mrs. Gubbins with natural ease. William Boyd and Clara Joel are entrusted with the roles of Jimmy and the heroine, respectively. Eric Dressler is one of the "Ghosts." Other members of the company are seen to good advantage in their respective roles.

HAZEL BAKER

Praised for Portrayal of Title Role in "Dora Thorn"

Rochester, N. Y., Dec. 14.—Audiences are appreciating the efforts of the Kinsey Stock Company at the Arcade Theater in "Dora Thorn." The following is an excerpt from one of the local dailies:

"Were this play poorly presented it would indeed be a bore. The Kinsey Players deserve praise for the conscientious thought they apparently give to it. This is especially true of Hazel Baker, who took the title role of Dora, the unsophisticated, natural, affectionate daughter of the lodge keeper, a Scotchman. Her florid cheeks, more pink than rosy; her first decision in certain instances, which persons worldly-wise could not expect, and her innate honesty all apparently belonged to a typical Scotch maiden such as Dora Thorn. There were

(Continued on page 20)

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

REP. MEN

Doing Well in Stock

J. D. Colegrove & Charles Harrison Jubilant Over Success at Grand Theater, Pueblo, Colo.

Pueblo, Col., Dec. 14.—J. D. Colegrove and Charles Harrison, to whom Mr. Colegrove has applied the sobriquet of "Uncle," are all puffed up over the success of the Grand Theater. Last October, shortly after he closed with the Rice & Dorman Stock Company, Mr. Colegrove took over the management of the Grand in conjunction with Mr. Harrison, who installed a first-class stock company. Wiseacres told them it was financial suicide for such a venture, but they tunked their knuckles on the desk and put the town on the map, and business is increasing at the rate of 20 per cent weekly. The Harrison Company has reached a secure place in the recognition of the local theater-going public. Lovers of stock have come to recognize the fact that no matter what play the company is presenting they will be given a show which is well worth seeing. The company is well balanced, and the management has found that the expenditure of money for the purpose of making each play perfect in detail pays twice over in the box-office receipts.

The executive staff includes J. D. Colegrove, resident manager; Pearl Huebner, treasurer; Edwin Hayden, assistant manager; F. P. McCord, stage director; E. J. Reinhardt, musical director; W. H. Hart, stage director; Alonzo Barto, scenic artist. Members of the acting cast are Pearl Nichols, F. P. McCord, Johnny Sullivan, Gertrude Harrison, Ruby Dolores Rumley, Andy L. Anderson, Billy Topp, Adelaide Irving, leads; Kelley Masters, leads; Frederick Boon and Charles Harrison.

BARRETT'S MOTHER MISSING

Charles H. Barrett has renewed his efforts to learn the whereabouts of his mother, whose maiden name was Ethel Elizabeth Little. Her description is given as 5 ft., 8 inches tall; light brown hair, blue eyes and about 38 years of age. According to Mr. Barrett, his mother left Manchester, N. H., in 1911, supposedly with some stock company, and he has never heard from her since. He has endeavored to locate her thru the Vital Statistics Bureau in Washington and other mediums since her disappearance, but his efforts have proved futile. Mr. Barrett, at present with the C. A. Scott Greater (Carnival) Shows, gives his permanent address as The Billboard, Cincinnati office. Any information will be greatly appreciated.

CHARLES TAFF ENTERS REAL ESTATE BUSINESS

Never die—that's the policy of Chas. Taff and his estimable wife, Mary, proprietors and managers of the MacTaff Stock Company. During the winter layoff season Mr. Taff is delving into real estate, and word from an authoritative source has reached us that at the present time Mr. Taff is building eight bungalows with garages in St. Petersburg, Fla., the winter quarters of the show.

The MacTaff Stock Company will take to the road early in spring with additional performers and new paraphernalia.

Needless to say that Mrs. Mary Taff is ever interested and a big factor in the success of the MacTaff Stock Company and in the other ventures of Mr. Taff.

TROUPER SEEKS AID

Chas. J. Martin, sign and pictorial scenic artist, of 272 Luckie street, Atlanta, Ga., writes The Billboard that he has been out of work for eight weeks and would like to secure talent funds to take him to Kansas City, where he says he can secure work at his trade. "The railroad fare is about \$30," he writes. "I will repay the loan within one year. Try my honesty this once. I will not disappoint you." Anyone wishing to aid Mr. Martin should address him care Salvation Army, 272 Luckie street, Atlanta, Ga.

BOOST FOR ROBERT SHERMAN

A very able critic of the drama attributes no small measure of Earl Young's success to the efforts of Robert Sherman, "whose object in all his activities is to increase entertainment receipts." Mr. Sherman is a graduate of Cornell, where during his college days he wrote many sketches and operettas for the students. He is a successful author as well as a talented young actor, and some of his plays are: "Peggy O'Neil," "The Ballroom Girl," "The Forgotten Son," "Was She Naughty," "Listen, Lester," "The Affairs of Peter Stahl," "Knowing, as we do, the amount of energy which Mr. Sherman has devoted to fostering the success of the Earl Young Stock Company, we feel it is incumbent upon us to endorse the Minnesota critic's expression.

ENGLISH LOSES COURT FIGHT

The case of Darcy and Woolford against Paul English, owner and manager of the Paul English Players, was tried in the Circuit Court of Lamar County, Mississippi, at the November term, and a judgment in amount of \$500 was awarded to the plaintiff.

JOHNSONS ENGAGED BY CAPT. RALPH EMERSON

Mr. and Mrs. Otto Johnson have accepted an engagement for the season 1922 with Captain Emerson's "Golden Rod" Showboat, which will open at or near Elizabeth, Pa., early in the spring. The Johnsons are spending the winter at their home in Bosworth, Mo.

GADFIELD IS CASHIER

Earl Gadfield, who blazed the trail in advance of Minnell Bros.' Show last season, is now cashier of the Millersburg (O.) Opera House, which is under the management of Frank Walton. According to Mr. Gadfield, Millersburg is a live town for one-nighters.

BICKFORDS TO PANAMA

Mr. and Mrs. E. C. Bickford and son sailed December 14 from New Orleans for Colon, D. P., where Mr. Bickford will have the orchestra at the American Theater. The Bickford orchestra formerly held forth at the St. Charles Hotel in the Crescent City.

KELLEY MASTERS AND ADELAIDE IRVING



Leading people with the Harrison Players, at the Grand Theater, Pueblo, Colorado.

MATTICE STOCK COMPANY

The Mattice Stock Company is playing the Eastern shore of Maryland and Delaware. "Business is not the greatest in the world," writes Jack Ora Martin, "but because of our reputation the box-office still shows a profit every week. It looks like a case of the 'survival of the fittest,' and the show that has treated the public fair is going to weather the depression and sail forth on the smooth sea of prosperity again." The roster includes Lois B. Hammond, Sadie Belgrade, Lillian Shrewsbury, Ward B. Mattice, Jack Werner Corbin, Bob Mattice and Jack Ira Martin.

WHAT MANAGERS THINK

Certain managers of one-night-stand attractions have abandoned hopes of profit this season and many say they will feel fortunate if they can weather the "gale" and break even when the curtain falls. The theatergoer, as a general rule nowadays, wants his money's worth in entertainment, and if he doesn't get it he holds onto his money.

DORMAN'S HEALTH IMPROVING

Thru J. D. Colegrove, resident manager of the Grand Theater, Pueblo, Col., it was learned last week that George F. Dorman, who underwent an operation in Kansas City last July, is feeling much better and hopes to be in good shape after his winter's rest in Texas. Mr. Dorman was a partner with W. H. (Bill) Rice in the operation of the Rice & Dorman Stock Company last summer.

THE CHRISTMAS SPIRIT

"How many of us in the striving for a goal pray for achievement, our hearts filled with envy, jealousy and hatred?" is a question contained in a message from Ted and Virginia Maxwell. "How often when someone's name is mentioned do we immediately speak of something we know or have heard derogatory to that person? And yet our words cannot harm him—they like the boomerang return to injure us. How much happier we would be if instead of the unkind words we had spoken of one of his redeeming features, for everyone has some good qualities, even the devil is said to take care of his own." We should learn to truly love our neighbor. Speak well of him, for he is our brother. It is a state of perfection difficult to attain, yet worth striving for. So let us this Christmas carry on the Angel's message: "And on earth peace—good will toward men."

LEASE "HIDDEN HAPPINESS"

Ted and Virginia Maxwell have leased to Harley Sadler for Brunk's Comedians No. 3 their play, "Hidden Happiness," for the State of Texas, West of Dallas. This play is said to carry one of the strongest comedy parts ever written for a featured comedian. The Maxwells contemplate visiting Mr. Sadler Christmas week to view the premiere production of "Hidden Happiness."

The Loomis-O'Brien Tent Theater Company closed a few weeks ago, cut down its personnel and reopened.

FEAGIN STOCK COMPANY PRESENTS "NICK CARTER"

Melodrama passe? Nix!
A 1921 version of "Nick Carter" was presented by the Feagin Stock Company in the suburban houses of Cincinnati last week. The old melodrama still has a considerable grip and those at the Hippodrome Theater, Covington, Ky., Thursday night, December 15, were continually gripping the arms of their seats. The play was ideally embellished with a lively sprinkle of wholesome comedy. This was our first occasion to "lamp" Joyce LaTelle, who is good to look upon, with fair complexion and auburn hair, even though she was the confederate of the crooks. The first thing we noticed was her graceful mannerisms and her ability to wear clothes. She, too, can act well. Mahel Dillingham, an amusing character woman, supplied plenty of humor in the serious parts of the play. The fact that one could thoroughly enjoy choking Bob Feagin, the heavy man, at any time during the performance, should argue in his favor as the "bad man." Mr. Feagin has talent and in this play showed that he has capacity for other humorous roles, inasmuch as he jumped into the role of Richard Glenwood, the Shadow, on short notice on account of the absence of Charlie Marlow, who is confined to his quarters with a nervous breakdown. J. D. Kilgore gave a fine bit of character-acting as Dr. Leslie. Bernard Knapp was a typical crook and he acquitted himself in his usual satisfactory manner. Fred Lytell sustained well his characterization of Nick Carter, around whom the principal action centers, and he played the part in traditional manner. Grace Flanders, as Flossie Leslie, was satisfactory and contributed not a little to the success of the performance. To the younger folks, many of whom saw "Nick Carter" for the first time outside of the dime novel, it made a realistic impression. The play in its entirety was presented in an up-to-the-minute fashion by Bob Feagin and his associates, who know how to make a play fit for the patrons of this popular theater. Who could say more, except to step aside and pay especial tribute to Schopie V. Taylor, manager of the Hippodrome, whose motto is to cater to the desires of his patrons.

RECALLS INCIDENT OF '89

The article by Elmer J. Walters, captioned "After Thoughts," in the issue of December 3, recalled to the memory of Cliff H. Rosebrough, a staunch member of the Buckeye Club of Newark, O., a very laughable situation on the last night of the engagement of the Baldwin-Melville (Ten, Twent, Thirt) Company at Newark, O., Saturday, October 5, 1889, which he relates as follows:

"I was manager of the Music Hall, 'The Best House in Town,' co-operated with Walter Baldwin, and we were rewarded with the record receipts of that house for a week stand at popular prices. Tickets for the drawing of a 'solid' silver cake basket, to be given to the holder of the 'lucky' number, were given with every paid admission. On all advertising matter it was specifically announced that no one connected in any way with the house or company would be awarded the prize. My father would not accept complimentary passes to any attractions in my theater—always paid his way. He and my mother attended frequently. On many occasions I did not know they were in attendance. They attended several times at matinee and night-paying. Mr. Baldwin said, 'I never heard of such a thing,' let me compliment your father.' When the time came for the drawing Mr. Baldwin, from the stage, asked the audience to select some well-known citizen to assist him in the drawing. I was dumfounded when my father was selected. Mr. Baldwin said: 'Mr. Rosebrough will do nicely, so I know he paid his way in.' The audience ebbered and laughed—and father was accepted as judge. A little girl, to be blindfolded and draw the numbers, was then selected in the same manner. Mr. Baldwin gave the duplicate numbers a shake up, then handed them to my father, who shook them, and the little girl drew the number, handed it to Mr. Baldwin, who announced that to win the holder of the lucky number must be present, or other numbers would be drawn until the prize was awarded to some holder who was present. He then announced the number, and said: 'If the number is in the audience will the holder please hold it up?' To the surprise of the audience and consternation of the manager my mother held up her ticket, and said: 'Here it is!' Imagine the situation, but Walter Baldwin was instructed to award the cake basket to my mother. It is still in the possession of our family, a relic of those days of pleasure."

Mr. Rosebrough is the father of Clyde Rinaldo, manager of La Graciosa Visiona in Fairyland, en route.

HARMOUNT AND ALFRETTA VISIT

Harmount and Alfretta were in Cincinnati recently and visited The Billboard on their way to Canada to join the Martin Stock Company. They had been visiting Mr. Harmount's brother, Tad, owner and manager of the "Uncle Tom's Cabin" Company bearing his name, at his home in Middletown, O. Harmount and Alfretta, who have a host of friends in Middletown, were entertained at dinner parties and other social events during their visit there.

THE OLD TROUPING DAYS

Reminiscences of "Who Was Who" in Showdom in Minnesota, North and South Dakota, Iowa and Nebraska From Fifteen to Thirty Years Ago

By HARRY VAN (of Van-Barkley Trio)

When we speak of the "good old days" we must pause to question: Were they as good or better than recent years? Surely the companies numbered more people and produced larger cast plays at smaller prices. I often wonder how many of the oldtimers are still in the land of the living. Several that I know of are still trouping or playing before the silver sheet.

Following is a list of the oldtimers who played the old Kerosene Circuit in those days. Of course I may miss a few, but the following cover the ground far enough to bring the oldtimers tender recollections of the past. First among the repertoire companies we find the Holden Bros., Warren Nolde, Ruby LaFayette and husband, J. P. Curran, J. Francis Kirke, Owen and Dot Bartlett, Ben and Cora Warner and Ben's father, a wonderful violinist; Louis Pierce and Beatrice Thorne (Miss Thorne was billed in such parts as Billy Piper in "The Dainties" and Lady Isabel in "East Lynne"). Then there was Billy Bennett's Big Show. His daughter Belle is now on Broadway with "The Wandering Jew." Venerable Billy Marfile, Charles Breckenridge, LeCompte and Flesher, with Lucilla Morey; Robert Buchanan and sister Phoebe (Bessie Bennett and Sherman McVenn were with them); Van Dyke and Eaton, featuring "Chuckles"; Moore and Livingston, with Frank E. Moore and Robert Sherman. Their leading lady was Helen Ambrey, who is now with the American Stock in Coblenz, Germany. Chase-Ister Company, Kelly and Wilcox, with Fanny E. B. Kelly and George Wilcox. E. C. (Daddy) Wilson, the largest rep. show in those days, with Charles Truesdale, Eddie O'Connor, Pearl Haight, Percy McWidd and Lew Streeter, with a carload of scenery; Ben and Lillian Sackett (the brother of D. K. Higgins), a 17-people company with brass band, who played "Mr. Barnes of New York," "White Slave," "Galley Slave," "Passion Slave," "The Plunger," etc.; Charles M. Nigro, of carnival fame, with Ed Lucas as manager, Myrtle Vinton and Dad Bulmer, George, Lillian, Edna and Billy Paige, comprising Paige's Players. Old J. N. Rutherford, Jolly Pathfinders (George was some Rip Van Winkle, with apologies to Clint and Bessie Robbins); Boston Comedy Company, with E. L. Graves and George Clemens; Corse Payton and Fita Reed, Ike and Center Payton (the last three passed beyond); the Great Spooners, Dal Spooner, with Alice, Edna and Cecil Spooner; Ed Redmond, Angell's Comedians, Nellie Walters, Eunice Goodrich, Mae Louise Algen and Fred Huehner (both gone), Mabel Paige, Jane Oaker, Rice, Wolford and Sheridan (Mamie Sheridan was one of the best rough sobriquets of those times). Then there were Harry and Mattie Choate, the latter giving the natives the shivers in her characterization of Lucretia Borgia. Louise Hamilton, Richard O'Ree, and do any of you remember sweet little Edie Ellis, daughter of old John Ellis of Ohio? She played "Hazel Kirke," "Egypt" and others. Frank Linton and daughter, Edna. They wrote "The Son of Monte Cristo," and played it in conjunction with "Damon and Pythias." John DeGrmand and Agnea Fuller were also out there in Shakespearean repertoire. Miss Fuller was famous as Parthenia in "Ingomar."

Our other Shakespearean stars in those days were John Griffith, Wm. Owen, Walker Whiteside, Elsie DeTourney and Sanford Dodge. Then there were Hubert and Oliver Labadie in "Faust." The Crow Sisters also made history in those days. Tom Lennon and Charles Ellis were producing "Across the Potomac," "Streets of New York" and "Damon and Pythias" with local talent when trouping was slack. Maude Henderson also graced among them. Andrew Downie McPhee and Millie LaTona, (Chic Perkins and Frank King were with them; Chic played Capitola in "Hidden Hand," and in those days could play some piano. Andy was doing double traps and LaTona was doing the rolling globe as specialties between acts); Marks Brothers, with R. W. as manager and Maybelle as leading woman. Then there were Billy Wells and Mahel Snow, the top-notch of Northwest burlesque, a whole "wheel" by themselves. Later Billy was manager of the old Olympic in St. Paul. Charlie Chase and Little Bernard Chase were a hit in those days. R. D. McLean and Marie Prescott played "Spartacus, the Gladiator," when Della Fox joined to do a child part. Both ladies have passed beyond. In those days instead of independent and circuit vaudeville the natives were treated to a much larger variety of vaudeville than now—on the same bill, too. These performances were given by the Kickapoo Indian Medicine Co. The Great Eberhart, Ollie Young and brother, Silvers Oakley and Arthur Downing: Do you remember those days? The Shakers and Quaker Indian Med. companies were also playing the trail in those days. I almost forgot Bob and Eva McGinley. They held on perhaps longer than any of them.

AT LIBERTY MADELENE GOODWIN

CHARACTERS, GRAND DAMES, "EQUITY." Address 123 SECOND STREET, S. W., MASON CITY, IOWA.

WANTED SONG AND DANCE SKETCH TEAM

Musical Act, Piano Player who can double stage. Useful Medicine People write. Open January 2. Steady work for real people. Must change strong for week. State salary. Merry Christmas and a Happy New Year to all. ED F. WEISE, care Haines Hotel, Dayton, Ohio.

WANTED HIGH-CLASS MUSICAL COMEDIES and DRAMATIC STOCK COMPANIES

Break your long jumps. Avoid layovers. Communicate with us for open dates. GRAND THEATRE, Homer, Louisiana.

They made a fortune with three and four people. In this day George and Vadis Engesser of St. Peter, Minn., are following in the McGinley footsteps and doing fine. Bill, Jack and Frank Mahara, with their colored minstrels and "Ten Nights in a Barroom." Yes, I was with Frank's "Ten Nights" show and we played the big towns, too, traveling 12,000 miles in one season.

Who remembers Hennessy LeBoyle, with three people? Frank P. Haven was the ideal "Lightning Rod Agent," while Jane Coombs made the ladies weep in "Bleak House." In 1899 this star and company had to sleep in the "opery" house all night on account of a blizzard in Grand Forks, N. D. I remember when Dr. Herbert Flint hypnotized thousands to come and see him at Green's Opera House in Cedar Rapids, Ia. In those days Harry Heller (the Great Warnecke) mystified in magic. Frank Van Hoven (Dippy Frank), who, by the way, is a cousin of mine, was doing props with the Kinsey Comedy Co. The James Family Swiss Bellringers made several seasons out there with Ned James, Harley Stella, Tony and Concy James and Tony Loss and myself at the organ. Then there was the John Oakes Bellringers, with dear old Nat Blossom as comedian.

Among the leading one-nighters were J. Francis Jones "In Old Madrid," Fitz & Webster's "Breezy Time," with Merle Norton as booker. The Great Corinne in "Hendrik Hudson." Sol Smith Russell, Frederick Warde and Louis James. Frederick Bock, Oliver Dowd Byron, Pete Baker in "Chris and Lena." Karl Gardner, another favorite German comedian; D. K. Higgins in "Kidnaped," Daniel Sully in "Corner Grocery," "Daddy's Darling" and "The Parish Priest," The Wilbur Opera Co., with Susie Kerwin; Frank Kohle and Frank Baker, with forty people, held the board at the old Harris Theater, St. Paul, for six months at a time back in 1890. Dode Fiske (later with his own circus) and Cafferella had traveling dance orchestras in those days. The "Uncle Tom" shows were operated by Terry, Perry, Stowe, Howe and Uncle Dick Sutton. Will Dickey in those days was a bill sticker with Terry's "great and only," traveling ahead with a small wagon and bony horse. The circuses were P. T. Barnum, John Robinson, Adam Forepaugh, Sells Bros. (with Master Willie Sells, forty-horse driver), W. W. Cole, Barrett Bros., Walter L. Main, Harris' Nickelplate. The smaller shows were Lemon Bros., Yankee Robinson, Tom Oliver Great Eastern, Smith & Pradaland, and then Ringling Bros. burst into the game as big circus men. Doc Waddell, Punch Wheeler and Chet Wheeler were real press agents in those days, and I don't forget Jerry Mugivan either. He had his hat in the ring. Some of the best plays presented in those days were real productions with special scenery and could not be played by five or six people. They were "Innocence Abroad," "London Assurance," "Lost in London," "Foggy Ferry," "Mugg's Landing," "Chip of the Old Block," "East Lynne," "Lady Audley's Secret," "Camille," Lincoln Carter's "Fast Mail," "Heart of Chicago," "Peck's Bad Boy," "Heart of Maryland," "Alabama," "Kidnaped," "The Plunger," "The Noble Outcast" (played under 46 different titles (ask Will H. Locke), "The Man in Black," "Eucherel," "The Black Flag," "Little's World," "Around the World in 80 Days," "She," "Golden Giant Mine," "Toss," "Miss," "Tribby," "Fate," "Marble Heart," "Lady Windermere's Fan," "Gloriana," "Jane," "Charlie's Aunt," "Pawn Ticket 210," "Convict 999," "Fahia Romande," "Embassy Ball," "Burr Oaks," "Clemenceau Case," "Mr. Barnes of New York," "Josh Whitcomb," "The Old Homestead," "Ted Prouty," "Josh Simpkins," "Josh Perkins," "Spider and Fly," "Forgiven," "Divorced," "Sewing the Winds," "Devil's Auction," "Fantasma," "Superba" and "The Evil Eye" and "Black Crook," staged by Chas. Yale, Sydney Ellis and Hanlon Bros.

Oh, yes, who does not remember "Chicago" Duncan Clarke's Female Minstrels? There was musical tabloid with a vengeance. Also Lyman Twina, Cy Holler and "Folks 1" Willow Creek." Doc DeLaFontaine sold 3,000,000 bottles of medicine to the natives. Duke Houk of Green's Opera House, Cedar Rapids, Ia., was the best-known stage manager in that section. Robt. Downing was doing "Samson and Delilah." In those days the biggest paying theater in the Northwest was the Bijou in Minneapolis, owned at that time by Jacob Litt, of "Old Kentucky" fame, and now owned by the Hayes Estate and leased by Izzy Herk, Landick and Herman Fehr, owners of the Gayety, Minneapolis. It is still doing a big business as a picture theater. I guess you've read enough. Hope you remember some of them. As I have written this from memory without notes I've missed a number. Suffice to say in those days we had no Patterson James to write us up, nothing scared us then, and my, how some of us did did cheap scenery and some lines!

those days the biggest paying theater in the Northwest was the Bijou in Minneapolis, owned at that time by Jacob Litt, of "Old Kentucky" fame, and now owned by the Hayes Estate and leased by Izzy Herk, Landick and Herman Fehr, owners of the Gayety, Minneapolis. It is still doing a big business as a picture theater. I guess you've read enough. Hope you remember some of them. As I have written this from memory without notes I've missed a number. Suffice to say in those days we had no Patterson James to write us up, nothing scared us then, and my, how some of us did did cheap scenery and some lines!

SHERMAN L. JONES

Says Melodrama Plays Are in Demand—Actor and Playwright Optimistic About Next Season

"While the battle cry of theatrical depression is proclaimed here and there," writes Sherman L. Jones, actor and playwright, "I firmly believe that the dark cloud is slowly passing over and that the sun will soon shine upon the theatrical field with a brighter glow. Without a doubt melodrama is coming to the front like a thunder bolt. This prediction is made by reason of the fact that since October 1 I have received over two hundred letters from managers and directors of stock and repertoire shows regarding the leasing of my plays, and the play mostly in demand is melodrama. A great many managers and agents seem to agree with me that the public wants lots of sensation and plenty of good comedy. Col. Fred Locke, of circus and dramatic fame, who has stood out like a bright shining star before the amusement-loving public for over forty years, seems to voice the same sentiment.

"I believe the coming tent season will be a good one, and managers who engage the right kind of actors, the right kind of plays and have the right kind of a show will get the money. Good talent, good plays, a well rehearsed show that has the pep and the punch will interest the natives. They're bound to come if you've got the goods.

"During the past few weeks, while Mrs. Jones and myself have been taking a much-needed rest at our town of Findlay, O, we have received many calls from friends in the profession, who were either playing here at the different theaters or passing thru. Among our guests were L. Verne Stout, who is very successful with his Famous Slout Players, on the lyceum and chautauqua circuits. Another visitor was Basil McHenry, manager of "The Four Horsemen." Mr. McHenry played the Majestic Theater here with the picture and did a big business. Mr. McHenry is a well-read man, and an oldtimer in the circus, spoken drama and picture fields. We talked of many of our sensational strides in the show game."

REA NYE COMEDIANS OPEN UNDER CANVAS

The Rea Nye Comedians opened under canvas December 5 at Bridgeport, Tex., with an entire new outfit, featuring Rea Nye, mental marvel. Miss Nye's act is said to furnish excellent entertainment. Other members of the company, which is 100 per cent Equity, includes T. L. Nye, manager; Flo Russell and Marvin Becker, leads; Johnny Pringle, director and comedy; Florence Pringle, Esther Lane and Bobby Rippel, general business; Melva Tage, general business and scenic artist, and Eddy Gage, musical director. Chas. Barnes has charge of the advance. The show is routed thru Arizona and New Mexico.

REPERTORY NOTES

The Albert Taylor Stock Company, which had been playing circle stock in and around New Orleans, is reported to have closed there two weeks ago on account of poor business.

The W. I. Swain Show No. 2 closed at Pascagoula, Miss., Saturday night, December 17, and as per custom the tent was loaned to the New Orleans Playhouse Doll and Toy Fund for distribution purposes the week before Christmas. The No. 1 show will continue on the road.

T. J. CASH PLAYERS

The T. J. Cash Players are reported playing to good business in Western Minnesota. Mr. Cash is one of the oldest showmen of the Middle West, and he is said to have operated the first carnival company out of St. Paul. Mr. Cash disposed of his carnival interests three years ago, and since has been successful with his musical comedy and vaudeville attraction.

"UNCLE TOM" VISITORS

Chicago, Dec. 15.—Mrs. W. G. Dickey and Mrs. E. D. Terry, of Terry's "Uncle Tom's Cabin" Company, were Billboard visitors Tuesday.

"BULLDOG DRUMMOND"

(Continued from page 23)

King, Geoffrey Millar, Henry Bellamy, George Barrand, James Roswell, Wallace Hickman, Philip Hunt, J. W. Albaugh, Jr.; William McNeill, Dorothy Tetley and Mary Robson. Fred G. Latham staged the play.

"EVERYMAN" PRESENTED

Edith Wynne Mathison and Charles Rann Kennedy presented "Everyman" at Columbia University last Friday night for the benefit of the Teachers' College Library fund.

GUILD TO PRODUCE "HE"

Richard Bennett has been engaged by the New York Theater Guild to play the leading role in "He," a translation of "The Man Who Got Slapped," by Dostoevsky. Margalo Gilmore will also be in the cast. Robert Milton is directing the piece.

TREVOR TO DO ANOTHER

Closely following his production of "The Married Woman," a play by Chester Bailey Fernald, Norman Trevor will produce "The Mountebank," a play by W. J. Locke and Ernest Denny. The former play will open at the Princess Theater, New York, on December 24.

PAUL KAY IN AMERICA

Paul Kay, who resened "Abraham Lincoln" from the storehouse in London, is in New York looking over American productions with the intention of taking several manuscripts back to London with him. Mr. Kay is an American, living in England.

A LONG DREAM

Chicago, Dec. 16.—Frank Bacon, star in "Lightnin'" at the Blackstone, says he cherished the plot and idea of the play for thirty years before seeing it a reality. He (Continued on page 29)

Grand Theatre, Terre Haute, Ind. WANTS

High-class Road Attractions, owing to closing of Hawkins-Webb Stock Co. All Sunday and holiday dates open December and January. Will consider first-class Rep. or A-1 Stock, capable of two bills a week. W. W. WEBB, Manager.

AT LIBERTY

Jack—THE LOCKWOODS—Dottie Heavies, Characters and Leads, Irony and Sec- General Business and Business, Good wardrobe, Long experience, Appearance, ability and all essentials. Salary in keeping with times. 317 North Fifth Street, St. Joseph, Missouri.

At Liberty—All-Round Med. Sketch Team

Singles and Doubles, Singing Dancing, Irish, Black, Magic, Rifle Shooting, Do Black in all arts, Trained Dogs, etc. Plenty of good wardrobe. Address BILLY WREN, Hotel Roosevelt, Indianapolis, Indiana.

WANTED—A-1 STOCK COMPANIES AND MUSICAL COMPANIES

for New, Modern \$50,000.00 Fireproof Theatre, 900 seats. PALACE THEATRE, Aurora, Ind.

WANTED GOOD SKETCH TEAM. One to double Piano. Open January 1. Season's work. Also want Single Performers. Address LITTLE TEXAS, care Billboard, Cincinnati, O.

WANTED JANUARY 8

Good, all-round Sketch Team. Change doubles and singles for week; put on acts. Old friends and singles write. The all-year Med. Show. Own no man a dollar. You must be good. Tell what you can do. I will do lowest salary. Address A. JEROME, 635 Roosevelt Ave., Council Bluffs, Iowa

WANTED FOR MEDICINE SHOW

Novelty Man who can fake Piano. Two-week stands. State your lowest. Tell all in first letter. BOY DOOLEY, 641 1st Ave., Milwaukee, Wis.

AT LIBERTY A NOVELTY MUSICAL ACT

Piano Accordion and Xylophones. A-1 wardrobe and up-to-the-minute pep material. At Liberty for organized road attractions. LEO MACK, 813 Corinthian Ave., Philadelphia, Pennsylvania.

AT LIBERTY COMEDY NOVELTY MUSICAL ACT

For Vaudeville, Rep. or Med. Co. Change for week. Singles and Doubles. THE MUSICAL BRENNANS, General Delivery, Vassar, Kansas.

THE SPOKEN WORD

CONDUCTED BY
WINDSOR P. DAGGETT

A "Reader of Billboard" noticed the "escapee" pronunciation of "Miss Grace George and her support" and sent a note from the Lambs to ask if the pronunciation was good usage. The answer appeared in this column December 10.

No rules can be formulated to decide how words should be pronounced, for pronunciations are not made by any scientific process. They happen along in the course of time and finally arrive at their majority. As full-grown customs they do not necessarily resemble their infancy or other members of their family.

"Escapee," which has only one pronunciation, "ade" like (aid in paid), suggests a set of words that might be kept in mind.

The only rule that can be formulated is expressed something like this by Walter Ripman: Before a consonant and silent E, A usually is "ai" in "paid," but it is "a" in "father" in words taken from the French.

French words under this rule include: "Balade," a poetic form of ballad; "charade"; "façade" (e like s), face of a building; "pomade"; "promenade." These pronunciations are standard in England. They are standard in America with two exceptions.

In the United States: "Charade" is always "raid"; "pomade" is either "maid" or "mahd."

In contrast to the foregoing list, the following words in both countries always have "aid" in "paid"; "Masquerade," "parade," "tirade," "lemonade."

We can make up the sentence: "Our escapee was to drink lemonade at the serenade," and pronounce all the "ade" words with "aid" in "paid," but if the serenade is on the "promenade," we must shift our pronunciation on this last word from "aid" to "abd." The only way to keep these pronunciations in the head is to learn them as a "part" of cultured speech.

"Armada" has "ah" or "ai" in "paid," but "ai" is probably the most used by educated speakers.

"Bravado" has "ah" or "ai" in "paid," but "ah" is the more usual.

"Askance," "enhance," "branch" have "a" in "father" or "a" in "at." The "ah" is the preferred British pronunciation, altho both may be heard.

"Drama" has "ah." "Dramatist" has "a" in "bat"—in the first syllable.

The following words from the French: "Memoir," "repertoire," "reservoir" are given a "wah" sound in preference to "woh" (o in lot).

"Garage" is heard in all plays on Broadway, except in the gray-headed revivals. So far as I have heard it, the pronunciation on the stage has been surprisingly uniform and has followed the French pattern. The stress is on the second syllable, and the second syllable is given the sound of "ah" followed by the "hushing sound" of "zh."

In England "garage" is pronounced two ways: (1) with the stress on the first syllable, which is pronounced with "a" in "at"; (2) with the stress on the second syllable, and with the first pronounced with obscure E (novel). In both cases the second syllable has "ah." American usage on the stage seems to prefer the stress on the second syllable. British usage has gone further in anglicizing the word, by bringing the stress forward to the front syllable in accordance with the principle of Germanic stress.

Brander Matthews makes an interesting comment on this word, in his recently published "Essays on English" (Scribner's Sons) 1921. He says, "garage still preserves its foreign pronunciation—altho there are some already who have had the courage to speak it as the it rined with 'carriage,' thus anglicizing it once for all."

"There is no reason," he continues, "why 'garage' should not be pronounced to rime with 'carriage,' just as 'charade' now rimes with 'aid.'" It is obvious, from this, that Mr. Matthews would take sides with the Americans who made "garage" rime with "carriage." His general attitude toward foreign words is expressed in one terse statement: "Either a word is English or it is not. If it is not English, a speaker or a writer who knows his business ought to be able to get along without it." He therefore scorns the adoption of a term like "mise-en-scene," and I recall that he has somewhere expressed his preference for the English word "part" instead of the French "role" when referring to the characters in a play.

In "The Detour," the farmer and his wife and all the neighbors pronounced "garage" as if they had just taken a course in correct English. This was too much of a good thing. In plays dealing with cultured speech it would be very gratifying to have the director insist on uniformity and correctness, but in rural

plays we expect to find a little "atmosphere" in illiterate pronunciations.

With the Irish Players, all foreign and unusual words are violently mispronounced by the peasant characters. In "Thank You," directed by Winchell Smith, mispronunciations furnish some excellent comedy. "Limonsine" becomes "lim o' zine), to rime with "fine." "Cigar" is stressed on the first syllable (see) by the rustic, and is pronounced very properly by the butler, which gives emphasis by contrast. Frank McCormack stresses "valet" on the first syllable, which is correct, but gives a French pronunciation to the second syllable, which furnishes a comic mixture. This sort of thing has always been legitimate comedy, and it is good fun when well done. Of course, an audience enjoys laughing at these mistakes, for it gives the listener a sense of his superior knowledge.

In "Alina Jimmy Valentine," there is no mistaking the title name of the play when Emmett Corrigan says "Valentine," but many times during the evening I remarked to myself that it would be hard to tell from listening to the actors whether the name was Valentine or Valentine.

This is not so much a reflection on this particular company, which is well cast, as it is a reflection on the tendency of American actors to speak with lax muscles and to have no ear for the discriminating differences between sounds. The fricative consonants, F, V, TH, are often lacking in the audible friction that gives them purity of sound. Either the tongue or lips is too lax to do its full duty. The formation of F depends upon the lower lip pressing against the upper teeth and causing the air to force its passage. This sound is unvoiced. The sound of V has this same formation, with the breath voiced. Audible friction is the characteristic of these two "fricatives." It is necessary to keep the upper lip out of the way in order to insure a good V.

The sound of B is made with the lips, and depends on a plosion (explosion), instead of on friction. Of course, it is better that actors should be natural and indistinct rather than that they should fumble and mumble on the stage to make self-conscious sounds. But considering that in Spoken Drama, the actor's art and living depends on speech, it is to be wondered at that the art is not in better working order.

Edmund Elton, playing Avery in this play, pronounces "clothes" with the careful pro-

nunciation that gives a voiced (thz) sound. On the stage and in everyday speech this word is frequently reduced to "cloz." As "cloz" is old-fashioned and still in use, it cannot be called incorrect. But actors who speak the more careful pronunciation are usually better elocutionists than their brothers. They have a better command of the sounds of English.

A striking demonstration of the careful pronunciation of "clothes" was made last season by Stanley Howlett in "Rollo's Wild Oat." Mr. Howlett played the tragic actor and his rounding out of the true values of English was ably and admirably done. But one does not have to be a tragic actor to speak English carefully. Alexander Onslow in the rapid speech of "March Hares" gave the audible (thz) sound in "clothes" very easily. And one does not have to play a society part to have well-tempered elocution. Miss Jane Wharley in "Ambush" says "clothes" with the full value pronunciation. It is skill in these respects that gives incisive vigor to her character speech.

When Norman Trevor in "Enter Madam" bowed out to his wife, "Never mind your clothes," the more careless pronunciation "cloz" was in character and in the mood of the scene. The trouble is with all careless pronunciation it brings us to the lower round of the social order. We get "cloz" from Valborg, the Swedish farmer in "Main Street." The more careful pronunciation is always at the disposal of the actor, when his part does not represent an illiterate character.

Miss Margalo Gillmore in "Jimmy Valentine" pronounces "soon" with the "oo" in "look." Standard pronunciation has the tender sound of "oo" in "boot." The lax pronunciation spoken by Miss Gillmore is very rarely heard, and it is not satisfying in a young actress of her genius. It suggests a muscular laxity in her speech that is in danger of affecting other words.

Otto Kruger shows a similar laxity at times. "Anybody" with Mr. Kruger sounds too much like "buddy." "Body" should have the "o" in "lot" not the "u" in "up."

Mr. Kruger is careless of the "t" in "watching," so that the word sounded in the front row like "washing."

In speaking of the time spent "to perfect" the lock, Harold Hartsell stresses "perfect" on the first syllable. Standard usage stresses the adjective on the first syllable, and the verb on the second.

When Mr. Kruger speaks of being a "suspect," he stresses the word on the second syllable. Standard usage prefers this word stressed on the first syllable. When we hear these two pronunciations in "Jimmy . . ." it sounds as if Mr. Hartsell and Mr. Kruger had got turned around.

AUSTRALIA

By MARTIN C. BRENNAN, 114 Castlereagh Street, Sydney

Sydney, Nov. 1.—In my last week's letter I referred to May Wirth appearing as the star with the Wirth Bros. Circus in Melbourne. When the regular mail issues of The Billboard came along recently, I read where the original May was about to re-enter American vaudeville. Investigating the matter, I find that the May Wirth now with the show here has no right to the title. She is, so I am told, a protegee of the brothers, and for some considerable time was used as a utility with the show, even to cleaning out dressingrooms. Being rather a smart youngster, she has developed into a very versatile performer of a kind. The suggestion to bill her as May Wirth is hardly playing the game.

Foolish Ford, clown, is still one of the big attractions with Colleano's Circus, now touring New South Wales.

The railway concession rates are still causing a stir among showmen. In some cases almost sixty per cent increase has been demanded. To those local carnival men whose goods are bulky and turnover comparatively small, the extra imposition means that many of them will have to forego some of the country carnivals from this time onwards.

Victor F. Roberts, ahead of Soles Bros. Circus, states that the show is doing nicely on the New Zealand roads.

Rosey Cusko and his Dog Show are doing all the Tasmanian towns to very satisfactory business.

Colonel Bob Love, one of the East's best known circus men at one time, is now spending the autumn of his years with a brother in this country. The Colonel lost a leg some few years ago, and now gets around on crutches.

"King" Cole, the Bohemian, who, many years ago, was the most popular of itinerant carnival and dramatic men, has returned to his former love after some considerable period.

There has been an unusual amount of facetiousness connected with a recent award

of the Arbitration Court, so far as it refers to the theatrical profession. This tribunal has, inter alia, just made an award to the effect that employers "must not use violence to intimidate an employee or his wife or children; nor must he injure their property." The second judicial commandment is that the employer must not "persistently follow each employee about from place to place." Thirdly, he "must not hide his clothes or deprive him of or hinder him in the use thereof." Fourthly, "he must not watch or beset the house or other place where such employee resides or happens to be, or the approach of such house or place." Fifthly, "he must not use any threatening, abusive, obscene or insulting words towards an employee, his wife and children." Further on, the court announces "that the provisions of the award shall not apply to members of the Actors' Federation receiving, at any time, more than £10 per week." The whole thing has been so desirably received that many doubts are being expressed as to it being genuine. The local members of the Federation, particularly the office-bearers, are incensed at the matter, and Secretary Charles Dunn has promised me an effective rejoinder, which he particularly wishes to have publicity in The Billboard, with a reminder for Harry Mountford to cast his eyes over it when brought under this gentleman's notice.

A benefit performance was tendered veteran Johnny Wallace at the Palace last week. Now in his 80th year, he was the original Bambini in "Tambour Major" when it was played here over forty years ago. The net proceeds should tide the old gentleman nicely over the rest of his years.

Daphne Leigh, ingenue with the Walter Johnson Revue Company, now in New Zealand, is recovering from a serious operation. She has quit the show for good and will be married to an Eastern merchant shortly, so 'tis said.

Marie Tempest and Graham Browne are doing remarkably well in Tasmania, a place that

appreciates the good old style of English comedy. Elsewhere, Marie has seldom played to good business.

Maud Fitz-Stubbs, many years ago a prominent concert performer here, came back after a prolonged stay in the East, where her twin daughters have established a dancing class. Members of the National Club tendered Miss Fitz-Stubbs a reception last week, many prominent members of the concert and theatrical fields being present.

Chautauqua will once again make a bid for public patronage, several members being due here this week from Vancouver. They will be augmented by local artists and a series of entertainments has been arranged.

Annette Kellerman left for New Zealand last week. American raconteur, Stuart F. Barnes, will be one of the supports.

Marcelle, an American magician, arrived here the other day. He and a company went to New Zealand last July and put their affairs in the hands of George Barnes, a dancer, who had been out here twice previously as a member of the Barnes and West team. Barnes came to me some time back saying that he had a good company in the Dominion and wanted £300 to bring it over. He told a lot of funny stories, but these were discounted when Marcelle himself came over. Barnes is now doing a dancing act on the Tivoli Time. If he would confine his talking to his feet he'd be more appreciated.

Sharratt and Lang, English performers, will take a costume comedy company thru New Zealand next month under the auspices of Southwood's enterprise.

Lancelot Fairfax, baritone at the Tivoli Theater, was married to Vita Castles, formerly on the staff of Frederic Shipman, concert impresario, who has exploited the East for many years. Shipman is now back in Australia.

The Mollaris, Italian singers, came back from the East last week after a very successful tour of that country.

"Theodore and Company" is in season at the Theater Royal. The musical comedy is conspicuous for the return of W. S. Percy, who appears to be about the only thing in the show.

Jack Sprightly, an English light comedian, has been secured by the Fuller firm. Two brothers of his arrived in this country recently. One has just returned to London, dancing partner to Ivy Shilling, whilst the other is now with "Theodore and Company."

Frank Hill, editor of the Theater Magazine, is rapidly recovering after his serious accident, when he broke a leg. He has been besieged by visitors during the past fortnight.

Lillian Ross, well-known teacher of stage and fancy dancing, is lying very ill and a benefit performance is being suggested in view of this lady's lengthy period away from active participation in her work.

The Rev. Frank Gorman has been a big box-office attraction in drama at the Grand Opera House. His season finishes next week.

New acts scheduled for the Musgrove Circuit, and who will be here shortly, include Ella Shields, Ada Cerito, J. W. Riekaty and Eudiculous Recco.

A law case, now in its second week, concerns one Rofe and Fullers' Grand Opera House, in which the former is suing for the right to use a private box at that theater. Rofe, some years ago, was a director of Fullers', but since his retirement there has been no love lost between the parties. It is anticipated that the case will last several more days; they usually do when fat fees are in prospect.

Moon and Morris, the dancers, have been retained by Harry G. Musgrove for his new revue show, opening in a fortnight's time. This team has been very successful in this country.

Balmus, an equilibrist, will shortly try his luck in the States. In addition to providing a novel vaudeville offering, he is a "stunt" actor, and recently did some hair-raising feats for The Fox Gazette here. One of these was to poise on the highest ledge at the Gap (entrance to Sydney Harbor), whilst he has just finished a series of dare-devil tricks, including a two-minute balance on the flagstaff of the Hotel Bondi, right on the beach. The latter feat was witnessed by many thousands of people. Balmus in private life is Walter Wheatley, and, besides being utterly fearless, is a young fellow of unassuming demeanor. If he does get over your way I would advise some of the carnival or picture men to look out for him.

Just as I write a hunch of American performers have called in for a peep at The Billboard. They unanimously wished to be remembered to Tom Flaverly, who returned to the States a few months ago.

Nellie Stewart, the greatest favorite of the Australian comic opera stage, became a grandmother last week, her daughter Nancy becoming the mother of a bouncing boy. In view of the great publicity given the event, Miss Stewart will have to use a great many subterfuges to conceal her age. At present she is conspicuous for her comparatively young appearance and dresses like a flapper, altho she is well over fifty.

Lincoln Plumer, the big American actor who was such a big favorite in this country some years ago, brought back pleasant memories to many this week. He is one of the most prominent members of "The Girl in the Taxi," a First National film, featuring Mr. and Mrs. Carter DeHaven. In justice to the screen

(Continued on page 97)

THEN AND NOW

By EDDIE (HAYDEN) O'CONNOR

In every walk of life those cherished memories of the good old days come back. But, I believe, in no other walk of life are there as many great memories as there are in the theatrical profession. If the actor or actress of the old days will look back to the days of fifteen or twenty years ago, they will undoubtedly say: "Those were the days." And they would speak nothing but the truth. Back in the days of the old melodramas, when most all actors and actresses were artists, yes, finished artists. Do you remember that old bill, "East Lynne"? Take that play today, look it over and you will agree that it took an artist to play the different roles. Then look over the cast of "Monte Cristo." Do you remember the way James O'Neill played in that old masterpiece? You also remember "Uncle Tom's Cabin," "The Little Outcast," "The Two Orphans" and many others. You also remember the stars of old, like Edwin Booth, Joe Jefferson, James Scanlon, Rose Melville, Louisa James and James O'Neill. Yet today the play, the big hit on Broadway, is usually forgotten very soon after its run. They don't last in the memory of the people like the bills of olden days. Then again, we find the new star usually a big rage during his or her day, but when they pass on a month or so they are forgotten, both by the people of the theater and by the public. Why is this? It is likely that the plays of today haven't the lasting qualities of those of long ago. Stock companies throughout this and in many other countries offer those old plays again and again. Each time they register, each time they go over bigger than before. You ask the reason. It is because they were real plays—plays with a human touch and with real comedy. Most of the comedy and dramatic situations used in those plays are still being used. Those old plays told a real story, one that touched the heart, and one that elicited real LAUGHTER. If they were not good, would the managers keep reviving them? And is it not true that the public demands them? Think, if you will, of the film version of "Way Down East." I believe it played an entire season on Broadway. "Over the Hill" was played on Broadway nearly a year. Why? Because the public demand them. Then, if you look over the roster of late Broadway successes, you'll find one that stayed a long time at the Gaiety Theater in New York—"Lightnin'", with Frank Bacon. "Lightnin'" but told a good old-fashioned story with a vein of humor that will never be forgotten. It was on Broadway for nearly four years. Why? Because the public demanded the good old play with a real human touch, and with comedy based on real funny facts and situations. That is the lasting quality that will keep a play on its long run. That is what will cause it to go down in theatrical history as a great play. That is what will keep it fresh in the memory of the present generation, and that is what will imprint it on the minds of the generation to come. That human touch, with real comedy based on facts or situations, is all that will cause it to remain as a great play, and with this it will live for countless years to come.

Then the stars of old. They, too, are remembered. Why? Because they played real parts, with a real human touch, bringing forth both feeling and comedy in a way that has set an example, one that is hard for the actor or actress of today to follow. They also left that lasting impression that will live through countless years that are to come. They set a pace for the actors and actresses of today to follow that the younger set of the profession find impossible. This is no fault of the artist of today, from one viewpoint. Yet, should we look at the situation from another angle, we find that it is their own fault. First of all, many of them have not taken their start right, while others have not put in enough time in the great old school of acting, the one to be found out in the back-

CABLES FROM LONDON TOWN

Billboard Office, 18 Charing Cross Road, W. C. 2

DECEMBER 17

By "WESTCENT"

BERTRAM MILLS' OLYMPIA CIRCUS SCORES SUCCESS; PROGRAM A PRETENTIOUS ONE

Bertram Mills registered honors and success with his second Olympia Circus, which was opened by the Lord Mayor of London on December 16. The Silbon Sisters, as aerial butterflies; Duncan's Scotch Collies; Jackson and McLaren, Australian woodchoppers; Gobert Belling; Nine Siegrist-Silbons, flying trapeze; Rastell, most exceptional juggler; Lockhart's Elephants; with Captain Taylor; Lillian Leitzel, gymnast; Abdullah's Arabs and Schman's Horses were the big feature. This program is said to be the best ever presented in London since 1914 and doesn't carry any ex-enemy people. Bertram Mills deserves every credit for his business acumen and thorough attention to details.

In addition to the circus there is a mammoth world's fair at Olympia, under the direction of Mr. Mills, with a large-sized whip, dodgem and Kilpatrick's Over the Falls, which latter is a sure-fire success. "Sklem" is the most popular ball game. Merle Evans, musical director, with his cornet lead, is the dominating musical attraction, while Clyde Ingalls excels with his stentorian voice as announcer, both in the ring and to Nicholas Chefal's free attraction of looping-the-loop on a bicycle.

Olympia will be London's center of amusement for the next four weeks.

ANOTHER WORKING AGREEMENT

Yet another working agreement, that of Moss Empires with Gulliver's interests, both metropolitan and provincial theatrical interests. There is no financial amalgamation of the companies, but R. H. Gilheale joins the board of the London Theaters Variety and Variety Theaters Controlling (London Theaters Variety's London section) and Charles Gulliver joins the Moss Empires. The main object is to "adjust values of attractions" and lessen competition between the T. E. M. in Glasgow, Newcastle, Liverpool, Leeds, Portsmouth and London. This now leaves Sir Oswald Stoll as the only independent circuit playing three-figure attractions, but he pursues the even tenor of his way.

LONDON'S CHRISTMAS PLAYS

London Christmas plays comprise "The Mikado," "Where the Rainbow Ends," "She Stoops to Conquer," "Charley's Aunt," "The Maid of the Mountains," "Jack and the Beanstalk," "Cinderella," "Peter Pan," "The Beggar's Opera," "Quality Street," "Aladdin" and "The Speckled Band."

"BLOOD AND SAND" A WINNER

"Blood and Sand" was a winner for Matheson Lang. It was produced December 14 at the New Theater. Lillah McCarthy scored as the Spanish vamp, Florence Saunders as the unhappy wife and Lang in the most showy part as Gallardo. The play will run for months.

"PUT AND TAKE" CLOSING

"Put and Take" closes tonight at the Queen's Theater.

"MINSTREL OF 1921" UNPROMISING

T. Elder Hearn's "Minstrel of 1921," produced at Philharmonic Hall December 13, is very ordinary, and the second half has already been scrapped.

SOCIETY MOVIE NEAR ROYAL PALACE

Society, with a capital S, is to have its own cinema alongside Buckingham Palace, several swell folk having bought the Chapel of Ease of St. Peter's, Eaton Square, just a stone's throw from King George's home. The cheaper seats will be 60 cents.

300TH PERFORMANCE FOR "BULLDOG DRUMMOND"

"Bulldog Drummond" reached its 300th performance this week.

woods—the stock company. That is the great school. It is proven so, because all those who are stars today began their careers in stock companies. It was the school that Frank Bacon, Otto Kruger, Florence Reed and many others attended on their route to stardom. Many of the younger artists take their start in vaudeville, which is the wrong place, because there you play but one character day in and day out. In vaudeville they have no chance to find out the part they are best fitted for, while in the stock company they play a different character each day, and it is very easy to become a finished artist. Of course, in vaudeville the work is very easy, while out in the stock company it means real hard work. Those starting by way of the vaudeville route have very little to look forward to, while those starting by way of the stock route have everything to look forward to. In fact, if they take care of themselves, a brilliant career awaits them. After this great journey called "Life" is over, those of today are soon forgotten, while those of other days are not. The schoolboy of today can tell you of the old stars, while if the star of today passes on he is soon forgotten. Every schoolboy can tell you about Barrett, Booth, Daly, Scanlon and Maggie Cline. Why? Because those old artists, like those great old plays, have left a lasting impression.

At the start of this story I spoke of twenty years ago. Those were the great and happy days. They were grand days. Everywhere the stock company played to packed houses; the one-nighter played to standing room only; the musical comedy packed them in, and every artist was working. Yes, and making money, too. The hotel rates were low. You could stay at the best hotel for \$1.50 a day. This included room, board and other service in that hotel. Nowadays they charge you that much to sit in the lobby, and you are lucky to be allowed to sit there. You can take your week's pay today and give it over to Mr. Hotelkeeper. In the old days railroad fares were low, very low. If I remember right, you could buy a return trip ticket between Detroit and Chicago for \$9.20. Nowadays the railroad ticket agent will drop around to the stage entrance and get your pay envelope, so that you can travel second-class. In those days the manager treated you like an artist. Nowadays, in most cases, he treats you differently. The greatest known phrase with the manager of today is "A cut in salary next week." The managers kept cutting till the artists had to protect themselves by forming Equity. And today it is but the strong arm of Equity that holds the managers or producing companies in the proper place. The managers are forced to do a lot of things they don't want to do by Equity, yet only things they should be proud to do. In the old days when Equity was

four-fold the artist had an Equity of his or her own, an Equity with the manager, an Equity with the hotelkeeper and an Equity with the railroad company. Now, is it any wonder that they say: "Those were the happy days"? It was then that the artist and manager worked hand in hand, each one doing everything to help the other. And upon the very principles of those old days we find that Mr. E. F. Albee, head of the B. F. Keith Circuit, has formed that great organization, the N. V. A., putting both artist and manager on equal terms. The N. V. A., in my mind, although not a member, is the greatest vaudeville organization ever formed for both artist and manager. Of Equity I am a member, and have found it to be a great organization. It collects the artist's salary, should the manager refuse to pay, and it forms rules and working regulations for the artist.

In looking back on those great old days, we wonder will they ever return. Let us all hope and pray they will.

HAZEL BAKER

(Continued from page 25)

various moments when an actress less careful would have stepped out of this unsophisticated atmosphere, but not once did she show a disposition to be anything but the simple Scotch maiden, and later the sincere, young wife and mother."

"THREE LIVE GHOSTS" AT GRAND, CANTON, O.

Canton, O., Dec. 14.—"Three Live Ghosts" is being produced by the Pauline Mac Lean Players at the Grand Opera House this week. Miss Mac Lean is seen in the role of the American sweetheart of the A. E. F. Other important roles are handled by Dean Borup, Marguerite Wolf and Nellie Walker. Patronage is holding up well.

STOCK NOTES

Billy Phelps is playing with the Blaney Stock at the Yorkville Theater, New York City.

"The Champion" has just been released for stock production in restricted territory by the American Play Co., Inc., of New York.

Edgar Jason is playing with the Young-Adams Stock Company. The organization will spend Christmas week in Frederickton, N. B.

The Allen Players opened their engagement at the Metropolitan, Edmonton, Alta., December 4 in "Polly With a Past," and the play ran with the smoothness of a road show. Verna Felton is leading woman. Alan Strickfaden is playing opposite her. Business is satisfactory.

A LONG DREAM

(Continued from page 27)

seems to think that if it hadn't been for John Golden maybe he wouldn't have landed on Broadway anyway. However that may be, Mr. Bacon kept the visualization of "Lightnin'" Bill Jones in his mind perpetually. When the earthquake in Frisco shook Mr. Bacon back East he ran into Winchell Smith, who was too busy to listen, so Mr. Bacon carried "Lightnin'" Bill around in his mental pocket three years longer. In desperation he told his whole burden to John Golden one day and Mr. Golden asked Mr. Smith to write this and that around Mr. Bacon's idea, which, to cut it short, was done, and the world knows the rest.

LUXURIOUS DIVERSITY

Washington, D. C., Dec. 14.—Washington patrons of The Art have just finished a week of luxurious diversity; luxurious because it plants faith in better accomplishments within the breast and makes one see the current theatrical offerings with hopeful anxiety. Surely one could not listen to such artists as Ruth Draper, Edith Wynne Matthison, Charles Rann Kennedy and Loraine Wymann without being drawn to the belief that a change for the better is struggling for expression in the theatrical circle. One would not dare compare these artists and their mode of entertaining with current plays or vaudeville; yet their effect upon the thinking public will cause some wonderment as to the WHY and WHEREFORE of some offerings. It is a sort of moral uplift, a striving for better things, and a yet better expression would be an eye opener. Miss Draper, Matthison-Kennedy and Loraine Wymann represent three different types of entertainment. They are, let us say, exclusive of Boston, somewhat unusual. One could see their type of entertainment night after night and not tire of it. When music, the drama, humor and pathos have been combined nothing else is lacking in a wholesome evening's entertainment. Should one require it, there is burlesque or "slap-stick." It makes no pretensions at anything else and fills that requirement exactly. Then we have dime museums full of freaks, and there seems no excuse for combining all these subdivisions into one and calling it a show.

But to return to art. I have heard readers of plays who were just as great as Matthison-Kennedy, BUT that was on chautauqua. I have heard the Yvette Guilbert class of entertainment as represented by Loraine Wymann, BUT that was in Boston. When one finds that these artists are really giving enjoyable entertainments to a host of Washington people it causes just a little surprise. A pleasant surprise, however, because it brings to light the fact that the public is seeking an antidote for its bewilderment, and is finding it in the appreciation of better and truer things.

Perhaps the dismaying theatrical condition is only the aftermath of war's readjustment. Perhaps the shock, in finding that the American flag flown shamelessly over a wartime play no longer brought the cheers from the throats of the mobs, left producers and managers dazed, and they too are struggling with the question, "WHAT DOES THE PUBLIC WANT?" At any rate the Draper-Matthison-Kennedy-Wymann type of entertainment is an inspiration.—ROBERT S. SPARKS.

ALICE BRADY APPEARS DESPITE INJURIES

Troy, N. Y., Dec. 15.—Despite injuries received in an automobile accident outside of Albany on Monday, Alice Brady played in "Forever After" to large audiences at Proctor's Fourth Street Playhouse Wednesday afternoon and evening. Her manager appeared before the curtain at each performance and apologized in advance for Miss Brady, explaining that her condition might affect the quality of her work and asking the indulgence of patrons for any shortcomings. There was no reason for an apology, the star giving a splendid interpretation of "Jennie Madison."

FLASHY NEW CATALOG

Chicago, Dec. 16.—The Universal Theaters Concession Company has just issued its new catalog, which is full of meat. Printed in different and harmoniously blended colors the catalog is full of attractive pictures of the different articles used in connection with the sale of "Frozen Sweets." On almost every other page there is a reproduction of a letter from some theatrical manager telling how profitable he has found "Frozen Sweets." The new catalog is a salesman in itself and full of information about the amazing success of the "Sweets."

KESTER'S NEW PLAY

Chicago, Dec. 15.—Paul Kester, adapter of "The Women of Bronze," has written a new play for Margaret Anglin and is now in Chicago collaborating with Miss Anglin in the task of whipping the production into shape. Miss Anglin will not leave the Princess, where she is playing in "The Woman of Bronze," Christmas eve, as planned, the run of the play having been extended six weeks.

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AMERICAN CONCERT FIELD

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

Frank Van der Stucken Accepts Leadership

Will Serve as Conductor for Golden Jubilee May Festival in Cincinnati

Cable acceptance has been received from Frank Van der Stucken to serve as conductor for the Golden Jubilee Music Festival, to be held in Cincinnati, O., May, 1923. It has been rumored for some time that Mr. Van der Stucken would accept the leadership, but it was not until a few days ago that his formal acceptance was forwarded to the Board of Directors of the Festival Association. At the present time he is in Antwerp, Belgium, but, according to the terms of the contract, he will come to America next fall and again reside in Cincinnati in order to personally supervise the preparatory work of the large chorus which is to be a part of the celebration of the fiftieth anniversary of the Cincinnati May Festival, which has come to occupy a distinctive position in the musical activities of the world. Mr. Van der Stucken succeeded Theodore Thomas in 1905 as conductor of the May Music Festival and continued to serve in that capacity for the festivals of 1906, 1908, 1910 and 1912, and it was during his leadership that the most successful festivals were given. Mr. Van der Stucken is an American-born citizen, a man of recognized ability, and he ranks among the leading orchestral conductors of the world, and as a program builder he has few equals.

BRILLIANT PROGRAM

Presented by Philharmonic With Rachmaninoff as Soloist

New York, Dec. 15.—Last evening in Carnegie Hall the Philharmonic Orchestra, Josef Stransky conducting, presented one of the best concerts of the present season. The symphony was the Beethoven No. 8 in F Major. Strauss' "Till Eulenspiegel's Merry Pranks" was given a spirited reading, and the famous composer acknowledged the applause from his box. The audience persisted with the applause until Mr. Strauss was compelled to make his appearance on the platform, and even then was recalled several times, finally bringing with him Mr. Stransky to share in the ovation. The outstanding feature on the program was the presentation of Rachmaninoff's Piano Concerto, No. 2, in C Minor, with the distinguished composer at the piano. The composition, somber tho' it is, is one of great beauty, and, as interpreted by this great artist, aroused the greatest enthusiasm. Mr. Rachmaninoff was recalled time and time again before the audience was satisfied. The program was brought to a close with Tschikowsky's Italian Caprice, Opus 45, which was given very well indeed by Mr. Stransky and his players.

"THE MESSIAH"

To Be Presented by Oratorio Society of New York

At Carnegie Hall, New York, the evening of December 28, the New York Oratorio Society, under the direction of Albert Stuessel, will give "The Messiah." The soloists will be Olive Marshall, Marie Alcock, Marlo Chamblee and Frederick Patton.

The second concert of the season to be given by the society is announced for February 21.

JOINT RECITAL

To Be Given by Sari Eissner and Jacques Amado

On Christmas afternoon a joint recital will be given in Aeolian Hall, New York City, by Sari Eissner, pianist, and Jacques Amado, tenor. Miss Eissner, when a child, was a pupil of Liszt's, and this will be her first appearance professionally in New York. Mr. Amado is a tenor, well known in Chicago.

"THE BEGGAR'S OPERA"

To Give Three Performances in Portland

One of the attractions to be offered in Portland, Ore., this season is three performances of "The Beggar's Opera," the famous musical play. These performances will be given at the Hellig Theater December 22, 23 and 24, and will be under the direction of the Elwyn Concert Bureau.

PORTLAND'S MUSIC WEEK

A HUGE SUCCESS

Music Week, held in Portland, Ore., for eight days ending December 4, was an unqualified success. Thousands of persons participated either as audience or as entertainers, and good music was featured in business, in the homes and in schools. At the concert given by the Jefferson High School Glee Club the Oregon 1925 song written by Jean McKeerber was featured.

INTERESTING PROGRAMS

To Be Presented During Holiday Week by New York Symphony Orchestra

During Christmas week the New York Symphony Orchestra will be heard in several interesting programs. On December 29 and 30 Albert Coates, distinguished British conductor, will appear for the first time as director of the New York Symphony, and the program for these concerts will consist of the overture from "Die Meistersinger," Tschikowsky's Fantasy-Overture, "Romeo and Juliet," and the first performance in New York City will be given of "The Planets," a symphonic suite written by Gustav Holst. A Christmas program will be offered in the Symphony Concerts for Young People the afternoon of December 31 in Carnegie Hall. The concert will be given under the direction of Albert Coates and the assisting artist will be the Frank LaForge Quartet.

A new lecture recital at the piano will be given by Walter Damrosch Wednesday afternoon, December 28, under the auspices of the Society of American Friends of Musicians in France, for the benefit of the Municipal Music School at Rheims, France. Mr. Damrosch will lecture on compositions by Debussy and Wagner.

SYMPHONY CONCERTS

Canceled by Houston Association

Houston, Tex., Dec. 17.—The Houston Symphony Orchestra Association has been compelled to abandon this season's plans for a series of concerts and announcement to this effect was made a few days ago. The statement as issued by the board explains that at the beginning of the season the Board of Directors of the orchestra association requested the local Musicians' Association to grant it a ten per cent reduction in orchestra concert rates to correspond with the ten per cent reduction in rates which had been granted to all the local theaters. Many conferences were held by the directors of both the Musicians' Association and the Symphony Association, but the musicians definitely refused to grant the request. The association had been planning to give a series of six symphony concerts in the season ending June 1, 1922, with an orchestra of fifty pieces, and each concert was to be given at popular prices. William Heber, who had been engaged as director, has returned to his home in California.

THE NEW YORK TRIO

Gives First Concert of Season

New York, Dec. 13.—The third season of the New York Trio was opened last evening with a concert in Aeolian Hall. The Trio, Clarence Adler, pianist; Scipione Gulli, violinist, and Cornelius Van Vliet, cellist, gave the first performance here of Vincent D'Indy's Trio, Op. 29, B-Flat Major. This number was given an excellent reading, especially beautiful being the third movement, Chant Elegiaque. The second number on the program was a group of eleven variations of Tschikowsky's A Minor Trio, all well rendered and received by an interested audience. Thruout the evening the ensemble work of the trio was most noteworthy.

J. W. F. LEMAN

To Conduct Women's Symphony Orchestra in Philadelphia

The Women's Symphony Orchestra, the new musical organization of Philadelphia, has been fortunate in obtaining as its leader J. W. F. Lemans, who for the past several seasons has been conductor of the Steel Pier Orchestra at Atlantic City. Mr. Lemans is holding rehearsals every week at the Club Studio and applications for positions in the orchestra already outnumber the places available. Members of the orchestra are for the most part professional, and among the number are several well-known artists. The purpose of the organization is to give the women of Philadelphia the advantage of orchestral playing of a high order and a series of symphony concerts is being planned.



RUTH PAGE

American dancer, who received her training under the direction of Adolph Bolm. In this season appearing in a program of original dance creations arranged by herself and Mr. Bolm.
—Photo by Charlotte Fairchild, New York.

SOUSA

To Give Concert Christmas Day in San Francisco

John Philip Sousa and his band will spend Christmas Day in San Francisco, as they open a series of six concerts in the Exposition Auditorium at a matinee that afternoon. In the evening an entirely different program will be given. During the engagement in the Coast city Conductor Sousa will introduce a number of novelties, including "Keeping Step With the Union," and the composition, "The March King," dedicated to Mrs. Warren G. Harding.

THEODORE CHALIAPIN

To Appear in Special Concert at Hippodrome

A special holiday concert will be given by Theodore Chaliapin in New York City at the Hippodrome Sunday evening, December 25. A specially arranged program will be presented by the distinguished Russian singer on that occasion.

THELMA GIVEN

Plays to Large Audience in Carnegie Hall

New York, Dec. 13.—Last evening in Carnegie Hall Thelma Given gave her first recital of this season before a large audience. The young violinist played the Mendelssohn Concerto exceedingly well, especially in the second or Andante movement. Her interpretation of two Norwegian dances by Halvorsen evoked enthusiastic applause. The Valse in A Major, by Hochstein-Brahms, was very well given, and her listeners insisted upon a repetition of the same.

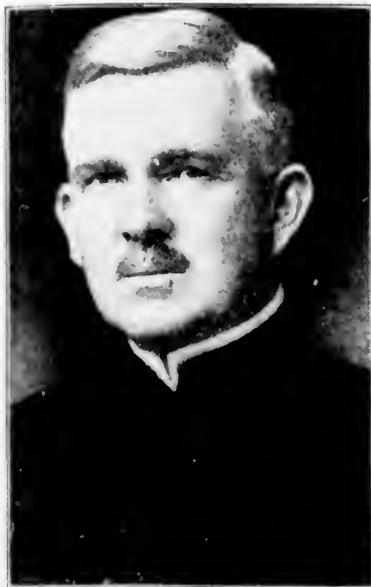
FROM OPERA TO SHOES

Chicago, Dec. 15.—George M. Spangler, former business manager of the Chicago Grand Opera Company, has been engaged as executive secretary of the National Shoe Retailers' Association, which will hold its annual convention in Chicago January 9-12.

PATRICK CONWAY

Appointed Director of Ithaca School of Band Instruments

Patrick Conway, famous as a bandmaster and known far and wide as founder of the noted concert organization which bears his name, has been engaged as the directing head of the



Ithaca School of Band Instruments, which is to be affiliated with the Ithaca (N. Y.) Conservatory of Music, according to announcement made by George C. Williams, general manager of the conservatory. Mr. Conway will begin his work as director of the Ithaca School of Band Instruments with the opening of the September, 1922, term of instruction at the conservatory, and the residents of Ithaca are particularly interested in this announcement, as it was in that city twenty-six years ago that Mr. Conway organized his Ithaca Band. Mr. Conway left Ithaca about twelve years ago and has since made his home in Syracuse, but has always maintained his activities as a bandmaster, and Conway's Band was the outgrowth of the original band which he organized in Ithaca. His band has each summer been featured at Atlantic City, and for fifteen seasons in succession has appeared at Willow Grove Park, and when not on tour has been engaged in making records for phonograph companies. His new duties will not mean that his famous band is to be discontinued; on the other hand, he will, in connection with his duties as head of the new school, continue to direct the activities of the band.

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As member of the faculty of the new Ithaca School of Band Instruments Mr. Conway will have a group of his best-known soloists, including Ernest P. Pechin, cornet virtuoso, of Mitchell, S. D., who has been soloist with the Conway Band for several seasons; H. Benne Henton, saxophone virtuoso; Sam Evenson, clarinet, who is now a member of the Chicago Symphony Orchestra and formerly a member of the Minneapolis Symphony Orchestra, and for 13 year solo clarinet with Conway's Band; Pedro Lozano, trombone soloist for 6 years with Conway's Band, and formerly with the National Band of Mexico; Joseph LaMonaca, flutist, at present a member of the Philadelphia Symphony Orchestra; Frank R. Selzer, teacher of orchestration and band arrangements with the Philadelphia Symphony Orchestra, and formerly bandmaster with the Second Regiment Band of Springfield, Mass., and a composer and arranger of band selections for several phonograph companies.

TO PUT CHICAGO OPERA ON STRICT BUSINESS BASIS

The Big Financiers Have Gotten Busy at Last To Make Great Singing Organization Secure

Chicago, Dec. 16.—The executive committee of the Chicago Opera Association has definitely decided that Chicago will have its \$10,000,000 grand opera asset next year despite the absolute withdrawal of Mr. and Mrs. Harold F. McCormick as guarantors, a sacrificial position they have held for the past ten years.

Announcement was made today that the executive committee is in absolute control of the association and will remain in control. Stanley Field, secretary of the association, made the statement that defines the future course of the company. Chicago's biggest business men, or a portion of the biggest ones, have settled the question that opera in Chicago must go on. Another thing they have settled is a policy of business-like supervision. They are going to run the opera like they run their own big interests.

Samuel Insull, John J. Mitchell and John G. Shedd constitute the potential trio that will audit the budget for next year with intelligent determination. Mary Garden, director-general, and C. A. Shaw, acting business manager, are working on the budget now, under instructions from the executive board. Miss Garden is also making up a complete repertoire for the coming season. Mr. Field and E. R. Graham, skilled in warehousing problems, have taken up that end of the business. Others have set themselves on jobs with which they are fa-

millar, and they are going to bend all efforts toward attaining definite and agreed ends. There will be no haphazard, no guesses and nothing taken for granted.

The fact that plans for the coming season must be made at once, in order to get new contracts signed, and the further fact that everybody now realizes that the McCormicks are about to end their tenure as "angels," has spurred the work of reorganization to an amazing pitch. For ten years there has been no apprehension about the operatic "nosebag" at the end of the season. It has always been forthcoming thru the McCormicks. Now it's a case of getting out and working for it.

When the budget is made up it will be submitted to the Insull-Mitchell-Shedd committee, which will determine what it will cost to produce opera in Chicago the coming season, and will lay plans accordingly. Proceeding on the theory that a deficit is inevitable the committee will go to work to complete the list of 500 guarantors at \$1,000 a year each for five years. This, the committee has announced, must absolutely be completed, half of the number already being signed up.

Mr. and Mrs. McCormick will emerge from service as guarantors in a blaze of glory. In guaranteeing this, their last, season, they gave carte blanche insofar as expense of making a brilliant operatic season was concerned. Game to the last they unstintedly provided for a notable finish to their ten years of benefactions to the cause of opera.

SAN ANTONIO

To Open Symphony Season Early in January

The eighteenth season for the Symphony Orchestra of San Antonio will be opened with a concert January 12 at Beethoven Hall. Conductor J. Q. Elitz has announced that Charles Harrison, tenor, will be the soloist, and the program will be made up of compositions by Schubert, Wagner and Sibelius. Thru the courtesy of W. J. Lytle and Chas. A. Leach, Jr., managers respectively of the Empire Theater and the Majestic Theater, musicians from each of the orchestras of these theaters will be released from duty on the afternoons of the symphony concerts in order that they may assist the Symphony Society, and thus thru this public spirited action the society is saved quite a bit of expense, as if it were necessary to pay railroad fare of musicians to complete the symphony orchestra it would probably not be possible to give the series of concerts. The directors of the Symphony Society promise unusually interesting programs at each of the six concerts to be presented.

by the artist were the D Major Concerto of Paganini, shorter pieces by Kreisler, Hubay and others.

An exposition concert for the benefit of the Martin-School Music of New York will be given in Carnegie Hall on Thursday evening, December 29. There will be a symphony orchestra of 100, a children's orchestra of 70, and a young people's chorus, with Isabel Rogers, featuring Negro spirituals accompanied by string orchestra, organ and harp.

Prof. D. Ehrlich has announced the publication for the first time of his book, "The History of the Flute," which is most comprehensive and recounts the history of the instrument from ancient times to the Boehm invention, and includes miscellaneous matter of

(Continued on page 96)

MOTION PICTURE MUSIC NOTES

The Rialto Theater, the newest picture house of San Antonio, was reopened December 11. The theater now has been equipped with one of the largest and finest pipe organs in the country, and Prof. William Street, of Philadelphia, has been engaged as organist. In addition the Rialto Orchestra of twelve pieces is offering interesting musical programs at each performance.

The Symphony Orchestra of the Empire Theater, San Antonio, Tex., has established an enviable reputation for itself under the direction of William Zimmer, leader and violinist, of Chicago. Mr. Zimmer has had an extensive experience as a leader of theater orchestras, having served as conductor in the theaters of San Antonio since 1908, and for the past two years has been in charge of the musical programs at the Empire. Among his players are men who have held important positions in orchestras in Mexico and Belgium, also several native Texas musicians.

One of the most complete music libraries is maintained at the Capitol Theater, New York City, and it contains more than 12,000 different cataloged selections. This covers the works of more than 1,500 composers and includes musical comedies, comic operas, operettas, grand operas, ballet suites, orchestra suites, piano selections and various types of songs. The library is being increased at the rate of approximately fifty books each week.

Willy Stahl, concertmaster of the orchestra at the Rivoli Theater, New York, plays his own composition, "Serenade," as a solo this week.

An unusually interesting musical program is being presented at the Capitol Theater, New York, this week, several unique features having been arranged by S. L. Rothafel in support of the picture. A Christmas fantasy is presented by the Capitol Grand Orchestra, with Erno Rapee conducting, as an accompaniment to a series of religious tableaux representing the story of Christmas. Another attractive feature is a Moskowski cycle, containing some of the best-known dance numbers of the Russian composer, presented by Mlle. Gambarelli, Doris Niles, Thalia Zanou and the Capitol Ballet Corps. Vocal numbers are also being sung by the Capitol Mixed Quartet.

Richard Bold, tenor, and Joseph Martel, baritone, are soloists in the prolog feature on the bill at the Strand Theater, New York, this week. The orchestra is playing Liszt's Sixth Hungarian Rhapsody, with special cymbalom obbligato by Bela Nyary, conducted by Carl Edouarde.

Wassill Leps, the well-known director, was guest conductor at the Stanley Theater, Philadelphia, last week. On the program Mr. Leps directed the playing of his own composition, "Melody of the Stars."

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 96

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MUSICAL EVENTS IN NEW YORK CITY

DECEMBER 20 TO JANUARY 4

- Dec. 23. (Eve.) Song recital, Dimitri Dobkin.
25. (Aft.) Joint recital, Sari Elssner and Jacques Amado.
26. (Eve.) Piano recital, Reuben H. Davies.
27. (Aft.) Piano recital, Herbert Schmidt.
28. (Aft.) Lecture recital on Wagner-Dubussy by Walter Damrosch.
29. (Morn.) Opera recital, Amy Grant.
(Eve.) Piano recital, Max Katlarsky.
30. (Noon) Concert, auspices The Aeolian Co. and The Evening Mail. Chas. D. Isaacson, chairman.
(Eve.) Joint recital, Ethel Leginska and Leo Ornstein.
Jan. 1. (Aft.) New York Symphony Orchestra. Percy Grainger, soloist.
3. (Aft.) Cello recital, Vera Poppe.
(Eve.) Piano recital, Evlione Taglione.
Dec. 20. (Eve.) Concert, Philadelphia Orchestra.
21. (Eve.) Moszkowski Testimonial Concert
24. (Eve.) Winogradoff-Rose-Shilsky and Choral Alliance.
25. (Aft.) Piano recital, Arthur Schnabel.
(Eve.) Concert, Joseph Rosenblatt.
28. (Eve.) Harvard University Chorus.
29. (Eve.) Concert, Oratorio Society
30. (Aft.) New York Symphony Orchestra
(Eve.) Martin-Smith Music School.
31. (Aft.) Philharmonic Society.
(Eve.) New York Symphony Orchestra.
31. (Aft.) Symphony Concert for Young People.
Jan. 1. (Aft.) Philharmonic Society.
2. (Aft.) Violin recital, Jascha Heifetz.
3. (Eve.) Philadelphia Orchestra.
METROPOLITAN OPERA HOUSE
Metropolitan Grand Opera Company in repertoire.
Dec. 25. (Eve.) Song recital, Chaliapin.

CONCERT AND OPERA NOTES

The Clef Club, of New York City, will give a concert in Carnegie Hall on January 23.
Reuben Davis, pianist, will give his New York recital in Aeolian Hall the evening of December 26.
In Aeolian Hall, New York, the evening of January 11 a violin recital will be given by Leon Sametini.
The Harvard University chorus will give a concert in Carnegie Hall, New York, the evening of December 26.
The LaForge-Berumen Studios will give their fourth noonday musical recital in Aeolian Hall, New York City, January 6.
Percy Grainger will be soloist for the New York Symphony Orchestra concert on January 1 in Aeolian Hall, New York.
A recital which will prove of much interest to music lovers in New York City is one announced by Pablo Casals in Aeolian Hall for the afternoon of January 7.
The Grand Opera Society of New York, Zilpha Barnes Wood founder and director, will give a musicale the evening of December 31 in its new club rooms, 27 W. Seventy-sixth street, New York.
Bronislaw Huberman will appear as assisting soloist at the last subscription concert to be given by Richard Strauss with the Philadelphia Orchestra at the Metropolitan Opera House, New York City, December 27.
A New Year's holiday recital will be given by Jascha Heifetz, the noted violinist, in Carnegie Hall, New York, the afternoon of January 2. This is Mr. Heifetz's second recital here this season.
Alexander Slioti, Russian pianist, visiting this country the first time in twenty-three years, will be heard as soloist with the St. Louis Symphony Orchestra on January 6 and 7, and will give his New York recital in Aeolian Hall January 15.

Minnie Carey Stine appeared as soloist at the twenty-fourth concert of the American Music Optimists on the afternoon of December 11. Miss Stine sang two groups of songs by American composers, including Kramer, Lleurance, Watts and Taylor.
Charles Hackett, the noted American tenor of the Metropolitan Opera House, sailed last week for Milan, where he will make his debut at La Scala in "The Barber of Seville." After the season at the famous opera house he will go to the Opera Comique in Paris.
Alfred Boswell, pianist, will give a recital in the Town Hall, New York, on January 5. Mr. Boswell made his debut last season in the same hall. He will include on his program a group of numbers by Emile R. Blanchet, Swiss composer, with whom he studied abroad for three years.
Mirens Kellerman, bass-baritone, was the soloist recently with the Cincinnati Symphony Orchestra at one of its Saturday afternoon concerts in Emory Auditorium, Cincinnati. Mr. Kellerman, who is a native of the Queen City, appeared to advantage in Wotan's Farewell and Magic Fire Scene and Schumann's "The Two Grenadiers."
Evlione Taglione will make her New York debut at Aeolian Hall on January 3. She is a talented pupil of Ethel Leginska and on the occasion of her recital she will be joined by her teacher in the second half of her program, playing for the first time in this country Stravinsky's "Cinq pieces pour piano a quatre mains," also Ornstein's "Valse Buffon."
Abraham Hlaitowitch, young Russian violinist, was heard in recital in Philadelphia last week and presented an excellent program, displaying a fine technique in his playing of Brahms' D Minor Sonata, in which he was ably assisted by David Sapiro with his sympathetic accompaniment. Other numbers offered

BURLESQUE

WHEEL AND STOCK COMPANIES

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

PRESIDENT I. H. HERK

Contracts With George B. Greenwood To Plan Publicity Promotion of Patronage for American Circuit Shows and Theaters

New York, Dec. 14.—A letter addressed to the Editor of Burlesque reached the New York office of The Billboard on Thursday last, viz.:
Atlanta, Ga., Dec. 5, 1921.

Alfred Nelson,
The Billboard, New York City, N. Y.
My Dear Nelse—For weeks past I have followed the doings of burlesque as published in The Billboard and gave special attention to the article in the Christmas Number by I. H. Herk, which impressed me with his very evident sincerity in stating that he would welcome some form of publicity for increasing burlesque patronage, and I herein solicit your assistance in arranging an interview for me with Mr. Herk, to whom I am unknown. I have a plan for publicity promotion of patronage for American Circuit shows and theaters that will increase the attendance beyond their expectation for the balance of the current season and I am confident that I can convince Mr. Herk of its practicability if given the opportunity. If you can arrange the interview for some day next week wire me collect and I will leave on receipt of your wire.
Very truly yours,
GEO. B. GREENWOOD, Kempner Theater.

COMMENT

Having known of Mr. Greenwood's activities in the South as manager of the Greenwood Theatrical Agency in Atlanta, Ga., likewise as the promoter of the "Humbug Circus," touring the South, and his origination of various soft drink shows, we felt no hesitancy in submitting his request for an interview to Mr. Herk, who said: "Anyone, at any time, who can show me how to increase patronage for our shows is welcome to submit his proposition in the assurance that it will be given careful consideration." We advised Mr. Greenwood to this effect, and he replied that he would arrive in New York City Monday, and we arranged the interview for Tuesday, at which time Mr. Herk was sufficiently impressed with the practicability of Mr. Greenwood's proposition to enter into a contract with him to put it into practical operation starting with the Gayety Theater.

REDELSHEIMER REPORTS

New York, Dec. 16.—Louis, at his his agency in the Columbia Theater Bldg., reports engagements, viz.: Gus Mortimer and George Broadhurst, comics; Lester Fad, straight; Libbie Blondell, prima; Clara Fancy and Gene McDonald, soubretta, for the Trocadero Stock, Philadelphia, week of December 19, and the Polly Stock, Baltimore, week of December 26.

Col. John Walsh, directing manager of the Gayety Theater, Philadelphia, accompanied by Attorney J. Ferdinand Block, was a visitor to Louis' office on Thursday last.

Milwaukee, Wis., week of January 7 or 14. As we are pledged not to disclose the actual workings of the plan until its introduction at Milwaukee we can not go into details. Suffice it to say that we are confident of its success there and in other cities on the circuit, and, if so, it will prove that there is something new under the sun in publicity stunts that will make burlesque history and benefit everyone interested in the production and presentation of burlesque. We anxiously await the outcome at Milwaukee.—NELSE.

WELLS WINS A WINNER

New York, Dec. 13.—Seeing Bert Weston of James E. Cooper's office all smiles we inquired the cause thereof and he informed us that the big boss, James E. Cooper, out of appreciation of the many successes that Billy K. Wells had written for him, had bought the interest heretofore held by Isancl Dan Dody in "Sugar Plums," a Columbia Circuit show, and presented it to Wells as a Christmas present. Verily, appreciation and reward of merit are nicely blended. With the addition of a Wells-written book it's a foregone conclusion that the show will be given a new lease of life and prosperity.

SUNDAY BURLESQUE IN MONTREAL TABOOED

New York, Dec. 16.—Reports from Montreal that burlesque shows would not be allowed to play Sunday, December 18, were verified at the executive offices of the Columbia and American circuits today and the prospects are that the action of the authorities at Montreal may act as a precedent for those at Toronto.

DETROIT DELINEATIONS

One of the busiest men in advance of a show, as well as one of the most popular, is the old-timer, Charles E. Moe, with "A Whirl of Girls" Company, for the manner in which he has been placing banners, throw-aways, blotters and heralds is an assurance of big business.

Tom O'Brien, juvenile, and Margaret Bradley, ingenue, with "Jazz Babies," closed at the Englewood, Chicago.

Bennie Rich, former advertising man at the Gayety for several years, was in the city from his home in St. Clair, Mich. He misses the familiar faces in burlesque, and says that he is still in the outdoor advertising business, covering 22 towns.

Nat (Baron) Golden, ahead of the Dave Marlon Shows, besides being a tireless worker, made many friends on his recent visit to this city.

Harold Blodgett and Billy Schuller, former "Avenuettes," blew into the city and are taking a much-deserved rest.

Oro Keeler, prima donna at the National, who was seriously ill for a few days, has sufficiently recovered to go back in the cast.

A real Thanksgiving treat was tendered all the principals, chorus, musicians, operators, ushers and stage hands of the National Theater when their general manager, Mr. King, along with Vic Travers, manager, piloted them to the Liberty Kitchen, where they proceeded to satisfy their palates with the numerous delicacies that are the real fixings of a turkey dinner. That they were loud of their praises of Mr. King and the management was attested by the numerous humorous and witty verses written and affixed to several dressing-room mirrors.—THE MICHIGANDER.

PICKED UP IN PHILLY

"The Bowery Burlesquers" at the Casino last week, with Billy Foster and Dolly Sweet featured, was the talk of the town. The gorgeous scenery and costumes were the best seen here in many a day. Everybody, from the principals on down, went over with a "bang." The specialty of Margaret White and Justine Gray was splendid. A top-notch show.

Walter Leslie, manager of the Casino, was in a hilarious mood when The Billboard man called at the office, and in the presence of Eddy Lester, manager of the show, forebly ran him thru the theater and back on the stage in midst of the showfolks. Here he was in his element. Had a pleasant chat with Billy Foster, one of our real Philly boys, and Justine Gray. Met a real good fellow and dandy show leader, George Glass, who one could "see" thru and find no flaws. Also received an invitation from the house stage manager, Harry Spillman, to attend the Nut Club banquet to be held Thursday of holiday week.

The Troc had a good show with a fine bunch of principals: Jim Pearl, Sammy Spears, Anna Grant, Julia Arcand, Betty Melrose, Rob Girardo and Charlie Kane and a splendid and versatile chorus. Kitty Cook, one of the chorus, did splendid work in a lead number. Business good.

The "French Frolles" scored at the Bijou and drew good attendance. Margaret Haslins and Bonnie Lloyd did excellent work, likewise Hal Sherman. Bonnie Lloyd's real good work seems to be hidden in this show. She should be given more opportunity to display her talents. The

(Continued on page 97)

BURLESQUE REVIEWS

"A WHIRL OF GAYETY"

"A WHIRL OF GAYETY"—A Columbia Circuit attraction, presented by Irons & Clamage at the Casino Theater, Brooklyn, N. Y., week of December 12.

THE CAST—Mickey Markwood, Walter Brown, Leon Devoe, Harlie Mayne, Nadine Grey, May Hamilton, Penelope Dean, John Bohman, Marty Ward, George Scully, Chas. Ellis.

PART ONE

Scene 1—Was a colorful garden set for an ensemble of exceptionally personally attractive and talented choristers who set a fast pace for those who followed in the persons of Penelope Dean, a slender blond ingenue, who sang and danced her way to immediate favor. She was followed in turn by Nadine Grey, a dimpled cheek, smiling brunet ingenue soubret, and she in turn by Harlie Mayne, a modellesque prima, who has the personality plus vocalism to fill the role in any show. Then came a whirlwind of blood soubretism in May Hamilton, a worthy successor to Etta Pillard, for May has the likable personality of Etta and works along similar lines and at it every minute that she is on the stage. Then came a lineup of principals for an encore.

Walter Brown, a short statured Dutch eccentric and new to Columbia Circuit patrons, handed out a patter on winning women that won over the audience, in which he was ably

(Continued on page 35)

"THE WHIRL OF MIRTH"

"THE WHIRL OF MIRTH"—An American Circuit attraction, produced under the personal direction of Ert C. Hunt at the Star Theater, Brooklyn, N. Y., week of December 12.

THE CAST—Ert C. Hunt, Robert Sandberg, Sam Epperson, Lew Jackson, Gene Roth, Flo Carter, Lillian Isen, Madaline LaFaire.
THE CHORUS—Dorothy De Vere, Pep Hunter, May Brunett, Dicky Roth, Lurissa Fox, May Woods, Mahel Nelson, Bernice Jarnet, Vivian Le Fay, Dorothy Wright, Claudette Wilson, Lillian Covert, Marjorie Palmer, Peggy Merchant, Dennie Graves, Betty Lee.

PART ONE

Scene 1.—A velvet drop for a prolog on the show by an evening dressed devil in the person of Robert Sandberg who handled it exceptionally well.

Scene 2.—A hotel roof garden for an ensemble of ingenues in songs and dances, and seldom have we seen their equal on the American Circuit for personal attractiveness and pep. Sandberg then reappears as a natty at-tired straight, and the same is applicable to Billy Cochrane. Madaline LaFaire, a kewpie blonde soubret, and Flo Carter, a slender blonde ingenue, put over a lively dialog. The comies then come on in Ert Hunt, with the same makeup and mannerism of Jamie Coughlin—and he gets all there is to be had out of the characterization—and Charlie Burns, his

(Continued on page 35)

EMIL CASPER starring INEZ De-VERDIER

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NEW YORK CITY

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"JINGLE JINGLE"

"HARVEST TIME"

"CUDDLE UP"

"PEEK-A-BOO"

TABLOIDS

(Communications to Our Cincinnati Offices)

BILLY BUNGE is playing circuit stock in Morris and Marselles, Ill. Ashton & Mack furnished the bookings.

IVA SANDERS is appearing in stock at the Capitol Theater, Denver, Col., after an absence from the stage of three years, during which time she made her home in Wheeling, W. Va.

WILLARD AND YOUNG'S "Smiles and Kisses," a tab. show of eight people, closed in Ste. Genevieve, Mo., December 10 after a tour of one month.

APOLOGIES TO MAY DROESCH, to whom we mistakenly referred to as owner of the Casino Theater, Cincinnati, in last week's issue. Miss Droesch is owner of the local Hippodrome Theater.

"THE LONE STAR BEAUTIES," Billy Terrell and Edward Kark's attraction, is making quite a hit with the natives in Omaha. The engagement is for ten weeks.

HARRY MACK AND DAN DEERING were initiated into the R. P. O. E. at Emd, Ok. They are members of Virg. Downard's "Roseland Maids" Company, which is booked indefinitely at the Majestic Theater in Enid.

HARRY "SWITCH" EVANSON, former owner and manager of the "Krazy Kats," particularly well known in the South, is delighting audiences with his Jewish characteristics with J. A. F. Levitt's "Some Show" on the American Wheel.

MARICE KUSSELL, formerly with the "Mid-Nite Frolics," has signed a contract with Gus Mann, who controls the Blue Bird Cafe in Los Angeles. Kusell will produce the Mann revue, changing the program every week, also introducing his novelty dancing specialties. He will have twenty girls in line, with four principals, including Gladys Allen, Cutler Elmer, Howard and Clarice Gannon. The orchestra will be under the direction of Frank Selkrist.

JOSE (TEX.) MASON and wife, Betty Earl, are playing the suburban vaudeville houses in Cincinnati. Their act is decidedly enterprising. "Tex." closed his "Derby Winners" at the Arcade Theater, Connersville, Pa., and will reorganize soon after the holidays. During their stay in the Queen City the Masons will be the guests at the home of Mrs. Mason's parents in the suburb of Avondale. Mr. Mason is also a song writer and specializes in production numbers and parodies.

LEW GOETZ'S "FOLLIES REVIEW," at the Regus Theater, Binghamton, N. Y., is a strong drawing card, and since the opening five weeks ago business has been pretty fair, a report says. The performance is full of "zinger," and most pleasing stage settings and beautiful wardrobe are other features. The company includes Lew Goetz, owner; Jack Shera, manager and producing comedian; Mae Hiner, ingenue; Clifford Trudon, second comic; Leo Chase, straight; Mae Goetz, characters. The chorus girls are Mae Goetz, Babe Mooney, Gertrude Walters, Evelyn Denk, Edna Walters and Gertrude Denk.

EDDIE KLARK has sold an interest in his "Lone Star Beauty" Company to Billy Terrell, who recently closed his dramatic show in the West. The roster includes: Ed Klark, straight; Billy Terrell, comedian; Bonnie Klark, characters and "blues" singer; Brooks Terrell, buck and wing dancer; Hopkins and Reed, general business and musical specialties; Miss Reed, singer; Miss Wells, Margaret Gillman, Bertha Russell, Betty and Becky Hillmeck and Opal Riley, chorus. Mr. and Mrs. Klark were the recipients of many beautiful presents upon the occasion of the celebration of their (?) wedding anniversary at Desdemona, Tex., two weeks ago.

CHES DAVIS is organizing a 25-people musical comedy company in St. Louis. Among

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TABLOID PEOPLE

For another show. Feature Vaudeville Acts, Straight Man who can sing tenor. Second Comedian who can sing harmony. Wives, Chorus and Parts. Specialty Teams preferred. Also want Chorus Girls. Want to hear from new faces for the Gus Sun Circuit. State full particulars, age, height, weight and who with last. This show starts rehearsing first of year. NOTICE—Can place four Chorus Girls at once. Wire quick. Others write. Address: **FRED HURLEY**, Clifford Theatre, Urbana, Ohio.

WANTED STRAIGHT MAN WITH TENOR VOICE FOR QUARTETTE

Must qualify for a twenty-people show; team preferred. Lady for Chorus. State all in first letter or wire: prepare wires. Address: **W. F. MARTIN**, Manager Martin's Footlight Follies, week of Dec. 18, Majestic Theatre, Des Moines, Ia.; week of Dec. 25, Orpheum Theatre, Ft. Madison, Ia. P. S.—Orville Morris, wire.

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VAUDEVILLE FOR ALL OCCASIONS. Road Show Managers, we can furnish the people you want. Chorus Girls? Sure. State wants. Write, wire, phone. Acts call or write. Hours, 8:30 to 5. Sunday, 9 to 5. Canal 1621. **CHORUS GIRLS WANTED.**

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QUICK PRINCIPALS AND CHORUS GIRLS FOR PERMANENT STOCK

Principal Comedian, Straight Man, Sourette, Specialty Teams for parts. Girls that lead numbers given preference. State lowest in first letter. Join on wire. No time for correspondence. **D. B. DeLOSS**, Odessa Theatre, Clarksburg, West Virginia.

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The only office that can furnish Miniature Musical Comedies, of ten to twenty people each, every week, at pre-war terms. Theatre Managers, **WRITE, WIRE, PHONE.**

the new members this year is Mae Kennis, sourette, formerly of the "Broadway Scandals" Company. The show is booked on the Saenger Circuit out of New Orleans and will make a tour of Florida, Alabama, Louisiana and Tennessee. This is the fifth time this show has gone over the same route. The principals are Ches Davis, Mae Kennis, Mollie Maxwell, Jack Hammond, Paul Landrum, Edna Barber, Andy Dungan, Bill Hummer and J. A. Garley. The chorus includes Andy Kimball, Ruby Sanderson, Alice Butler, Billy Dudley, Kitty DeWorth, Lucille Bibb, Maxine Elliot, Billy Tucker and Babe Williams. In addition there is a "mean" jazz band of six pieces.

MANAGER J. Y. LEWIS, of the "International Revue," writes as follows: "Ed Harrington's article in your Christmas issue, in answer to Griff Gordon in reference to Mental Stagnation of the tab. game, was wonderful. I have gone thru that same thing and his article is to the point. I am at present working night and day to put out, next season, the best show of my career. At present we have for the managers three bookum bills dressed up as Mr. Harrington says, and three script bills, so when we come into the theater we give the manager just what he wants. I have been in this game twenty years and have yet to resort to one line of smut. In some of the houses in the early days they called me the Sunday school teacher; in fact, last season a well-known tab. performer wrote to my owner that I was trying to run a Sunday-school instead of a tab. show. Suffice to say that the actor is off the time and I am still putting on clean tabloid and will continue to do so. More power to Ed Harrington and Griff Gordon."

"**THE FRIVOLITY GIRL**" Company opened a stock engagement at Duluth, Minn., Decem-

ber 3, in the New Grand Theater. The local dailies were loud in their praise for the show and complimented the performance from every angle. The cast is headed by Lou Coast, Frank Winfield and Theima Fraley, "blues" singer. The personnel includes George Sheller, Joe Barnett, Mattie Burke, Marie Roderick, Catherine Murdoch, Harry Allen, Joe McGee, Frank Hawkins, Jasho Mahon and W. J. Foster, musical director. The chorus girls are Louise King, Alma Ripple, Marie Downs, Ruth Broderick, Blanche Larson, Ruth Seymour, Ollie Kennedy, Gene May, Florence LaMarr and Edna Harvey. "Frivolity Girls" is the second show placed in stock by the Graves Bros. Producing Co. A third company will be sent out January 1. Graves Bros.' "Saucy Baby," headed by Billy Graves, is now in stock at the New Grand Theater, Minneapolis, and meeting with success. This company alternates with the "Frivolity Girl" Company. E. B. Coleman is general manager for Graves Brothers.

JACK PARSONS, well-known manager of tented theatrics in the South, has branched out and organized "The Follies of 1921" for the Hippodrome Theater in Dallas, Tex. "It is absolutely one of the classiest tabloid shows I have ever had the pleasure of witnessing," voices W. F. Delmatine, traveling A. E. A. representative. "Each bill is a scenic production, with new wardrobe and music. Mr. Parsons has spared no expense in getting the best talent available. The productions are under the personal direction of J. W. Kett. Jimmie Allard is the featured comedian and is a great favorite owing to his clean methods of putting his comedy over. He does not resort to smut nor vulgarity, but is legitimate and funny. The other principals are Bonnie Allard, Walter St. Clair, Mr. and Mrs. Kett, Eagan and Demar.

Fern Ashwell, and Alena Hart. The beauty sextet comprises Misses Lewis, Speed, Willis, Capers, Lowry and Brussard. Al Wards is a special attraction. The ponies are Sybil Givens, Nell Mary Cooper, Marie Conway, Beulah White, Viola Hall and Bessie Collier. Manager Parsons has a show that will get results anywhere. It would be well for some other musical comedy managers and producers to look this show over. It is clean, snappy, well dressed, with plenty of specialties, harmony singing, electrical effects, scenery, and last but not least, 100 per cent Equity."

IN SPITE OF THE SERIOUS unemployment situation in Hamilton, O., at the present time, a fine audience was in attendance Friday night, December 16, at the Regent Theater, where Jim Bova's "Curly Heads" (No. 1) offered an evening of enjoyable entertainment. Upon making their exit the patrons were heard to exchange expressions of keen appreciation. Few tabloid men today are more popular than Mr. Bova, few strive more conscientiously or more intelligently to please, and fewer still have established themselves more firmly in the good graces of their patrons. Mr. Bova furnished the comedy in his part as the distinguished Hebrew. He always works like a Trojan and never fails to put across the laughs. He likewise has a voice that is cultured, and we wish some time he would render a little more vocalism. Bob Snyder assisted in the fun making, and worked faithfully. His business with Norma Katherine Frank, the three-and-one-half-year-old daughter of Carl Frank, musical director, in the closing act was amusing. Harry Luntz, straight man, lacks stage presence at times, but he is improving right along. Mr. Luntz has a pleasing voice. Deserved praise is due Lois Merrill (Mrs. Bova), prima donna, for her work was as usual flawless and provided additional enjoyment to a most pleasant evening. She always makes 'em want more with her singing. Other members are Elsie Frank, parts; Molly Segal, Irma Crystal Levi, Kathleen Wiggins, Mary Davies, Helen Carroll and Naomi Wiggins, chorus. The chorus needs schooling in deportment, with some exceptions, and will have to step some to even hold second place in point of merit with the other two Bova attractions. A virtue with the Bova shows is the costumes worn by the chorus girls and feminine principals, which are mostly fashioned from satene, tafetta or other silks and include modes of popular taste. Mrs. Bova alone is responsible for the making of the latter, not to mention countless other efforts on her part to make the show the success that it is.

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For four months we have been printing posters of all sizes and kinds for the biggest chain of Movie Theatres in St. Louis, as well as Vaudeville, Burlesque and smaller Moving Picture Houses. If you want to test this statement, write for the names. We mention the fact not as a boast, but as a recommendation. If our service is good enough for a concern that shows to 15,000 to 25,000 people a day, it probably will satisfy you. The prices, too, will likely be a consideration in our favor. We invite you to try us and compare for yourself. We print posters of any size from a Dodger to a 21-Sheet Stand.

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MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

CARLE CARLTON

Settles Suit and Becomes Sole Owner of "Tangerine"

New York, Dec. 16.—The suit of William V. Faunce, who invested \$50,000 for a half interest in "Tangerine," now having a successful run at the Casino Theater, against Carle Carlton, producer of the show, for an accounting and appointing of receivers, was settled yesterday by the payment to Faunce of his original investment and a profit of \$75,000. By this deal Carlton acquires the sole ownership of the show. This is said to be the first time that an "angel" has garnered anything like these profits from a show. Since the piece was produced on August 9, this will net Faunce a profit of 150 per cent in a little over three months.

"Tangerine" has been the cause of several disagreements since it opened and it looked at one time as if they would interfere with the show's prosperity. Now that the threatened suit has been settled, the only evidence of any rumpus is the defection of Jack Hazzard from the cast. He left last week and his part has been taken by Hansford Wilson with complete success, it is said.

William V. Faunce bought into the show through a desire to further the professional success of Jeanetta Methven, he said. He desired her to climb to the top of the theatrical ladder and,

wishing to assure her rise, bought an interest in "Tangerine." Miss Methven is playing a "South Sea vamp" in the piece and will remain with the company. The rest of the cast, with the exception of Hazzard, is the same as at the opening of the show, which is rated as one of the outstanding musical hits of the season.

EFFECTS OF OPERA SINGER TO GO ON THE BLOCK SOON

Chicago, Dec. 16.—Pursuant to an order of the Superior Court, the household effects of Lina Abarbanell, opera singer, of "Merry Widow" fame, will be auctioned at the singer's apartments, 1313 Hinna avenue, Evanston, next week. Creditors claim \$4,000 is due them from Miss Abarbanell and her husband, Edward Goldbeck.

"BLUE KITTEN" JANUARY 9

New York, Dec. 19.—Arthur Hammerstein will bring "The Blue Kitten" to this city January 9 at a theater so far unannounced.

SENDS GREETINGS TO PLAYERS

New York, Dec. 16.—Charles Dillingham has had a special Christmas card prepared to send to all the actors in his shows. The message reads:

"There is much for us all to be sincerely thankful for during the coming holiday season. To my wishes for your Merry Christmas and for your success during the coming year I must add my congratulations that you find yourselves at this holiday season members of the companies which are presenting the theatrical attractions which are among the most successful and in every respect the foremost in their particular fields, either when judged from the standpoint of artistic merit or popular favor. You will have the satisfaction of knowing that in America there is no dramatic attraction, no musical comedy, no musical extravaganza and no massive production which will be more eagerly sought by holiday amusement-seekers than the ones of which you are members."

MOROSCO'S NEW ONE

New York, Dec. 16.—Oliver Morosco will produce a new musical comedy after the holidays called "Sleepy Time." The book and lyrics are by W. Lea Dickson and the music by Raymond Hubbell. The first showing of the piece will be made at the Morosco Theater, Los Angeles, about February 1.

NEW PLAYS

"RED PEPPER"

"RED PEPPER"—A musical comedy in two acts; book by Edgar Smith and Emily M. Young; lyrics by Howard Rogers and Owen Murphy; music by Albert Gumbie and Owen Murphy. Presented by the Messrs. Shubert at the Majestic Theater, Brooklyn, N. Y., December 12, 1921.

THE CAST—Juniper Berry, colored gentleman of misfortune, James McIntyre, Jimson Weed, Get-it-Quick Wallingford of the colored race, Thomas Heath; Lilly Rose, colored highbrow, Mabel Elaine; Col. Shelby Bright, Kentucky Colonel, Dan Quinlan; Sally, his daughter, Ruth Brian, Richard Pitney, owner of race horses, Bert Gardner; Dolly Pitney, his sister, and owner of Red Pepper, Leta Gorder; Lord Gaihe-Coyne, English Lord and owner of Sir Robert, Charles Thoma, Scottish race track tout, George W. Jenks; Babe Stringer, stranded chorus girl, Gladys Foshee; Billie Bull, her pal, Sybil Foshee; Jimmy Swift, an American jockey, Dan Brennan; Tommy Dodd, an English jockey, Hal Sands; Lariat Ike, Western cowboy, Bee Ho Grey; Nan, a Western cowgirl, Ada Summerville; R. R. Attorney, George Youngman; Rembrandt, a high toned colored gentleman, George Youngman; Lucky Strike, a cigarette girl, Lottie Bell; Slim Murry, a gambler, Wallace Greenwood; Armonda, a Mexican, Escamillo.

The avant courier of "Red Pepper" walked into the office last Monday and left a pass for me to see "Red Pepper." He said he wanted the show reviewed. The pass was made out for Monday night and I was unable to get there. However, I was told it was good for any night and meandered over to Brooklyn on Wednesday to see the Messrs. McIntyre and Heath in their new production.

When I arrived at the theater I was informed that the pass was good only for the Monday night performance and I must see the manager to have it okayed. I demurred at this and proffered money. Good United States money for a pair of seats—and it was refused. Get that—money refused at the box office. I might say that the reason advanced for this was because the box office man said he did not want to turn down a pass from a friend of his and the advance agent was that. So you see, friendship can go a long way at times.

Well, finally the matter was straightened out by the b. o. man taking the pass to the manager and getting it okayed. Two seats were handed to me and I was ushered to an upper box. This box was made to seat four, and as there were six in it already, I found myself in a back seat where my only view of the stage was the extreme upper right-hand corner. Of actors, scenery and production I could see nothing save the one spot referred to. Then I looked at the audience and saw why I was put in the box. Every blessed seat in the house was taken. It was jammed and packed to the hilt. So not being able to see the performance I watched the audience and the experience was illuminating.

Here were whole families—mother, father and children; the lover and his lass; old ladies and gentlemen; in fact, this audience would have made an accurate cross-section of the average American population. And they were all there to have a good time. They didn't dare the players to make them laugh, but they squeaked, yelled and roared at the jokes and applauded all the singing uproariously. When McIntyre referred to the mountains of Switzerland as "the mountains of Switzerland," they roared, and when he learned that the "English take a bath every day" and opined that "they were a dirty nation," the house shook with the resultant laughter. Then in the last scene of the first act a mighty roar went up and, by standing on my chair, I could see a ghost on the stage and Heath operating a fright wig. What an audience! Totally devoid of sophistication, willing to laugh, wanting to have a good time and having it.

As to the show, I can say nothing. I didn't see it. I couldn't see it. The music was catchy, absolutely commonplace and totally without distinction. One song called "Bugaboo" is almost note for note the Toreador's Song from Carmen. The audience revels in the show, and if it goes on Broadway like that it will run as long as "Lightnin'." But then I have a lingering doubt. It didn't sound like a Broadway show. However, McIntyre and Heath need worry little about that. For if the Brooklyn audience is a fair specimen of what they will get on tour, then they have as big a road success as "The Ham Tree" was.

By the way, I think I have found out the reason for the packed houses. It seems that it is always that way, no matter what plays there. The highest price is \$1.50. If there isn't a lesson here for the Broadway manager, I don't know what's what. And I'm glad I went to the show, even if I didn't see it. The audience was absolutely refreshing after

(Continued on page 105)

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 17.

IN NEW YORK

Blossom Time.....	Ambassador.....	Sep. 29.....	92
Bombos.....	Al Jolson.....	Oct. 6.....	87
Chocolate Soldier.....	Century.....	Dec. 12.....	8
Get Together.....	Hippodrome.....	Sep. 3.....	175
Good Morning, Dearie.....	Globe.....	Nov. 1.....	55
Greenwich Village Follies 1921.....	Shubert.....	Aug. 31.....	125
Midnight Frolic.....	Ziegfeld Roof.....	Nov. 17.....	29
Music Box Revue.....	Music Box.....	Nov. 27.....	102
O'Brien Girl, The.....	Liberty.....	Oct. 23.....	88
Perfect Fool, The.....	Ed Wynn.....	Nov. 7.....	48
Sally.....	New Amsterdam.....	Dec. 21.....	417
Shuffle Along.....	63d Street.....	May 23.....	234
Tangerine.....	Julia Sanderson.....	Aug. 9.....	152
Wild Cat, The.....	Park.....	Nov. 26.....	24

IN CHICAGO

Greenwich Village Follies.....	Garrick.....	Oct. 30.....	64	
Scandals.....	Ann Pennington.....	Illinois.....	Oct. 9.....	51
Take It From Me.....	Great Northern.....	Nov. 27.....	27	
Under the Bamboo Tree.....	Bert Williams.....	Studebaker.....	Dec. 11.....	9

MUSICAL COMEDY NOTES

"The Music Box Revue" will play four matinees Christmas week.

The skaters at the New York Hippodrome spend their off days in Central Park skating on the lake.

Donald Kerr is reported to be figuring on leaving the "Greenwich Village Follies" for a place in Al Jolson's "Bimbo."

Theodore Huffman is now a member of the cast of "Bombos." He has been a church soloist in New York for the past three years.

Eleanor Dell will be seen in "The Blue Kitten." Miss Dell has appeared in "Ziegfeld's Follies" and "The Midnight Frolic."

Pat Rooney has quit musical comedy, but is not worrying about it much. He has been given a vaudeville route at a four-figure salary.

Oscar Shaw was offered a job in London last week by cable. He declined by saying "Good Morning, Dearie," is good enough for him.

Al Jolson still insists that he is going to play "Othello." He says that Titta Ruffo, opera baritone, is giving him some tips on the role.

Vera Michalena is back with the "Follies." She rejoined the show last week, having left it earlier in the season to appear in "Love Dreams."

"Ain't It the Truth" opened at the Manhattan Opera House, New York, December 19. It is a musical show produced for the benefit of out-of-work veterans.

The Baroness Orczy, says a proud announcement from "The Greenwich Village Follies," is now a member of that plangent entertainment. She is to do a dance of youth, 'tis said.

Marion Froelk, a recent pupil of dancing and dramatic work in the Cleveland School of Stage Arts, under direction of Robert McLaughlin, has been selected to fill a vacancy in Ziegfeld's "Follies" chorus.

The Dolly Sisters are appearing in pantomime in London. "The League of Nations," in which they were appearing there, has closed and they are now with "The Babes in the Wood" at the New Oxford Theater.

Edith Thayer, who has been seen in some Hammerstein productions, will be a member of the musical stock company which will present plays for children at the Manhattan Opera House, New York, during the holidays.

Louis H. Croxon, New York music teacher, who died last week, was Tessa Kost's teacher. He died an hour after the curtain rose on the first performance of "The Chocolate Soldier," in which Miss Kost is appearing. She made a big hit in the show and was not told of the death of her teacher until the curtain descended.

FRANCIS WILSON BETTER

New York, Dec. 16.—Word was received here this week by the Equity that Francis Wilson, who was stricken with illness while touring with De Wolf Hopper in "Erminie," is well on the road to recovery and will return in a few days to convalesce at his home in Gramercy Park, this city. Mr. Wilson has been in a St. Louis hospital for the past several weeks and was in such bad shape at one time that it was feared he would not be able to play again. It is now believed that he will be able to resume his role in "Erminie" before long. In the meantime the part is being played by Alexander Clarke.

MARIONETTES AT SHUBERT

New York, Dec. 16.—Lillian Owen, whose marionettes are one of the features of "The Greenwich Village Follies" at the Shubert Theater, will start a series of marionette performances at special matinees commencing December 22. The little actors will play in a version of Dickens' "Christmas Carol" and a fairy story called "Hynd Horn." The performances will be given every morning and afternoon for two weeks, except on Saturdays and Sundays.

"LETTY" IN REHEARSAL

New York, Dec. 16.—A new "Letty" show for Charlotte Greenwood has been put into rehearsal by Oliver Morosco. The title of the piece is "Let 'Er Go, Letty," and has a book by George E. Stoddard, with music by Werner Janssen and James F. Hanley. In the cast are Eddie Garvey, the King Sisters, Maurie Holland, Eunice Burnham, Little Billy and Oscar Figman. The show will open at New Haven, Conn., December 26 and the present plan is to bring it here two weeks later.

"SALLY" ANNIVERSARY

New York, Dec. 19.—Tonight will complete a year's run at the New Amsterdam Theater for "Sally," and tomorrow night a hall will be held in honor of the occasion on the New Amsterdam Roof with a new outfit of gowns provided for the show. "Sally" has played to capacity since it opened and there is no present sign of its slackening this pace.

NEW PRODUCING FIRM

New York, Dec. 16.—A new firm has entered the producing field with the title of the Times Music Productions, Inc. Edward R. Smith is general manager and the first offerings are to be a musical play called "Genevieve," by Mary Orton, and a play called "The Invisible Empire." Work on these pieces will start Jan. 2.

"LITTLE MISS RAFFLES"

Given Premiere at Wilmington, Del.

Wilmington, Del., Dec. 23.—"Little Miss Raffles" is a play with music written by the Gray-Gracie-Gibson combine, in the new production produced for Vivienne Segal and produced at the Lyceum here last night. It is a matter of considerable regret that Ivan Gray should have passed on before he had an opportunity to see the music, which is so generally recognized as to be little short of boring. Miss Segal had but one good song, a number of very good dances and wears several girlishly pretty frocks. The cast is a large one, including Peggy Dwyer, who has very little to do; Barnett Barker, who bears the entire comedy burden and saves the whole thing from utter destruction; and Fay Marble, who sings and dances, but the latter is spoiled by her mouth, which she opens and shuts in time with her dancing steps giving an extremely ugly effect.

The chorists, Aggie and Albert, did a number of dances that fairly stopped the show. If "Little Miss Raffles" is to succeed there must be a great deal of work done to it. It is full of good songs. The scenes dramatized and several of the songs sung by David Quixano and Frank Carter are so good as to be ludicrous.

The chorus is pretty, the costumes, even the musical dancing is good. At last night's performance, however, the chorus did not get things over. This may be the fault of the conductor or it may rest entirely with the girls themselves; at any rate the result was not convincing to a smooth performance.

GORGEOUS LESTER CREATIONS

Chicago, Dec. 16.—Lester, Chicago costumer, and Mrs. Lester have returned from Ann Arbor, Mich., where they spent a week as guests of the University of Michigan and attended the opening performance of "Make It for Two." They speak in the highest terms of the production, which is a musical comedy and "girl" show made up of male students of the institution.

Noting female impersonators were clothed in gorgeous Lester creations, making a striking ensemble. The play was produced by E. Herbert Sauer and Kemp Koenig directed the show. Laurence G. Brown wrote lyrics and songs and Leo T. Nussimov wrote the book. They are both students. Mr. and Mrs. Lester were presented with an autographed copy of the opera score.

BREACH OF CONTRACT SUIT

New York, Dec. 17. Maggie Weston, 3704 10th St. attorneys Hess & Kahn, has sought judgment the Vanderbilt Producing Company for \$75 damages, alleging breach of contract. Mrs. Weston sets forth in her complaint, filed this week in the 11th District Court, that she was discharged from the cast of "Irene," after contracting with that company for ten days. A violation of the Equity contract which she signed and which provided that if a manager violate a contract after a ten-day rehearsal should be held to pay the actor a sum equal to two weeks' salary. Thus, Mrs. Weston claims, the Vanderbilt Producing Company failed to do.

ETHEL ELLERY



Mrs. Ellery, who is a sandy-chained girl with a sweet, winsome smile, is one of the most beautiful girls that of Paris when Princess Gray was compelled to leave the show at the Lyceum on account of the death of her father, Ivan Gray. Miss Ellery gave an excellent performance of the part and her friends are predicting that she will not long remain in the show.

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HOME TALENT PRODUCERS

The American Legion Post, Lebanon, O., staged a mammoth "Legion Follies" December 8 and 9, under the management of Innes and Speth, Cincinnati producers, that proved the best affair of its kind in that section for many years. Innes and Speth played leading roles in the Lebanon show. They are fast gaining recognition in the field of home talent production and have a bunch of important engagements lined up for the next several months.

"A WHIRL OF GAYETY"

(Continued from page 32)

assisted by John Bohman, a hard working straight, who shared honors alternating with Leon Boyer, who also worked straight through the show. Comed Brown's whisky bottle bit went over well. Mabel Markwood, altho her feet, took his place in the lead as comic and his lines and actions were comical from start to finish, for he has assumed some of Brown's characteristics in his delivery of lines and way of working in a modified trammé characterization. Mabel's discourse on women judged by the order of dress, his dialog with Brown and Bohman on the dice noveltie and summer home were all laughable. Straight Bohman, casting the snubs in comic stars, was made humorous by the hand-picked interjections of Mabel Ward, who is some comed in the B.V., and got many laughs in his own right. Mickey's rough-house rehearsal with Leon Boyer and Dean was also a laugh-maker.

A group of the principals accompanied by a private valet minister for a session of burlesque comedy was a vocalistic treat.

Scene 1.—Was a drop for a dancing specialty by George Sully and Charles Ellis, two clean cut chaps in neat attire, who hoofed it to the amusement of the audience.

Scene 2.—Was Harmony Land for Nadine Grey's too dancing specialty in which she harmonized with the scenic splendor and proved able to solo dance extraordinary in her every movement which was the game of gracefulness. This was followed by Ingene Dean as bride and one of the dancing novelties as groom and the pair as person in a pantomime wedding with Straight Leon Boyer singing an appropriate song. Straight Hamilton closed the session with a song and acrobatic dance with an extraordinary exit a la Fita Pillard.

Scene 3.—Was a drop for Ward and Bohman to put over a fast and funny dialog that merited the laughter and applause given them.

Scene 4.—Was a headlock stand for four girls attended by four feminine foot-lacks who hummed off stage and were replaced on the stage by the comies, Bohman and Nadine Grey for a session of clean and clever comedy.

Scene 5.—Was a plantation set for the feminine ensemble of overabundant girls and a clever dance by Edith Markwood, who can do a dancing specialty as good as many now being featured. The comies in feminine attire accompanied by Sully and Ellis put over a cakewalk that was all to the good and led up to the finale.

PART TWO

Scene 1.—Was an elaborate interior with a corner stairway for the entry of two exceptionally pretty and graceful choristers leading the others for Ingene Grey's singing entry into Dr. Brown's Dimple Parlor, where the comies dimpled the patients in a funny manner with the Violet Ray machine for many laughs. Ingene Dean vocalized; then, accompanied by Sully and Ellis, did a dance that was well received. The comies seeking the acquaintance of the ladies to the slogan "slow and easy" did not live up to their slogan, for it was fast and funny, especially Nadine's nut patter to Mickey.

Scene 2.—Was a drop for Comies Brown and Sully to do a fifty-fifty dance with the audience

as Judges and Brown won out with an immitable shimmy dance that was a classic.

Scene 3.—Was the interior of a cabaret with dancing couples, in which Ingene Dean and Juvenile Sully won the dancing honors, and Prima Maxine the piano with the appropriate title "All by Myself," and it was fully demonstrated by her that she needed no assistance at the piano or in song, for she followed with "Mother March" in a voice that many a free State of Ireland colleen might envy and which the audience fully applauded. Nadine Grey again came to the front with a dancing specialty that led up to a fitting final.

COMMENT

Scenery up to the standard. The gowns of Prima Maxine a revelation of the modiste's art in feminine adornment and the same goes for the gowns and costumes of the ingenues and soubret and the choristers. An unusually large cast of principals who handled the material given them in an able manner that pleased the audience.—NIELSE.

"THE WHIRL OF MIRTH"

(Continued from page 32)

short statured, bald headed comic, who does a neat Hebrew with a new and novel facial makeup. A fast and funny dialog, with Straight Sandberg follows with "your name is—don't tell me." Ingene Carter then sells the hotel to the comies and lets them know the time by way of water above the garter. Billy Cochrane, a likable, chaf, tall and slender, in a singing and dancing number stopped the show. Comie Hunt and Ingene Carter at a table working "I'dy don't do that—I can't afford it," followed by the comies with the "passion tea cream" bit, merited the laughter and applause given them. Lillian Isen, a model-like amorphous-haired woman, came on with all the personal appearance of a silent prima to vamp the various masculine principals and hand the spoils to Collector Sandberg, who in turn was vamped by Cochrane, and he by the comies. Ingene Carter demonstrated in a specialty that she can do a solo ballet dance without cheating. Comie Hunt and Soubret LaFaire started the "call-the-cop" bit, which was well burlesqued by Comie Burns and Straight Sandberg.

Scene 3.—Was a drop for Comie Hunt and Straight Sandberg to put over a whisky bottle bit. Gene Roth (formerly second comic, replaced by Charlie Burns) came on for a singing specialty and put it over in good voice.

Scene 4.—Same as scene 1. Straight Sandberg and the comies then take part in a new and novel form of poker game that evoked much laughter and applause that brought on the ensemble for the finale.

PART TWO

Scene 1.—Was a stage set of splendor for a living picture presentation of "The Deluge," and the grouping of girls was a masterpiece.

Scene 2.—Was a drop for Billy Cochrane's song recital on was, during which the drop ascended, revealing a gun shooting battle between an aeroplane and battleship with both in action, then back to the drop for finish of recital. This was a novel and unique bit that went over great.

Scene 3.—Was a darkened stage and house for Ingene Carter seated in a basket on the end of an extension crane that propelled her out over the audience while singing.

Scene 4.—Was a drop for Soubret LaFaire to put over a singing specialty, singing "Ma" as a five-year-old kiddie would sing it, then as Anna Held and Eddie Fox and she did it exceptionally well. Charlie Burns then came on for a monolog that could have continued indefinitely, for the auditors laughed at and applauded every line put over by Burns, and he put it over in a manner that few in burlesque can equal.

Scene 5.—Was an interior for an ensemble of vocalists, followed by Billy Cochrane and four girls in the "Spring Dance," followed by a

pretty brunet solo dancer, followed in turn by the evening dressed comies, Burns, with a box of cream puffs, and Hunt with finnan-laddie, rehearsed in presentation to ladies by Sandberg, with the usual rip. Then came a table bit that was remarkable for the acting of Lillian Isen, who yipped the comies for an imaginary husband who finally appeared as a two-gon man with an effeminate voice.

Taking the act as a whole it was one of the best that we have seen in burlesque and even the Miss Isen does not sing she more than makes up for it in her acting in scenes.

COMMENT

The scenery is far above the average on the American Circuit, and the same is applicable to the gowns and costumes. This is without a doubt one of the best all around working companies on the circuit, for each and every one is an artist in their particular line of endeavor and the chorus is one of the most personally attractive and talented that we have seen this season.—NELSE.

RAMBLING WITH ED \$IGN DALY

Bridgeport, Conn., can easily lay claim to having two of the smallest bellhops in the country, for in Ernest Romnell and Samuel Goldstein, who answer the clerk's "front" at the Stratfield and Atlantic hosterlies, the Park City can lay claim to a double share of such honors.

Romnell is 34 years of age and stands four feet two inches in his stocking feet. His small stature does not hamper him in his pursuit of hopping at the sound of the bell at the Stratfield daily, as he is unusually strong for his size. In show circles he is known as the only perfect human being in the world. He weighs but 84 pounds, and before being employed at the hotel played the part of Jack the Giant Killer with Capt. Jack Anger. His special pride lies in the cozy five-room flat in the south end of the city, where he provides a home for his five-foot bride and their two sons, who are normal size for their ages of two and five.

Samuel Goldstein, the Atlantic's bustling bellhop, is 35 and only a trifle over four feet. He spent years of work in the show business. Goldy, as he is called, started out with the Barnum & Bailey Circus years ago. He soon graduated from exhibitions and appeared with Lew Fields in "Step This Way" and David Belasco's "Good Little Devil," two high-class musical comedies. He is not married but supports his aged parents at 6 Lenox avenue on his earnings at the hotel. According to his own statement he is thru with the theatrical business and intends striking to the hotel as long as it will stick to him.

Considering present conditions, Stamford, Conn., is holding up fairly good for a small town. With hotel accommodations meager there and the first-class hotel charging exorbitant rates, the companies are into town on Monday and leaving after the night's performance for Bridgeport. The Atlantic Hotel in the latter town is making attractive rates and catering specially to the show folks. Bridgeport, in every way, is in bad condition and all the show houses there are feeling the effects, burlesque at the Park being away off. Pictures at this house seems to be the only thing that will draw the people in. D. W. Griffith's latest effort, "The Two Orphans," in its original form of about sixteen reels, had its try out at the Park December 4, and packed the house in a snowstorm. The picture was run in order to cut it to the proper length, but which it will be eventually presented, and was taken back to the laboratory where it will undergo the proper pruning process and run again in Hartford the week before Christmas prior to its New York premier at the Apollo.

Pok is building two new houses in Bridgeport on the same parcel of ground which faces an entire city block on Main street. One will probably have a straight picture policy and the other vaudeville, according to rumors.

It is practically an all-night jump from Bridgeport to Worcester, leaving the former town at 12:57 a.m., arriving in the latter town at 5:20 a.m. The wide-awake management of the Bay State Hotel meets all companies with free taxis and looks after every comfort and, consequently, is getting one hundred per cent of every burlesque company playing Worcester.

Blanche Barrette, wife of Don Trest the straight man with "Hello, 1922," replaced Cecil ("Curly") McCann in the ingenue roles with his attraction, opening at Stamford.—ED \$IGN DALY.

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THERE ARE SMILES

Professional managers are supposed to know all about poets and lyric writers. Some of them do—not. A few years ago a melody writer thought he saw a chance to pick up a few dollars by taking Edgar Allan Poe's poem, "Sweet Annabelle," and setting it to music. He gave it an excellent musical setting and in the left-hand corner of the manuscript he wrote: "Lyric by Edgar Allan Poe," while in the opposite corner he credited himself with the music.

Then he offered the song to a well-known publisher. The publisher liked the song and said he would pay a hundred dollars for it, which the composer readily accepted. The script was turned over to the professional manager. With the check in his pocket, the composer was about to go out the door when the professional manager, script in hand, called him back.

"Say," said the professional manager, "I see the boss fixed you up. Now I don't want this thing to hang fire. So before you go to the corner bar to load up see if you can't scare up your partner and send him in to see me."

"My partner!" exclaimed the composer, staring wild-eyed at the professional manager. "I don't get you!"

"No," said the professional manager. "Well, just send in this guy Poe, so I can fix up his contract."

DAN WINKLER'S NEW JOB

Dan Winkler has been appointed general manager of the Maurice Richmond Music Company, 1638 Broadway. Beginning with the first of the new year the firm will be known as the Robbins-Richmond, Inc. Mr. Richmond, who will re-enter the folding business about that time, will not take any active part in the affairs of the Robbins-Richmond, Inc.

The firm will shortly start work on a song called "Just an Old-Fashioned Girl," which was taken over from Remick when "Yoo Hoo" was sold to Remick for, it is understood, \$25,000 and the "Old-Fashioned Girl" to boot.

BASS NOTES

For years the popular song writers have been trying to free Ireland. Should Ireland eventually become free they will lose one old stock theme they could always fall back on.

Con Conrad, author of "Margie," "Frenchy" and other hits, has severed connections with the Sunshine Music Company. He may accept an offer to write a Broadway show and has several under consideration.

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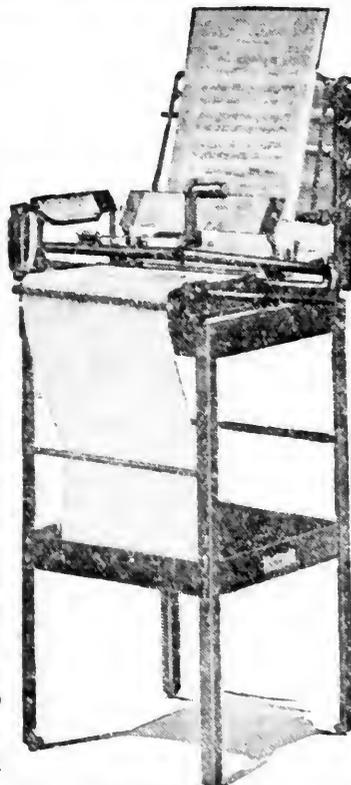
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STYLE No. 6.

"Della Rhea," Kerry Mills' new number, published by the Words and Music Co., 220 W. 46th street, New York, is beginning to show up on the Coast, and this in spite of the fact that Mills has no office or pluggers out there. The other day Sherman Clay & Co. sent a rush order for twenty-five orchestrations, ten and piano.

A. J. Dickerman, Cleveland music publisher, has moved to 415 W. 57th street, New York. He says that the success of his two new numbers, "Cause a Mason Never Tells" and "Your Tantalizing Lips," induced him to shift to the big town.

Kendis & Brockman have just finished a brand new song.

In the near future the Eight Famous Victor Artists will break away from New York for a two months' trip that will take them to the Pacific Coast.

Goulet and Brocco won the six-day race at Madison Square Garden, but they did not have anything on Felst numbers when it came to scoring points for song sprints. "Wabash Blues" went around that old track like a bird with four wings.

If you're thinking of publishing a song now just wait a while and get the 1922 copyright. Then it will look like a new number for another twelve months.

Herman Schuck, professional manager for Harry Von Tilzer, who has been in the mountains for the past month as the result of a general breakdown, writes that he is coming along nicely now and expects to be back on the job about the first week in January.

The Triangle Music Company will open a Chicago office the first of January. Bob La Page will be in charge.

"THE SWANNE RIVER MOON"

That little winding stream in Dixie, the Swanne River, which has a niche in the heart of every American, has again been the inspiration for a national song. This time it is a dreamy waltz, "The Swanne River Moon," which was discovered by a chautauqua singer and now is to be found on the program of practically every lyceum or chautauque entertainment.

Harry Holbrook, chautauqua representative of Leo Feist, Inc., publishers of the piece, realizing the human appeal in the number, immediately started a whirlwind campaign on it, with 100 per cent results.

Because of the lyceum and chautauqua preference for this number the prediction is freely made that it will be an American classic second only to "The Swanne River."

THE AMATEUR SONG WRITER

By MILT HAGEN

(Writer's Note—"Amateur" is scarcely the correct word to use in this article. The standard dictionary defines "amateur" as "one who practices an art, especially a fine art, or a sport, not for a livelihood or professionally, but for the love of it." Few writers—beginners or professionals—engage in songwriting without some visions of great financial success. So "amateur" is not quite the word. We considered, however, other phrases, but they were also objectionable. There was, for example, the word "embryo"—an excellent tri-syllable which means "the vitalized germ of an animal organism before it has developed its distinctive form." Well, that sounds too much like the study of bugs, despite the fact that it is the "song writing bug" of which we write. Besides "embryo" harks too much like embroidery or fancy-work, so that was also ruled out. Then another choice word occurred to us—"tyro," and for a long time our better judgment, sitting us a sort of jury for the trial of correct words, held out for a verdict of "not guilty." But "tyro" smacks of its near-twin-sister word, "Tyrol," and since most of us think of the Tyrol in terms of Swiss peasants who devote their time to the climbing of Alps, yodeling a merry roundelay from morn till night as they do so—well, that was hardly the connotation which we desired! So "amateur" will have to stand in the popular sense as meaning "one who is trying to break into the song writing game.")

What are the beginner's chances of success? How can he enter the song writing profession?

How can he secure a hearing from skeptical publishers?

What sort of songs do these skeptical publishers desire?

These questions and scores of others ever buzz about the bonnet of the "amateur" and he never seems to be able to secure a satisfactory answer to any of them. The writer has read dozens of articles that purport to elucidate these problems and while many of the writings are more or less interesting—some even excellent—yet the trouble with most of them is that they are the work usually of an "outsider looking in." Seldom have we read an article by an "insider looking out."

The outsider may be an excellent journalist and he may secure his material from the best authority, but his chief difficulty is that his "authority" usually knows that he is being interviewed for publication. Hence he immediately becomes self-conscious and says things that will look well in print; he rarely divulges any information that helps the beginner. Of course, his utterances are always interesting, but then anything pertaining to song writing is always of interest to the novice.

The writer does not assume the attitude that he can solve the amateur's problems for him, but he possesses this much in his favor: He is an "insider looking out" and he feels that he can offer a few suggestions that may be of help to the "outsider." For years he has been associated with music publishing houses in various capacities, such as manager, road-salesman, director of advertising, song writer and what not. He has been closely associated with composers, lyric writers, musical directors, performers—in fact, with all branches of the amusement world. Hence he has a fair understanding of almost every angle of the music publishing business and can readily appreciate the beginner's difficulties.

Let us take up the new writer's problem from the very beginning. Let us say that he has written a song that has a good lyric, a good melody and possibly a good piano arrangement—alike, of course, the latter is not always necessary, but advisable. Let us assume that he feels that his song is as good as many that are published—even better than some! He submits his creation to a class-A publisher full of the greatest hopes of immediate acceptance and vast financial returns. Several days—probably weeks—later, to his deepest mortification, he has his manuscript returned with a formal rejection slip! Not even a personal letter! And after all his trouble! He can't understand it a-tall! Something is wrong somewhere, but nowhere in his vicinity he reasons. Something is the matter with the publisher!

But it is usually the writer who is mistaken. Here is the long consideration which he does not contemplate and which most magazine writers fail to emphasize strongly in their articles on this subject: The publishers demand UNUSUAL IDEAS! Of course, your song may be as good as many that are published, but that is not the point; your song must be BETTER than most that are published if you are to

break into the game! "Why," says the publisher, "should I accept your song, Mr. Outsider, merely because it is 'as good'? I have dozens of staff writers and personal friends who can write 'as good' songs. It is the BETTER song that I seek. Give me such a song—something with an unusual idea, possibly a novelty—and I shall accept and publish it, for it has fair chances of becoming a 'hit.'" True, many "as good" songs also become hits, he says, "but why should I take chances with the outsider's mediocre products when I have at least the reputations of my own staff writers to help put over their 'as good' compositions? Give me an UNUSUAL song! If it becomes a hit, then I'll take all the 'as good' songs that you can write AFTERWARD!"

In other words, we return to the old platitude, "No one can predict a song hit." But the difficulty is that most amateur song writers take the ancient statement too literally. It is true in the vast majority of cases that even the publisher himself can not prophesy the tune that will sell a million copies. BUT HE CAN USUALLY PREDICT A NEAR-SONG HIT THAT WILL SELL A COMFORTABLE NUMBER OF COPIES, THAT WILL BE RECORDED ON MANY RECORDS AND PIANO ROLLS AND YIELD BOTH PUBLISHER AND WRITER A FAIR RETURN. But it is not the "as good" song on which he will make his prediction; it is the UNUSUAL one—the type that MAY become a million-copy hit, but is AT LEAST good for a profitable financial yield, hit or no hit.

What is the "unusual song"? Dear reader, if we could answer this question with facility, you can rely on it that we should be other-

wise engaged at this very moment! We should be so busy writing near-hits and hits ourselves that we would not take time to tell you about it! However, we can point to a few examples. There was "The Vamp," which a Chicago publisher recognized at once as hit material and which "made" its writer overnight. An "unusual song"! There was "Pardanella," which needs no comment. It is true that it was a long time before this song saw the light, but when it did—well, Johnny Black can walk into the office of any publisher NOW and compel attention. It was an "unusual song"! There was "Cuban Moon," which we ourselves assisted in "pleking" as hit material. It helped place its publisher in the "big league" class immediately and firmly established its writers. It possessed a "tricky" bass which was copied soon afterward in another song which also became a hit. "Cuban Moon" was an "unusual song"! And there are oodles of others.

Of course, a skeptical reader will say, it is easy to consider any song "unusual" after it becomes a hit. To which we make reply that we can point to scores of hits within the past decade and which were not "unusual," but rather of the mediocre type that even surprised their publishers with their success. But the point which we are endeavoring to make is that you must offer something out of the ordinary if you would compel the attention of the cynical and skeptical publisher. As our collaborator, Joe McKernan, writer of "Cuban Moon," "Don't Take Away Those Blues," "Now and Then," "Snuggle" and other songs, once advised a young would-be writer:

"Anybody can write ordinary songs," he said, "but it's the extraordinary song that the publisher wants. He wants the kind that will smack him right in the face the moment he looks at it!"

We once had a chat in California with our friend, Peter B. Kyne, writer of the "Cappy

(Continued on page 45)

ANOTHER GOODMAN & ROSE HIT

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Wonderful
VOCAL

or
INSTRUMENTAL



Here's Your Copy
SING IT NOW

Swanee River Moon
Waltz Song

Words and Music by
H. PITMAN CLARKE

Valse moderato

I am all a lone way down in Dixie Land, Long-ing for you,
 Can't you hear the South-Land call-ing from a-far? Fields of su-gar
 dear, Wish-ing you were here, But when shad-ows gath-er,
 cane, Mock-ing birds re- strain, Love will guide you on, Just
 I'm in fai-ry-land, Dream-ing that you're near, While the stars ap-
 pear, like the even-ing star, Till we meet a-gain, Down in Lov-er's
 CHORUS
 pear, I'm wait-ing, Dear, for you, To make my dream come true.
 Lane, Some gold-en night in June, Be-neath the South-ern moon.

Swan-ee Riv-er Moon, Swan-ee Riv-er Moon, Shin-ing on my
 cab-in door, I'm fore-ev-er dream-ing while you're brightly
 beam-ing Ev-ry night I need you more, I'm lone-ly; Shine out bright to-
 -night With your sil-very light, For my love is com-ing soon;
 On the Swan-ee shore will stroll once more,
 Dream-y Swan-ee Riv-er Moon. Moon.

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 Stage Hit

BOKAYS AND BOWS

ELMER TENLEY'S CRACKS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Two girls met on Broadway and one asked the other how she voted. The other said: "In my brown suit and squirrel toque."

The "wrestlers" have cooked the wrestling game in New York City. A thousand champion wrestlers could not draw a thousand hits in Madison Square Garden since that last affair.

Hope Booth threatens to dust off her bare-foot dancing act and pull it in vaudeville again.

Stere Flinn has doubled up with John Hopkins, and they are doing a singing, dancing and talking act that is the mustard. They call themselves "The Happy Walters," and the trays they use in the act were designed by Mike McDonald.

Chub, Sullivan blew in from Chicago to arrange Eastern time for Phina and her "Picks."

Topack and Steel, the best knockabout team the game has ever known, have joined hands after a long separation, and will produce an act they call the "Runaways." Good luck, "kids."

A hit in vaudeville means nothing, and a "top" will get an act into all kinds of trouble. Can you figure it?

Europe will never concede that we are cultured until some of our celebrities begin to make farewell tours over there.

In some respects an army is like a bird. It has left and right wings and the bill is very prominent.

A bee in one of these new republics was caught going over into a rival country for honey.

When you look at what some women married you know that nothing less than love could have persuaded them to do it.

If a man has a conviction that almost anybody can lick him, he finds solace in the belief that he is an intellectual.

George Linwood sends greeting to The Billboard from across the ocean and wants to be remembered to his friends.

Douglas Fairbanks shoots us a line to tell us that he never misses The Billboard and Bokays and Bows.

The sayings, "Love is blind" and "Beauty is only skin deep" are always keeping company with each other.

"Jack and the Bean Stalk" will soon step into Broadway all dolled up in new scenery.

When an act in vaudeville stands up, it is a good act, and when it happens to "top" it is a bad act.

Viola Dana has put a singing trio together and calls it The Metro Trio, and she is singing the soprano end of it. It is appearing in the Rex Ingram pictures of "Turn to the Right."

Determined before hand, we gravely pretend to ask the opinion and thoughts of a friend. Should he differ from ours on any pretense. We pity his want both of judgment and sense. But if he falls in line and flatters our plan, Why, really, we think him a sensible man.

Course Payton was asked what he thought of the ability of a certain actor. Payton said: "After looking at him on the stage, I am afraid he will take the title, 'America's best bad actor' away from me."

Nora and Sidney Kellogg are tearing thru the West like a tornado with their comedy act. This team is coming to the front with a rush and is going to be heard from.

On being told that a certain manager was very regular in going to church, Jim Thornton retorted: "Why wouldn't he? He never gave me a cent or did a kindness for any man."

living. He goes to church to pray that he will not be asked to do favors."

What has become of the song writers who used to bury their sweethearts in their songs? When they didn't bury them, they sent them astray.

"If that word is correct," said an actor to his friend, "I will burn my dictionary." "Don't do that," said his friend, "read it."

As a punishment for breaking the laws, all bootleggers should be sentenced to small time vaudeville to do talking acts. That will cure any man of anything.

An actor called on his daughter at a boarding school and was told that his daughter had no capacity for learning. He said: "I will buy her a capacity if you will tell me the price."

"Soban!" Welsh says. "All is not gold that glitters in a boiler factory." Wonder if he was talking about Chicago vaudeville?

They say that when children are kept in their youth they are generally stupid and dull as they advance in years. And vice versa.

If that is a fact, some of our Broadwayites must have been very smart children.

Anger sometimes makes dull men witty.

What does a man think of when he thinks of nothing?

Idea Cherry was seen on Broadway with her peach bloom cheeks. Idea is going to London to work for Geo. M. Cohan.

"Are you going to have your daughter instructed in the different languages?" "No, sir. One tongue is enough for a woman."

What has become of the guy who always wanted to pass around the hat for some one and never put anything in it himself?

Mike Scott claims he is the best poet in the dancing line. In fact, Mike says he can write a poem with his feet.

Chas. Udell says that since he has been playing an old darkey he feels as tho he wants to eat cornbread and kisses all of the time.

Tom Drew is dancing himself into a bunch of work over in London. Tom is a Cincinnati boy and has educated feet.

El. Smith says that when he gets married and his wife reaches the age of forty he will change her for two twenties.

Happiness grows in our own homes and it is not to be picked in strangers' gardens.

Jim Blake, author of "The Sidewalks of New York," was giving Broadway the once over for a few days.

The goodness of gold is tried by fire, the goodness of women by gold, and the goodness of men by the ordeal of women.

Every dog has his day, excepting those that have been trained to do vaudeville acts.

Everything comes to those who wait. Always knew those waiters had all the best of it.

A vaudeville lemon spoils after the first show.

Grant Mitchell is still the champion in the comedy of that title.

Mamie King is the Queen of New Dorp, Staten Island.

NEW CATCH LINES

Spencer Williams has written some extra catch lines and verses for the song, "When My Shoes Wear Out From Walking, I'll Be On My Feet Again." These lyrics are now ready for the profession and may be secured by writing the publishers, Chas. E. Root Music Co., Battle Creek, Mich. Chicago singers may obtain same by calling at the office of Abe Friedman, 312 Loop East Bldg., 177 North State street.

Look Out! They're Contagious!

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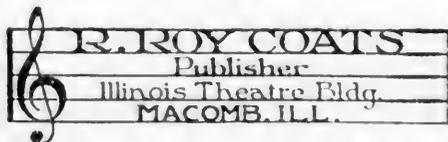
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H. D. TRIPP, Publisher, - - ALLEGAN, MICHIGAN

WRIGHTMAN'S NEW NUMBERS

R. Neil Wrightman, music publisher, who recently opened offices at 51 East Forty-second street, New York City, advises that his latest numbers are going over big, and will be released shortly on player rolls. "The Lily of Lorraine" is a fine sentimental number with beautiful waltz melody. Arranged also for quartet it is an excellent piece for chautauqua or vaudeville. "When You Play the Little Game of Love," a ballad, arranged also as an instrumental one-step, is fine for dancing purposes, having a very catchy melody with two saxophone obbligatos. "Red Arrow Waltz" is a dandy instrumental waltz that is making a hit wherever played.

GREAT PLUG IN MOVIE

Los Angeles, Dec. 16.—Jimmy Raymond, Pacific Coast professional manager of Jerome H. Remick & Co., established an interesting song plugging precedent here recently, when, accompanied by Jimmy Hammack and Al Donnelly of his staff, he sang "When Shall We Meet Again?" as part of the week's program at Grauman's Million-Dollar Theater. The novelty and effectiveness of his offering lay in the fact that, after the words of the song were flashed on the screen to the organ accompaniment of Henry Murlagh, the Raymond ensemble, each member of which sang from a different part of the house, took up various portions of the song successively.

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

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OPEN LETTERS
 "FOR OFF-TIMES VIEWS ARE LIVEST NEWS"

Is it a fact that the kind of letter you find most interesting and readable is the one that says nothing in a few words? Much verbiage obscures the point. Brevity is the soul of wit—and it makes for clearness. Be brief.

Shelbygan, Wis., Dec. 12, 1921.

Editor The Billboard—I read an article in the Christmas number of The Billboard, "The Decadence of Vaudeville," which, to my opinion of the present day, is very true. I hope to read more of present day vaudeville conditions.

(Signed) OSCAR KLATT.

Kirkwood, Mo., Dec. 12, 1921.

Editor The Billboard:

Amont the "H-e-a-r" controversy, those content whose lot it is to give the people entertainment and aspiration to their spirits and souls are actors, performers, artists, musicians and some literary men. Truly they are close brothers who should and do draw inspiration from each other. These at loggerheads either do not really belong or else worship the disesteemed god of egotism in some form or other. I am a musician and have associated with all kinds of entertainers, artists and executives and have always been received as a fellow. God bless them all. Down with professional jealousy.

(Signed) LOUIS T. CULLING.

New York, Dec. 8, 1921.

Editor The Billboard:

Appropos of your notice concerning Alexander Gray in the Christmas number, dramatic notes column, of your very excellent publication, may I be so bold as to ask you to put in a similar notice concerning myself in your next issue. I do not know "Gray," but we are much in the same boat. I am playing "Bowden" in the Southern Company of "Irene." First season and getting good press notices. I am a graduate of Williams, 1917, and also a member of the Delta Epsilon Fraternity. I served two years in the navy as a lieutenant (jg) and after the war decided to take up music professionally on the advice of Belloncosci of Venice, with whom I studied. I am a dramatic tenor. I'm in to stay unless they starve me out.

(Signed) CHARLES JEROME MASSINGER.

Watertown, N. Y., Dec. 11, 1921.

Editor The Billboard:

Wm. A. Brady is quoted as saying that the public wants smutty plays. This is a remarkable statement coming from the manager of that beautiful and successful play, "Way Down East," also "The Old Homestead." What's the matter with that greatest of all dramatic successes, "Lillian?" Not forgetting our old friend "The Two Orphans"? It seems to a man up a tree that when a manager scores a failure or two he makes the public the "Fatsy Belovar." On the other hand, when he strikes in with a dramatic success he exclaims: "I told you so. What the public wants is a good, clean play with a heart story, etc." Wonderfully wise manager, I congratulate you on your emulsiance, but what is the matter with your prescience? As the philosopher Bushman remarked: "It's a pity your foreknowledge wasn't equal to your hind knowledge." (Signed) JOS. H. SLATER.

Washington, D. C., Dec. 9, 1921.

Editor The Billboard:

I have read most of the stories in the Christmas number of The Billboard and I want to say that I enjoyed them immensely, but there is one story called "The Decadence of Vaudeville" which has impressed me to the extent that I am compelled to write and ask that you use all your influence in the matter of running the story at least once more. Who ever that critic is who wrote the story certainly knows conditions in vaudeville, and I doubt if he has exaggerated one single item. On the other hand he might have added that the managers make a big mistake in allowing some of their headliners, or I may also add some of their clowning acts, to hop on again and again in other acts and try and be funny. Here lengthen the running time of the show to the detriment of the last act and to the manager itself. I believe that acts should hop to their regular running time, as the manager manager arranges his show according to the showman's time and it is up to the show managers to see that some of those too ready acts stick to their time and not try to be the whole show. If show managers should pay more attention that the last act never comes after 7 or 11 o'clock.

I am in hopes of seeing the story, "The Decadence of Vaudeville," again in The Billboard. It is a gem and nothing but truth.

(Signed) GENERAL PISANO.

Watkins Falls, N. Y., Dec. 12, 1921.

Editor The Billboard: It is not always necessary to get mad up on anything to know how to write. Sometimes a very small tale will be

more than plenty. I have seen two burlesque shows this season, so I am not an authority on the general excellence of the shows produced. I have followed very closely all the reviews given in The Billboard and am interested especially in what I. H. Herk says in the Christmas issue. Whether he is right or wrong, I am not prepared to say as he has all the inside dope. But I would like to give a little outside dope. I saw a show in Pittsburg (will not mention the name) and it was so terribly bad that I resolved if anybody caught me inside a burlesque house again it would be because I was forced in. Yet today I heard in several places that there was an excellent show at the International here, so I bucked up courage to make another try at my favorite amusement. I will say that Jimmie Cooper has something I never expected to see in a burlesque theater. It is not grand opera and it is not burlesque as the general standards of burlesque are supposed to be. But it is nifty, above all things else clean, novel in the extreme, entertaining and very beautiful.

There were enough laughs and many pleasing surprises. There was not the general exodus of patrons that generally precedes the finale. They all remained to the finish. "Same show" spells the answer. I learned that Jimmie's show is one of the very few making money this season and that the poor show I saw in Pittsburg is losing heavily each week. The one show was

"fresh," while Cooper's attraction has a cast of principals and characters who work together and entertain an audience. It was a refreshing relief to witness Jimmie Cooper's show. There was only one snag in it that I heard before and had one of the chorus girls was short on good looks.

(Signed) GRIFF GORDON.

New York City, Dec. 13, 1921.

Editor The Billboard—The hours constant complaint of the lack of good scenarios. Permit me to point out one of the causes and a possible remedy.

As nearly all experienced writers are convinced that the scenario departments are, to put it mildly, extremely apt to take a story, change it slightly and then put it out as the work of the company's writer, or exchange it with the writer of another company for a similar favor, there is no inducement to write, unless on the regular staff of a producer.

Many writers have quit in disgust when, time after time, having seen their stories slightly changed shown upon the screen as the work of another, even while their manuscript still lay in the hands of the producing company.

If writers believed they would receive fair treatment many more experienced men would continue the work and some good stories would surely result.

We believe that the producers deplore graft and are quite as anxious to be as fair as the writers could desire.

Now for the remedy. Let all companies return scenarios within two weeks of date received, unless they have written permission of authors to hold same. Let the movie interests establish a bureau of registration where an author could take or send a story and be given a dated receipt for it. A recording fee of, say a dollar, might support such a bureau, and a writer would gladly pay it for the pro-

tection. It would not be necessary for the author to read the tales. Just file them for reference in case of dispute.

The movie interests could also appoint a committee to adjust disputes between writers and individual producers. Of course the producer would be responsible for settlement of claims lodged against him. The producer should register each story he intends to produce if it has not already been registered by the writer. This would be evidence against a similar story filed later, on which an author might claim compensation.

The holding of stories for months is extremely discouraging to a writer, as another man may get ahead on the same idea, the copied weeks after the first man has submitted his story. As it is now we have no protection. We The Billboard to speak in behalf of the writers, surely great things might come of it not only from the authors, but for the movie people.

(Name withheld by request)

Editor's Note—Those wishing to voice their opinion on this subject are welcome to do so and asked to make their writings as short and clear as possible.

Morgantown, W. Va., Dec. 11, 1921.

Editor The Billboard—Much of the real situation of the tabloid field is told by Mr. Barbour and Mr. Harrington in the Christmas number of The Billboard. Tabloid shows that have anything and are clean are meeting with good success at present, even tho it may seem that times are a little slow. Conditions are no different now than in 1913 and 1914, when the house manager failed to do any more business than he is doing now, but he had to hustle for the business. Then came the prosperity made by the war and the hustle stopped. Why? Money was plentiful, saloons were closed and people looked for amusement and houses did capacity, no matter what kind of a show they had. And a great many tab shows took advantage of this and put together a show that was inferior in every way, because it was cheap, and the managers could impose it on the public and get away with it, for the people wanted amusement. They did not care for a few dollars—everybody was making big money. It was then and there that the poor tab shows started the downfall, and after the war was over and money tightened up business was not so good and it took a better show to hold the business. Here is where the house manager falls down. He is trying to give the people a wornout serial picture and a show for war prices. He must put to his show a larger amount of good pictures and a clean show to get the business again. You ask why? Today you have to cater to the property owner and the big salaried man, not the laboring class, as the latter have not the money to spend that they had a few years ago. But the property owner and others have a few dollars to spend for amusement, and will if they get the class of shows that are worthy of patronizing. Here is where Mr. Barbour's claim is true, all of it. The tab game is fast climbing to a better class of people, with a better class of actors and actresses. The day is gone when you could bring in an "off-color" bunch and get business. When the Sun office took the Military Musical Comedy Owners' Association's shows and put them on his time he did a wise thing, as they are fast building up a strong line of tab shows—clean, moral and entertaining. Of course, this association is like all other organizations in that it has to have time to make a thorough investigation of each show belonging to it, as it has now over 125 shows holding membership. And as fast as the executive staff finds a show not worthy of membership it is given two weeks to fix up or go. Show me any lodge which, after it gets running, does not have to use the pruning knife. This association is not bound to the Sun Circuit. It can play any other circuit if the circuit will come in and affiliate with the association. It means better shows. It means better working conditions with the house managers. It means harmony in your show. It means more work for the shows. Come on now, all of the people who are in the tab game, and let us put our shoulders to the wheel, no matter what circuit you are on, and build up the one best bet in the show business, the tabloid.

(Signed) HAZEL HERTSON.



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YOU'LL LIKE IT ONCE YOU HEAR IT—EVERYBODY DOES.

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 ONE-STEP.

"I'M LIVING A LIFE OF SHADOWS"
 (BRING BACK THE SUNSHINE TO ME)

"EDNA"
 (THE SWEETEST LITTLE GIRL IN ALL THE WORLD)

"I LOVE YOU BECAUSE YOU'RE YOU"

"WHAT MIGHT HAVE BEEN"

"YOU'RE ALWAYS SPREADING SUNSHINE"

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MINSTRELSY

(Communications to Our Cincinnati Office)

Jack Hays is finding it difficult to keep one tooth of his clean. Joe Riley, his buddy, still bets a hundred to one on him.

Nat Dantzig, recently of the Neil O'Brien Minstrels, is at present in business with his father in Cumberland, Md., operating the Dantzig Optical Company.

The Police Minstrels, of New Orleans, will again be revived by permission of Superintendent Maloney and the first performance will be given in about two months.

Unsigned contributions to The Billboard are relegated to the waste paper basket. To insure publication of news be sure to properly sign (not typewritten) your communications. There are no exceptions to this rule.

"Doc" Samson reminds that Samson and Paulette are doing nicely out West. Dainy and vivacious Paulette singles in a dance number that is big leaguish, while "Doc" is featuring "When I Say Good-by." They will be back in the East about April 1.

Fox and Evans are considered two of the best performers in vaudeville who shine under the burnt cork. "After the Opera" is the title of their act. They sing, crack open some chestnuts that make the onlookers chuckle and give devotees of the nimble ankle enjoyment with their shuffling.

Norman D. Brown, who closed with the Lasses White Minstrels in Louisville, Ky., a few weeks ago, is visiting in Cincinnati. The slender party has been conspicuous in the singing contingent with that show for two seasons, both in the first part and quartet. He is a bass singer of immense volume and wonderful sweetness and melody.

Hundreds of people of Louisville followed the Neil O'Brien minstrel band to the front of a local hotel for the final wind-up concert (prior to the matinee), when the show recently played the Kentucky city, and to their perfect bliss the blackamoors ragged "The Toreador." As the darky delineators marched onward two colored admirers who were keeping step alongside "Cracker" Quinn, comedian and trap drummer, who followed his usual custom of looking skyward, mused: "Ah sais to yoh, Ah, dat drummer nebba casts his eyes in de gen'ral direction ob his drum, nossuh." As the paraders pulled close to the sidewalk to allow a vehicle to pass the other darky replied: "Yoh ehoo is right, William, he don't dare stop prayin', if he did he'd bust both heads ob de drum a' j'os' have to play on nuffin, but ah bet two bits he could do it. Od dog!"

The Hi Henry Minstrels, which for the last two years have been operated by J. R. Van Arnham, have closed for the purpose of enlarging and improving. While Mr. Van Arnham has never been with the show for more than a few days at a time, he has decided to lease the aggregation to O. J. Witherstone, who has been manager. The company, which will henceforth be known as John R. Van Arnham's Superior Minstrels, will reopen after Christmas with new scenery and wardrobe. Mr. Van Arnham is returning to the film business as traveling sales manager. The minstrel company will be transported in the Pullman which, until recently, accommodated Jimmy Hodge's "All Aboard for Cuba," a musical comedy production. The car is now in the Pennsylvania yards in New York being painted all white and will be named "Northville," after Mr. Van Arnham's home town. The car is eighty feet long, with six staterooms, observation end, with own dining, heating and lighting outfits. A complete roster of the new show will appear shortly in this department.

In the opinion of Edward Everett of Easton, Pa., former advance representative of the

MINSTREL COSTUMES

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show, Neil O'Brien's Minstrel is the best minstrel attraction he has ever seen. "The show," he writes, "gave two performances at the Orpheum Theater, Easton, November 30, to overflowing audiences. They were all here—'Sugar-foot' Gaffney, 'Smoke' Gray, 'Cracker' Quinn, Pete Detzel, etc. It was in this city, at the Orpheum Theater, on Friday, August 13, 1911, that the premiere performance of the Neil O'Brien Minstrel was given. A lucky day and date for both Manager Oscar F. Hodge and Neil O'Brien, as the success of this attraction

has proven. The performance this season has class and distinction. The comedians are par excellence. Any attempt to select outstanding figures in the cast would be futile. Seldom, if ever, have I heard so many talented vocalists with a minstrel company, and the music rendered by the O'Brien orchestra, under the leadership of J. M. Del Vecchio, is a bright feature of the performance. As the 'Wizard of Minstrelsy' Manager Hodge occupies an enviable position, for it's a long path to travel from a small kid passing out circulars for

traveling agents of theatrical attractions at the Greenwall Theater, Fort Worth, Tex., to organizer, promoter and manager of the Neil O'Brien Minstrels. But Mr. Hodge negotiated the distance, and did it in a few years. Sounds like fiction, but it's the truth."

Three citizens of distinction, two of them literary and one of them athletic, greeted the Al G. Field Minstrels at the Kentucky Theater in Paducah last week. The guests of honor were Irvin S. Cobb and Robert H. Davis, of New York, gentlemen of leisure and letters, and Uncle Charley Moran, mentor of Kentucky's famous Colonels. "The Hunt," a descriptive dancing divertissement, written by the late Mr. Field, proved one of the big hits of the evening and served to introduce Nick Hufford, Jimmie Cooper, John Healy and others, as the possum hunters, who were ably assisted in dispensing joy by the bears, rabbits, monkeys and other woodland animals, cleverly impersonated by the nimble-footed terpsichorean artists of the company. So realistic was the scene that it gave Messrs. Cobb and Davis an inspiration and a hunting expedition was formed, and they were rewarded by capturing several possums. Two young ones were brought home alive and presented to Nick Hufford and Jimmie Cooper, who named them Jazbo and Hocum.

Fifty-eight years spent before the glare of the footlight as a blackface entertainer. That is the record of George R. Guy, and, as he (Continued on page 45)

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THE AMATEUR SONG WRITER

(Continued from page 38)

Ricks' stories. Pointing to certain tales in a well-known magazine, we remarked: "Anybody can write stories as good as these!" to which he replied forthwith:

"My dear boy, these things don't represent what the publisher wants! These are the stories with which he must be content!"

With the assumption, then, that the beginner has taken our advice and has written an out-of-the-ordinary song which he has submitted to every big publisher in New York without success, let us say that he is still confident that he was an "unusual" creation, notwithstanding its rejection. What other means can he employ to "put his song across"? There are several. One, we shall call, to borrow a baseball expression, the "sacrifice hit" method. This was the way that "The Vamp" came into being.

Byron Gay, writer of this world-wide hit, told us once at his home the history of the song.

"I submitted the song to every big publisher in New York," he said, "but they all turned it down. I still had faith in the melody, so I took it to a smaller Western publisher. He shared my confidence and published it at once and it started to sell immediately.

"Then he came to me one day and said that if I would consent to a certain proposition which would cut down my royalties considerably he could turn the song over to another publisher who could do big things with it. I agreed and 'The Vamp' was sold at a big figure to one of the very publishers who had rejected it!"

Mr. Gay told us in detail the sacrifice he had made and how sympathetic friends commiserated him because of the many thousands of dollars that might have been had he not made the aforementioned concessions.

"But I let every one else worry about that," he remarked with a smile. "I was perfectly happy, for it established my reputation."

Another great hit, "I'm Forever Blowing Bubbles," saw "broad daylight" in a somewhat similar fashion, the details of which have been published too often to warrant reiteration.

"I Never Knew," one of the biggest hits of the day, came into existence via the "sacrifice hit" route. It was first published by a smaller house and then turned over to its present publishers, who made it the big success that it is. Permit us to quote in substance from a letter which we received from one of the writers, Roy Marsh, from his home in Phoenix, Arizona:

"Dear Mitt Hagen: In response to your letter, I wish to inform you that we placed 'I Never Knew' at a great sacrifice. We received . . . (naming the sum) but are satisfied because it has given us a start . . ."

Even "Whispering," one of the most tremendous hits of the day, pushed its way to the fore by this means, but in this case the sacrifice was comparatively slight on the part of the writers whose names appear on copies of the song.

"Slow and Easy," the fox-trot hit, established the reputation of its composer via the same route.

Now, the writer begs that he be not misunderstood. He does not advocate "sacrifices" or "cut his" or anything of the like. Neither does he censure them. There are advantages and disadvantages, of course, but we are merely presenting the facts and the reader can form his own conclusions, pro or con.

Another method of interesting the "big time" publisher is to enlist the aid of a vaudeville headliner. If your song is sufficiently "unusual" to appeal to a vaudeville star—and the latter is ever on the watch for clever, unpublished songs—and if he will sing it (usually under an agreement of exclusive performing rights for a certain period), why, unmy a publisher will be only too glad to issue the tune forthwith!

Some enterprising writers may also push their way from row Z to the "baldheaded row" by dedicating a song to a prominent fraternal order or to some national association. If the song has sufficient merit to interest the members and if they appear willing to purchase copies, submit the song (unless you decide to print it yourself) with the proposition to any house; they will doubtless be glad to make you an offer.

Another means of breaking in is the well-known method of publishing the tune yourself. But be sure that it is hit material before you squander very much money on it. Get some reliable arranger (but be sure he is reliable) to make a piano or orchestral arrangement and then have a few dance orchestras give the melody a trial! You will soon be able to determine whether or not your brain-child has merit. Even the biggest publishers do not disdain to use this "tryout" method and it has saved and made thousands of dollars for them.

But do not by any chance offer your manuscripts to so-called music publishers who advertise, "Songs or Song Poems Wanted!" Amateur writers have been warned time and time again against these frauds, but the fact

THE BILLBOARD HOTEL DIRECTORY

(CONTINUED)

Table listing hotels in various cities including Rock Island, Ill., Shreveport, La., Staunton, Va., St. Louis, Mo., Texarkana, Tex., Toronto, Ont., Canada, and West Palm Beach, Fla.

that their advertisements still continue to appear indicates that there are as many suckers in the sea as have ever been caught. If you are convinced that you should publish the song yourself, find the nearest reliable music engraver and printer ("nearest" so as to save on expressage) and have him issue the song copies, orchestrations, etc., for you.

Distribute your orchestrations among the most prominent orchestras in your vicinity. If you have decided to issue "professional copies," place as many of them as possible in the hands of vaudeville performers who can really do you some good. Then, keep plugging away at the orchestras—make certain that they continue to play your song, for it is one thing to have them accept your orchestration and another for them to play it, as even the blindest publishers know! Don't sit back and await results! Keep on working and if your song truly has merit, something is bound to happen: The music dealers will want copies of it, and then the jobbers may hear about it; the jobbers may want copies and then the big publishers will hear about it! Then maybe you'll hear about it! And many a song hit has been made in this fashion!

And one more parting suggestion, while space permits: Song writing success comes in three "rations": Inspiration! Perspiration! Co-operation!

MINSTRELSY

(Continued from page 43)

says, when a fellow has been around theaters that long he can't shake off the theater bee. He has seen scores of actors come on the stage, play their parts in the spotlight of popularity and pass on to make way for others. He has gambled the boards with Hooley's Minstrels, 1905-08; Kelly & Leon's, '09 Moore and Burgess, London, England; Smith and Taylor's, in England, Ireland, Scotland and Wales; Welch, Hughes & White's Minstrels, and others. These were the days, Mr. Guy says, and the actors worked for the sheer joy of making people laugh. Many are the times that Mr. Guy pictures mentally those who ran the gamut with him in the early days, such as George Christy, Cool White, Neise Seymour,

Wm. Henry Rice, Archie Hughes, Fred Abbott, Eugene Casworth, Sam Price, Bill Budworth, Little Mac, Dick Sands, Tim Hayes, Steve Rogers, Hughey Dougherty, Frank Dumont, Sam Sanford, Geo. Coos, Luke Schoolcraft, Charley Gardner, Pony Moore, Dave Reed, Charley Pettinelli, W. H. Brockway, Fayette Welch, Ned West, Hank Mudge, Ben Cotton, Ansley Scott, Joseph Norcross, Sam Purdy, Eph Horn, Billy Arlington, Jim Budworth, Conway and Mack, Hogan and Hughes, Harry Stanwood, Edwin Kelly, Cool Burgess, Johnny Harris, Johnny Boyd, John Oberist, Dick Ralph, Billy Sheppard, Mike Kernan, J. Donker, W. H. Pendergast, Jack Hilton, Jack Herman, Dan Emmett, Add Reyman, Deleahanty and Hensler, Dave Wombold, Charley Backus, Sam Sharpley, Geo. Swan Buckley, George and Willie Guy, Johnny Booker, Reynolds Crothers, Dan Bryant and many others. And what an idol George R. is to the people on his route. His visit is an annual event to the folk who have seen his coming for over the last half century. Mr. Guy is going to cling to the road "to the finish," he says.

Memories of the Christmas joys of childhood will be brought to thousands of middle-aged men and women by an announcement of the return to London, England, of the Negro Minstrels after so long an absence. "Such famous troupes as the Moore & Burgess and the Christy Minstrels," says a London newspaper editorial, "gave London's children of a quarter of a century ago an entertainment which was to them almost as essential a delight of Christmas-tide as the pantomime. The very sight of the rows of black faces on the platform filled them with a thrill of anticipation before the beginning of the performance. The gravity of the interlocutor and the clowning of the two corner-men was one of the sweets of life long to be remembered and treasured. Modernized, but still keeping the burnt cork and corner-men, burlesque and jokes, part-singling and good humor, the 'Minstrels of 1922' are going to carry on the tradition of the minstrels of the 'nineties, and since the needs of the children are being studied the entertainment should supply a Christmas want in a manner not always adequately done by the modern pantomimes, which now too often appeal particularly to grown-up people."



Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Walter E. Berger has recently closed with the Sells-Floto Circus and is now laying off in Columbia, O.

Gene Smith, former advance agent for circuses and burlesque shows, is laying off in Providence, R. I.

Broadway as a rendezvous for advance agents is now overflowing, as many agents are at liberty and wondering what they can do until something turns up.

THIS ONE SPEAKS FOR ITSELF

Commonwealth Hotel, Boston, Mass., Dec. 7, 1921.

To Mr. Neise, The Billboard:

Dear Sir—After reading many weeks the content that has been published in your paper about the way the advance agent has been raised in the past I have thought it time that some of us men would call your attention to the fact that you have placed us all in one class, and as the times are today the Columbia Wheel has begun to think that it is not

worth the time or the money it has to pay to keep regular men ahead of its shows.

Now let me take you back to the time of the strike. You will readily remember that they were trying to keep the billposters from going out with the stage hands, but we did not ask anything, only that the houses have union men and in return for our kindness we get the ax and the stage hands now look at us and say: "Oh, well, it is not our business." Maybe not, but I feel that they owe us some consideration, and I believe that if you were to interest yourself just a little in this you would find plenty to write on and would give the boys something to read that would interest them more than what you have, and I believe that you will when it is put up to you. So why not lay away your hammer and get out your horn and help us to keep on the job? Just because the war is over and many of us went over seas without having to be dragged into the service by the draft and the burlesque made big money is not any reason why we do not have to live now, and to do so we must have work—I said work. Let the companies tell the men what they want and I am sure that

every agent will be only too glad to do all in his power to help business, and if he does not get a real showing in advance of his show then it is time to go after him, but why hit the man who is doing all that the owner asks and gets a real showing? Why not get the man who does not work and let one who wants to work have a chance?

Now it has come to my notice that in many of the houses they have a house agent only three days a week and some do not have any at all. Other houses are getting by on the work of the show agent and the praise goes to the house—not where it belongs at all. Does that help the agent to keep his job? I am at a house this week where it has been said that they do not do any billing at all, and let me have the pleasure of saying if all house agents and house managers would do like they do here at Waldron's Casino I am sure things would have a better break, for it pays to advertise, and, if not, why does the American Wheel? For it is known that the American Wheel is not what the Columbia is supposed to be, but they have not as yet started to do away with their agents, and that is a lot more than can be said for the Columbia Wheel. I believe you were wrong when you made the statement that for an agent to keep his job he must work, for all that I have met who got their notice were men who worked instead of letting it go for the agent of the house to do, as when a house agent does his work right he has no time to do the work that an agent of the show should do.

So I hope that you will see your way in getting this in the burlesque page and giving your answer to the foregoing, as the cut hits about sixteen men on the road today. Hope that this will come to light soon. I beg to remain yours respectfully. M. O. T., Agent-Billposter With a Mouthful of Tacks. P. S.—Please hold my name from publicity.

THEY ARE STILL COMING IN FROM HERE. THERE AND EVERYWHERE

Riverside Place, Route A, Savannah, Ga. Dear Mr. Nelson—"Publicity Promoters" is of special interest to one who spreads the glad tidings of the "Coming Soon" of various attractions in the days of common advance agents who did everything from routing the agents to posting the paper. Incidents of the good old days have flooded my memory since reading the recently published letters of F. M. Shortridge and J. C. Wodetsky, in which several of the real live-wire agents of past years were mentioned. Among others, the mention of H. H. Frazee was refreshing and pleasant to us as a reminder of days and events which I would like to talk over with Frazee and some of the other agents of Brass Band Shows during the period when Frazee worked as agent for Dave Lewis' Rube Show long enough to realize that it was a gold mine. Then as owner and manager of a similar brass band attraction and soon began climbing the ladder which landed him among the select class who now own city blocks, big theaters, big league baseball clubs, etc. Ed Burk, now part owner of the Foley & Burke Shows, so popular on the Pacific Coast, was one of the best contractors ahead of circuses in those days. R. M. Harvey, now reaping a harvest with his own high-class minstrel show, worked up from his little print shop in Iowa to the front rank as a circus contractor under the able and affable general agent, W. E. Franklia, who was responsible for the education of a number of circus agents who made records for themselves. Jerry Kellar, in recent years a fixture in the box office of the Temple Theater, Rochester, N. Y., in those days helped to blaze the trail for Busby's Minstrels and other one-night stands shows in the Middle West. George L. Chennell, who was for many seasons the agent for Whalen Brothers' Burlesque Shows out of Louisville, Ky., has for the past twenty years been one of the leading spirits in the big organization controlling the painted bulletins and billposting business in the United States. Jake Vetter, ahead of various shows ever since the days of Maggie Mitchell, was a contender for popularity; after seven years of continuous service as publicity promoter for J. C. O'Brien's Georgia Minstrels decided in 1918 to try moving picture feature films; "Shepherd of the Hills" for two years and now working Kansas with one of the "Four horsemen" shows to big business. Those mentioned are only a few of the scores of oldtimers whom I had the pleasure of knowing as brothers of the craft while I served in summer seasons on the advance or as treasurer of circuses and winter seasons as agent of theatrical or other indoor shows from 1882 to 1900. Since then have operated for myself as owner and manager of outdoor advertising plants, fair ground, park and store shows, except 1918, 1919, 1920, when I was advance press and contracting for Sparks' Circus. I am now enjoying comforts of home at Riverside Place, the most beautiful spot on Victor avenue drive to Tybee Beach, just outside of the city limits of Savannah, Ga. A Christmas card from any of the agents now at liberty or on tour will add to the pleasure of home after feeding the chickens and reading The Billboard.—CHARLES BERNARD.

MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

The Great Travelutte is reported to be improving rapidly at Mortand Springs, Tex.

Long Tack Sam begins his long England vaudeville route in London December 26.

Carl O. Wickman, clever pasteboard artist, is long on club dates around Milwaukee, his home town.

Jan Hoven, "the dippy mad magician," put in his third appearance in six weeks in Chicago last week.

The interesting crystal gazing act of The Miltons continues to meet with favor at independent houses in Western Pennsylvania.

Raymonda advises from Austin, Tex., that his five-people crystal gazing and magic show continues to do good business in that section.

It is reported that Linden Heverly, magician and escape artist who recently toured Canada, is seriously ill at a hospital near Allentown, Pa.

Arthur L. Haag communicates that he is getting his share of local dates in the Jamestown, N. Y., section. He specializes on card manipulation.

John J. Gillis, Pittsburg (Pa.) magician, will soon start on a tour of the East playing American Legion and Veterans of Foreign War clubs.

Finkelle is filling a lot of club dates in the vicinity of Seymour, Wis., where he is a practicing physician. As an M.D. he is said to manipulate a clever scapel.

"Bres" shoots in that the Great Blackstone's latest, "the vanishing trouser leg," in the presentation of which George Wagner lends able assistance, is a real side splitter.

There are some who may doubt Horace Goldin's claim: "The man who brought magic back to life," but the person has not yet spoken who questions the fact that magic is back to life.

Chicago conjurers will have an opportunity to see Richards, the wizard, and his big magic show this week at the Parthenon Theater, Hammond, Ind., a short jump from the Windy City.

Frank Heller, while presenting the "sawing thru a woman" illusion in the Olympia Theater, Shanghai, China, October 28 to 30, last, announced that the trick was invented by Terini in 1792.

The Great Davis, appearing under the banner of the Coit-Nelson Lyceum and Chautauqua Bureau, is described by an admiring fan as "the Chesterfield of Conjurers," and is credited with a great magic show.

Mme. Herrmann was the recipient of expressions of sympathy and condolence December 17 from many of her friends in observance of the twenty-fifth anniversary of the passing of her husband, Herrmann the Great.

R. A. and L. C. Nelson, who offer "latest magical conceptions" at private functions in Columbus, O., report a boom for legendomain entertainment in that section and have enough dates to keep them busy far into the new year.

Art Rogers, who recently presented P. T. Selbit's "sawing thru a woman" act on the Pantages Circuit, is now offering the illusion at theaters on the Sun Time and meeting with success. Little Aida Clark is "the girl in the case."

Vaudeville fans along the Orpheum Circuit are in for a card manipulating treat as Herbert Brooks has decided to absent himself from his photographic studio in Hollywood, Cal., long enough to make another swing of Keith's Western houses.

Salt Lake City is another town in which the vaudeville consumers have been treated to the Golden and Selbit versions of the "divided woman" trick in the same week, the Orpheum and Pantages theaters being the respective venues of the "operation."

According to his herald Prof. Harry Helms is presenting high-class magic illusions, spirit cabinet scenes and a marvelous exhibition of juggling and a baffling demonstration in mind-

reading, crystal gazing and voodooism," all by himself in a tour of Wisconsin.

Members of the Newark (N. J.) Magicians' Club have donated their services for a number of special entertainments to be offered during the holidays at various hospitals and institutions in and around their city. James McKnight and Frank Harrison are managing the events.

On the nights of December 9 and 10 Malini, the magician, who recently entertained President and Mrs. Harding at the White House, was engaged at the New Williard Hotel to mystify many of the elite of Washington, D. C. He featured Chinese magic and card tricks.

The Wilseys, crystal gazers, who have been featured as added attractions at better class cinema theaters in Chicago since winding up an eight-week road tour at Newcastle, Ind., October 8, will hit the trail again the second week in January with Clyde Mallory handling the advance.

Valentine Henry Seewald, secretary of the Society of Detroit Magicians, recently opened a magic store in Baltimore. He formerly conducted a similar establishment in Newark, N. J. Arthur D. Gans was the first Monumental City magi. to visit Seewald's store, which is rapidly becoming "second home" for the members of the Baltimore Magicians' Club.

Magical Irving, assisted by Princess Yvond, "the Oriental enigma," seem to be a sure thing for next-to-closing spot on independent vaudeville bills in and around Philadelphia. Irving's comedy magic act precedes his lady partner's crystal gazing demonstration. Alpigni, Gus Bohm, Archie Lingo, Si Stebbins and Gus Ramstein also are kept busy amusing the black art fans in the Quaker City section.

Frank M. Shores, manager of the Great Vernon Show, narrates that the attraction registered big draws thru Wyoming, proving that hypnotism and crystal gazing are very popular in that State. The show is headed South for the winter. The roster is given as E. Vernon, Jack Drake and Joe Burkhardt, agents; Jack Ryan, Ray Farris, George McDonald and "Happy," the eighth wonder of the earth."

Chandra, "the master seer," gave up the idea of being feature attraction on the American Burlesque Circuit and Manager John J. Wilson has him back at leading movie houses in the East. Last week he gave a good account of himself at the Colonial Theater, Albany, N. Y. During the first three days of the engagement Blackstone, now playing the Keith Time, headlined the bill at Proctor's Grand Theater in the same city. Naturally, the members of each of these attractions "caught" the

other act and enjoyed pleasant get-together sessions after the night performances.

Adam Hull Shirik was named president of the Los Angeles Society of Magicians at the recent annual election of that body, with Floyd G. Thayer, of the Thayer Manufacturing Company, vice-president; Frank Fewina, treasurer, and T. W. McGrath, secretary. Mr. Shirik, an expert conjurer, is Coast publicity director for Paramount Pictures and is a life member of the S. A. M. The Los Angeles slickers staged their regular yearly public exhibition Dec. 15.

Our Albany (N. Y.) correspondent writes of Blackstone's act, which he viewed in that city last week: "It is elaborately staged and cleverly presented by the 'world's master magician,' as Blackstone is billed, and six assisting. The tricks and illusions are very mystifying, particularly those of the disappearing ducks, the spiritualistic cabinet and the 'life-like' handkerchief. A Ku Klux Klan hit adds a touch of timeliness to the turn."

J. W. Randolph, manager of Alendale, "the miracle man," says he has refused time from leading vaudeville circuits on this attraction, which is landing big on a percentage basis with the independents. He also intimates that Alendale has been working on a new stunt which, when presented, will prove the most amazing performance ever. We want to hear about this when the "springing time" comes, also a bunch of others that promised great guns but seemingly missed connections and are late in arriving.

Arthur Lloyd, "the human card index," annexed a goodly amount of newspaper space during his recent engagement at the Hippodrome Theater, Portland, Ore. Said one article: "Someone in the audience calls for the personal card of President Harding, a Chinese laundry ticket or an Elk membership card, etc., and in less than a second Lloyd whips out the real article and does it so easily that the trick looks simple. Yet to perform it Lloyd has to select the desired card from a stack of 1,800 others, distributed in tight packs among twenty-two pockets of his dress suit." The paper goes on to say that Lloyd got the card index idea in Wales in 1903. His present tour, it is stated, will take him to South Africa.

Houdini's article in the Christmas Special edition of The Billboard, the praise of which has been sung by dozens of magicians, unfolded a batch of interesting data on the billing of celebrated conjurers of bygone days. Free use was made by the old wand wielders of words, original and coined, containing a half-dozen syllables or more. With this in mind we wonder what Ingilby, the Wizard of the North, Prof. Hartz and others of those famous mystery workers and word manipulators would do in the way of advertising were they to step in Houdini's shoes this week at Boston and commence, as he does, a nine-week engagement in Keith vaudeville for \$25,000. This figure is the largest ever paid a magician, and, it might be said, only a very few others in vaudeville have ever enjoyed a higher salary. His program will include his famous "torment cell" trick and the showing of pictures showing him in some of his most sensational escapes in Chicago, Philadelphia, St. Louis, Cleveland and Cincinnati.

THEATRICAL BRIEFS

J. W. Shies has leased the Star Theater, Yukon, Ok., and will add many improvements soon.

The Lorwood Theater, Pawnee City, Neb., was damaged by fire to the extent of \$2,000 last month.

Stafford Jackson recently purchased the Kimmel Theater Building, Cairo, Ill., from Mrs. C. P. Wegner.

The Garrick Theater, Burlington, Ill., has been purchased by the Princes Theater Company of Clinton, Ia.

The Home Theater, South Wheeling, W. Va., has been purchased by local people, who will remodel it into picture and vaudeville house.

The Orpheum Theater, Elkins, W. Va., will be dark for a short time. C. B. Pascoe of Somerset, Pa., controls a large circuit of theaters and when the Orpheum is reopened under

a new name in connection with the Pascoe Circuit photoplays will be shown.

The Gaiety and Princess theaters, Dallas, Tex., owned by W. D. Neville, will be closed January 1, 1922, at the expiration of the leases.

Extensive alterations and improvements to the interior and exterior of the Majestic Theater, Elmira, N. Y., have just been completed.

The Clark street lobby of the Olympic Theater, Chicago, has been transformed into a smoking room. Entrance to the theater is now solely thru the Randolph street lobby, which is big enough for any crowd.

W. T. Gleason of Bakersfield, Cal., for the past ten years prominently identified in banking circles there, has purchased an interest in the West Coast Theaters, Inc., houses there. He will be identified with the California, Pastiche, Hippodrome and other houses as local general manager.



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If you see it in The Billboard, tell them so.

LINCOLN

Showing Big Pictures

Manager Snyder, of the Lincoln, has discovered that the colored citizen will pay for taking the best possible pictures to the neighborhood theater. As a consequence he has been offering films that but very lately graced Broadway houses at \$1 and \$2 prices. The result is that he has them standing in the street waiting with ticket in hand to get in.

The week of December 5 "Queen of Sheba" was the offering. The next week "I Accuse" drew as heavily, and Mr. Snyder promises a program of super-features for a long time to come.

Long study of the patronage of the house has disclosed the type of act that appeals to them—and he gets them. The house has a fondness for teams and tub, musical comedies.

The week of the 12th Taylor and Taylor, Evans and Ilean and Kell and Montrose, all white acts, were billed. Lee and VanDyke, a male backface team, and Clark and Kinky, man and woman, were the colored contingent on the bill.

GILPIN

In the Tidewater Territory

Charles S. Gilpin, in "The Emperor Jones," was at the Shubert-Garrick in Washington, week of December 11. The week of December 25 will be split between the Shubert houses of Richmond and Norfolk. It will be interesting to observe the reaction of the audiences in this territory since Richmond is the native home of Mr. Gilpin.

Professor Peters, the Beneficial Club, the Masons, Attorney Carter, Billy Kemp, Bob Cross et al. This is Charlie's letter of introduction from the Page—treat him as you did me.

XMAS DINNER FOR POOR

"Shuffle Along," the all-colored musical melange at the 63d Street Music Hall, New York, will on Christmas afternoon, December 25, furnish 1,000 poor children of Harlem with a Christmas dinner. The dinner will be given at the Y. M. C. A. on West 135th street. Toys will be distributed and the girls of the company will act as waitresses. Entertainment will be furnished by the entire "Shuffle Along" Company.

Sunday night, December 18, "Shuffle Along" played a benefit performance at the 63d Street Music Hall for The New York American Christmas Fund.

GRAND OPERA

A Success in Chicago

Prof. James Mundy, general director; Cleo Dickerson, musical director; Nellie Dobson, who played the title role, and Lillian Hawkins Jones, who played Mary in the opera "Martha," presented by an all-colored cast in Chicago on December 6 and 7, have, together with the supporting cast, received nationwide favorable criticism on their work that should be highly encouraging to them and all others seeking to place our artists before the public in the higher realm of music.

CHARLES S. GILPIN

on tour in

"The Emperor Jones"

wishes

A Very Merry Christmas to the entire profession.

WHITNEY AND TUTT

and their SMARTER SET CO.

UP AND DOWN

The Season's Brightest Musical Comedy.

All managers wishing to book same communicate with LOUIS G. AZORSKY, Bus. Mgr., 610 N. 34th St., Philadelphia, Pennsylvania.

All Acts, Companies and Theater Managers communicate with the T. O. B. A., Suite 304-306 Pound Building, CHATTANOOGA, TENN. SAM E. REEVIN, Manager.

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

LAFAYETTE

A LIVE-WIRE STUNT

Maintaining Its Standard

New York, Dec. 14.—The following meritorious bill played the Lafayette the last half of the week of December 1:

Ab Ling Foo, who puts on a sleight-of-hand act which bewildered the audience, went over big. Eva Taylor, a single, made a big hit with her songs and dancing. Her "Song of the Southland" was the hit of the evening. Gonzales, white, and his snappy Jazz Review of 11 people, were a riot. It is a clean act and void of any smut.

The following acts from Pittiner's office were on the bill as "tryouts":

Bill Jingo headed the tryout bill with an act that went over good. The Bricklayers, a team, did some excellent singing with wonderful harmony. They closed with a few grand opera selections that took down the house. Allen, a single, with an Italian dialect monolog and clever mandolin playing, went big with the house, and did an encore, which he called a "Wop Hit," a jig. A pair of unnamed girls put on a good act of Irish monolog, songs and aerobic toe dancing, one working on a platform sustained on the partner's chest. Deloch and Corbin, a colored team, with good songs, dancing and some monolog, were well received. All of their jokes got a big laugh out of the audience.

The bill of December 12 includes Boyd and Boyd, an aerobic and contortionist act that proved conclusively that our group likes novelties when they are good. A white team that filled for a disappointment was next. Fred Jennings with his banjo was a bit even though he followed an act with good instrumental music.

Grille and her cyclones closed the bill. The boys are very like the Lulu Coates group and while the girl is a hard-working artist she has not the personality of that lady.

Washington, D. C., Dec. 12.—Not content with flooding the city with heralds announcing the showing of "Why Girls Leave Home," a picture which will be shown simultaneously at the Dunbar, Hawthth and Foraker theaters on December 11 and 15, Manager Raymond Murray attended a wedding at St. Augustine's Church.

But instead of throwing rice and loading the bride's conveyance with old shoes, etc., Manager Murray, assisted by his publicity director, Mr. Mat. Taylor, fastened on the rear of the Pierce-Arrow a cardboard sign bearing the following inscription: "One of the Reasons Why Girls Leave Home."

SWAN MICHEAUX IN ARKANSAS

Swan Micheaux, of the Micheaux Film Co., is in Arkansas, and reports remarkably promising conditions at Hot Springs, where one of his pictures did a stand-up business.

He reports that B. C. Trueman will open his new \$150,000 theater on New Year's. The policy will be pictures and vaudeville, with road shows when obtainable.

The Colored Workmen of America have under construction a combined office building and bath house that is costing \$300,000 and will occupy a whole city block.

Drs. Phillips, Wade and Walker each has office equipment that is worth visiting the city to see. Mrs. Stokes' Vapor City Hotel is to be recommended.

FEMALE BAND PLANS TOUR

The Ladies' Silver Seal Band of Cleveland, consisting of twenty-five lady musicians, under the directorship of P. G. Lowery, is without a doubt the best ladies' band in the United States. It has planned several concerts for the winter.

HERE AND THERE AMONG THE FOLKS

The next issue of The Billboard will contain a list of colored hotels and boarding houses, a list of colored fairs, and a list of theaters reported since the compilation of the first list August 6.

Saparo and Lee have signed with Conely's Colored "Mint and Jeff" Company.

Eddie Hunter is producing stock at the Standard Theater, Philadelphia, for Mr. Gibson. Maharajah, the mystic, opened with his hypnotic act at the Lafayette, New York, December 19.

See the story of our own Major Walter Loring and his Filipino Band in the news section of this issue.

M. C. Maxwell, magician, is playing churches and halls in the vicinity of Dallas, Tex. Business is reported good.

Johnson and Johnson opened at the Girard Theater, Philadelphia, with a new act written by Hinkle, entitled "Where's My Dog."

Joe Joyner's Syncopated Orchestra has contracted to play at the Mystic Dancing Academy, Philadelphia, for the next six months.

Willie Tyler, violinist, formerly of Jordan and Tyler, has signed for the season as orchestra director of the Lafayette Theater, New York.

Snow Fisher, Dovie Jackson, Alberta Hunter and Margaret Ricks are the entertainers who are adding luster to the Dreamland Cabaret, Chicago.

May Crowder and Lillian Goodner, erstwhile of "Put and Take," are going nicely with a sister act. Got press approval at the Avenue in Chicago.

Long Boy and Hattie Smith played their "Shu-Shi-Shu" act at Mr. Reevin's own house, the Liberty, in Chattanooga, the week of December 12.

After closing with the Littlejohn shows, William and Ida Tucker visited with Mrs. Tucker's mother in Macon, and are spending the Xmas

season at his mother's home, 215 Second street, Greenville, S. C.

John Smith, a colored man, is in the cast of the "Fair Circassian" at the Republic Theater, New York. He is portraying the part of a slave larem attendant.

Johnnie Lee Long is peeved to distraction with the Earle and Lazzo act for an alleged infringement and is contemplating legal action according to recent information.

E. Alfred Drew, the juggling jester, working on the T. O. B. A. Time, is now in the Dudley chain of houses. He began with the Hippodrome Theater, Richmond, December 19.

The Star Theater, Shreveport, La., resumes a vaudeville policy on New Year's. The orchestra that went to Kansas City when the house changed its style of show will be reinstated.

Johnny Hudgins, who is in his sixth season with the "Monte Carlo Girls" as second comedian, is proving the value of a colored artist as a drawing card. His name has value out at the door.

Happy Rone has severed his connection with the Clef Club of New York and will hereafter book entertainers and promote dances in New York with office quarters at Edgecomb avenue and 140th street.

The Progressive Musical Bureau Thursday professional dances at 149 West 136th street, New York, are taking well with the performers. Miss Fields, dressress, is the former pianist of the Lincoln Theater.

David Kohn, a linguist, credited with speaking twenty-eight languages, is going into vaudeville under the direction of Agent Lowenstein. He was a riot at the N. V. A. Clown Night in the New York club lately.

Amanzie Richardson reports that he has contracted with Sim Williams' "Girls From Joyland" Company for the season to come to do his comedy slack wire and comedy dancing act.

(Continued on page 65)

CHICAGO THEATRICAL NEWS

WEEK OF DECEMBER 5

The Avenue Theater, catering to vaudeville and feature pictures, with three bills a week, tries to give its patrons just what they want, and it is the management's aim to get the best act and pictures available. But, like other gambles, the management and the public get stung, more so with the white acts, simply because they get more white acts than they do colored acts. It is the management's intention to play colored acts, but, owing to the scarcity of "good" colored acts, the bill is not evenly balanced. It has been said often that the Avenue was not giving the colored acts justice, but that is all wrong. It is not the management's fault, it is the fault of our colored acts booked there (I mean the acts that have no material to offer to the public) that have no stage department. These are the acts that are making it hard for acts that are capable of playing a first-class engagement. So don't blame it altogether on the booking agent or the management of the Avenue. If you have an act and play the Avenue it will be appreciated, but if you haven't you will know that also.

The bill for the first part of the week had McCombs and Alkens. The male member of the team was not up to the standard of comics, but his offering was clean. The trouble with colored acts is that there is too much of the sameness, and the same applies to the cheaper white acts. The second change had the well-known team of Bruce and Bruce (the roller skaters), with a snappy offering, featuring Big Jim, the Shimmy Bear. And for the last change the Woodlens gave their bicycle act, an act that made the public feel proud to know that the colored actors can do more than sing and dance on the American stage. Halligan and Keene, a fair white team, use too much "darky" in their act for the Avenue audience. The Russell Sisters' Trio, with clever Billy Cornell, have a neat offering, and should keep working steady. Fay and Weston, a big-time act, fresh from New York, gave a splendid impression of a pair of newlyweds. Their net went over with a bang and was given hearty applause on their finish. The Show Girls, a girly revue, with a fair comic and a dandy straight and a good P. D., was about on par with the average revues.

Everyone, from the front of the theater to the back of the stage, tries to make your engagement at the Avenue a pleasant one. Adah Harris, the cashier, should be christened "The Smile Lady," as she knows how to treat each one, and the same can be said of Chas. E. Rousseau, the special policeman, who maintains good order thru his courteous treatment. It is known that in any theater music is half of the battle, so Clarence Jones and his orchestra are there to help the acts go over. Eddie Frankens, the capable stage carpenter of this theater, with his able assistants, Henry Wilson, the electrician, and Frank Maher, the property man, are all there to help make your act go.

The Grand Theater is housing the Whitney & Tutt Smarter Set Company, in "Up and

(Continued on page 65)

SEE PAGE 65 FOR ADDITIONAL J. A. JACKSON'S PAGE NEWS

TONY LANGSTON
—OF THE—
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27TH YEAR

The Billboard

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Indianapolis, Ind., 42 W. 11th st.
Los Angeles, Cal., 755 Marco Place, Venice, California.
New Orleans, La., 2632 Dumaine Street.
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ADVERTISING RATES — Forty cents per line, agate measurement. Whole page, \$280; half page, \$140; quarter page, \$70. No advertisement measuring less than four lines accepted.

Last advertising form goes to press 12 M. Monday.

No telegraphed advertisements accepted unless remittance is telegraphed or mailed so as to reach publication office before Monday noon.

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The editor can not undertake to return unsolicited manuscripts. Correspondents should keep copy.

If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXIII. DEC. 24. No. 52

Editorial Comment

THE Missouri State Board of Health has issued a decree that all persons in Missouri must present a certificate of vaccination to the railroad agent before such a person can be allowed to purchase a ticket to travel any place within the State. This was to have gone into effect on December 15, but was postponed to December 22.

They say a smallpox epidemic is on in Missouri. The courts in Chicago recently ruled that one case of smallpox constitutes an epidemic. There are 3,429,525 people in Missouri, and there will probably be a million more who will have to travel in that State this year. It's a poor wind that blows no one a favor. At \$2 per vaccination per

person it looks as tho it is going to be a good year for doctors in Missouri. On the other hand the courts have decided that public service corporations must serve the public without fear or favor, and leading lawyers hold that a public service corporation doesn't have discretionary powers to inquire into matters that are within the bill of personal rights, and when it does it is at its own risk.

Altogether there is a good prospect of some work for the lawyers, and, in the meantime, the traveling public may be put to all sorts of trouble and inconvenience.

"WHERE can I take my show and get the real bacon?" Anybody who could give a civil and truthful answer to that query before the opening of each season would be assured of a lifetime job with any touring show manager and at an enormous salary.

The question, however, requires more than a human being to answer. One can follow the prognostications of the experts in the financial and commercial worlds, he can make a personal survey of the territory he has in mind (or have his agent do so), and, while conditions appear rosy in his eye, still it is always a gamble with him. He may reap a harvest and he may not. To steer or be steered into nothing but territory where money is plentiful—and get it—is about the same as trying to tell an expert poker player how to draw a

tributor of circus tickets and as the facile chronicler of the wonders of the jungle and the romance of the fat woman. He kept reporters apprised in gorgeous fashion of the coming of new plays and took a kindly interest in recovering actresses' lost jewels."

Now the press agent is no longer treated as a poor relation of the journalist; he is the well paid member of a profession. His success is one of the marvels of the day. This success proves that the world of the present is now, as it ever was, in subjection, more or less, to those things that exist in the misty realms of the mysterious. For is it not true that the press agent, as we know him, is something of a marvel with his gift of catchwords of exaggeration? As an egocentric he delights in the lavish use of words of length and bewildering sophistication. With what ingenuity does he embellish our homely "mother tongue." Everything of which he speaks is presented to our understanding as being supernatural. He is not content to limit his efforts to the presentation of naked facts, devoid of ornamentation or verbal embroidery; no, for should he be as other men he would cease to be a marvel, and then his occupation would be gone; he would cease to be an inspired genius, neither would his wit sparkle with the gems of memory. To be skilled in the use and application of grandiloquent adjectives is an evidence that one disdains the common highways of practical humanity. But the press agent

character that rests upon a foundation of things accomplished, not words spoken. Nevertheless there is no objection—to quote the words of another—"there is no objection to the glorification of artists so long as they are artists. But the actor or actress is entitled to no more adulation than those who are masters in any other field of knowledge or craftsmanship, and a genuine artist wants no more than his or her due."

QUESTIONS AND ANSWERS

E. E. L.—"Humoresque" is a story of mother love. Fannie Hurst is the author.

T. V.—You can reach John Emerson at the headquarters of the Actors' Equity Association, 115 W. Forty-seventh street, New York City.

Wally White—(1) We cannot give you a list showing when movie actors' contracts expire. (2) Edwin Forrest, the eminent tragedian, appeared in "Jack Cade" and "King Lear."

Red—Luigi Montagnoli is "Ball" Montana's correct name. He was born in Milan, Italy, and was a physical instructor and trainer in New York before he entered the picture business.

Boots—There is a book on the market titled "Songs of the Cowboys," the author of which is Howard Thorpe. The price is \$1.65 and can be purchased from Stewart & Kidd, publishers, 121 E. Fifth street, Cincinnati, O.

F. C. W.—The Capitol Theater (picture) New York, is claimed to be the largest theater in the world in point of seating capacity. There are files in the Public Library that contain the information you seek about railroad stations.

R. E. S.—The Billboard can not teach you how to act, but comments contained therein will give you good pointers. Do not depend too much on friendship to get you in the show business. You're right, there are numerous amateurish acts in vaudeville at the present time.

NEW THEATERS

The Strand Theater, Mascoutah, Ill., opened December 1. Frank Lietz is the proprietor.

J. L. Gaston plans to build a new picture theater at Petoskey, Mich., which will cost about \$50,000.

A four-story theater and hotel building is projected for Birmingham, Mich., by local realty owners.

A new neighborhood theater is projected for Minneapolis, Minn., the estimated cost of which is \$175,000.

A new picture theater was opened in Belfast, Me., December 19 by Harry Walker, of that city. It seats about 1,500.

The Finn residents of West Rockport, Me., have purchased a building and fitted it up as a theater in which to produce plays in their native tongue.

A new theater, to be known as the Boulevard, is projected for Indianapolis, Ind., by the Boulevard Theater Company. It will have a seating capacity of 2,500.

Andrew Goltner will open his new theater in City Square, Silver Creek, N. Y., on Christmas Day. The new house has a seating capacity of 800 and will be devoted to pictures.

The New Hialto Theater, Ft. Worth, Tex., opened December 18. Miss Merrill Grainger, a young singer from Dallas, appeared there during the opening week.

The Ruby Amusement Company, of Brooklyn, N. Y., with a capital of \$25,000, was recently incorporated. The officers are J. Levin, R. Rosenbert and H. Leven.

The Arcadia Theater, Wellboro, Pa., which has been under construction for some time, was opened December 12. The Arcadia Company, Inc., which constructed the house, includes John Focht and his son Irvine J. Focht.

Under the management of Dale Loomis, the New Liberty Theater, Peru, Ind., opened November 23 to turnaway business. The New Liberty is said to be one of the finest picture houses in the State. A special edition of The Peru Journal called the "Liberty Theater Edition," was printed, telling in detail every feature of the new picture palace.

THE NEXT ISSUE

Will Be The New Year's List Number

The next issue of The Billboard, the last one for the year of 1921, will be the NEW YEAR'S LIST NUMBER.

In this edition will appear, as the big feature, all lists that are of great benefit to thousands in the show world at this time of the year—lists that can be found in no other amusement publication extant. These will include Convention Dates (three months in advance), Lyceum and Chautauqua Bureaus, Winter Rinks (roller and ice skating), Winter Quarters of Circuses, Wild West Shows, Carnival Companies and Miscellaneous Tent Shows; Fair Dates available at the time, Home Talent Producers, Foreign Dramatic and Vaudeville Agents, Horticultural Events, Poultry Shows and miscellaneous "Coming Events."

To take care of these lists extra pages will be added, making the issue considerably larger than usual.

Every effort has been put forth, in compiling the lists, to make them as complete and accurate as possible.

If you are interested in Lists you will find the "New Year's List Number" indispensable.

royal flush every time the cards are dealt out without cheating.

There is nothing new in this, we grant, but it brings us to our point, that of passing on a tip regarding conditions in the West—a tip which we know has been given to us sincerely—coming from a touring manager of wide and varied experience in that capacity and as an advance agent. Here it is:

"Business in the West is off as badly as in the East, and my tip to managers in the East who are considering coming West is that they had better stay where they are. Outside of San Francisco and Los Angeles, none of the big expensive shows has a chance, and the popular-priced shows don't have much left after they meet the high railroad rates and settle on the low terms of these Western managers. The money is not out here. It is a fact that the \$2 and \$2.50 top shows out here have many nights with a gross of less than \$500, \$400, and sometimes less than \$300 on the one-night stands, and the theater managers are a great deal closer on terms than in the Eastern and Central States."

IN the November number of The North American Review appeared an article contributed by Roscoe C. E. Brown, one time editor of The New York Tribune. Mr. Brown's subject was the press agent. Speaking of this imaginative person, he says: "Twenty-five years ago the press agent was known to newspaper men as the genial dis-

tributor of circus tickets and as the facile chronicler of the wonders of the jungle and the romance of the fat woman. He kept reporters apprised in gorgeous fashion of the coming of new plays and took a kindly interest in recovering actresses' lost jewels." Now the press agent is no longer treated as a poor relation of the journalist; he is the well paid member of a profession. His success is one of the marvels of the day. This success proves that the world of the present is now, as it ever was, in subjection, more or less, to those things that exist in the misty realms of the mysterious. For is it not true that the press agent, as we know him, is something of a marvel with his gift of catchwords of exaggeration? As an egocentric he delights in the lavish use of words of length and bewildering sophistication. With what ingenuity does he embellish our homely "mother tongue." Everything of which he speaks is presented to our understanding as being supernatural. He is not content to limit his efforts to the presentation of naked facts, devoid of ornamentation or verbal embroidery; no, for should he be as other men he would cease to be a marvel, and then his occupation would be gone; he would cease to be an inspired genius, neither would his wit sparkle with the gems of memory. To be skilled in the use and application of grandiloquent adjectives is an evidence that one disdains the common highways of practical humanity. But the press agent

It is only merit that endures the test of time. You can feed the people on fantastic adulation, but not for long. You can make them believe that a "spit curl" is the hall-mark of an artistic temperament. Yes, all this can be done, but a reaction to the truth is inevitable. Then will the labor of the press agent be as a thing of shreds and patches. In this world there is nothing permanent but that which is real, that which has substance, the substance of truth. Time is the merciless destroyer of all that is unreal, be it on or off the stage. A reputation that rests upon the effusive, exaggerated generalities of the paid adulator is as tenuous as the stuff out of which dreams are made, the dreams of the victim of the get-rich-quick thanmaturgist.

When the final balance is struck it will be found that the most valuable, enduring asset is that which has contributed most to the formation of a

THESPIAN RECOLLECTIONS AND STAGE STORIES

By HOWARD SAXBY

Series No. Six

AS IT IS not my habit to speak in long, logical, squarely-rounded sentences, why should I use these absurdities when writing?

If we write as we talk we may not be considered quite so highbrowistical, perhaps, but we will be able to convey our real meaning much more satisfactorily.

There is no logical rule for the use of commas, colons, semi-colons or notes of interrogation and exclamation. The more "periods" a writer uses the better for suffering humanity. Far too many authors carry on a supposed conversation with their readers which strongly resembles the chat of two women settling an "Auction" hand over a telephone. Say what you HAVE to say and quit. Then sit down.

Shades of Frou-Frou, Becky Sharp, Fogg's Ferry and unfortunate little Tess, but wasn't it lamentable to see Mrs. Fiske at the Cincinnati Grand Opera House recently in "Wake up, Jonathan"? Her voice could not be heard beyond the first two rows of the orchestra. Why does not this once youthful favorite retire on the laurels of the past? Managers nowadays seem to be putting in their spare time limiting up the "has-beens" of decades long since forgotten. Surely Mrs. Fiske must have a sufficient income to spend the balance of her days in peace and harmony with Harrison Grey in a secluded, yet healthful, resort within an hour's distance from some shopping district.

The success of Florence Reed in the movies recalls an incident in the career of her father, the late Roland Reed. On March 8, 1895, he and his company, who were playing in "The Politician," with leader Rush as leading lady, were in a bad wreck on the Southern Railroad. Several of them were more or less injured. The star, not wishing to distress his invalid mother, who was over 85 years of age, sent a telegram to his daughter, which read: "Terrible railroad accident. All the company are safe. Luckily we have only bruises. Pay no attention to newspaper reports." A jury, however, awarded \$4,000 damages. The records in the case show that the lawyers for the railroad obtained possession of a copy of the telegram, which was sent from Scotland, Ga., in an effort to offset the damages. Roland Reed was suitably impressive on the witness stand. When asked why he sent the message stating that the accident had been slight and then sue for heavy damages he explained the wire was dispatched so as not to alarm his beloved parent.

During the trial the actor made a sketch of the "round house" near the scene of the accident. United States Judge Emory Speer, who was usually extremely reserved and dignified, after looking at the sketch, remarked: "I think, Mr. Reed, you are much more capable of drawing theatrical houses than you are of drawing round houses." The trial lasted for several days, but it was Roland Reed's pathetic account of why he had sent the telegram which caused the jury to bring in a verdict of \$4,000 damages for the plaintiff.

Many years ago, when J. Cheever Goodwin was writing librettos, Henry Dixey asked him one day if this kept him busy. Goodwin replied that he always wrote a verse or two whenever he found it necessary to keep the wolf from the door. Dixey then remarked that he presumed the verses were evidently read to the wolf. That is the reason the two celebrities did not indulge in social conversation for many a month afterwards.

I have just received word thru James Neill of Los Angeles of the death of Harry S. Duffield, whose youthful years were spent in Cincinnati. His mother was Sarah Twoood Duffield, a distinguished actress of the long ago. His work associated him with the great players of the time who came to his father's theaters to play engagements as visiting stars, supported by the local stock company. Among the revered names of the great artists from whom Harry derived his early inspiration were: Edwin Forrest, Charlotte Cushman, Edwin Booth, Lawrence Barrett, John McCullough, Edwin Adams, Maegle Mitchell, John E. Owens and Joseph Jefferson—names, indeed, to conjure with.

Many an oldtimer will pay tribute to the memory of this splendid man whose motto had always been:

"The happiest heart that ever beat
Was in some quiet breast
That found the common daylight sweet
And left to heaven the rest."

Presence of mind is needed almost as much in the theatrical as in the military profession. The great tragedian, Throckmorton, one night was

spouting out a long soliloquy on the deck of a ship with the waves rolling all around him. These waves were composed of a great sheet of blue-painted canvas, under which half a dozen supers tossed and kicked. There happened to be a hole in the canvas and, suddenly, a super's red, confused face bobbed up out of the hole, and the audience broke into a laugh. But with raised hand Throckmorton silenced the untimely mirth. "Man overboard!" he yelled, in ringing tones. Amid intense silence the super extricated his head from the hole and vanished. The tragedian wrung his hands and moaned: "Another victim of the relentless sea!" Then he took up the thread of his impassioned soliloquy.

The following tribute to E. S. Willard, which was read by the author, Edw. Freiberg, at a luncheon given in Chicago to that great actor on January 29, 1893, is sent to me by J. H. Lewis, Lt. Col. Cav., U. S. Army, of Madison, Wis. It will, I think, interest many who were, like myself, admirers of Willard and his wonderful genius:

We lived down in the country, and had never been to town,
And called all things by simple names, as
"dress" instead of "gown";
And me and mother went to church twice ev'ry Sabbath day,
On Wednesdays and on Fridays, too, to hear the preacher pray.

For we wuz Methodists, we wuz, as strict as strict could be,
And in the creeds of others there was nothin' we could see—
For folks as wuzn't Methodists, I've oft heard mother tell,
Wuz on the road that had no turn, and led nigh on to hell.

And me and mother always said the playhouse wuz a curse,
And players wuz all wicked folks as made this bad world worse.
The devil ran the-a-y-aters as his monuments to sin,
And, while their outer form wuz bad, they still wuz worse within.

Well, me and mother come to town along in 'ninety-three,
And went to church in some big hall, as handsome as could be—
We looked at pictures on the walls, of women and of men,
And when the church wuz out we took another look again.

One picture me and mother liked, a man with kindly face,
Just like a well-loved minister, a-preachin' Heaven's grace.
This man, they said, wuz tellin' folks a message from above,
And preached, in his own simple way, an Old Professor's Love.

On Christmas night we come again to that imposin' hall,
With all them great big pictures there a-hangin' on the wall.
But, strange to say, so many folks had come along that day,
They made the people stand in line, and each one had to pay.

Well, I won't tell you what we saw, but it was just as fine
As all God's angels singin' hymns and melodies divine.
At first I laughed, and then I cried—as happy as could be—
And I looked up at mother—and mother looked at me.

We sat and got acquainted with Professor Good-willee,
And Lucy White, a sweet-faced girl, as pretty as could be,
And other ones as gentle, and as lovin', and as smart,
As ever kissed a child at play, or touched a good man's heart.

And then the boys called "Willard!" as loud as they could shout,
And me and mother wondered much what it wuz all about;
And then within a moment the Professor came and bowed,
And made a soft-like tender speech to that there tickled crowd.

And somehow soon it dawned on me—and dawned on mother, too—
That we wuz in a playhouse t're, and that the play wuz thru—
And then we felt that plays wuz good, like pictures that we see—
And I looked up at mother—and mother looked at me.

We went again, and yet again, to see that tender play,

And found that we wuz two old fools for havin' staid away.
We learned that actors wuz as good as men who sermons preach,
That plays wuz lessons pure and strong, and mightier than speech.

We still attend our little church on Sabbath day and night,
And pray for our salvation, for eternal rest and light;
But I give thanks that I have learned to praise the player's art,
And take the great and kindly ones into my simple heart.

And when the curtain falls at last, upon the judgment day,
Then me and mother, way up there, in gratitude will say
That men of ev'ry creed and class can true and honest be—
Just as I said to mother—and as mother said to me.

Rose Coghlan, on being asked if she was going to take the character of Cleopatra in a forthcoming play, answered that Cleopatra had no character to take—all she had was a reputation.

The Reverend Henry Aveling, of London, was supposed by many to have been the father of Sir Henry Irving. In denying this from his pulpit, in his usual stately way, Dr. Aveling said: "I wish to state most emphatically to this congregation that I am not, to my knowledge, the paternal parent of England's great tragedian, and, to make the matter still more explicit, I will add that to the best of my knowledge and belief I NEVER WAS."

A budding dramatist once sent George Arliss a play to read. Next day the manuscript was sent back with this note enclosed:
"My Dear Sir: I have read your play. Oh, my dear sir! Yours truly, G. A."

"I know every man, woman and child in Chicago," said Billy Crane, as he was calling a number on the telephone. "Lucky dog," stammered Stuart Robson, who was standing by, "No matter if the operator gives you the wrong number you can always go on talking just the same."

W. S. Gilbert was at all times quick and impromptu. He was standing outside the Savoy Club in London when a stranger approached him and inquired: "I beg your pardon, sir, but do you happen to know a gentleman, a member of this club, with one eye, called Matthews?" "I can't say that I do," drawled Gilbert. "What is his other eye called?"

It was Wilton Lackaye who affirmed that "An onion will make anybody cry, but I have as yet failed to discover a vegetable that will make people laugh," which caused a brother actor to remark: "And yet people come out of a theater with swollen eyelids expressing their delight at being privileged to cry. If they only knew how easy is the one and how difficult the other they would pay more attention to the God-gifted one, appreciating the comedian who kisses away the tear that flows."

I was rather surprised at some statements in Sir Edward Clarke's new book, "The Story of My Life," what struck me as being quite a novel idea was this particular remark: "I have always argued that the secret of Hamlet is to be found in the fact that he had seduced Ophelia." With all due respect to Sir Edward this is something that can only be settled by believers in spiritualism, or by referring to the private diaries of Hamlet the Dane and Ophelia the Fair. My own idea is that the Prince of Denmark was of an exceedingly lazy disposition.

It was behind the scenes of a barn-storming company. "Macheth Partlow is timorous about appearing tonight," remarked one of the troupe. "How foolish," replied another. "He should not have stage-fright. Why he has been on the boards, he tells me, for over thirty years." "True," gurgled the first speaker, "but this is the first time he was ever billed for two consecutive nights in one town."

Who put in that John Kernell record? I can distinctly hear him saying: "There is one thing I like about a German. He always knows his place, and he always keeps IN his place. A German's place is in a brewery, and I wish I was in his place right now." Strange how these old gags spring up in one's cranium, isn't it?

In a vaudeville boarding house the breakfast table was buzzing. One drug store blond was bemoaning the stern realities of life. "What YOU should have done," interrupted a juggler, "was to marry and become interested in domestic existence." "Iats!" ejaculated the blond, "I DID get married one Sunday, and it spoiled my pleasure for the rest of the day."

Cyril Maude, seeing the 300-pound wife of a newly-brightened London theatrical manager, remarked: "What an awful thing it is for a man to have a wife who LOOKS like a cook—BUT WHO CAN'T COOK."

Time certainly makes many changes. I can see Jack Norworth with his left hand on his

hip, cigar in right hand, black face and monolog, about twenty years ago, in vaudeville, quite a favorite then, but now a musical comedy star of brilliant light indeed.

Little Winona Winter, in the playlet, "When I Help Mother Do the Washing," assisted by her father, the old minstrel boy who wrote the then popular song, "White Wings." She is no longer Nona—it's Winona Winter playing on Broadway in "The Whirl of New York," and she is clever, a decided hit. She deserves to be a star, as she has played many parts in burlesque plays, and the audiences love her.

Marilyn Miller, too, the real artist, the co-star in "Sally." The little miss who came from a small town up in Ohio and made her first appearance at Chester Park, dancing herself into the hearts of the people. She owes a lot to Caro Miller, as he managed her and her vaudeville act both in this country and in Europe. I always said she would go to the top, and she has.

Raymond Hubbell, the musical director and composer, also a boy from Ohio, who had awful trouble getting his first compositions published, walked into an Arcade music store and sold his song, "I See You Lady," for \$10. That ten looked bigger to him in those days than his whole weekly salary does now.

Billy Sheehan, now with the big producers, can tell just how the part should be played; he knows, for he has developed into a great stage director.

John W. Foster, the character actor, played in the old Woods Theater, Cincinnati, with such actors as Booth, Barrett and McCulloch, and then toured the country in comedy and vaudeville. He has now retired to his farm at Amelia, O., where he loves to talk over old times and how he made them laugh.

Phil Kussel, the music writer, looks about the same as when he wrote the music of popular songs for the artists some years ago. He is still writing and has a bunch of new songs ready to spring one of these days. Many of the big new stars sang his songs, for they are always a little different and full of melody.

Here is something which is well worth a place in the scrapbook of every actor. I happened to be in England when Mark Twain startled the British public by announcing that he proposed to return to America and run for the Presidency. At a banquet given at the Savoy Hotel (London) to a prominent actor the noted humorist, in responding to "The Drama," said: "I have been a dramatist for 30 years and have had the ambition all that time to overdo the work of the Spaniard who said he left behind him 400 dramas when he died. I have behind me 415 and I am not yet dead. To write a drama requires the highest talent possible, also the rarest gifts. But there is another talent which outranks it. Everybody and anybody can write a drama, but to get it accepted requires real ability and nerve. A person who has suffered disappointment for many years loses confidence, and I thought it would be well to make a few inquiries before exploiting an entirely new idea of doing a drama in the shape of a dream. So I wrote to a great authority on knowledge of all kinds and shapes and asked him if my idea was new. I could depend on him. He lived in my dear old home in America—that dear home made so much dearer to me thru taxes. He sent me a list of plays in which that old device had been used, and added that there was also a modern list. He traveled back to China and to a play dated 2,000 years before the Christian era, and said he would follow it up with a list of previous plays of the kind. That was the most discouraging thing that ever happened to me in my dramatic career. I have done a world of work in a silent, private way, and have furnished my friend Irving with plays and plays and plays, and what has he achieved thru that influence? See where he stands now—on the summit of his art in two worlds—a position unchallenged, and it was I who put him there—that is, partly put him there. I am to be followed by Mr. Pinero. True he has not written so many plays as I have; nevertheless, he has had that God-given talent which I lack—of working them off on a manager."

It was not exactly what Mark Twain said, but it was the manner in which he said it. . . .

I was very glad to get a letter the other day from my old friend Bobby Gaylor, who told me he was about to celebrate his 69th birthday. It appears only a very short time ago that he delighted thousands by asking them the difference between an old maid and a tomato; but it seems to me, at the age of 69, it is quite immaterial as to whether there is any difference at all. The interrogation is both superfluous and redundant—as it were.

(To be continued)

EVERYONE'S VARIETY

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

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Boardman, Lillian (State) Memphis.

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Burke, Johnny (Royal) New York.
Burke & Rush (Orpheum) Champaign, Ill., 22-24.

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Cook, Mortimer & Harvey (Jefferson) New York.
Cooper, Lew (Poll) Bridgeport, Conn., 22-24.
Cooper, Harry (Keith) Lowell, Mass.

Dean, Ray & Emma (Majestic) Dubuque, Ia., 26-28.
Demarest & Collette (Moore) Seattle; (Orpheum) Portland, Ore., 26-31.

Eden, Hope (Keith) Columbus, O.; (Keith) Dayton 26-31.
Edwards, Gus, Revue (Majestic) Chicago 26-31.
Edwards, George, & Mabelle Janet (Palace) New Britain, Conn., 22-24; (Strand) Norwich 26-28; (Grand) Middletown 29-31.

Ford, Ed E. (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 26-28; (Orpheum) Fresno 29-31.
Ford & Price (Keith) Chicago 22-24; (Rialto) Racine, Wis., 26-28.

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 Gault, W. M. (Columbia) St. Louis 22-24; (Hipp.) Alton, Ill., 26-28.
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 Gaudin, Wm. & Co. (Orpheum) Waukegan, Ill., 26-31.
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 Gaylor, John (Orpheum) Tulsa, Ok., 22-24; (Odeon) Bartlesville 26-28; (Jole) Ft. Smith, Ark., 29-31.
 Gels, The (Majestic) Chicago; (Majestic) Milwaukee 26-31.
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 George, Billy, Revue (Grand) Evansville, Ind., 22-24; (Grand) Central, Ill., 2-28.
 Gibbs, Charles (American) New York.
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 Hamilton, Dixie (Polo) Watertown, Conn., 22-24.
 Hamlin & Mack (Orpheum) Galesburg, Ill., 22-24; (Majestic) Bloomington 26-28; (Grand) Central 29-31.
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 Hanaka Japs (Orpheum) Minneapolis; (Orpheum) Madison, Wis., 26-28.
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 Healy, Lewis & Grayce (Rijou) New Haven, Conn., 22-24.
 Heiler, Hershel (Empress) Grand Rapids, Mich.; (State Lake) Chicago 26-31.
 Hennings, The (Jole) Ft. Smith, Ark., 22-24; (Grand) Central, Ill., 26-28.
 Henry & Moore (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 26-31.
 Henry, Flying (A. H. H.) New York.
 Herbert, Hugh, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 26-31.
 Herbert's Dogs (Keith) Columbus, O.
 Herman & Shirley (Hipp.) Youngstown, O.
 Hermin, Mimi (Hipp.) Brooklyn.
 Heron, Ernest (Jole) Ft. Smith, Ark., 22-24; (Columbia) St. Louis 26-28; (Empress) Leavenworth, Mo., 29-31.
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 Higgin & Braun (Hennepin) Minneapolis.
 Highbrow (Orpheum) Minneapolis; (Majestic) Chicago 26-31.
 Hightower & Jones (Rijou) New Haven, Conn., 22-24.
 Hill & Crest (Grand) St. Louis.
 Hilton, Dora (1915 St.) Cleveland.
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 Howard's Animals (Majestic) Cedar Rapids, Ia., 22-24; (Hennepin) Minneapolis 26-31.
 Hudson, Bert E. (Rialto) Racine, Wis.
 Hudson & Jones (American) New York.
 Huff, Grace (Keith) Providence, R. I.
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 Hurst, Frank (Lincoln) St. Louis.
 Huston & Ray (Riverside) Brooklyn.
 Hutch, Cona & Corinne (Hipp.) Youngstown, O.
 Indoor Sports (Orpheum) Lincoln, Neb.; (Main St.) Kansas City 26-31.
 Inez & Hanley (Warwick) Brooklyn.
 Indell & Nohlet (Orpheum) South Bend, Ind., 22-24.
 Innis Brothers (Orpheum) Sioux City, Ia., 22-24; (Orpheum) Duluth 26-31.
 Intruder, The (Columbia) Davenport, Ia., 22-24.
 Jackson, Lola, & Co. (Columbia) St. Louis, Mo., 26-28.
 Jackson Taylor Trio (Strand) Washington, D. C.
 Jaffe, Ada, & Co. (Boulevard) New York.
 Janis, Ed. Revue (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Jarvis, Bobby, & Co. (Liberty) Cleveland.
 Jennings & Melba (Princess) San Antonio, Tex.
 Jennings Bros. (Orpheum) New Orleans.
 Jennings & Howland (Orpheum) New Orleans.
 Jones & Gasser (Broadway) New York.
 Jerome & France (State) Newark, N. J.
 Jess & Dell (Novelty) Topeka, Kan., 26-28.
 Jessell's, George, Revue (Keith) Cincinnati.
 Johanns, The (Keith) Toledo, O.; (Keith) Indianapolis 26-31.
 Johnson, Baker & Johnson (Orpheum) Brooklyn.
 Johnson, Hal, & Co. (Empress) Chicago 22-24.
 Johnson, J. Desmond (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 26-28; (Orpheum) Fresno 29-31.
 Johnson, Harry (Majestic) Chicago.
 Jordan Girls (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Josephson's Technicians (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Joyce, Jack (Orpheum) Los Angeles; (Orpheum) Salt Lake City 26-31.
 Joyner & Foster (Novelty) Topeka, Kan., 26-28.
 Jule, Miss (Keith) Philadelphia.
 Kable, Harry (Keith) Providence, R. I.
 Kable, Annand (Colonial) New York.
 Kane & Childow (Prince) Houston, Tex.
 Kane & Grant (Polo) Bridgeport, Conn., 22-24.
 Kane & Heenan (Alban) New York.
 Kapa (Orpheum) Denver; (Orpheum) Lincoln, Neb., 26-31.
 Kary, Willie, & Co. (Empress) Chicago 22-24.
 Kassmil, Sophie (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Kaufman, Revue (Keith) Philadelphia.
 Kavanaugh & Everett Revue (American) Chicago 22-24.
 Kawanas, Two (Majestic) Springfield, Ill., 22-24; (Orpheum) Champaign, Ill., 26-28; (Columbia) St. Louis 29-31.
 Kay, Hamlin & Ray (Colonial) Akron, O.
 Kayne, Agnes (Empress) Chicago 22-24.
 Keane & Whitney (Far Rockaway) Brooklyn.
 Keane, Richard (Keith) Columbus, O.
 Kee Tom Four (Garden) Kansas City.
 Keeley, Jenn & Arthur (Loew) Atlanta, Ga., 22-24; (Loew) Birmingham, Ala., 24-28.
 Kellam & O'Dare (Orpheum) Vancouver, Can.; (Moore) Seattle 26-31.
 Keller, Helen (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 26-31.
 Kelly, Wm. (O. H.) Philadelphia.
 Kellers, Les (Jole) Ft. Smith, Ark., 22-24; (Orpheum) Oklahoma City, Ok., 26-28; (Orpheum) Tulsa 29-31.
 Kellogg, Nora & Sidney (Grand) Central, Ill., 22-24; (Empress) E. St. Louis 24-28; (Hipp.) Alton 29-31.

Kennedy & Davies (Empress) Omaha, Neb., 22-24; (Orpheum) Sioux Falls, S. D., 26-31.
 Kennedy & Rurt (Globe) Kansas City, Mo., 26-28.
 Kennedy, Frances (Hennepin) Minneapolis.
 Kennedy, Jack, & Co. (Orpheum) San Francisco; (Orpheum) Oakland 26-31.
 Kennedys, Daneg (Orpheum) Okmulgee, Ok., 26-28.
 Kenny, Mason & Schall (Empress) Omaha, Neb., 22-24; (Liberty) Lincoln 26-28; (Electric) St. Joseph, Mo., 29-31.
 Kenny & Hollis (1915 St.) Cleveland.
 Keno, Keyes & Malone (Empress) Chicago 22-24; (Rialto) Racine, Wis., 29-31.
 King & Payton (Delancey) New York.
 King, Charles & Lida Rhodes (Hipp.) Cleveland.
 King (Strand) Lansing, Mich., 22-24.
 Kirby, Quinn & Angus (Orpheum) Brooklyn.
 Kliner & Reaney (Kedzie) Chicago 22-24.
 Klee, Mel (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 26-31.
 Knapp & Cornelia (Orpheum) Sioux Falls, S. D., 22-24; (Hennepin) Minneapolis 26-31.
 Kramer & Boyce (Orpheum) Los Angeles; (Orpheum) Salt Lake City 26-31.
 Kress, Rose, Duo (Majestic) Springfield, Ill., 26-28.
 Kuhn, Kurt & Edith (Orpheum) Quincy, Ill., 22-24; (Columbia) Davenport, Ia., 26-28; (Majestic) Cedar Rapids 29-31.
 Labaneta (Majestic) Milwaukee; (Kedzie) Chicago 26-28.
 Laberniecia & Gris (Orpheum) New Orleans.
 LaFrance Bros. (Grand) St. Louis; (New Grand) Evansville, Ind., 26-28; (Hipp.) Terre Haute 29-31.
 LaFrance & Harris (Orpheum) Quincy, Ill., 22-24; (Kedzie) Chicago 26-28; (Rialto) Racine, Wis., 29-31.
 LaRocne, Fred, & Co. (Strand) Washington, D. C.
 Larose & Adams (Hipp.) Baltimore.
 Lasalle, Rob, & Co. (Columbia) Davenport, Ia., 26-28.
 LaTour, Frank & Clara (Majestic) Waterloo, Ia., 22-24; (Majestic) Des Moines 26-28; (Majestic) Grand Island, Neb., 26-31.
 LaTour, Babe, & Co. (Broadway) Springfield, Mass.
 Laver, Jack (Hipp.) Youngstown, O.
 Lavender Bros. (Keith) Portland, Me.
 Lady Tsen Mel (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 26-31.
 Lacarne Sisters (Lion) Rochester, N. Y.
 Lambert & Fish (Grand) Kansas City.
 Lanny Bros., Four (Majestic) Milwaukee.
 Lane & Hendricks (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 26-28; (Orpheum) Calgary 29-31.
 Lane & Freeman (Loew) London, Can.
 Lang & Vernon (Orpheum) Sioux City, Ia., 22-24; (Hennepin) Minneapolis 26-31.
 Langdon, Harry, & Co. (Orpheum) Brooklyn.
 Langford & Fredericks (Keith) Lowell, Mass.
 Langore & Dupree (Majestic) Dallas, Tex.; (Majestic) Houston 26-31.
 Lang Night (Lycium) Pittsburgh.
 LaPere, Geo. & Mae (Columbia) Davenport, Ia., 22-24; (Orpheum) Sioux City 29-31.
 LaPetro, The (Majestic) Dallas, Tex.; (Majestic) Houston 26-31.
 LaRays, The (Orpheum) Oklahoma City, Ok., 26-28.
 Lavel, Lytton & Co. (American) New York.
 Leon LaQuinn Trio (Colonial) Detroit.
 Leoder, Charles (Liberty) Lincoln, Neb., 22-24; (Empress) Omaha 26-28; (Globe) Kansas City 29-31.
 Lee, Bobby & Betty (O. H.) Elkins, W. Va.; (Hipp.) Parkersburg 26-31.
 Lee Children (Orpheum) Los Angeles; (Orpheum) Salt Lake City 26-31.
 Lee, Sammy, & Lady Friends (Orpheum) Duluth, Minn.; (Majestic) Milwaukee 26-31.
 Lee, Adria Billy (Nutt Stock Co.) Houston, Tex., indet.
 Leedom & Gardner (Majestic) Houston, Tex.; (Majestic) Galveston 26-28.
 Lehr & Hill (Loew) Montreal.
 Leon & Miel (Crescent) New York.
 Leonard, Eddie (Majestic) Milwaukee; (Majestic) Chicago 26-31.
 Lester, Al, & Co. (Lyric) Oklahoma City, Ok., Chicago 26-28; (Lincoln) Chicago 29-31.
 Lester & Moore (Novelty) Topeka, Kan., 22-24; (Columbia) St. Louis 26-28.
 Lester, Noel, & Co. (Novelty) Topeka, Kan., 22-24; (Grand) Central, Ill., 29-31.
 Let's Go. (Avenue B) New York.
 Lewis & Rogers (Hipp.) Terre Haute, Ind., 22-24; (Empress) Decatur, Ill., 26-28.
 Lewis, Sid (Orpheum) Madison, Wis., 26-28.
 Lewis & Henderson (Orpheum) Madison, Wis., 26-24.
 Libanati (Orpheum) New Orleans.
 Lightners & Alexander (Royal) New York.
 Lightelle, Billy Revue (Odeon) Bartlesville, Ok., 26-28.
 Lindsay, Fred (Orpheum) Vancouver, Can.; (Moore) Seattle 26-31.
 Lippard, Matt Lee (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 26-31.
 Little Lord Robert (Warwick) Brooklyn.
 Little Cafe (Majestic) Cedar Rapids, Ia., 26-28.
 Little Sweetheart, Seven (Grand) St. Louis.
 Little Cottage (Majestic) San Antonio, Tex.
 Lockhart & Laddie (State) Newark, N. J.
 Lobse & Sterling (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 26-28; (Orpheum) Fresno 29-31.
 Long, Cotton & Co. (Gates) Brooklyn.
 Lone Star Four (Loew) Ottawa, Can.
 Louden, Three (Hipp.) Cincinnati.
 Love Garden (Polo) Bridgeport, Conn., 22-24.
 Love, Sylvia (Orpheum) Los Angeles; (Orpheum) Salt Lake City 26-31.
 Loyd's Dogs (Davis) Pittsburgh.
 Lucas, Althea, & Co. (Empress) Grand Rapids, Mich.; (Loew) Seattle; (Orpheum) Portland, Ore., 26-31.
 Lucas, Jimmy (Orpheum) New Orleans.
 Lutes Bros. (Palace) Rockford, Ill., 22-24; (Kedzie) Chicago 26-28.
 Lydell & Macy (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 26-31.
 Lytle & Emerson (Loew) Ottawa, Can.
 Lynch & Zeller (Lincoln) St. Louis.
 Lyons, Jimmy (Strand) Washington, D. C.
 Lyons & Yocco (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Maltans, Ingling (Keith) Toledo, O.
 McConnell, H. & M. (Maryland) Baltimore.
 McCormack, John, Jr. (Majestic) Watertown, Wis.; (Rialto) Columbus 26-31.
 McCormack & Winhall (Broadway) Pittsburgh.
 McCormack & Wallace (Broadway) New York.

McCullough, Carl (Riverside) New York.
 McFarlane & Palace (Keith) Lowell, Mass.
 McFarlane, Geo. (1818 St.) New York.
 McGrath & Deeds (Majestic) Houston, Tex.; (Majestic) Galveston 26-28.
 McIntyre, Frank (Loew) Boston.
 McIntyre & Helcomb (Gates) Brooklyn.
 McKay & Ardine (Orpheum) Minneapolis; (Orpheum) Des Moines, Ia., 26-31.
 McKay's, Tom, Revue (State) New York.
 McMahon Sisters (Edgar E. St. Louis), Ill., 22-24; (Grand) St. Louis 26-31.
 McNaughton, The (Strand) Washington, D. C.
 McRae, Tom, & Co. (American) New York.
 McShayne & Hathaway (Strand) Lansing, Mich., 22-24.
 McWilliams, Jim (Keith) Toledo, O.
 MacLareus, Five Musical (Plaza) Bridgeport, Conn., 22-24.
 Mack, Charles, & Co. (Garden) Kansas City.
 Mack & Castleton (Edgar) Oklahoma City, Ok.
 Mack & Stanton (Liberty) Lincoln, Neb., 22-24; (Globe) Kansas City 26-28; (Novelty) Topeka, Kan., 26-28.
 Mack, Willur (Palace) Chicago.
 Mack, J. C., & Co. (Hipp.) Youngstown, O.
 Mahoney, Will (Edgar) Brooklyn.
 Mandell, Wm. & J. (Hipp.) Cleveland.
 Mang & Snyder (Majestic) Little Rock, Ark., 22-24.
 Manion (Loew) Holyoke, Mass.
 Manly, Dave (Orpheum) Peoria, Ill., 26-28.
 Mann, Sam, & Co. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Manning & Hall (Lincoln) St. Louis.
 Mantell's Monks (Columb) New York.
 Mantell, Able (Easton, Pa., 26-28; (Orpheum) Allentown 29-31.
 Marco & Co. (Colonial) Detroit.
 Marzo, Waldron & Co. (Royal) New York.
 Marston & Harris (Mary Anderson) Louisville.
 Marston & Bogs (Orpheum) Peoria, Ill., 22-24.
 Markel & Kay (Polo) Worcester, Mass., 22-24.
 Markley, Frank (Keith) Portland, Me.
 Marks & Wilson (Terrace) Danville, Ill., 22-24.
 Marston's Steps (Orpheum) Brooklyn.
 Marriage vs. Divorce (State) Memphis.
 Marshall & Williams (Bro Park) Brooklyn.
 Marston & Manley (American) Chicago 22-24; (Lincoln) Chicago 26-28.
 Martin, Jack, Trio (Hipp.) Birmingham, Ala.
 Marvel & Faye (Prince) Houston, Tex.
 Marvin, Mae (Crescent) New Orleans.
 Marx Bros., Four (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 26-31.
 Mason & Bailey (State) Buffalo.
 Mason & Cole (Polo) Worcester, Mass., 22-24.
 Mast Kiddies (Pantages) San Diego, Cal.; (Hoyt) Long Beach 26-31.
 Maxine Bros. & Bobby (Lushwick) Brooklyn.
 Maxwell Quintette (Empress) Chicago 26-28.
 May & Hill (Orpheum) Boston.
 Mayhew's Dogs (Keith) Boston.
 Mellinger & Myer (Orpheum) St. Paul 26-31.
 Melford, Alexander, Trio (Orpheum) Galesburg, Ill., 22-24; (Majestic) Bloomington 26-28; (Orpheum) Peoria 29-31.
 Mellon & Renn (Palace) Milwaukee; (Rialto) Racine, Wis., 26-28.
 Mells, Four Marvelous (Dokeys' Toyland Circus) Toledo, O., 19-30.
 Melo Dance (Grand) St. Louis; (Erber) E. St. Louis, Ill., 26-28; (Columbia) St. Louis 29-31.
 Melody Festival (Loew) Holyoke, Mass.
 Melroy Sisters (Delancey) St. New York.
 Melville & Stetson (Avenue B) New York.
 Melvin, Joe (State-Lake) Chicago 26-31.
 Merrill, Oliver (Palace) Springfield, Ill., 22-24.
 Michon Bros. (Orpheum) Denver; (Orpheum) Lincoln, Neb., 26-31.
 Middleton, Jean (Majestic) San Antonio, Tex.
 Millard & Marlin (Orpheum) St. Paul; (Orpheum) Duluth 26-31.
 Miller Girls (Colonial) New York.
 Miller & Capman (Mary Anderson) Louisville.
 Miller & Mack (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 26-31.
 Miller, Billy, & Co. (American) Chicago 22-24; (Grand) St. Louis 26-31.
 Miltership & Gerard (Temple) Detroit.
 Milton & Lehman (La Salle Garden) Detroit.
 Mitchell, Jas & Etta (Colonial) Erie, Pa.
 Monahan & Co. (Kings) St. Louis.
 Monarchs, Minstrel (Rialto) Elgin, Ill., 22-24; (Orpheum) Galesburg 26-28; (Orpheum) Quincy 29-31.
 Money Is Money (Grand) Atlanta, Ga.
 Monroe & Gratton (Keith) New Orleans.
 Monroe Bros. (Rialto) St. Louis; (Grand) St. Louis 26-31.
 Montgomery, Marshall (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 26-31.
 Moody & Duncan (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 26-28; Fresno 29-31.
 Moore & Javne (Keith) Providence, R. I.
 Moore's Band (Palace) New Haven, Conn., 22-24.
 Moore, E. J. (Strand) Saginaw, Mich., 22-24.
 Moran & Mack (Main St.) Kansas City; (Orpheum) Omaha 26-31.
 Morey, Senna & Dean (Victoria) New York.
 Morley & Chesley (Boulevard) New York.
 Morris & Campbell (Orpheum) Calgary, Can.; (Orpheum) Vancouver 26-31.
 Morton, Ed (Orpheum) Salt Lake City; (Orpheum) Denver 26-31.
 Morton, Jas. J. (Mary Anderson) Louisville.
 Morton's, Four (Keith) Washington, D. C.
 Moss & Frye (Orpheum) Portland, Ore.; (Orpheum) San Francisco 26-31.
 Mower, Millicent (Lyric) Hamilton, Can., 26-31.
 Muldon, Franklin & Rose (Orpheum) Vancouver, Can.; (Moore) Seattle 26-31.
 Munson, Osa, & Boys (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 26-31.
 Murphy & Klein (Jefferson) Dallas, Tex.
 Murphy, Senator (State) New York.
 Musical Q. ones. Base (Lincoln) St. Louis.
 Mystic Garden (American) Chicago 26-28.
 Nash & Thompson (La Salle Garden) Detroit 22-24.
 Nash & O'Donnell (Orpheum) Kansas City 26-31.
 Nathane Bros. (Orpheum) Sioux City, Ia., 22-24; (Hennepin) Minneapolis 26-31.
 Nazarro, Cliff (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 26-28; (Orpheum) Calgary 29-31.
 Nazarro, Nat (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 26-28; (Orpheum) Calgary 29-31.
 Nelsons, Juggling (Orpheum) Minneapolis; (Orpheum) Des Moines, Ia., 26-31.
 Nelson & Madison (Terrace) Danville, Ill., 22-24.
 New Leader (Orpheum) South Bend, Ind., 22-24.
 Newman, Walter, & Co. in Profitreering (Princess) Montreal; (Lyric) Hamilton, Can., 26-31.

Nilla, Frankie (American) New York.
Noble, A. M. & Co. (Savoy) Baltimore.
Nifty Trio (Majestic) Philadelphia, O., 22-24.

WALTER NEWMAN

In "Professing" the Big Laughing Success.
Playing with a Two-Play House.

Director: W. S. HENNESSY.

Norris' Springtime Follies (Orpheum) Joliet, Ill., 22-24; (Halter) Joliet 26-28; (Harper) Chicago 29-31.
Norton, Ruler (Keith) Boston.
Norton & Nicholson (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 26-31.

Rice, Felix G. & Co. (Globe) Kansas City 22-24.
Rios, The (Orpheum) Salt Lake City; (Orpheum) Denver 26-31.
Riggs & Whitely (Orpheum) St. Louis 26-31.
Rishart & Duff (Orpheum) Quincy, Ill., 26-28.

Steward's Midgets (Orpheum) Champaign, Ill., 22-24; (Empress) Decatur 26-28; (Empress) Decatur 29-31.
Stoddard, Bert (American) Chicago 22-24.
Stone & Hayes (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 26-31.

Whitfield & Ireland (Main St.) Kansas City 20-31.
Whitehead, Ralph (Boulevard) New York 22-24; (Fulton) Brooklyn 26-28; (Lincoln Sq.) New York 29-31.
Whiting & Hart (Orpheum) Denver; (Orpheum) Lincoln, Neb., 26-31.

WALTER STANTON

New plays ready to be in his CHANTECLER (AMERICAN ACT) (Grand Theater).
Care Billboard, Chicago, Illinois.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
A Bill of Divorcement, with Allan Pollock; (Times Square) New York Oct. 10, indef.

Get Together: (Hippodrome) New York Sept. 3, 1921.
 Grotto, William, Chas. Frohman, Inc., mgrs.: (Empire) New York Nov. 21, 1921.
 Grotto from Broadway, Thos. Alton, mgr.: (Beckley) Beckley, W. Va., 19-24; (Masonic Temple) Highton 26-31.
 Gold Diggers: (Powers) Chicago Sept. 5, 1921.
 Golden Days: (National) Washington, D. C., 25-31.
 Good Morning, Dearie: (Globe) New York Nov. 1, 1921.
 Grand Duke, The: (Lyceum) New York, Nov. 1, 1921.
 Great Broctopp, The: (Lunch & Judy) New York Nov. 15, 1921.
 Green Goddess, The, with Geo. Arliss: (Booth) New York Jan. 18, 1922.
 Greenwich Village Follies of 1920, John Shealy, mgr.: (Garrick) Chicago Oct. 30, 1921.
 Greenwich Village Follies of 1921: (Shubert) New York Aug. 31, 1921.
 Hampton, Walter, Co., Harold Entwistle, mgr.: (Lyceum) 19-24; Birmingham, Ala., 26-28; Columbus, Ga., 29; Americus 30; Albany 31.
 Heart of the Matter: (Provincetown) New York Dec. 5, 1921.
 He! Salary Man: (Cort) New York Nov. 28, 1921.
 Hello, Canada, Fred Howarth, mgr.: Victoria, B. C. Can., 19-24; Vancouver 26-Jan. 7.
 He! Man, The, with Ben-Ami: (Plymouth) New York Dec. 20, 1921.
 Intimate Stranger, with Billie Burke: (Henry Miller) New York Nov. 7, 1921.
 Irene, A. W. Hornum, mgr.: (Theater) Shubert Brooklyn 12-24; (Wetling) S. Ouse, N. Y., 26-28; (Lyceum) Rochester 29-31.
 Jans, Elsie, & Her Gang: (Illinois) Chicago Dec. 4, 1921.
 Just Married: (Nora Bayes) New York April 27, 1921.
 Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, 1921.
 Lander, Sir Harry: (Garrick) Detroit, Mich., 19-24; Bay City 26; Saginaw 27; Lansing 28; Ann Arbor 29; Toledo, O., 30-31.
 Leiber, Fritz, Co.: Baltimore, Md., 19-24; Lexington New York 26-Jan. 7.
 Life, J. A. Schwan, mgr.: Galveston, Tex., 19-24; New Orleans, La., 26-31.
 Lightin', (Road Co.), John Golden, mgr.: (Lyceum) N. Y., 19-21; Syracuse 22-24; Buffalo 26-31.
 Lightin', with Frank Baron: (Blackstone) Chicago Sept. 1, 1921.
 Lily of the Field: (Klax) New York Oct. 4, 1921.
 Listen to Me, Frank Flusher, mgr.: Stevens Point, Wis., 21; Neshanic 22; Ft. Wayne, Ind., 23-25; La Fayette 26.
 Little Old New York, Sam H. Harris, mgr.: (Herald Ave.) Cleveland, O., 19-24; Dayton 25-28.
 Lohr, Marie, Co., P. J. Tillett, mgr.: Winnipeg, Can., 19-24; Toronto 26-31.
 Madras House: Neighborhood Playhouse New York Oct. 29, 1921.
 Mantell, Robert B.: Salt Lake City, Utah, 19-24.
 Marcus Show of 1921, Gayle Burlingame, mgr.: Pasadena, Cal., 21-22; San Diego 23-25; Los Angeles 26-31.
 Maytime, A. E. Jones, mgr.: (Hanna) Cleveland, O., 26-31.
 Merry Widow, J. P. Heagney, secy.: (Macaulay) Louisville 19-21; (English) Indianapolis 22-24; (Illinois) Chicago 25-Jan. 14.
 Midnight Follies: (Ziegfeld Roof) New York Nov. 14, 1921.
 Miss Lulu Bett, with Carroll McComas, Brock Pemberton, mgr.: (Shubert) Jefferson St. Louis 19-24; Quincy, Ill., 25; Keokuk, Ia., 26; Burlington 27; Galesburg, Ill., 28; Peoria 29-30; Springfield 31.
 Miss Lulu Bett, with Emma Bunting, Ernest Ely, mgr.: Layoff 19-24; Joplin, Mo., 25; Tulsa, Ok., 26; Okmulgee 27; McAlester 28; Oklahoma City 29-31.
 Mital, in Lady Holly, Frank T. Booth, mgr.: Dayton, O., 19-24; Columbus 25-27; Louisville, Ky., 28-29; Indianapolis, Ind., 29-31.
 Morning Man, The: (Maxine Elliott's) New York Dec. 12, 1921.
 Mr. Jim Passes By, A. J. Erlanger, mgr.: (Hollis) Boston Dec. 5, 1921.
 Music Box Revue: (Music Box) New York Sept. 19, 1921.
 Nature's Nobleman, with Lenis Mann: (48th St.) New York Nov. 14, 1921.
 Nine People, with Francine Lawrence, Sam H. Harris, mgr.: (Cort) Chicago Oct. 24, 1921.
 Nightcap, The: (Wildbur) Boston Nov. 28, 1921.
 O'Brien Girl: (Liberty) New York Oct. 3, 1921.
 O'Hara, Fiske: (Grand) Kansas City 25-31.
 O'Leary, Chasiney, in Ragged Robin, Earl Burgess, mgr.: (Davidson) Milwaukee, Wis., 19-21.
 Only 38, Sam H. Harris, mgr.: (Tremont) Boston Dec. 5-24.
 Out, Bob, Musical Comedy Co., (Shubert) Jefferson Portland, Me., Dec. 5, 1921.
 Patton, W. B., in Circus Sails, Frank B. Smith, mgr.: Rollands, Cal., 22; Ponoma 23; Anaheim 24; Pasadena 25; San Fernando 27; Oxnard 29; Santa Barbara 30-31.
 Perfect Fool, with Ed Wynn (George M. Cohan) New York Nov. 7, 1921.
 Petrova, Madame, in The White Peacock: (Selwyn) Boston Dec. 12, 1921.
 Rainbow Girl: Bethlehem, Pa., 26; Lansford 27; Mahanoy City 28; Lancaster 29; York 30; Hanover 31.
 Robson, May, in It Pays to Smile, W. G. Snelling, mgr.: (Shrock) San Diego, Cal., 18-27; Long Beach 28; Riverside 29; San Bernardino 30; Pasadena 31.
 S. Ily, with Marilyn Miller and Leon Errol: (New Amsterdam) New York Dec. 21, 1921.
 Stuff Along: (63d St.) New York May 23, 1921.
 Six Under Love: (Harris) New York Aug. 26, 1921.
 Skin Game: (Central) Chicago Oct. 30, 1921.
 Skinner, Otis, Chas. Frohman, Inc., mgr.: (National) Washington, D. C., 19-24.
 Soffers & Marlowe, Allan Atwater, mgr.: (Shubert-Alvin) Pittsburg 19-24; (Great Northern) Chicago 26-Jan. 21.
 Sore, Frances, in The Fastest Way, A. E. Morgan, mgr.: (Montauk) Brooklyn 12-24; (Bronx O. H.) New York 26-31.
 Take It From Me, L. Newman, mgr.: (Great Northern) Chicago Nov. 27-Dec. 24.
 Tanager, with Julia Sanderson: (Casino) New York August 9, 1921.

Thank You: (Longacre) New York Oct. 3, 1921.
 Three Wise Fools, John Golden, mgr.: Richmond, Va., 19-21; Norfolk 22-24; Raleigh, N. C., 26; Durham 27; Wilson 28; Fayetteville 29; Columbia, S. C., 30-31.
 Timney, Frank, in Tickle Me: (Davidson) Milwaukee 25-31.
 Tip Top, with Fred Stone: (Colonial) Boston Dec. 5, 1921.
 Two Little Girls in Blue: (Nixon) Pittsburg 25-31.
 Varying Shore, The, with Fiske Ferguson: (Hudson) New York Dec. 5, 1921.
 Up in the Clouds: (Poll) Washington, D. C., 25-31.
 Welcome, Stranger, with George Sidney, Sam H. Harris, mgr.: (American) St. Louis 19-24; Cleveland 26-31.
 White Headed Boy: (Nixon) Pittsburg 19-24.
 White's, George, Soundals: (American) St. Louis 25-31.
 Whiteside, Walker, in The Hindle: (Cox) Cincinnati 19-21.
 Wife with a Smile: (Garrick) New York Nov. 28, 1921.
 Wild Cat, The: (Park) New York Nov. 26, 1921.
 Williams, Bert, in Under the Bamboo Tree: (Studebaker) Chicago Dec. 11, 1921.
 Woman of Bronze, with Margaret Anglin: (Princesa) Chicago Oct. 31, 1921.
 Ziegfeld Follies: (New Detroit) Detroit, Mich., 19-24.

CONCERT & OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Alcock, Morle: Cleveland, O., 20.
 Braslau, Sophie: Chicago Jan. 1.
 Casella, Alfred: Minneapolis 30.
 Chicago Opera Co.: (Auditorium) Chicago until Jan. 24.
 Destinn, Emmy: Oakland, Cal., 22.
 Fox, Franklin, Song Recitals: Butte, Mont., 18-31.
 Jones, Ada, & Co.: Layoff 19-24; Kane, Pa., 26; Brookway 27; St. Marys 28; Ridgway 29; Johnsbury 30; Mahaffey 31.
 Maher, Guy, & Lee Pattison: Portland, Me., 29.
 Metropolitan Opera Co.: (Metropolitan O. H.) New York, 1921.
 Morini, Erika: Boston, Mass., 29.
 Ormswin, Low: (Auditorium) New York 30.
 Pajlowa & Ballet: (Metropolitan) Minneapolis 23-24.
 Prihoda, Vasa: Cleveland, O., 30.
 Rosenblatt, Joseph (Carnegie Hall) New York 25.
 San Carlo Grand Opera Co., Fortune Gallo, mgr.: (Poll) Washington, D. C., 19-24; (Pitt) Pittsburg, Pa., 26-31.
 Schobel, Arthur: (Carnegie Hall) New York 25.
 Sousa's Band: (Civic Auditorium) San Francisco 25-27.
 Vecsey, Ferenc: (Blackstone Hotel) Chicago 27.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Academy Players: Haverhill, Mass., 1921.
 Alcazar Players: (Alcazar) San Francisco, Ind.
 Allen Stock Co.: (Sherman) Regina, Sask., Can., Sept. 5, 1921.
 Auditorium Stock Co.: E. J. Heffernan, mgr.: Lynn, Mass., Sept. 5, 1921.
 Baker Stock Co.: Portland, Ore., 1921.
 Boston's Beneficials, Thos. H. Wood, mgr.: St. Louis, Mo., 19-21.
 Blaney Players: (Yorkville) New York Sept. 5, 1921.
 Blaney Players: (Prospect) Bronx, New York Sept. 5, 1921.
 Blaney Players: (Steinway) Astoria, L. I., N. Y., Sept. 5, 1921.
 Blaney Players: (Gotham) Brooklyn, N. Y., Sept. 5, 1921.
 Blaney Players: (Nesbitt) Wilkes-Barre, Pa., Sept. 5, 1921.
 Boston Stock Co.: (St. James) Boston Aug. 29, 1921.
 Broadway Players: (Warrington) Oak Park, Ill., 1921.
 Broadway Players: (Capitol) Dallas, Tex., 1921.
 Brasses, Hazels, Players: (Orpheum) Nashville, Tenn., May 9, 1921.
 Carter Dramatic Co., J. E. Carter, mgr.: North Webster, Ind., 19-24.
 Chase-Lister Co. (Northern), Glenn F. Chase, mgr.: Sterling, Col., 18-21.
 Copland Bros' Stock Co.: (Deand) Amarillo, Tex., 1921.
 Desmond, Mac, Players: Schenectady, N. Y., 1921.
 Edinger, Gertrude, Raymond Cooke Stock Co., Ray Cooke, mgr.: (Lyric) Anniston, Ala., 1921.
 Empire Stock Co.: (Hippodrome) Jacksonville, Fla., 19-24.
 Empress Players: Vancouver, B. C., Can., 1921.
 Fales, Charles T., Comedy Co.: Gainesville, Fla., 1921.
 Favorite Stock Co.: Poynette, Wis., 22-24; Parksville 26-28.
 Fealy, Maudie, Players: (Ohio) Columbus, O., Oct. 10, 1921.
 Feendel, Lona, Players: (Star) St. Thomas, Oct., Can., 19-21.
 Glaser, Vaughan, Players: (Loew's Uptown) Toronto, Can., Oct. 10, 1921.
 Grand Theater Stock Co., Charles Berkell, mgr.: (Grand) Dayton, Ia., Sept. 4, 1921.
 Grow, Wm., Players: (Grand O. H.) Hamilton, Ont., 1921.
 Harrison, Chas. & Gertrude, Co.: (Grand) Ineblo, Col., Nov. 17, 1921.
 Havelkus, Frank, Players: (Kempner) Little Rock, Ark., Sept. 4, 1921.
 Jewett Players: (Copley) Boston, 1921.
 Kelly, Sherman, Players: (Orpheum) Aberdeen, S. D., Nov. 14, 1921.
 Kinsey Stock Co., Williams & Miller, mgrs.: (Arcade) Rochester, N. Y., Oct. 3, 1921.
 LaVerne, Dorothy, Stock Co.: (Empress) Lansing, Mich., Oct. 24, 1921.
 Leth-Marsh Players: (Texas Grand) El Paso, Tex., Oct. 17, 1921.
 Lewis-Worth Players: Wichita Falls, Tex., Oct. 21-Dec. 24.
 Lewis, Jack X., Players: (Music Hall) Akron, O., Nov. 24, 1921.
 Lowell Players: Lowell, Mass., Sept. 5, 1921.

Lutlinger, Al, Stock Co.: (Empire) Salem, Mass., Oct. 31, 1921.
 Lyric Players: (Lyric) Asbury Park, N. J., 1921.
 MacLean, Pauline, Players: (Grand O. H.) Canton, O., Oct. 3, 1921.
 Madlocks-Parks Players: (Majestic) Birmingham, Ala., Aug. 10, 1921.
 Maher, Phil, Stock Co., Phil Maher, mgr.: Pittsburg, Pa., Oct. 24, 1921.
 Majestic Players: (Majestic) Utica, N. Y., July 4, 1921.
 Manhattan Players, Paul Hillis, mgr.: Seneca Falls, N. Y., 19-24; Glens Falls 26-31.
 Manhattan Players: Rochester, N. Y., 1921.
 Marks, May Bell, Co., R. W. Marks, mgr.: (Auditorium) Auburn, N. Y., Oct. 31, 1921.
 Marks, Tom, Stock Co.: Brandon, Man., Can., 1921.
 Mattice Stock Co., Chinoteague Island, Va., 19-21; Millsboro, Del., 26-28; Lewes 29-31.
 McGrath, Frances, Players: Paterson, N. J., 1921.
 Morosco Stock Co.: (Morosco) Los Angeles, Cal., 1921.
 National Stock Co.: (National) Englewood, Chicago, Ill., Aug. 29, 1921.
 Orpheum Players: (Russell) Ottawa, Ont., Can., 1921.
 Orpheum Players: (Orpheum) Philadelphia, Sept. 5, 1921.
 Orpheum Players: Duluth, Minn., May 23, 1921.
 Parsons, Jack, Follies of 1921: (Hippodrome) Dallas, Tex., 1921.
 Payton, Curse, Stock Co.: (Grand) Trenton, N. J., 1921.
 Permanent Players: Winipeg, Man., Can., 1921.
 Pickert, Blanche, Stock Co.: (Auditorium) Freeport, L. I., N. Y., 1921.
 Pitt Stock Co.: Bridgeport, Conn., 1921.
 Proctor Players: (Hermann Biecker Hall) Albany, N. Y., 1921.
 Rowe & Walsh Circle Stock: St. Louis, Mo., 1921.
 Shannon Famous Players: Berryville, Va., 19-21.
 Shubert Players: (Shubert) Milwaukee, Wis., Aug. 14, 1921.
 Shubert Stock Co.: (Shubert) Minneapolis, Minn., Aug. 21, 1921.
 Smith-King Stock Co.: (Raymond) Pasadena, Cal., Nov. 21, 1921.
 Somerville Players: Somerville, Mass., Sept. 5, 1921.
 Strand Theater Stock Co.: San Diego, Cal., 1921.
 Toledo Theater Stock Co., H. Holstein, mgr.: Toledo, O., Sept. 5, 1921.
 Victoria Stock Co., F. A. P. Gazzolo, mgr.: Chicago Sept. 18, 1921.
 Vinal, Lola, Players, Adam W. Friend, mgr.: Campbellford, Ont., Can., 19-21.
 Wade, Warren, Players: (Strand) Kokomo, Ind., 1921.
 Westchester Players: Mount Vernon, N. Y., Aug. 29, 1921.
 Wilkes Players: Los Angeles, Cal., 1921.
 Wilkes Players: (Wilkes) Seattle, Wash., Aug. 1, 1921.
 Wilkes Players: (Denham) Denver, Col., 1921.
 Wilkes Players: (Wilkes) Salt Lake City, Utah, 1921.
 Wilkes Players: (Wilkes) Sacramento, Cal., Sept. 4, 1921.
 Woodward Players: (Woodward) Spokane, Wash., Aug. 28, 1921.
 Wright's, Joseph, National Stock Co.: Milton, Pa., 26-31.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 All Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 1921.
 Beauty Revue of 1921, Frank Koops, mgr.: Annex Denver, Col., Oct. 31, 1921.
 Boney's, Bert, Hello Girls: (Royal) Fayetteville, Ark., 19-24.
 Blue Grass Belles, Billy Wehle, mgr.: (Manhattan) El Dorado, Ark., Oct. 31, 1921.
 Boy's, James, Curly Heads No. 1: (Heuck's) Cincinnati, O., 1921.
 Boy's, James, Curly Heads No. 2: (Hippodrome) Cincinnati, O., 1921.
 Brown's, Mary, Tropical Maids: (Hipp) Keokuk, Ia., 19-24; (Grand) Burlington 26-31.
 Cortel Tab. Stock Co.: (Arcade) Brownsville, Pa., 1921.
 Downard's, Virg., Roseland Maids: (Majestic) Emd, Ok., Dec. 4, 1921.
 Follies Revue, Lew Goetz, mgr.: (Orpheum) Kingston, N. Y., 19-24; (Duchess) Poughkeepsie 26-31.
 Frankford's, Mit, Song & Dance Revue: (Central) Danville, Ill., 19-24.
 Frivolity Girls, E. B. Coleman, mgr.: (Grand) Duluth, Minn., Dec. 5, 1921.
 Gilbert's, Art, Review: (Majestic) Greenville, S. C., 19-24.
 Grady's, Billy, Daffodil Girls: (Idle Hour) Indianapolis, Ind., Nov. 7, 1921.
 Gundy's, Top, Luke & Listen: (Hoffman) Alexander, Pa., 19-24.
 Heaton's, Hazel, Ginger Girls: (Piedmont) W. Va., 19-24; (Palace) Clarksville 26-31.
 Hot's, Hal, Talk of the Town: (Strand) Liverpool, O., 19-24; (Priscilla) Cleveland 26-31.
 Humphrey's, Bert, Dancing Buddies: (Magie) Omaha, Neb., Dec. 4, 1921.
 Hurley's, Paacemakers, Bob Shinn, mgr.: (Alvin) Mansfield, O., 19-24; (Pastime) Martins Ferry 26-31.
 Hurley's Metropolitan Revue, Frank Maley, mgr.: (Capitol) Bowling Green, Ky., 19-24; (Bouita) Atlanta, Ga., 26-31.
 Hurley's Down Town Scandals, Jimmie Van, mgr.: (Capitol) Farrell, Pa., 19-24; (Academy) Meadville 26-31.
 Jazzlips: (Lyric) New Orleans 19-24; (Belmont) Pensacola, Fla., 26-31.
 Kiter's, Hal, Live, Love & Laugh Revue: St. Joseph, Mo., 19-24; Burlington, Ia., 26-31.
 Lech, Sam, Mss. Com. Co.: (Gem) Little Rock, Ark., 1921.
 Martin's Footlight Girls: (Majestic) Des Moines, Ia., 19-24; (Orpheum) Ft. Madison 25-31.
 McDonald & Moran's Song & Girl Revue: (Arcade) Paduch, Ky., 19-24; Owensboro 26-31.
 Myers & Oswald's Peek-a-Boo Girls: (American) Ind., Ok., Nov. 20, 1921.
 Munro & Gerffon Sunshine Kiddies: (Broadway Strand) Detroit 19-24.
 Newman's, Frank, Century Girls: (Allegheny) Philadelphia 25-31.
 Patsy's, Stoppers: (Lyceum) Memphis, Tenn., 1921.

Pioneer Girls, Groer & Lawler, mgrs.: (New Theater) Beaumont, Tex., Dec. 5, 1921.
 Plannates Co., with Elsie Snow, Ed Harrington, mgr.: Bilstow, Ok., 19-24.
 Reynolds, Lake, Show, with Chas. L. Colvin: Marysville, Mo., 19-24.
 Saucy Baby, E. B. Coleman, mgr.: (Grand) Minneapolis, Minn., Dec. 5, 1921.
 Seymour's Saucy Babies, Tommy Seymour, mgr.: (New Capitol) Denver, Colo., Dec. 5, 1921.
 Starland Girls, with Maudie Burke, Walter Reubin, mgr.: (Reaper) Monroe, Mich., 19-24; (Regent) Jackson 25-31.
 Thomas & Bundy's California Blossoms (Keith's Family) Rochester, N. Y., 1921.
 Willard's, Tom, Beauty Bantams: (Orpheum) Joplin, Mo., 19-24; (Orpheum) Eldorado, Kan., 26-31.
 Zinn & Lohr Co.: (Empire) Milwaukee, Wis., 1921.

BANDS & ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)
 Abbott's, Ruth, Orch., T. R. Vaughn, mgr.: Norfolk, Va., 22-24; Henderson, N. C., 26; Durham 27; Greensboro 28; Winston-Salem 30; Charlotte 31.
 Allen's, Jean, Lake Charles, La., 19-24.
 Alpetre's, S. S.: Philadelphia 19-24.
 Anderson's, C. W.: Palatka, Fla., 19-24.
 Bond's, M. O.: Pensacola, Fla., 19-24.
 Calloway's, E. N.: Williston, Fla., 19-24.
 Fuller's, Lawrence, Orch., No. 1: (Alexandra Ball Room) Hamilton, Ont., Can., Nov. 7, 1921.
 Ginger's Troubadours, Miss Ginger Murray, mgr.: (Shrine Expo.) Durham, N. C., 24-31.
 Henry's, Hal, O. Henry Orch.: (O. Henry Hotel) Greensboro, N. C., Oct. 24, 1921.
 Horst's, Gib, Imperial Players: (Terrace Garden Inn) Appleton, Wis., until Jan. 1.
 Kemp's Southern Entertainers, T. D. Kemp, Jr., mgr.: Rocky Mount, N. C., 22; Kingston 23; Winston-Salem 24; Greensboro 26; Albemarle 27; Kingston 28; Wilson 29; Winston-Salem 30; Charlotte 31.
 Masten's, Harry, Orch.: (Municipal Theater) Burlington N. C., Nov. 7, 1921.
 Mess' Jazzland Band, W. W. Messmore, mgr.: Ocala, Fla., 21; North Platte 22; Grand Island 23; Hastings 24, 1921.
 Musical Serenaders, Nat. Grotzer, mgr.: (The Place, 48th St. & Broadway) New York Oct. 21, 1921.
 Newberry, Earl, Frazier, & His Expo. Band: Daytona, Fla., Dec. 26-May 1.
 Original Pat. Serenaders, T. D. Kemp, Jr., mgr.: Columbia, S. C., 22; Winston-Salem, N. C., 23; Charlotte 24; Portsmouth, Va., 26; Lynchburg 27; Charlotte, N. C., 28; Raleigh 29-31.
 Oley's Society Entertainers: Norton, Va., 22-23; Johnson City, Tenn., 24-26; Galax, Va., 27; Bristol 28; Bluefield, W. Va., 29; Big Stone Gap, Va., 30; Lynch, Ky., 31.
 Pabst's, Gus, Clown Band, Chas. Sweeney, mgr.: (O. H.) Scranton, Pa., Nov. 7, 1921.
 Pabst's, Gus, Jazz Band, Gus Pabst, mgr.: (Capitol Ball Room) Newark, N. J., Nov. 7, 1921.
 Potter's, Chet, Rialto Harmony Five, C. Austin Potter, mgr.: (Elks' Hall) Hartford, Conn., 1921.
 Sacco's, Thomas: (Gem) Cairo, Ill., Nov. 7, 1921.
 Society's Syncopating Serenaders of Chicago: (Harold's Casino Cabaret) Miami Beach, Fla., Oct. 24, 1921.
 Twentieth Century Boys, Paul B. Goss, mgr.: Birmingham, Ala., 21-22; Jacksonville, Fla., 23, 1921.
 Victor's, James F.: (Alhambra) Breckenridge, Tex., 1921.
 Victor's, John F.: (Palace) Breckenridge, Tex., 1921.
 Weldemeyer Saxophone Orch.: Huntington, W. Va., 19-24; Lynchburg, Va., 25; Columbia, S. C., 28-29; Greensboro, N. C., 29; Danville, Va., 30; Reidsville, N. C., 31.
 Weiss, Morris: Orlando, Fla., until Jan. 15.

BURLESQUE COLUMBIA CIRCUIT

Big Jamboree: (Columbia) Chicago 19-24; (Berthel) Des Moines, Ia., 25-27; open 28-31.
 Bits of Broadway: Open 21-24; (Gayety) Omaha 26-31.
 Bon Ton Girls: (Grand) Hartford, Conn., 19-24; (Hyperion) New Haven, Conn., 26-31.
 Big Wonder Show: Open week 19-24; (Palace) Baltimore 26-31.
 Cuddle Up: (Gayety) Toronto 19-24; (Gayety) Montreal 26-31.
 Finney, Frank, Revue: (Lyric) Dayton, O., 19-24; (Olympic) Cincinnati 26-31.
 Flashlights of 1922: Open week 19-24; (Gayety) St. Louis 26-31.
 Follies of the Day: (Gayety) St. Louis 19-21; (Star & Garter) Chicago 22-31.
 Folly Town: (Gayety) Boston 19-24; (Columbia) New York 26-31.
 Golden Crooks: (Star) Cleveland 19-24; (Empire) Toledo, O., 26-31.
 Greenwich Village Revue: (Gayety) Pittsburg 19-24; (Lyceum) Columbus, O., 26-31.
 Garden of Follies: (Casino) Brooklyn 19-24; (Empire) Newark, N. J., 26-31.
 Girls de Looks: (Casino) Philadelphia 19-24; (Hartig & Seamon) New York 26-31.
 Harvest Time: (Olympic) Cincinnati 19-24; (Columbia) Chicago 26-31.
 Hells, 1922: (Empire) Providence, R. I., 19-24; (Casino) Boston 26-31.
 How's Sam, Show: (Star & Garter) Chicago 19-24; (Gayety) Detroit 26-31.
 Jingle Jingle: (Palace) Baltimore 19-24; (Gayety) Washington 26-31.
 Krick-Knacks: (Gayety) Rochester, N. Y., 19-24; (Bastable) Syracuse, N. Y., 26-28; (Colonial) Utica 29-31.
 Keep Smiling: Open week 19-24; (Empire) Providence, R. I., 26-31.
 Kelly, Lew, Show: (Gayety) Kansas City 19-21; open week 26-31; (Gayety) St. Louis Jan. 27.
 Marlon, Dave, Show: (Gayety) Buffalo 19-24; (Gayety) Rochester, N. Y., 26-31.
 (Continued on page 61)

AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

Acrobats

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

TOPMOUNTING FOR HAND TO HAND BALANCING act; one with work; weight, 110 lbs.; well developed; 5 ft., 4; good appearance. Address U. J. BAKER, Olympic Theatre, Altoona, Pennsylvania.

Agents and Managers

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

At Liberty Jan. 10—Operator-Manager. I am A-1 operator and billposter. Nonunion. Will act as assistant manager or manage small house. Salary, \$40 per week. Go anywhere. No ticket needed. L. M. X., care Billboard, Cincinnati.

AT LIBERTY SEASON OF 1922—SWING manager; state highest salary or per cent; wife works tickets or concession. Write JOHN MARCUM, 220 E. Walnut St., Sedalia, Mo.

AT LIBERTY—Advance Agent; middle age; years of experience; strictly business. Thoroughly acquainted with all territory west of the Mississippi River. A-1 references in regard to getting results, etc. WALTER J. CLARK, care Russell Bros. Ranch, Tenkerville, Texas. dec31

Bands and Orchestras

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Ferd. Weidner's Wonder Orchestra of Gillespie, Ill. An organization of six polished experts, who, as an orchestra, have a reputation in Southern Illinois as having no peer. Incomparable for dance. Concert programs a specialty. At Liberty after June 15, 1922. Engagements at resorts, hotel or circuit can be booked now with FERD. WEIDNER, Dorchester, Illinois.

WANTED—LOCATION FOR REAL ORCHESTRA. This orchestra has been together for one year. We feature a clean-cut, high-class organization of six incomparable, versatile musicians, each an artist of professional reputation. We positively deliver the goods, and will show our stuff at our expense. Managers who are looking for a real attraction try us, as we guarantee satisfaction. Tuxedo or Yama Yama suits, young and neat. We will consider a first-class dance hall, hotel or resort. We will go anywhere. Allow time for forwarding mail. Address "REAL ORCHESTRA," care Billboard, Cincinnati, Ohio.

WANTED POSITION IN BAND OR ORCHESTRA; play violin and clarinet. W. L. McCABE, Box 424, Madelia, Minnesota.

AT LIBERTY—(All colored) 4-Piece Jazz Orchestra—Drums, Piano, Flute, Banjo. Also a singing and playing band, all string. CHAS. C. OWENS, 3020 Calumet Ave., Chicago. dec31

AT LIBERTY—Band and Orchestra Director. Instruct in all sections. My credentials will satisfy the most exacting. Business performer on violin, cornet, piano, saxophone. Require one-year contract. Good salary. Just closing second-year contract at present location and requesting to continue indefinitely. My reasons for wishing to make change explained in correspondence. Private pup's side issue; no interference with band, yes. Married. No children. No objection to small cities if they mean business. Thoroughly experienced in all lines of band and orchestra work. Address H. L., care "Billboard," Cincinnati, Ohio.

FIRST-CLASS ORCHESTRA—For pavilion or summer resort, for summer season of 1922. Union A. No. 1 orchestra of ROBERT C. DICKBY, 821 East 3d St., North Platte, Nebraska.

ORGANIZED ORCHESTRA—Seven-piece combination; all A-1 dance artists of reputation; no-tickets; entertainers; singers; reserved union men; young, reliable and energetic; tuxedo dress. Desires location job, preferably Florida or Cuba. Wire or write BUD CORNELL, Colonial Hotel, Altoona, Pa. dec24

Billposters

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

AT LIBERTY—BILLPOSTER—FIRST-CLASS. Good all round hand; 20 years' experience; late with London's largest billposting concern. GEORGE LEE, 25 Dupont St., Providence, Rhode Island.

Burlesque & Musical Comedy

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

YOUNG MAN—AGE 23. NEAT APPEARANCE. Would like to join burlesque, musical comedy or vaudeville act; very good piano player; experienced in all lines; lots of amateur experience playing parts. JAMES RUSH, 47 Central St., Orange, Massachusetts.

AT LIBERTY—B. F. and Character Comedian. Change for week. Comedy Musical Act. Performer and many English. Produce a series of sure-fire stuff for the high-brow or the sap. Considerable commonwealth proposition from people who will deliver the same standard of entertainment for other lines and play piano. I paint scenery and do all the painting for show-away on week stands. B. F. and other help off. Age, 45 and 50. Let's hear from you. Address, Yes, care 1011 No. 1st, GEORGE W. KINGSBURY, 720 Sixth St., N. W., Washington, D. C.

CLASSIFIED ADVERTISEMENTS

A Market Place for Buyer and Seller, and Want Ad Department

FORMS CLOSE THURSDAY 6 P. M.

FOR THE FOLLOWING WEEK'S ISSUE.

RATES PER WORD

SET IN 6-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS.

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Table with 2 columns: Per Word, Per Word. Lists various categories like Acts, Songs and Parodies, Animals, Birds and Pets, etc.

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Table with 2 columns: Per Word, Per Word. Lists categories like Calculm Lights, Films for Sale, etc.

AT LIBERTY CLASSIFIED ADVERTISING RATES, OPEN ONLY TO PROFESSIONAL PEOPLE.

Table with 2 columns: Per Word, Per Word. Lists categories like At Liberty (Set in Small Type), At Liberty (Display First Line and Name in Black), etc.

Advertisements sent by telegraph will not be inserted unless money is wired with copy.

We reserve the right to reject any advertisement and revise copy. THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

AT LIBERTY—Four experienced pony size Chorus Girls. Write or wire HARRY J. ASHTON, 36 W. Randolph St., Suite 202, Chicago.

Colored Performers

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

ORGANIZED COLORED MINSTREL WILL book with good carnival for season of 1922; per cent or salary; twelve people. ENTERPRISE MINSTRELS, Gen. Del., Little Rock, Arkansas.

AT LIBERTY—Trombonist and wife. Both double stage. Will go anywhere; travel or locate. Can produce. Address MUSICIAN, 811 Ringo St., Little Rock, Arkansas.

Dramatic Artists

2c WORD, CASH (First Line Large Black Type) 1c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

At Liberty After Dec. 22—GREAT WEBER. Character changes, double voice, yodeling, musical act, violin and mellophone. A-1 wardrobe. Work in acts. Changes nightly for two weeks. East Jordan, Mich. care Hotel Inn.

"DRAMATIC" — THOROUGHLY EXPERIENCED dramatic woman; age, twenty-five; will join reliable stock, rep., one piece. LOU PALMER, Gen. Del, Chicago, Illinois.

AT LIBERTY—Man and Wife, for Tom or any one-nighter; parts and specialties; wife parts only; go anywhere; tickets if far. Address CLAUDE ST. CLARK, 208 Niagara Street, Buffalo, New York.

LETTIE—Leads, Heavies, Gen. Bus; height, 5 ft., 4 in.; weight, 140 lbs. Frank—Characters, Comedy, Gen. Bus. Single, double specialties. Need tickets. FRANK HATHAWAY, 1774 East 17th St., Cleveland, Ohio. dec31

MUSICIAN-ACTOR AT LIBERTY—Do few Parts: Play "Jazz" and Legitimate Cornet in Orchestra. Lead Band if required. Go anywhere. FRED H. ROBERTS, 219 So. First St., Ponca City, Oklahoma.

Drummer

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

DRUMMER—SINGS AND PLAYS SAXOPHONE; wants job with a good company. D. C. SUTHERLAND, Ambrose, North Dakota.

A NEW CLASSIFIED ADVERTISING DISPLAY FOR COMMERCIAL PURPOSES

The A. B. C. of classified advertising in The Billboard is signified in: A—for Attractive—to draw, invite, influence. B—for Best—utmost beyond all others, profit, benefit. C—for Cheapest—having a low rate.

Commencing with the issue of The Billboard dated January 7, 1922, commercial classified advertisers of The Billboard who want to make the first line of their ad specially impressive, emphasizing certain words, are offered the opportunity to have their classified ad set with first line in heavy black type, like the following example:

For Sale, This Style of Set Up

for your classified ad. A very attractive display. The first line in black type and balance of ad set in the usual manner at the rate of three to seven cents a word, according to classification. CASH WITH COPY. The Billboard Publishing Co., Cincinnati, O.

Count all words, initials and numbers, including the name and address, and figure the cost of the ad at the following rates:

Table with 2 columns: Category, Rate. Lists categories like Schools, Furnished Rooms, Instructions & Plans, etc.

Other classifications, 5 cents a word. The rate will be printed under each heading.

THE BILLBOARD PUBLISHING CO., 25 Opera Place, Cincinnati, Ohio.

Miscellaneous

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

AT LIBERTY—DR. HARRY F. PARKER. Medicine Lecturer; good case taker; all essentials. 1713 Doty St., Oshkosh, Wisconsin. dec31

DETECTIVE—AUTHORIZED, CONFIDENTIAL Investigation; anywhere; shadowing day's pay. Address DETECTIVE W. W., care Billboard, New York City. Jan11

THE THREE GAYS—CLASSY BANJOISTS; plenty real specialties; all play real parts, characters. Wife gen. bus., characters to leads, pianist, James Jr. feature singing, monolog comedian, trap drummer. Ages 45, 28, 21. Up in acts, real platform, free net workers; Equity; real wardrobe. St. Francis Hotel, St. Louis. Allow for forwarding.

YOUNG GENTLEMAN—AGE 24, NEAT APPEARANCE; can do light comedy or blackface, also some eccentric dancing; will be perfectly frank; am amateur, but am good trouper, want a chance to show what I can do. I say your own till I prove capable. FRANK W. KING, 421 W. 20th St., Cheyenne, Wyoming. dec24

AMATEUR DRAMATIC COMPANY, going on tour of small towns, has opening for Ladies and Gentlemen. Practical training under professional direction. For terms address SYDNEY JOHNSON, Billboard, New York.

YOUNG MAN, age 19, weight 139, height 5 ft., 9 in., wishes to join Vaudeville Stage or Musical Act. Experienced. Will tell all and send photo with first letter. For further information communicate with PHILIP PINHEIRO, 701 West 17th St., New York. dec31

M. P. Operators

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

At Liberty Jan. 10—A-1 M. P. Operator. Nonunion. Eleven years' experience any machine. Salary, \$10 per week. Go anywhere. No ticket needed. L. M. X., care Billboard, Cincinnati.

NONUNION M. P. OPERATOR WANTS POSITION; have diploma; can run Simplex, Power's and Motograph; let me have a part in small town anywhere; wire or write me CHAS. H. WHITFIELD, Box 92, Lake Forest, Ill. dec31

OPERATOR, ELECTRICIAN, CAN HANDLE stage, switch board or power plant; long experience; salary reasonable; can join on wire. PAUL HAMILTON, Box 406, Pittsburg, Pa. dec24

AM FIRST-CLASS COMPETENT OPERATOR—Permanent position desired, with reasonable salary. reference, handle all equipments. Wire or write, "OPERATOR," 2110A College Ave., St. Louis, Mo.

OPERATOR—(table men. State salary and all first letter. FRANK J. McINCROW, 379 Jefferson St., Marion, Ohio.

Musicians

2c WORD, CASH (First Line Large Black Type) 1c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

A-1 Cellist, Doubling on Saxophone, at Liberty for hotel or theatre. No pictures. C. D., care Billboard, Chicago, Ill.

A-1 Orchestra Cellist at Liberty—Union. Concert, pictures, hotel. Permanent position desired. LOUIS METZ, 222 West Bute St., Norfolk, Virginia.

A-1 Violinist Wants a Good position. Young man. Thoroughly experienced. Sight reader and a schooled musician. Can hold first chair. Two weeks' notice required and tickets if far. All offers considered. VIOLINIST, Majestic Theatre, Grand Rapids, Michigan. Jan7

At Liberty—A-1 Cornet or Trumpet. Union. Experienced. Pictures, vaudeville, dance, concert bands and all lines B. and O. Troupe or locate. Will join on wire. Go anywhere. B. T. CARSEY, Ballinger, Tex.

At Liberty—A-1 Flutist. 14 years' experience in all lines. Motion pictures or vaudeville preferred. Eastern States preferred. All offers considered. Address HARVEY C. DITTMAN, Church St., Canajoharie, New York.

At Liberty—Cornetist, Also Drummer. Position together only. Real experienced musicians. Movie, concert, theatre, dance. Sight readers. Marimbas, bells, Go anywhere. Union. Any first-class position considered. Address CORNETIST, 26 Oak St., Batavia, New York. dec31

At Liberty—Experienced Drummer, Marimba, bells, Frisco song whistle, Pictures, vaudeville or dances. L. WOLF, 1014 Findlay, Cincinnati, Ohio.

At Liberty—French Horn. Experienced. Desires location after Dec. 30 account orchestra closing. References. Address FRENCH HORNIST, care Billboard, Chicago, Illinois. dec31

At Liberty—Orchestra Leader, Musician. Experienced in Orpheum vaudeville, talk, burlesque and pictures. Capable and reliable. JOE LEWIS, 545 Sixth St., Ames, Iowa.

At Liberty—Recently Retired Army Band Leader. 22 years' experience, desires position with factory, municipal or other bands in need of a competent leader. Solo cornetist, good business, violin player, composer and arranger for band or orchestras. Address G. BUOLIONE, 411 Irving St., N. W., Washington, District of Columbia.

At Liberty—Violin Leader. Picture theatre. Large library. Cue pictures correctly. A. F. of M. Write or wire VIOLINIST, P. O. Box 623, Los Angeles, Calif. Jan14

Bandmaster, Violinist, Teacher at Liberty—Amateur or professional organizations. Capable in every respect. References. Only reliable offers accepted. BANDMASTER, Box 352, Gothenburg, Nebraska. dec31

Bassoonist at Liberty—Experienced; will consider good factory organization; union. Address WALTER J. SPARLING, 170 Lexington Ave., New York City. dec24

Clarinetist at Liberty—Experienced all kinds of theatre work; also play saxophone; union. Address CLARINETIST, 68 Church St., Norwich, Connecticut. Jan7

Clarinet or Saxophone at Liberty—Experienced; union; anything that pays. SAXOPHONIST, 500 Van Buren, Amarillo, Texas. dec24

Clarinet and Saxophone (C-Melody); experienced musician; union; all correspondence answered. M. E. M., 142 Hooper St., East Saugus, Massachusetts.

Drummer, With Tymps—Thoroughly experienced and competent in all lines theatre work; young; reliable; union. Address GUILFORD, Grand Theatre, Columbus, Ga. dec24

Experienced Cellist at Liberty because of theatre closing. 420 So. 4th St., Atchison, Kansas.

Experienced Drummer and Cornetist—Standard music at sight. Position together only. Go anywhere. A-1 for movie, dance, theatre, concert union. Drums, bells, marimba. Can furnish orchestra. Address CLARENCE SPRAGUE, Alexander, New York. dec31

Flute, Piccolo—Ten Years' Experience. Finished theatre engagement. Will join on wire. FLUTIST, Y. M. C. A. Hotel, Chicago, Illinois.

Flute and Piccolo Open for engagement with first-class theatre orchestra; union; fully experienced. FLUTIST, Box 312, Medford, Wisconsin. dec31

Lady Organist and Pianist—Orchestra leader of ability. Reference. Union. For immediate engagement account of orchestra closing. Address LEADER MUSICIAN, care Billboard, Cincinnati.

Organist at Liberty—Union. Age, 24. Four years' experience in high-class picture music work. Large library. Play any make of organ. Good organ essential. Prefer Middle West. LOUIS T. CULLING, Kirkwood, Missouri.

Organist Wishes Position in picture theatre, with ample experience and good-sized library. Address W. U. R., Canton, South Carolina. dec31

Organist, Trombonist—Experienced and competent theatre musician at liberty. Union. Have complete organ library and cue pictures accurately. Write, mention organ make and size. Address MUSICIAN, P. O. Box 13, Dayton, Virginia.

Organist Desires Change of location. First class theatres only considered. Thoroughly experienced. Large library. Union. Address ORGANIST, 248 Covert St., Brooklyn, New York.

Organist Desires Immediate engagement in first-class theatre. Thorough musician. Expert experienced picture player. Splendid library. Large instrument preferred. State hours, organ make and size and top salary. Wire or write. Address ARTHUR EDWARD JONES, Box 191, Portsmouth, Virginia.

Tenor Banjo at Liberty—Read, fake and transpose; counter melody chords in rhythm with drums. Also lead. Thirty-eight years old, with years of experience on picture instruments. Head orchestras with plenty of work only considered, as this is the reason for this ad. I appreciate being kept busy. No collect telegrams accepted. Address H. C. BULLOCK, care Lock Box 83, Canton, Pa.

Theatre Orchestra Cornetist—Experienced all lines. Union. Go anywhere. World consider lending band in live town. Address FRED ROBERTS, 219 So. First, Poca City, Oklahoma.

Versatile Banjoist at Liberty—Can read, fake and improvise on banjo, piano and xylophones; play both styles banjo; will go anywhere. Address R. T. DEPPE, Hotel Addison, Detroit, Michigan. dec24

Violinist, Orchestra Leader, at Liberty—Experienced all lines. Cue pictures. Small library. Union. References. Address LEADER, Box 707, Bluefield, West Virginia.

Violinist Orch. Leader—Theatre or pictures; large library; good references. J. T. KERN, 205 Monroe, Mobile, Alabama. dec24

Wayne Aylesworth—Drums. Thoroughly experienced cafe, band, orch., vaudeville, burlesque. Slight reader. Both drums and bells; no tymps; no xylophone. 345 12th St., Milwaukee, Wisconsin.

A-1 DANCE DRUMMER AT LIBERTY—Young, neat, union; can cut the buck; go anywhere. Address E. C. LAEMORE, Phoenix Hotel, Bloomington, Illinois. dec31

AT LIBERTY—REP. OR OTHERS: A-1, UN- ion pianist and drummer; man and wife; double comedy and xylophone specialties; references; tickets if don't know you; reference, bank here; only reliable managers who will work all winter and summer. G. R. A., Gen. Del., Pine Bluff, Arkansas.

AT LIBERTY—CELLIST; UNION; ALSO plays viola; prefer hotel or pictures; somewhere in South. JOHN KEARNS, Jacksonville, Illinois. Jan7

CLARINETIST AT LIBERTY—EXPERIENCED in theatre orchestras; A. F. of M.; wants steady position; married; will go anywhere; play correctly and good tone; write to EMILE DeBURCHERE, 278 Water St., Lawrence, Massachusetts. dec24

CLARINETIST—EXPERIENCED IN THEATRE and chautauqua, wishes good location; preferably large picture house; references prominent symphony men; transpose on Bb only; married. CLARINETIST W, care Billboard, Cincinnati.

COMPETENT VIOLINIST—EXPERIENCED all lines; sideman, age 28; not in; prefer vaudeville. Wire F. J. FREDRICKS, Gen. Del., Wheeling, West Virginia.

DRUMMER—15 YEARS' EXPERIENCE IN big concert orchestras, at liberty on account theatre closing; have tympani, bells, marimba, xylophone; slight reader of jazz; union; vaudeville or pictures. CARL FAUCH, 27 Portsmouth St., Jackson, Ohio.

DRUMMER—UNION; AT LIBERTY JANUARY 15; play marimbas; first-class engagement only; prefer hotel, cafe or dance; state details and salary; all letters answered; no misrepresentation. RALPH MURDEN, 4222 So. Benton, Kansas City, Missouri. Jan7

LADY PIANIST—EXPERIENCED, DESIRES position; wife, stating salary. Address E. P., care Billboard, New York. Jan14

ORGANIST—EXPERIENCED PICTURE PLAYER desires perm. position in Pennsylvania; cue pictures accurately; Smith organ preferred; married; state salary. JOHN FRANKS, 793 Franklin Ave., Connellsville, Pennsylvania. dec31

TROMBONIST—EXPERIENCED IN ALL lines; well up in standard music; theater or picture house preferred. L. STENGEL, 23 Marne Way, S. S., Pittsburg, Pennsylvania.

AT LIBERTY—Organist, experienced pictures, solo or with orchestra. Union. TIL VAN HILLAS, Beclan Line, 10 Pearl St., New York City. dec31

BASS SAXOPHONE AT LIBERTY JANUARY 2—Union; experienced; age, 30. Double Viola. "BASS SAX." 2110 First St., N. W., Washington, D. C.

HARPIST—Experienced man in theatre orchestra work at liberty. Address HARPIST, care Billboard, Cincinnati, Ohio. dec24

LADY VIOLINIST desires position in high-class orchestra. Experienced in hotel work, pictures and vaudeville. References furnished and exchanged. Can also furnish small orchestra. Address "E. L. D." care Billboard, Cincinnati.

ORCHESTRA LEADER (Violinist) AT LIBERTY—Experienced; reliable; married. Good library. Picture house preferred. State if union work. PARKER, 206 Rawdon St., Brantford, Ont., Canada.

Parks and Fairs

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Open for Bazaars, Indoor Circuses, etc.; two single circus acts, aerial and slack wire; Mr. Secretary, if you want a stunt the others are not doing write for terms and references. TOMMY HAYES, Sandusky, Michigan. dec31

AT LIBERTY—DISAPPOINTMENT LAST moment, cause of this ad; change strong week; wardrobe A-1; best offers considered. Write CHIEF RUNNING ELK, Akron, New York. dec31

LASERE AND LASERE—TWO HIGH-CLASS gymnastic free acts for indoor events. Lady and gentleman. Address, Carey, Ohio. dec31

THE LA CROIX (Lady and Gentleman); two different swell acts, as free attractions for indoor fairs, carnivals, bazaars. Write for prices, literature. 1304 Walton Avenue, Ft. Wayne, Indiana. dec31

Piano Players

2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Young Lady Pianist Desires position picture house, alone or with orchestra. Experienced. South only. MISS EBEN MATHEWS, 201 Jefferson St., Albany, Georgia. dec31

AT LIBERTY—A-1 PIANIST AND DRUMMER; experienced in pictures, vaudeville; pianist also organist; good library; man and wife reference; union; reliable managers only. G. R. A., Gen. Del., Pine Bluff, Ark.

AT LIBERTY—A-1 PIANO PLAYER; UNION; age 23; steady and reliable; experienced theater, concerts, hotels and dances; locate or travel. JAMES RUSH, 47 Central St., Orange, Massachusetts.

ON ACCOUNT THEATER CLOSING; THOROUGHLY experienced lady pianist for vaudeville, pictures, hotel or dance orchestra; at present position 2 years (vaudeville theatre); best references and position must be permanent. KITTIE L. SCHUMACHER, 406 Almond St., Waterloo, Iowa. dec31

PIANIST-ORGANIST—ORCHESTRA LEADER wants first-class photohouse; must be permanent; regular library; union; cue pictures; West preferred; state hours, salary. all in first letter. PIANO LEADER, care Billboard, 417 Dwight Bldg., Kansas City, Missouri.

PIANIST AT LIBERTY—WORK IN ACTS. GEO. BAILEY, Owego, New York.

PIANIST—YOUNG LADY DESIRES POSITION with orchestra; many years' experience; good sight reader; transpose and improvise; only picture shows and dance considered. PIANIST, 121 Maple St., Palmyra, Pennsylvania.

PIANIST (MALE)—EXPERIENCED; DESIRES responsible picture engagement; orchestra or alone; good library; theater using piano alone; A. F. of M.; references. N. C. Billboard, New York City. dec24

AT LIBERTY—Jazz Pianist; not an excellent sight reader but a good jazzer, fader and singer. Single young man, full of pep. Congenial. Prefer stock company or tabloid show or dance orchestra. Have had some stage experience. Travel or locate. Non-union. Ticketed if far. Full dress suit on request. Address "DINTY" care Billboard, Cincinnati, Ohio.

AT LIBERTY AFTER JAN. 1—Orchestra—violin, piano, sax, cornet and drums. Experienced. All double. Pictures exclusively or dance work. M. Pianist, care of Billboard, Cincinnati, Ohio.

PIANIST AT LIBERTY—Experienced picture player. Can relieve also on organ. Prefer playing alone. Union and steady. PIANIST, Box 688, Warren, Pa. Jan7

Vaudeville Artists

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

At Liberty for Vaudeville. Tab. or Medline Show—Irish and Blackface Comedian. Cartoonist and landscape artist. Play guitar, work stamper, doubles and acts. BILLIE MCINTYRE, Stamford, Texas.

Oto Jenson, Age 21, wishes To join some show or act. Little experience. BOX 215, Marinette, Wisconsin.

MOVIE REORGANIZATION

Reports from New York are that the presidency of a reorganized motion picture combination has been offered to Secretary Hoover or Postmaster-General Hays. When professional baseball fell into disrepute and it was found that games had been fixed for the benefit of the gamblers baseball men realized that something would have to be done to win back popular support, and Judge Landis was made baseball dictator.

The motion picture industry faces a situation of its own creation. Pictures went from bad to worse. Money rolled in for a time, but then came open rebellion. New York, the home of the executive end of the picture business, passed a censorship law, other States did the same, and there has been a growing sentiment in favor of Federal censorship. The movie magnates dread nothing worse than censorship. A lesser dread, but a growing fear, is the loss of patronage. The Arbuckle scandal did much to hurt the industry and the makers of films know it.

It may be that the motion picture makers have repented of misdeeds and are determined to do better. If baseball was able to rehabilitate itself, no doubt they feel that their business can do as much.—INDIANAPOLIS NEWS.

AT LIBERTY—A-1 SAXOPHONIST; MELODY and alto doubling jazz clarinet; young, neat, single and sober; experienced with high-class dance and cafe orchestras; only first-class engagement considered. Write or wire SAXOPHONIST, 1041 So. High, Denver, Colorado.

AT LIBERTY—FLUTE AND PICCOLO; steady engagement; prefer picture house; must be no grind; noise merchants save stamps; desire to locate. C. KINAMAN, 110 S. Catherine St., Hamilton, Ont., Canada. dec31

AT LIBERTY—A-1 BARITONE FOR GOOD concert band season 1922. Fully experienced and reliable; best references; American; travel or locate. Address "BARITONE," care Billboard, Cincinnati.

AT LIBERTY—A-1 TRAP DRUMMER; CAN join on short notice; can play everything; wishing to locate in a good live town; 17 years' experience in all lines; go anywhere; write or wire. R. O. MURRAY, business address, National Theatre, home address 227 East Fourth St., Ottumwa, Iowa.

AT LIBERTY—COMPETENT CLARINET; band and orchestra; troupe or locate. CLARINETIST, 4924 N. Lincoln St., Chicago, Illinois.

AT LIBERTY—EXPERIENCED DBB BASS, alto and air calliope for season 1922. ROY BASSETT, 29 Co. Band, Ft. Thomas, Kentucky. dec24

AT LIBERTY—RUSSIAN ACCORDIONIST, solo engagement; recitals, concerts, etc. A. A. IVANOFF, 102 East Seventh St., New York. Jan7

CELLIST—EXPERIENCED IN ALL LINES; big tone; wishes an engagement; theatre or hotel; can play banjo for dance. Address CELLIST, care Taylor, 129 South Ridge St., Nauvoo, Illinois.

TRUMPET AND TROMBONE AT LIBERTY Dec. 17. Reason elimination of orchestra. Experienced theatre, vaudeville, pictures, jazz; will troupe or locate; don't misrepresent, as we are in earnest; will join dance orchestra if reliable bunch. References furnished from present employers; we have Tuxedos. G. F. ROONEY, Plaza Theatre, Galesburg, Illinois.

VIOLINIST—GOOD; WANTS TO LOCATE good town; experienced theatre, hotel and dance; unmarried; good teacher; have library. Address VIOLINIST, care of Billboard, Kansas City, Missouri.

A-1 CLARINETIST—Thoroughly experienced all lines. BOX H. B., care Billboard, New York.

A-1 VIOLINIST—Experienced picture leader, with large, well selected library. Cue picture plays. Must have full charge of orchestra. VIOLINIST, 117 Caldwell St., Louisville, Kentucky.

ALTO SAXOPHONIST; A. F. of M.; experienced in band, orchestra and dance; no jazz; cello or sax. parts in orchestra; thoroughly capable; neat appearance and responsible for picture theatre, hotel or dance work. Please state all. H. K. GHANT, 112 Gaudin Place, Cincinnati, Ohio.

AT LIBERTY—String Bass Player, age 29; two years in my last position; sober, experienced and reliable. Will go anywhere, but prefer the South. Have very good instrument. JOSEPH PLINSKEY, Frankfort, New York. dec24

AT LIBERTY—The Variety Entertainers. Past organized band of five pieces. Double instruments and size. Have appearance and ability. Plenty of excellent melodies. For dance, theatre, hotel. GLEN JONES, Regent Theatre, Lansing, Michigan.

AT LIBERTY—Trap Drummer, 20 years; road, theatre. Don't play bells, xylophones. Good straight drums. Anything reliable. Ticketed Yes. Address ED SCOTTON, 6377 Ingleside Ave., Chicago, Ill.

AT LIBERTY—Thoroughly experienced Flute and Piccolo wishes permanent position. Is fine reader; strictly reliable and plays best standard music. Address MUSICIAN, 318 Gates St., Logansport, Ind. dec31

AT LIBERTY—Drummer, six years' experience in Orpheum vaudeville. Tymps, sympani, bells and xylophone. Best of references. Write or wire DRUMMER, 130 Main St., Evansville, Indiana.

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 56)

At Liberty—Well-Known Ec-
centric Dwarf Comedian for vaudeville, mu-
sical comedy or anything legitimate. Am well
built in proportion. Will go anywhere. Ad-
dress I. M. SMALL, care Billboard, Chicago, Ill.

Slide Trombone at Liberty—
Experienced in vaudeville, pictures and con-
cert band; references; union; go anywhere.
LOYD FOLTS, 211 Jackson St., Syracuse,
New York.

Tight Wire Act at Liberty—
Show or vaudeville in South or Southwest.
Two acts. Fast feature act. Also two spec-
tacles. WIRE ACT, Box 54, Arlington, Tex.

AT LIBERTY—THE WORLD'S STRONGEST
Little man; an act that entertains and holds
the people; museums and bazaars; also side
show managers. If you want the real thing now
is the time. Address YOUNG SCOTTY, Gen.
Del., Hagerstown, Maryland.

JEW COMEDIAN—DO SPECIALTY, PLAY
parts; medicine or fall shows; salary your
limit; wire ticket. LIPSKY, 118 Pulaski St.,
Brooklyn, New York.

PRINCE MANLY—MAGICIAN, VENTRILO-
quist, Panj and Judy; formerly inside lec-
turer on circus; ticket if very far. Write or
wire care Billboard, St. Louis.

SMALL MIDGET—4 FT. 4 IN.; A KNOCK-
about comedian; willing to work with a part-
ner. Address SEBASTIAN J. CASSIE, 429
Passaic Ave., Lodi New Jersey.

ALL AROUND COMEDIAN—Dutch, Blackface, Silly
Kid, Eccentric Specialist, comedy in acts; chance
often; reliable manager. JOHNNY BALDWIN, 1020
Walnut St., Philadelphia, Pennsylvania.

AMATEUR PARTNER—I do novelty, luck and acro-
batic dances. CHAS. E. BROWLEY, 120 York St.,
Jersey City, New Jersey.

ITALIAN, HEBREW, BLACKFACE COMEDIAN—
Has top baritone voice. Wishes join any vaudeville
act that has looking or reliable medicine show.
DAVE HENRICK, 1412 Wilkins Ave., New York.

YOUNG MAN, age 21; height 5 ft., 6 in.; weight,
140. No professional experience, but ability; of
good appearance. Would like to travel with any good
company for expenses. Good talker and strong
voice. Photo on request. Write, stating particulars,
to JOHN ROSE, 27 Anne St., Toronto, Canada.

YOUNG COMEDIAN, 6 ft., 5 in. tall, would like to
join Vaudeville Act or Burlesque Company. Write
ARTHUR FRYCKHOFF, 8651 Hill Ave., New York.

Acts, Songs and Parodies

30 WORD. CASH. NO ADV. LESS THAN 25c.

ALWAYS WORKING—LOUIS LeBLANC, Author,
\$1.00. AL PLATICO, 1213 Superior Ave., N. E.,
Cleveland, Ohio. Jan28

A BLACKFACE MONOLOGUE, a riot of laughs, \$1.
Big list of other material. O'CONNOR, 1331 Broad-
way, New York City.

A CYCLONIC SELLER, Spread the Wildfire.
Get the Nation's best buy, "Musical Vaudeville
Melange, No. 2." Big Harry Hood Comedy, "Huck
Finn's Pap," "Boob and Gal," act in rhyme. Acts
for all, including year's subscription, \$1.00 (with No.
2 \$1.50). Send it to "old reliable" and save money.
NEW YORK TRENDS, 652 Thirty-ninth St., Brook-
lyn.

ACTORS, ATTENTION!—Got my latest parody, "He's
a Home Brew Blond," with "The Mooling Bird"
melody. Price, \$1.00. Address GEO. SKELDING,
139 South St., Lynn, Massachusetts.

AL PLATICO'S FREE CATALOG, Acts, Plays, Wits,
Costumes, Novelties, "Hansy" Chimes, sax'y played,
\$1.00. AL PLATICO, 1780 E. 9th St., Cleveland, O.
Jan28

AMATEUR PLAYS, Minstrel and Musical Scripts.
List free, BOX 457, San Francisco, California.
Jan7

ANY KIND OF ACT YOU DESIRE written to order.
HUB AMUSEMENT CO., Appleton Hotel, Boston,
Massachusetts.

ANY KIND OF AN ACT YOU DESIRE, \$10—Mus-
ical Comedy 8 or 10, Sketches, Singing, Talking and
School Acts. BROADWAY STUDIOS, 1431 Broad-
way, Room 215, New York.

BOOK PLAYS FOR SALE—Royalty Plays for lease.
Send stamp for list. Established in 1891. Also
complete line Leacock's "Theatrical Makeup" BEN-
NETT'S DRAMATIC EXCHANGE, 36 W. Randolph
St., Chicago. A. M. J. Bennett, Mgr. Jan24

COMPOSER who has published numbers to credit, to
work with talent on 50-50 basis. Have some-
thing to interest you. KENNETH N. RINKER, 163
W. 84th St., New York.

EXCLUSIVE ACTS, Sketches, Monologues and Special
Songs written to order. Original material guaran-
teed or money refunded. Reasonable prices. J. C.
HARDLEY, 110 King St., New York. Jan14

"HOKEM SONGS"—List 25c free. FRANK C.
QUEEN, 1891 Gene St., Toledo, Ohio. Jan7

IF IT'S A SONG, Parody or other Special Act Ma-
terial you want, write OTTIE COLBURN, 13 Clin-
ton Ave., Brooklyn, Massachusetts.

LYRICS, Songs Revising, Rearranging. H. J. HILEY,
1112 Chapel St., Cincinnati, Ohio. Jan21

LYRICS WRITTEN, REVISED AND CORRECTED—
Re-writable. ARTHUR R. GRIFFIN, 291 Fulton
St., Brooklyn, New York. Jan21

MUSIC ARRANGED—Legible work. BELLE SCHRAO,
Music Arts Studios, Summit and Cherry Sts., To-
ledo, Ohio. Jan21

MUSIC PUBLISHERS!—New way to popularize
Songs. Stamp for particulars. LESSLER, 38 W.
117th St., New York City. Jan21

"MY LITTLE GIRL I Pray Each Day." A beau-
tiful song by Anthony Ketry and Robert Van
Sickle. Postpaid for 10 cents. Stamp or coin.
Professionals and stamps. ANTHONY KETRY,
1709 Peoria Rd., Springfield, Illinois. Jan24

MUSICAL COMEDY SPECIALTY ACTS. LOUIS
LEBLANC, Author, Composer, 186 Plumer, Toledo,
Ohio. Jan21

NEW SHOW FOR AMATEURS—All male chara-
ters. Only two rehearsals needed. Big winner. BOX 457,
San Francisco, California. Jan7

NOTE—Do you know why many acts lay off while
agents hunt wily around looking for acts to book,
offering big salaries? Do you know you can't suc-
ceed with old and dried material that has been
heard time and again by your audience? Do you
know that you can get a real act written by a 15-
time artist and be successful by stating what kind
of act you want, and send one dollar and a half to
PORESS THEATRICAL SUPPLY CO., Box 1912,
Boston, Massachusetts?

NUT COMEDY—Four pages, printed both sides, \$1.
Worth it. GUY WEST, Hillboard, Cincinnati. Jan24

PARODY SONG HITS on "All By Myself," "No-
body's Baby," "Anna In Indiana," "Ma," "Ain't
We Got Fun?" and twenty other copyright 1921 pa-
rody hits for Vaudeville, Minstrel, Burlesque, all for
one dollar. Play safe. For sale only by OTTIE
COLBURN, 13 Clinton Ave., Brooklyn, Massachusetts.

PLAYS \$15 A SEASON—Stock, repertoire, tried suc-
cesses. "True Hearts of Erin," a new Irish play,
50c a copy. Sketches and Playlets. Get our cata-
logue. STAGELORE PLAY CO., 1100 Broadway,
New York. Jan21

QUALIFY OR QUIT—I write snappy, exclusive Van-
derbilt Material. J. C. BRADLEY, 110 King St.,
New York. Jan11

"QUALITY, NOT QUANTITY" Eight pasties, sup-
ply families, \$1.00. "Smoky Tennessee," "Topsy
Home," "Down Yonder," "Who'll Be the Next one?"
"Nobody's Baby," "When Francis Hisses," "Make
Believe," "Moonlight." ARTHUR NEALE, 158 West
63rd St., New York.

RECITATIONS, Jokes, Nut Nonsense, Star material,
10 pages, assorted (typewritten), \$1.00. "HOL-
LYN," 1716 North La Salle, Chicago.

SONGS—Hokum, Comedy. Large list free. WILL
G. FRY, Box 746, Reading, Michigan. Jan21

START 1922 WITH A NEW ACT—New ideas and
originality furnished by PORESS THEATRICAL
SUPPLY CO., Box 1912, Boston, Massachusetts. Jan21

IMPORTED GOODS, ALL OF 'EM

(BIDE DUDLEY, IN THE SYRACUSE HERALD)

Is the American playwright keeping up his battling average this
season? A glance over the list of Broadway attractions would give the
impression that he isn't.

For instance: From the French we have "The Grand Duke," "Kiki,"
"The Wife With a Smile," "Boubouroche," "The Claw," with Arthur
Hammerstein's Harbach-Friml version of "Le Chasseur de Chez Maxim's"
coming, and "Pifi," produced and discarded on the road. The English
stage has given us "A Bill of Divorcement," "The Wandering Jew," "The
Great Broxopp," "The Title," "The Green Goddess" and "The Silver Fox"
—the last two written by Englishmen—with "Ambrose Applejohn's Ad-
venture," and others to come. Austria has contributed an attraction or
two, and so has Hungary. Before the season ends half a dozen other
productions from foreign sources undoubtedly will be made on Broadway.
The reason for all this, we think, primarily, is the fact that Mr. Belasco,
Mr. Hammerstein and other producers visited Europe last summer on
their first real scouting trips since the war.

TABS AND BURLESQUE SCRIPTS—All new. Also
Touche Songs. Box 457, San Francisco, California.
Jan7

THOSE HAVING LYRICS to be set to music or
melodies to be arranged, may safely send work for
estimate. Efficient service by artist of acknowl-
edged genius a 100% reputation, whose music attracts.
No triflers considered. References. ALBERT HALL-
TELL, 469 Ellis Ave., Chicago, Illinois. Feb1

100 SURE-FIRE HOKUM COMEDY SONGS and
Acts, also Comedy Skits and Western Wardrobes.
Send 2c stamp for lists. BERNARD HINKLE, 2591
E. Columbus St., Detroit.

Agents and Solicitors Wanted
30 WORD. CASH. NO ADV. LESS THAN 25c.

AGENTS WANTED—Male and female, to sell a
unique Fortune Telling Device. A guaranteed seller
in all countries. Absolutely original. A drawing room
ornament. Instructive and amusing. Sale price, three
dollars. A life-long article and keeps the family at
home. Address "Yours Merit," JOHN R. ROGERS,
care Billboard, New York. Jan21

AGENTS Sell our Trick Fountain Pens; rapid sell-
ers. Sample, 25c. ANDREWS NOVELTY CO., 13
Shaw St., New London, Connecticut. Jan21

AGENTS—Sell newly invented Pie Trimmer and
Crump. 100% profit. Sample and particulars, 25
cents. DON RISK, 1075 W. Cedar Ave., Denver, Col.
Jan21

AGENTS, CANVASSERS, CREW MANAGERS—Two
fast selling household necessities. 250% profit.
Want to establish permanent agencies. H. H.
MOORE & CO., 1039 Huron St., Toledo, Ohio. Jan21

AGENTS—Yashertine Shopping Bags, 12x11 1/2, 17c per
doz. Sells for \$1.50 each. Sample, 65c. Write for
agent's catalog. LEONARDY SALLER CO., Boston.
Massachusetts. Jan7

AGENTS AND STORE DEMONSTRATORS—Send \$5
for 100 Silver-Leafing Plates that sell for \$25
Sample, particulars, 15c. JOHNSON SPECIALTY
CO., Box 193, Cleveland, Ohio. Jan7

AGENTS, STREETMEN—Demonstrators: Want a
line who sell? The Electric Garber (perpetually)
will surprise you; try a gross. Sample Pair, 25c.
Postpaid. E. V. NORTON'S, Manufacturer, 102 Fifth
Ave., Buffalo, New York. Jan24

AGENT—Get Price List and Sample Solder low as
\$2.50 gross. SOLDEH CO., 127 1/2 South 20th Street,
Birmingham, Alabama. Jan21

AGENTS—600% profit. Free samples. Gold Window
Letters for stores, offices. Large demand. Anybody
can do it. Big future. Exclusive territory. Can
travel, side line. ACME LETTER CO., 2800 B Con-
gress, Chicago. Jan21

AGENTS!—Big, sure profits and easy, fast sales with
guaranteed Waterproof Aprons. No capital re-
quired. B. & G. RUBBER CO., 618 Penn Ave.,
Dept. 113, Pittsburgh, Pennsylvania. Jan21

AGENTS—Both sexes. Appeal to mothers thru their
children. Educational Cuddle Dolls; attractive felt
colors; indestructible. Highly endorsed by kindergar-
tens. Profitable seller all seasons. Great Big
Bear, \$2.00; M-Lite-Sized Bear, \$1.50; Little Tiny
Bear, \$1.00. Complete set, and wholesale prices sent
postpaid upon receipt of \$1.25. THE STAYBROOK
DOLL CO., 201 Chapman St., Ely, Minnesota. Jan24

AGENTS—Money Making Cabinet. Great joke. Effec-
tive advertiser. Friends—All amazed as greenbacks
come rolling out. \$1.25 cash or C. O. D. parcel post.
Bacon Cabinet, express, \$9.00, while they last. Act
quick. GEORGE LAKE NOVELTY WORKS, Lake
George, Michigan. Jan21

AGENTS—Sell Whitepine Laundry Soap; 150 other
household necessities. Big line. Big profits. Quick
repeaters. Free instruction. Write quick for terms.
WOLVERINE SOAP CO., 302 Water St., Portland,
Maine. Jan21

AGENTS—Wonderful seller, 96c profit every dollar
sales. License unnecessary. No stock to carry.
Samples free. MISSION HEAD CO., Office L, Los
Angeles, California. Jan21

AGENTS, Streetmen, Demonstrators—Startling In-
vention; make 200% per cent; Everyday Mending
Stick; instantly repairs all metals; wonderful sell;
attractively labeled. Cost, \$6. Samples 15 cents,
postpaid. MODERN SPECIALTY MFG. CO., Huga-
nian, New York. Jan24

AGENTS—Free trial offer. Harper's Combination
Brush Set and Fibre Brush. Consists of five parts,
has ten different uses, guaranteed for two years' wear
and costs less than three coin brooms. It sweeps,
scrubs and dusts windows, scrubs and mops floors
and does five other things. It is an easy seller be-
cause it is practical and fits the needs of the time.
Over 100% profit. Write today for our free trial
offer. HARPER BRUSH WORKS, Dept. D, Per-
sfield, Iowa. Feb25

AGENTS WANTED—All or part time. Liberal com-
mission. Send 25c for sample. L. H. ADKINS,
210 Clark, Janesville, Wisconsin.

AGENTS WANTED—To sell the only guaranteed Hair
Straightener for Colored People. One application
does the work. Full particulars and sample for 25c.
100% profit to agents. Sells like wild fire. Address
DEPT. 25, 202 Huwerton Ave., Nashville, Tennessee.

AGENTS—Best selling article ever offered to men. Ar-
ticle costs only 5c, sells for one dollar quick. One
hundred made \$15.00 daily; sworn statement. P. H.
HAMBLETON, Box 338-C, Birmingham, Alabama.

AGENTS COINING MONEY—Every owner wants gold
initials on his auto. Make \$1.25 on each order.
Free orders daily. Samples, 10 cents. Trial outfit,
\$3.00. SAHSTAP CO., Cincinnati.

AGENTS—Grab this really life seller, the Luminous
Streak; shines in the dark; ornamental as well as
useful. Sell several every home. Good seller. Big
profits to you. Sample, 25c. Particulars free. M.
KESLER (Room 103), 25 Third Avenue, New York.

AGENTS—Phono Movies. Set of three dancing fig-
ures, instantly attached to any phonograph. Sells
on sight, \$1.50. Great side line. Write for circular
and prices. C. H. BROOKE, R. 1, Pottstown, Pa.

ARE YOU WILLING to sell a good external remedy?
If you are, write E. BERGHOFF, 611 Rimmon St.,
Manchester, New Hampshire. Jan25

CHRISTMAS ASSORTMENT—60 beautiful pieces,
Post Cards, Seal Tags, etc. 15c seller. Sample,
10c. Send for agent's price list. CHRISTMAS
POSTAL CARD CO., 53 E. Houston St., New York.
Jan7

COSTS \$5.00, sells \$100.00. Secret, 25c. HANFLO,
180 Lynch, Brooklyn, New York. Jan24

DEMONSTRATOR SALESPERSON earn \$150 week.
Theatrical. Genuine electrical treatments in own
line. Enormous profits. Mention Billboard. ELEC-
TRIC MFG. CO., Peoria, Illinois. Feb11

DON'T MISS THIS "Blazed Trails," monthly maga-
zine of opportunity; money-getting schemes gave-
sample, copy 10c. GROVE SERVICE, 335-A Grove
St., Brooklyn, New York. Jan24

EARN \$100 WEEKLY with my 500% profit repeater.
Particulars free. Sample, 25c. C. HOME, 1575
Warren, Chicago. Feb25

FARM PAPER SOLICITORS—If you are capable of
getting \$100.00 a week or more, and want to work
in Texas or Oklahoma for one of the oldest and best
farms in America, write 113 Slaughter Building,
Dallas, Texas. Jan21

FOR USERS OF CANNED MILK—A new tool. Open a
can in one second; pour out what you want; put
it back on the can and it seals it airtight. Send 15c
for one. ALLIANCE STAMPING WORKS, Dept. B,
1522 15th St., Moline, Illinois. Canvassers wanted.
Jan27

FORTUNE-TELLING CARDS of the well-known
Mlle. Boule. Bring big profits. Sample, 10c; \$5.00
per 100. CLONER SALES COMPANY, 1512 German-
town Ave., Philadelphia, Pennsylvania. Feb11

HAVE EXCLUSIVE TERRITORIES to allot on quick
selling advertising specialty. CARRY-ETTE BAG
COMPANY, 321 Cedar St., St. Paul, Minnesota.

HOW TO SELL, AND WHAT—Every issue a text
book on Salesmanship. Tells you how, when and
what to sell. Shows you the illegal license game.
Puts you in touch with most profitable fast-selling
lines and reliable manufacturers. Sells for 20c an
issue. Worth \$20 to anyone trying for a larger
income. "Three months' trial subscription, (with
returns accepted). Address HOW TO SELL, AND
WHAT, 22 W. Monroe St., Dept. BC, Chicago.

HUSTLERS WANTED—Just out new Chinese Ring
Trick. Fools them all \$5.00 per 100. Sample, 15c.
FIX IT TRICK CO., 15 West Superior St., Chicago,
Illinois.

HUSTLERS MAKING \$375 HOURLY—You can, too.
50c specialty, 600% profit. Men, women buy at
sight; every customer a booster; put up under your
own name; enormous repeat orders. Too busy to
answer inquiries unless 20c enclosed for sample. Par-
ticulars, MERRILL CO., 4955 Minnehaha Ave., Minneapo-
lis, Minnesota. Jan7

LOOK, PITCHMEN, LOOK!—Handy Folding Triples;
will pack in your kester. Made of steel, ullock
plated; weight, 3 pounds; length, 15 inches; diameter,
2 inches. Will support 100 pounds. Complete with
packing case. Price, \$6.00, half with order. Price
examination. FIX IT SUPPLY CO., 15 West
Superior St., Chicago, Illinois.

MAKE \$50 DAILY, SOMETHING NEW!—100 per
cent profit. All business professional men need it.
Sells \$5. Costs \$1. Brokers, Texas, add 20 cent
day; profit, \$50. Big weekly repeater. Sells quickly.
Experience unnecessary. Write today for territory
wanted. Sample outfit free. FEDERAL ASSOCIA-
TION, 71 E. Aycliffe St., Hartford, Conn. Jan7

MAN IN EACH TOWN—To refinish chandeliers, brass
beds, automobiles, by new method \$10.00 daily
without capital or experience. Write GINNETTAL
CO., Ave. 11, Desatur, Illinois. Jan21

MANAGER—Your city with capital for exclusive con-
trol of Freely Electric Shave Vending Machines'
franchise; lifetime chance; sure coin go-getters.
THANSD CO., Greenville, Ohio. Jan21

MEDICINE AGENTS—Sell Laxated Herbs and Iron
Water soluble powder. \$1.00 package makes one
pint of Herbs and Xero Tonic. Tasteless. Strong
laxative. No sedatives. It keeps \$1.20 per dozen.
Budding Bill Pain Killer, 75c dozen; Soap, 50c dozen;
Cure Cure, 50c dozen. CHAS. FINLEY, Distribut-
er, 4151 Olive St., St. Louis, Missouri. Jan11

MEN'S SUITS, \$1.00; highest quality, slightly used.
Three-piece, heavy. Dozen, \$10.00. Sample, \$4.00.
Overcoat, same price. STATE MERCHANT CO.,
51 W. 35th, Chicago.

MEN, send stamp for particulars best selling article.
Costs 5c sells \$1. THE PARK CO., Box 845, Long
Beach, California. Jan21

MOVIE FILM SOUVENIRS—Absolutely new, whirl-
wind seller. Agents, showmen, fair, carnival work-
ers, street men, demonstrators—everybody, come on!
Gold mine for hustlers. Great for crowds. Sample,
complete instructions, 6c stamp. TEMPLE CO., Ma-
son City, Iowa. Jan21

MINIATURE MOVIES—Greatest little novelty yet.
Sample, 1c. ANDREWS NOVELTY CO., 184
Shaw St., New London, Conn. Jan21

NEEDLE BOOKS are the best agents' proposition.
We have the best, flashiest, cheapest Needle Books
on the market; English make. Send for samples and
prices. LEE HODG, 1145 E. 24th St., New York.
Jan24

In Answering Classified Ads, Please Mention The Billboard.

MOST WONDERFUL WINTER AUTO NECESSITY ever invented. Every \$1.00 also means 75 cents profit for you. Experience unnecessary. Absolutely new specialty. Italy made \$108 three days. \$1000 four hour make \$10. Every automobile toys after each quick demonstration. Carried in pocket. Prevents accidents. Better service. Reduces operating and repair expenses. Write quick for exclusive territory and free sample. SALES MANAGER, Box 491, Hartford, Connecticut. dec21

NEW ABSOLUTE NECESSITY all business houses must have. Costs 15c. sell for \$1.50. Tremendous profits for the early birds. Outfit, 15c. TEXPY CO., Somerville, New Jersey. dec21

NEW FORTUNE TELLING CARDS—Sell \$1.00. Sample Deck, 25c. "MACY," 121 Norfolk, Roanoke, Virginia. jan14

"OPEN A BAGGAGE SALE STORE." We'll start you CLIFTON CO. 108 West 47th, Chicago. dec21

PITCHMEN—The Hindoo Mystery Puzzle is the latest wire for years. Knocking them dead in the West. Two-minute pitch news as high as \$10. Ask quick. Samples and prices, 25c. coin by return mail. ESSANIGEE CO., Room 57, 845 Broad St., Newark, New Jersey. dec21

SALESMEN WANTED—Store and office necessity. Two orders a day pays you \$40 a week. Write for trial offer. P. A. CO., Dept. 101, 339 Commerce, Grand Rapids, Michigan. dec21

SALESMEN, Crew Managers, Canvasers—We sell millinery at rock bottom mill prices. Earn over \$50 weekly with our line. AMERICAN HOSIERY MILLS, Norristown, Pennsylvania. dec21

SALESMEN To sell Auto Specialties. Select your own territory. For particulars and earnings send \$5c. \$10 to \$50 per day made easy. DEITZ 26, 202 Houston Ave., Nashville, Tennessee. dec21

SAVE \$10—Make Glass House Numbers. Name Plates, Signs, etc. Outfit, Royal Mfg. Co., make, now used; cost \$31.50, sell \$24.50. Reason, other business. Send \$5.00, balance C. O. D. A. D. SHAW, Jefferson, Ohio. dec21

SELF-OILITE—Agents, Streetmen, Self-oilite lights any fire by itself. Fully patented. Big starter, big demonstrator. Big profit. Set it at night and it will light morning, or other time, by itself. Performs surprising stunts. New tissue Clear sized Works alone. Particulars free. Agent's sample, 25c. postpaid. By return mail. Money back if dissatisfied. Every man in street a prospect. Earn money everywhere where amply demonstrated. \$10.00 and upward a day. Manufactured exclusively by KAYTWO MANUFACTURING CO., 195 Station A, Boston, Mass. jan17

SELL JOKERS' NOVELTIES—Cards (18 samples). The CHAMBERS PRINTING WORKS, Kalamazoo, Michigan. apr15

SELL SOMETHING DIFFERENT—All business and professional men need it. Sells \$7.50, costs you \$1.50. Sure repayer. Personally sold 7500 copies for State managers. Sample free. MICHIGAN'S ASSN., Minneapolis, Minnesota. dec31

SELL MY NEWEST Needle Devices. Circular free. THE NEEDLE FORM & HOLDER CO., Elgin, Ill. jan17

START IN BUSINESS FOR YOURSELF—We furnish everything you make \$1 on every \$1.25 sale. Deal everywhere, home or office. High-class winner for agents, mail order people. Send 25c for sample and full particulars. OZARK PRODUCTS & SALES CO., Cherry St., Springfield, Mo. dec31

STREETMEN, AGENTS—Self-Threading Needle. \$4.75 per hundred papers, postpaid. JOHNSON-BLAGOOD COMPANY, Box 312, Spartanburg, S. C. dec21

THE IDEAL CLOTHES LINE CO., Clarkburg, W. Va. has a 50-50 proposition that is a winner. 50c for 25c sample literature and particulars. You can't lose. dec31

TRUST PLAN WORKERS! Self-Threading Needle. Highest New Managers enlist children and others to sell for premiums. Receive free samples and lowest factory prices. PATTEN PERFUM CO., 611 H St., Washington, D. C. dec21

WANTED—1,500 Agents, to sell new Magazine. Cash prizes given agents getting best results. Further details write GRAHAM, 27 Warren, New York. dec24

WONDER POLISHING CLOTH, Instant Silver Plate, Enamel, Minute Plate Parts. All fast sellers. Formulas 25c each, all 50c order or money order. WM. ABBOTT, Anoka, Minnesota. dec21

YOU TELL 'EM!—Smallest book, reads of pure fun. 10c. All Sample 25c. KATHYAN ASHTON, Gen. Del., Toledo, Ohio. dec21

\$3.00 MERCHANDISE PACKAGE, \$1.50 SELLER—Sample 50c. Money refunded first order. NEW YORK STATE TRADING GOODS CO., 51 E. Houston St., New York City. jan17

\$15 A DAY EASY—Red hot seller. "Simplex Ironing Board Covers." Something absolutely new just out. Women buy this article on sight. Your profit, 75c a dozen. Sell one to two dozen daily. Write quick. W. J. LYNCH, Box 621, Springfield, Illinois. dec21

\$10.00 PER OZ.—male selling Raised Letter Signs in gold and colors. 2,000 sold in this city in 30 days. Anyone can do the work. Outfit complete, \$1.25. prepaid. Your name plate, samples and particulars, 25c. Money in P. for you. P. R. GAUDIN, 225 Temple Block, Los Angeles, California. dec21

50 BROOM PROTECTORS, \$2.00, postpaid. Sample, 10c. SAMUEL ROSEN MFG. CO., Utica, N.Y. jan21

100% PROFIT—Repeat orders guaranteed. Highest quality Beauty Specialties. \$1.00 sets full sized samples, prepaid and full particulars. FLEMING BERRY PHAR CO., Virginia Bldg., St. Louis, Mo. Established 1882. dec21

Animals, Birds and Pets

3c WORD, CASH. NO ADV. LESS THAN 25c.

ALIVE—Two monstrous Porcupines, \$10; great baby-hood. FLINT, North Waterford, Maine. jan17

CANARIES, Parrots, Puppies, fancy Pigeons, Guinea Pigs, Rabbits, Monkeys, Ferrets Ornamental Water-fowl, Fancy Poultry, Pats, Seeds, Cages Supplies of every description. We ship safely everywhere. Wholesale and retail. NATIONAL PET SHOW, St. Louis, Missouri. dec24

FOR SALE—Young Fox Terrier; does four tricks and 30-40. Irish diva, including ladder; \$25.00. I have been a trainer 25 years. Reference, State Exchange Bank; H. E. Hink, Secretary Chamber of Commerce. JACK HURBET, Box 403, Lake City, Florida. dec21

FOR SALE—Three Cub Lions, two males and one female, five months old, perfectly gentle and fine specimens. Price, \$250.00. One Black Bear, three years old, trained to ride horse, roll globe, teeter-totter, does drunk act, also several others. Price, \$50.00. Above prices include crating and delivery to local express office. P. S.—Want to buy two Pumas. Address RMX 610, Bellerose, California. dec21

FOR SALE—Five Wild West Horses, one good buckler; 5-year-old black Shetland Pony; lays down, sits up, marches; good pony for riding dog. Six Wild West Saddles cheap. GEO. BARTON, Coatesville, Coatesville, Pennsylvania. dec21

O. K. HAGER buys live Frank Animals and Birds of every description. Address C. K. H., Billboard, Cincinnati, Ohio. jan14

SHETLAND PONIES, Elk, Black Bear, Lynx, Eagles, Coots, Pheasants. WILLIAM, Audin, Montana. dec31

SPECIAL XMAS CANARIES—Warbler Finches, \$5.00; Pied-billed Alcedade Pups, \$20.00; Ring-necked Pheasants, \$10.00; Rabbits, Parrots, everything. BREEDERS' EXCHANGE, Minneapolis, Minnesota. dec24

WANTED TO BUY—Trick Dogs. Give list of tricks and price. CHAS. SMITH, 205 Rutledge St., Brooklyn, New York. dec21

Attractions Wanted

3c WORD, CASH. NO ADV. LESS THAN 25c.

ATTRACTIONS WANTED—Sunset Plunge, Tulsa, Okla., 101 center of 5,000 population. Six acres, natural wood, the rock road and suburban to Sapulpa and oil fields. West Springs, Danvers or Roller Pavilion and pool, clean, legitimate concessions. Have cost swimming pool in State. Good business last year. Want to exchange to amusement park. Can use Live Ass. Work stands during summer. Address P. C. ALBERT, Tulsa, Oklahoma. jan17

INTER OCEAN GREATER SHOWS can place for 1922, Pamistiv, Julia Jubit, Shooting Gallery, Spring Games, Devil's Bowling Alley, Blk Striker, Hot-Lap, Ball Frames, Wheel all open. You can get the N. P. O. BOX 495, Cincinnati, Ohio. dec31

FOR SALE—About five years' back numbers of The Billboard. Will sell or trade for goods of use. F. D. ROSE, 301 Main St., Gloucester, Massachusetts. dec21

FREE—Upon request I will send you illustrated literature describing the following named books: Astrology, Character Reading, Clairvoyance, Concentration, Entertainments, Healing, Hypnotism, Mechanics, Mediumship, Meritism, Mysticism, Occultism, Personal Magnetism, Success, Salesmanship, Sorcery, Will, Yoga Philosophy, etc. A. W. MARTESS, Jr., 274, Burlington, Iowa. jan14

GOOD MONEY selling Books by mail. Literature free. CHAMBERS PRINTING WORKS, Kalamazoo, Michigan. apr15

HOT STUFF REVIEW—Anti-Prohibition Poems, Jokes, Short Stories. Sample, 10c. B. LEWIS, 2319 Normal Ave., Chicago. dec31

HYPNOTISM banishes disease, controls others. Start—Live exhibitions possible. 25 easy lessons, \$1.00. "How To Read People's Minds." Simply wonderful. 30c. Satisfaction guaranteed. SCIENCE INSTITUTE, 15-1011 Belmont, Chicago. jan11

LIGHT LIGHT POCKET LAMP—No matches, no heat; always ready. Adopted by the French Government. Mail Order Men, this is a clean up. Get in on it while it's new. Costs a trifle to make. Sells on sight. Secret of making it sent for 25c (coin); no stamps. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. dec24

MAIL ORDER TIPS—Book of real mail order information, including Dr. Cobb's famous \$7 collection of formulas. Postpaid, \$1. FIN-KO SERVICE, 841 Clark, Toledo, Ohio. dec21

PITCHMAN'S SPIEL, Comic Sayings, Business Talk. Booklet, worth hundred, selling collect or grand, \$1.00, postpaid. SOLDER CO., 127 1/2 South 20th St., Birmingham, Alabama. dec24

NOVELTY CATALOG mailed free to any address. RUBLE NOVELTY CO., Jonesboro, Indiana. jan11

RARE, Mysterious, Instructional, Entertaining Books. Descriptive Circulars free. MODERN SALES CO., Kanawha, Iowa. dec31

FOR SALE—Three Cub Lions, two males and one female, five months old, perfectly gentle and fine specimens. Price, \$250.00. One Black Bear, three years old, trained to ride horse, roll globe, teeter-totter, does drunk act, also several others. Price, \$50.00. Above prices include crating and delivery to local express office. P. S.—Want to buy two Pumas. Address RMX 610, Bellerose, California. dec21

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FANNIE HURST PROTESTS

A considerable company of writers who have had their stories filmed will applaud the protest made by Fannie Hurst over the mistreatment of the screen of her novel, "Star Dust," and her announced determination to "leave no stone unturned" to prevent the use of her name or title of her novel in connection with the movie, which she calls "cheap and tawdry."

Protests against the cheapening and the abuse of stories in their transfer to the screen are not new. William Allen White was one of the most conspicuous novelists to complain that one of his books had been utterly misrepresented on the screen, and to forswear the movies for his future work. The critics generally pointed out the utter unlikeness of a recent picture to Schnitzler's "Affairs of Anatol," on which it purported to be based, and similar complaints of the misuse of sound literary material have been common.

"Star Dust" has a very strong emotional appeal, while the element of sex is so prominent as to preclude the need of further playing up in order to meet the requirements of the moving pictures. Miss Hurst is not a squeamish novelist, and when she declares that the film made from it, or about it, "is an affront to the taste and intelligence of the beholder and an insult to the book and the author," it must be pretty bad, even for a movie. More power to her elbow in her effort to protect the association of her name or that of her book with it. If she wins other authors will have provided for them a method of protection for which many of them have felt the need.—BROOKLYN EAGLE.

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Probing Dramatic World Depression

There is considerable anxiety among others than thespians over present theatrical conditions. Discouraging indications are to the effect that the play is no longer the thing. Anyhow, not the whole thing. This may be the fault of the play. It may be the fault of the players. It may be the fault of the people. It is the conviction of some that it is the fault of the movies. Of these by his own pronouncement is Louis K. Anspacher, former Cincinnati, now widely known and popularly heralded dramatist and lecturer. Before the Cincinnati Woman's Club Mr. Anspacher advanced the theory that the spoken drama is suffering at the hands of the silent but sinister scenario. It may be so. Yet there are those who do not subscribe to the impeachment. It is pointed out by these latter that the movies are likewise having their melancholy days and discouraging nights. However one may view the matter and wherever one may trace the cause, there seems to be no escaping the evidence of the effect. Standing room only is not a seasonal sign at many if any playhouses just now. Possibly the press and the public have given the matter less thought than have the players and play producers. Certainly it has reached its greatest publicity by reason of the fact that the play folk are themselves making it a matter of public attention. After all, that is good business. They are themselves unable to account for the more or less drastic slump in stage popularity. They say so frankly, and in order to dig to the bottom depths of the difficulty magnates, managers and all moguls of the mimic world have arranged to foregather in endeavor to ascertain the cause and prescribe the cure. Times are hard and money is scarce, except among capitalistic custodians who traffic in exchange and are mighty particular in the matter of cash distribution even on collateral. There is much leisure in the land, both among those who can't get work and those who won't take it at the price. Economic conditions may be a factor in the fact of box-office blight. It is true that in flush times everybody goes to everything. In tight times they tighten up the pursestrings and seek the cheaper amusements. Then the movie's the thing. But when period of real stress comes they simply quit seeking entertainment and spend their time seeking life's substantial. Of course the situation is temporary and in time the play will resume its popularity. That which concerns the play people is how long will the hiatus last. Hence the meeting to seek the cause and hurry the cure. There is a possibility that has its element of optimism. Maybe the play has gone too far and leaned too long in the general direction of triviality, slapstick and suggestiveness. Human nature has its serious as well as its silly side. It needs a well-balanced ration even in entertainment. There was a time when art in drama was rather the rule than the exception and artists starred in interpretative roles. And it is within the memory of one-time patrons that plays of class were popular and their presentation profitable.—CINCINNATI COMMERCIAL-TRIBUNE.

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WHOLESALE PRICES in Theatre Chairs and Picture Machine Booths. We can save you money on anything in the theatre business. Write and see. WESTERN MOTION PICTURE COMPANY, Danville, Illinois. Dec 24

Wanted To Buy

M. P. Accessories—Film
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FEATURES any length. Model D heads or parts; also complete equipment. M. P. Billboard, Chicago. Dec 31

WANTED—African, Panama and Educational Film. WARNER, 24 7th Ave., New York. Dec 31

WILD WEST, Roundup, Jesse James and Uncle Tom's Cabin Films. O. J. SWENSON, St. Peter, Minn. Dec 24

BURLESQUE

(Continued from page 53)

Mads of America (Empire) Albany, N. Y., 19; 24; (Gayety) Boston 26-31.

Bowery Burlesquers (Hurlig & Seamon) New York 19-24; (Orpheum) Paterson, N. J., 24-31.

Beauty Revue (Avenue) Detroit 19-24; (Englewood) Chicago 26-31.

Broadway Scandals (Empress) Cincinnati 19-24; open week 26-31; (Empire) Cleveland Jan. 2-7.

Chick Chick (Bijou) Philadelphia 19-24; open week 26-31.

Caharet Girls; Schenectady, N. Y., 22-24; (Orpheum) Montreal 26-31.

Dixon's Revue; Open week 19-24; (Gayety) Minneapolis 26-31.

Daley, Lena, & Her Kandy Kids; (Plaza) Springfield, Mass., 19-21; (Howard) Boston 26-31.

French Frolics; Open week 19-24; Asbury Park, N. J., 24; Long Branch 27; Schenectady, N. Y., 26-31.

Follies of New York; (Gayety) Baltimore 19-24; (Capitol) Washington 26-31.

Grown-Up Babies; (Century) Kansas City 19-24; open week 26-31; (Gayety) Minneapolis Jan. 2-7.

Girls From Jordan; Open week 19-24; (Empire) Cleveland 26-31.

Harum Scaram; (Fifth Ave.) Brooklyn 19-24; (Bijou) Philadelphia 26-31.

Hurry-Burry; (Orpheum) Montreal 19-24; (Academy) Buffalo 26-31.

Jazz Babies; (Garrick) St. Louis 19-24; (Century) Kansas City 26-31.

Lid Lifters; Williamsport, Pa., 22; Lancaster 23; York 24; (Gayety) Baltimore 26-31.

Little Bo Peep; (Star) Brooklyn 19-24; (Empire) Hoboken, N. J., 26-31.

Mischief Makers; (Lyric) Newark, N. J., 19-24; (Olympic) New York 26-31.

Monte Carlo Girls; (Olympic) New York 19-24; (Star) Brooklyn 26-31.

Miss New York, Jr.; (Cohen) Newburg, N. Y., 19-21; (Cohen) Poughkeepsie 22-24; (Plaza) Springfield, Mass., 26-31.

Parisian Fires; (Gayety) Minneapolis 19-24; (Gayety) Milwaukee 26-31.

Pastime Review; (Gayety) Milwaukee 19-24; (Haymarket) Chicago 26-31.

Pace Makers; (Haymarket) Chicago 19-24; (Park) Indianapolis 26-31.

Pell Mell; (Park) Indianapolis 19-24; (Gayety) Louisville 26-31.

Puss-Puss; (Gayety) Brooklyn 19-24; (Fifth Ave.) Brooklyn 26-31.

Welch, Emmett; (Dumont) Philadelphia, Pa., Sept. 17, Indef.

White's, Lasses, Spaeth & Co., mgrs.; Peoria, Ill., 25-26.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Arcus, Magician; North Fork, W. Va., 21; Gary 22; Elbert 23; Thorp 24; Filbert 25.

Barnum, J. H., Magician & Ventriloquist; Cincinnati, O., Indef.

Becker, Wm. F., Jr., Magician; Cleveland, N. D., 22; Elbert 27; Jud 28; Monango 29; Oakes 30; Cayuga 31.

Bragg's, Geo. M., Vandeville Circus; Weeks Mills, Me., 19-24; Palermo 26-31.

Brush, Edwin; Elbow Lake, Minn., 22-23; Champaign, Ill., 25-Jan. 1.

Chandra, John J., Wilson, mgr.; (Strand) Rutland, Vt., 19-24; (Strong) Burlington 26-31.

Daniel, B. A., Magician; Wheatland, Ind., 21-22; La Crosse 24.

Domingo's Filipino Sereaders; Muncie, Ind., 21-24; Peru 25-31.

Fayssoux, Hypnotist, & Christine DeSlaye; Spray-Draper, N. C., 19-21.

Four Horsemen, L. E. Pond, mgr.; L. E. Manly, mus. dir.; Durham, N. C., 22-24; Burlington 26-27; Newbern 28-29; Washington 30-31.

Gilbert's, R. A., Hypnotic Show; (Home) Hot Springs, Ark., 19-Jan. 1.

Hammond, Hypnotist; New Orleans, La., Indef.

Helms, Harry, Magician; (Cozy) Wauwatosa, Wis., 18-24; (Grand) Milwaukee 25-31.

Murphy-Adams Farce Comedy Co.; (Tent) Jacksonville, Fla., 19-21; (Tent) Fernandez 22-24.

Phillips, Leonard; (O. H.) Rocky River, O., Indef.

Rajah Rabold Co., George W. Johnston, mgr.; (Strand) Spartanburg, S. C., 19-24; Asheville, N. C., 26-31.

Richards, the Wizard, Roy Sampson, mgr.; (Portbenon) Hammond, Ind., 19-24; (Princess) Canton, Ill., 26-31.

Ripley's, George W., Vandeville & Pictures; Holland Patent, N. Y., 19-21.

Thurston, Magician, R. R. Fisher, mgr.; (Bronx O. H.) New York 19-24; (Majestic) Brooklyn 26-31.

Vierra's Hawaiians; Charlotte, N. C., 22-24.

Woodward, Jack; Mineral Wells, Tex., 25; Waetherford 26-28; San Antonio 29; Bryan 30; Lufkin Jan. 2.

CIRCUS AND WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Mighty Haag; W. Palm Beach, Fla., 17-21; Delray 23; Fort Lauderdale 24; Miami 25-Jan. 1.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Brown & Embree Shows; Kirbyville, Tex., 19-24.

Coley & Flynn Shows; Dublin, Ga., 19-24.

Georgia Midway Shows; Roiston, Ga., 19-31.

Gloth Greater Shows; Lake City, Fla., 19-24.

Greater Struble & Hildblad Shows; Rosenberg, Tex., 19-21; Victoria 26-Jan. 7.

Metropolitan Shows; A. M. Nasser, mgr.; Greenville, S. C., 19-24.

ADDITIONAL ROUTES ON PAGE 109

OSCAR V. BABCOCK

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OFF STAGE

In these days of slack employment a man is lucky if he has not all of his eggs in one basket.

The actors' profession, according to Frank Gillmore, executive secretary of the Actors' Equity Association, is perhaps better able to bear the brunt of unemployment than any other for just this reason: Its versatile members usually have side trades which they can ply when the demand for their services before the footlights falls. These secondary means of support vary widely. The least surprising, perhaps, are the sister arts. Many actors are gifted writers or artists, and by those talents in poor days they help eke out an existence. Others are in business—advertising, bond selling, insurance agencies. One well-known star is a golf expert. Another actor sells seeds. Still another spends his time "off stage" as the librarian of a club. The actresses take to different occupations. They are more apt to become the proprietors of rooming houses, or to take positions as saleswomen. A considerable number are known to be working at present as models for ladies' garments in the shops of New York and Chicago.

Probably because of this unusual ability to turn their hands to other occupations, Mr. Gillmore said, the actors have not availed themselves to any great extent of the relief measures offered them by the Equity Association. In response to a statement issued by the association that a member unable to buy a meal would not need to go hungry, but would be furnished with a meal by the association, only four applications have been received. Two of these came from the same individual. Similarly, the association has not yet been called on to give out any financial assistance to its members unable to pay room rent from the fund set aside for that purpose. The most definite indication of distress has been the increased number of "excuse cards" issued in the last few months, relieving members from paying their dues strictly on time and at the same time permitting them to retain their status in the association.

The large cities show least evidence of a slack market for the services of the profession. In Chicago, New York, Boston, Philadelphia and other large cities no theaters have closed. And, while the box-office receipts may be low and the managers thus suffer, so long as the theater doors are open actors must be engaged and must be drawing pay, tho at greatly reduced rates. It is in the small towns, on the circuits where the "one-night-stand" is made, that the pinch is tightest. Many actors never attain positions in the original metropolitan company which first produces a play. They rely on getting work in the company which is sent on the road. These actors are suffering unemployment in their profession because many of the small-town theaters are keeping closed doors. The unemployment situation in the movie business is more severe, Mr. Gillmore believes, than in the "legitimate" theater. Several large movie companies have closed their studios—notably the Famous Players-Lasky Company—and some film houses even in the large cities are shut down.—THE SURVEY.

Peek-a-Boo; (Empire) Brooklyn 19-24; open week 26-31; (Palace) Baltimore Jan. 2-7.

Reeves, Al, Beauty Show; (Miller's Bronx) New York 19-21; (Empire) Brooklyn 26-31.

Remolds, Abe, Revue; (Orpheum) Paterson, N. J., 19-21; (Majestic) Jersey City, N. J., 26-31.

Singer's, Jack, Big Show; (Gayety) Detroit 19-21; (Gayety) Toronto 26-31.

Sydell's, Rose, London Belles; (Lyceum) Columbus, O., 19-21; (Star) Cleveland 26-31.

Step Lively Girls; (Gayety) Omaha 19-24; (Gayety) Kansas City 26-31.

Sporting Widows; (Columbia) New York 19-24; (Casino) Brooklyn 26-31.

Sugar Films; (Casino) Boston 19-24; (Grand) Hartford, Conn., 26-31.

Twinkle Toes; (Gayety) Washington 19-24; (Gayety) Pittsburg 26-31.

Town Scandals; (Majestic) Jersey City, N. J., 19-21; open week 26-31.

Til-for-Tat; (Hesperon) New Haven, Conn., 19-24; (Miller's Bronx) New York 26-31.

World of Frolics; (Gayety) Montreal 19-24; (Gayety) Buffalo 26-31.

Williams, Mollie, Show; (Eastabrook) Syracuse, N. Y., 19-21; (Colonial) Utica 22-24; (Empire) Albany, N. Y., 26-31.

Whirl of Gayety; (Empire) Newark, N. J., 19-24; (Casino) Philadelphia 26-31.

Watson, Billy, Show; (Empire) Toledo, O., 19-21; (Lyric) Dayton, O., 26-31.

AMERICAN CIRCUIT

Baby Bears; (Empire) Cleveland 19-21; Uniontown, Pa., 26; Cumberland, Md., 27; Williamsport, Pa., 29; Lancaster 30; York 31.

Record Breakers; Scranton, Pa., 22-24; (Lyric) Newark, N. J., 26-31.

Soma Show; (Gayety) Louisville 19-24; (Empress) Cincinnati 26-31.

Sweet Sweetie Girls; (Howard) Boston 19-24; (Academy) Fall River, Mass., 26-31.

Social Follies; (Academy) Buffalo 19-21; (Avenue) Detroit 26-31.

Ting-a-Ling; (Academy) Fall River, Mass., 22-24; (Gayety) Brooklyn 26-31.

Whirl of Girls; (Englewood) Chicago 19-24; (Garrick) St. Louis 26-31.

Whirl of Mirth; (Empire) Hoboken, N. J., 19-21; (Cohen) Newburg, N. Y., 26-28; (Cohen) Poughkeepsie 29-31.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Coburn's, J. A.; Gainesville, Fla., 21; Ocala 22; Leesburg 23; Eustis 24; St. Petersburg 25-27.

Diakland, E. N., Calloway, mgr.; Williston, Fla., 19-24.

Famous Georgia, Arthur Hockwald, mgr.; (Broadway) Denver, Col., 18-27.

Field, M. G.; Coshetton, O., 21; Newark 22; Wilmington 23; Chillicothe 24; Dayton 25; Indianapolis, Ind., 26-28; Springfield, O., 29; Zanesville 30-31.

Herbert's, Joseph C.; McDonald, Pa., 21; Carnegie 22; St. Marys, W. Va., 23; Parkersburg 24-25; Pennsboro 26; Buckhannon 27.

Hill's, Gus; Springfield, Ill., 25; Terre Haute, Ind., 26; Kokomo 29; Marion 30; Hamilton, O., 31.

O'Brien's, Nell, Oscar F. Hodge, mgr.; Layoff 19-24; Norfolk, Va., 26-28; Richmond 29-31.

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ACCORDION MAKER
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D. & I. Reader, Inc., 121 Park Row, N. Y. C.
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ADDITIONAL J. A. JACKSON'S PAGE NEWS

HERE AND THERE AMONG THE FOLKS

(Continued from page 47)

He is now in the Jackson Brother act, Memphis, week of December 12, T. O. B. A. house.

The Blackburn-Valde Film Corporation picture, featuring Jack Johnson, includes in the cast Mattie Wilkes, Lewis Godfrey, Billy Jones and a mob of more than 175 in the fight scenes and the cabaret scene.

Boyd and Boyd opened at the Lafayette, New York, on December 12, having been con-

tracted within two days after they reached the city. The reputation of having a good act had them sold as soon as they mentioned their name.

Domer C. Brown, the composer, late of the Irving C. Miller Show, has written some new numbers for the Triangle Music Company. He neglected to advise us of the name, or the name of pieces he has advised has been recorded.

Richard D. Maurice, the motion picture producer of Detroit, has abandoned the plan for a big corporation and is single handed making one and two-reel comedies for release to exhibitors catering to either colored or white audiences.

Clarence Adams, the clarinetist, who has been musical director of the Frank H. Young Greater Minstrels during the past season, is on his farm at R. F. D. No. 56, Natalia, Va., with his wife (doubly, the corn shouter) and little Master Adams.

Mrs. Walter Jenkins, whose illness occasioned the team of Glenn and Jenkins to cancel some time, has recovered sufficiently to warrant them resuming their tour over the Keith Time at the Hippodrome, Cleveland, on December 12. They were off two weeks.

Huffman's "Society Syncopators," of Cincinnati, are a big hit at Wong Yie's new Chinese restaurant recently opened in that city. The band was selected in preference to over forty applicants. Even the Chinese had learned their reputation.

CHICAGO THEATRICAL NEWS

(Continued from page 47)

Down," a musical melange written by Tutt and Whitney; musical numbers by Jas. Vaughan. The present offering is far above the two brothers' past presentations, as they have at last found just what the general public wants. There is another thing that the colored profession should be proud of, and that is the Smarter Set has an all-colored stage crew. W. H. Smith, from Philadelphia, is the carpenter, and T. W. Wilson the property man. It is useless to go into further details as to the cast and chorus of the Smarter Set, as we all know that they are the cream of the profession, and long may the flag of success wave over the Smarter Set Company. The stage crew of the Grand Theater consists of the following: Jas. T. C. (Jimmy) Barrett, stage manager; John Davis, property man; Bill Harper, clearer; Geo. House, grip and clearer; Gus Landry, grip; and with this fast-working and easy-going crew Jimmy says that he has a crew second to none. After the Smarter Set Company finishes its engagement the Dunbar Players will return home in a line of new Broadway plays. The Grand Theater orchestra is under the leadership of Dave Peyton.

The Monogram Theater is playing all colored acts, booked by the T. O. B. A. Harry C. Jenkins is manager of this house, which has been christened the State-Lake by the "gang." The week of December 5 was an all-star vaudeville bill. Scott and Scott, who opened, did a neat little act, and went over nicely. Billy and Lillie Mitchell gave an act that was clean and well liked by the audience. Billy is funny, and is ably assisted by a strong-voiced female partner who can put over a blues number the way the audience wants it. Hooten and Hooten, another act that needs no introduction, held the auditors at their mercy and toyed with them like a mother would her baby. Then came Pugh and Huff, billed as the show stoppers. The comic is funny, but too vulgar. The lady has a wonderful voice, but they were too far down on the bill to stop the show. Mr. Pugh will have to eliminate the suggestive dialog and his vulgar movements, that is, if his intentions are playing other time than the T. O. B. A. Even that circuit is discouragingly smut.

C. T. AND P. CLUB
There is nothing of importance around the club worth mentioning, except "Hard Luck" is the daily chatter. Here it is almost Xmas time and the majority of the gang are wondering if they will be able to pull on "Turkey Hills," as that is the yearly custom at this particular time of the year. Times are pretty tight. It reminds one of the 1918 "du" epidemic. And not alone are the small acts suffering, the recognized acts being no exception. We have with us this week the oldtime Darkies Quartet. The Sous of Ilam Quartet and the Florida Four. I guess that's going some for harmony around the gang's headquarters. It is rumored that "Pa" King is going to do stock at the Capital Theater. Forty-seventh and St. Lawrence street. Well, that will give somebody some work. Doesn't sound bad at that. Leon Long and Doc Straine have had their heads together for a day or so. I wonder what is going to materialize? Jas. (Fat) Carroll has left the "Gunpowder" act. Fat said that he "wasn't goin' to have no mule kickin' him around." A bunch of the Smarter Set Company boys visited the gang, and they are thinking of making the club their headquarters. Geo. Taylor, Rastus Lee, Billy Cornell, Johnnie Nikol, Ernest Whitman, "Old" Heuston, Chas. A. Barry, Judge Moore, Wm. Washington, Ralph Bryson, Scroggins' Jazz Band, Randolph's Orchestra and Fate Williams are all on hand.

DRAMATIC ARTIST SERIOUSLY INJURED

About 2 a.m. on December 2 Edward Sterling Wright, lecturer and dramatic actor, while driving from Amityville, L. I., where he had delivered a lecture, had a head-on collision with another automobile. The crash occurred at Burroughs avenue, Queensboro, New York City. Both cars were totally demolished and the drivers injured, Wright most of all. He had both legs broken and both knee caps crushed, and the impact against the steering wheel caved in his chest.

Mr. Wright has been lecturing on dramatic art in the schools of Boston and New York. He is best remembered, however, for having been the producing director and leading man in the special matinee showing of "Goat Alley," the much castigated race play that was put on at the Republic Theater for a trial showing, after which Mr. Wright withdrew rather than present himself commercially in such a play.

He did "Othello" in a Shakespearean revival at the Lafayette Theater a few seasons since, and was one of a company that presented the Paul Lawrence Dunbar sketches.

When seen by the representative of the paper at St. John's Hospital, near the end of Queensboro Bridge, the patient was in an unusually cheerful mood for one in his predicament. He was filled with gratitude to the sisters for the kindly treatment that the hospital was according him. His only anxiety seemed to be for the faithful little wife, who was devotedly hovering about his bed.

He would appreciate seeing or hearing from any of the profession that he has striven so hard to place in higher public esteem.

ASKING TOO MUCH

The Page recently received a letter from a performer in which he warned all artists against working for a certain manager, reciting a case of a company being abandoned by said manager over a year ago.

The Billboard declines to give publicity to this complaint for several very good reasons:

First—The complainant, writing from Memphis on Chicago stationery, failed to provide the slightest evidence of good faith that is conveyed with the giving of one's address. The letter here no address whatever. How could we have made further inquiry of the writer?

Second—No names of corroborative witnesses were given. No other members of the company mentioned. No outside persons who must have had knowledge of the circumstances were named.

Third—If there is merit in the complaint now, the same was true when it occurred a year ago. Why was it not mentioned while it was fresh and easily proved or disproved?

The Page, along with The Billboard as a whole, desires to afford every possible service and protection to the profession, but it is asking too much of us to expect our pages to injure the business reputation and future prospects of any person, to say nothing of inviting libel charges, with no more substantial foundation than the unsupported word of one unknown individual.

We draw your attention to the foregoing as a matter of education. When making a statement of a controversial character give all of the facts and proofs. Otherwise no reputation would be safe.

PRESIDENT

Honors Colored Editor

Nahum D. Brasher, editor-in-chief of the Associated Negro Press, has been covering the Disarmament Conference at Washington for the 117 colored papers receiving the service of the association. His credentials place at his disposal every accommodation accorded any press representative.

Beyond this the enterprise of his organization in having an accredited correspondent there has so impressed President Harding that he presented Mr. Brasher with a large autographed photo of himself, upon which he inscribed the caption: "With fraternal greetings from the fourth estate to the Negro Press, Warren G. Harding."

This, with the recognition accorded Gilpin, constitutes a gracious consideration for the stage and the press, our two most advanced outposts.

DEATHS

Word was received as we went to press that Bud Minns, of the team of Minns and Bryant, had died last Sunday evening after a long illness. The letter stated that Bud embraced religion before the end came. His home was in the Bnhamas, and he is survived by a few blood relatives and his wife, whose present home is at 705 Thomas street, Key West, Fla.

Slim Henderson was called away from his show to Baltimore, Md., to attend the funeral of his mother, who was buried on Thanksgiving Day. She is survived by two sons and one daughter.

COLORED ACTORS' UNION

About To Close Charter Memberships

Telfair Washington, who in the absence of Boots Hope, the secretary, is holding down the headquarters of the Colored Actors' Union at 1227 Seventh street, N. W., Washington, D. C., writes to advise that the union is about to close the books for the year and that the membership drive will expire with the old year.

After January 1 the entrance fee will be \$10. The new rate will not only be applied to applicants after that date, but may be enforced upon those who fail to conclude payments on their entrance made at the old rate. Mr. Washington strongly urges all members to pay up in full. Applicants are urged to get under the wire before January 1.

Secretary Hope is traveling in the interests of the organization, therefore mail should be addressed to Mr. Washington and money made payable to the Colored Actors' Union.

GIBSON VINDICATED

Reports from Philadelphia indicate that John T. Gibson, owner of the Standard and Dunbar theaters in that city, has been vindicated insofar as the charges of discrimination against colored stage hands and artisans are concerned.

It appears that in the enthusiasm of organization the promoters of a union of these crafts have placed Mr. Gibson in a false light before the public. The Philadelphia Tribune is responsible for the statement that the citizens of that city have completely exonerated Mr. Gibson. The Tribune in the oldest colored paper in the city, and is a dependable journal.

Mr. Gibson's dissatisfied employees have, with few exceptions, returned to their former posts, and both of the houses are doing an exceptionally good business, the latter fact constituting a most emphatic approval of the methods and policies prevailing with the management of the properties.

AMPHION GLEE CLUB HAS ANNIVERSARY

Washington, D. C., Dec. 12.—On Thursday evening, December 1, the Amphion Glee Club, one of the city's most noted musical organizations, celebrated its thirtieth anniversary at the Dunbar High School.

Miss Marian Anderson, charming contralto of Philadelphia, interspersed the song numbers of the Amphions with choice selections, some of them rendered in foreign tongue.

The Amphion Glee Club is said to be the oldest organization of its kind in the country, having been founded in 1891 by its present director, Prof. J. Henry Lewis. The officers of the club are: J. H. Washington, president; J. G. Chapman, vice-president; S. Wesley Waters, secretary; C. A. Champ, treasurer; L. J. Leonard, librarian; J. Henry Lewis, director.

PICTURE HOUSE DYNAMITED

St. Petersburg, Fla., Dec. 13.—Two explosions of dynamite wrecked the interior of a picture theater on Ninth street, south, patronized exclusively by Negroes. One charge of dynamite was placed on the keyboard of a \$1,500 mechanical piano, which was reduced to splinters.

Mayor Noel A. Mitchell, who is a candidate for "vindication" in a coming mayoralty election, following his recent recall. In a statement said the theater was dynamited to intimidate Negro voters, among whom he claims to have a large following.

ADA LOCKHART BOOKER CHANGES HEADQUARTERS

Ada Lockhart Booker, who was our representative at Winston-Salem, N. C., has moved her headquarters to 1009 Johnson street, Charlotte, N. C. She, assisted by William House, a bustling newsboy, will introduce The Billboard. A stand will be maintained at Medora Ledbetter's cafe at the above address.

In a recent issue the review of a singer at Winston-Salem was made, in which A. L. Booker's name was confused with the singer, who in reality was Annie White. The Page wishes to acknowledge the error.

WHERE THE BIGTIMERS

Are Spending the Week of Dec. 19

Glenn and Jenkins, Keith's, Syracuse; Greenlee and Draston, Franklin, New York; Tennessee Ten, Davis, Pittsburg; Moss and Frye, Orpheum, Portland, Ore.; Rosand Johnson Company, Orpheum, Oakland, Cal.; Tabor and Green, splitting between Loew's American and State's, New York; Dancer and Green, Hoboken; Maxie and George and Harper and Blanks in Shubert houses.

THE DEATH OF J. C. LOWERY

J. C. Lowery, a noted attorney and a brother of P. G. Lowery, died December 4 at his home in Okmulgee, Ok. Before he took up law he was a band leader with the Hyers Sisters, also with different ensembles and other shows.

B B

CIRCUS HIPPODROME MENAGERIE

B B

AND HIS MAJESTY, THE TROUPER

HONEST BILL

Buys the Lucky Bill Shows

Will Enlarge Both This and Honest Bill Shows for Next Season

Wm. Newton, Jr. (Honest Bill), has purchased the rights, title and interest in the Lucky Bill Shows and has it in winter quarters, Ada, Ok., with the Honest Bill Shows. He will enlarge both shows and have the two nearly alike in character, featuring dogs, ponies and trained animals. Last year, says Mr. Newton, was one of the best seasons in the history of the two shows. An excellent season is anticipated by him next year. The territory has been nearly completed for the itinerary of the two shows, he says.

NOTES FROM HOUSTON, TEX.

Gentry Bros.' Show is in quarters here, four blocks from the City Hall. The stock is in pasture. The Greater Alamo Shows are also wintering here, at the Houston Fair and Exposition Grounds.

H. W. Campbell's United Shows have been exhibiting here since December 5 on the old Miller lot, Washington avenue, near Houston Height Boulevard, the once-famous grounds which R. M. Harvey contracted for one dollar and four pence in 1908 for Buffalo Bill's Wild West, also where Ringling Bros. showed the following year in the heaviest rain Houston experienced in many a year. Both shows did good business. This lot was then outside the city limits. The city refused the shows licenses to appear in the city proper on account of the Houston Fruit and Flower Festival dates conflicting. It is possible that the Campbell show will winter here, all depending upon whether proper arrangements can be made.

It is reported from a reliable source that Houston gave the Hagenbeck-Wallace Circus on October 17 the largest day's business of any Texas city. Two turnaways were recorded. Sella-Flooto did a fair business in Houston November 17.—CHAS. A. LIEBENTHAL.

RHODA ROYAL CIRCUS

Finishing Season in New Orleans

New Orleans, Dec. 17.—Beginning next Monday the Rhoda Royal Circus will play a week's engagement here under the auspices of the Loyal Order of Moose for the benefit of the entertainment fund. The Moose will purchase tickets for all disabled ex-service men and orphans in the city and transport them to and from the grounds free of charge. At the conclusion of the engagement the show will go into winter quarters in this city.

SEEKING MRS. LEW F. CULLINS

San Francisco, Dec. 14.—Grace Marvel, who recently closed the 1921 season with the Al G. Barnes Circus and is wintering in San Francisco, has important information for Mrs. Lew F. Cullins and is anxious to locate her. Miss Marvel expects to remain in this city through the winter months and asks that anyone in the show business who is acquainted with Mrs. Cullins inform her that she can be reached thru The Billboard's San Francisco branch.

TETU HARRIMAN IMPROVING

Tetu Robinson Harriman, who was recently taken to the Jewish Hospital, Cincinnati, suffering from a nervous breakdown and a fistula, is doing nicely, and will be able to leave that institution at an early date. Her doctor announced that it will not be necessary for her to return to Mayo Bros.' Hospital, Rochester, Minn. Tetu and her husband Jerome Harriman, will be with one of the Mugivan, Dwyer, Ballard Shows next season.

BARTLETT AND SCOTT

Booked Over Levey Circuit

San Francisco, Dec. 14.—Bartlett and Scott (Louis and Horace) and Mrs. Grace Bartlett are in San Francisco after having closed with Palmer Brothers' Circus in Palo Alto. The act was formerly with the Al G. Barnes Circus and is well known on the Coast. Booking has been secured over the Best Loney Times, which will take the act to Chicago.

WILD ANIMALS WANTED

For Zoo, Wild Animals, Reptiles and Fowls. Write, giving price and condition. GUS C. EDWARDS, Cocoa, Florida.

I. A. B. P. & B., LOCAL NO. 25

Harrisburg, Pa., Dec. 19.—The following officers were elected at the last regular meeting of Local No. 25, I. A. B. P. & B.: H. B. Wilson, president; Elmer Wilhelm, vice-president; Frank J. Rupp, secretary, treasurer and business agent; John Whitney, sergeant-at-arms. All the boys are busy at present. Wilhelm is foreman at the Thos. Cusick plant, assisted by Wilson and Miller. Rupp is at the Orpheum Theater, Whitney at the Colonial, C. L. Sellmano at the Broad Street, E. S. Rapp at the Victoria. The new Regent Theater opens December 21.

An opposition billposting plant has been started here, operated by Harry Bell and Hen Johnson from Reading, Pa. Up to the present writing they have not signed up with the local, but prospects are good for an early settlement.

Beginning with the new year the billposters will be in their new quarters. The stage hands and picture operators will also meet in the billposters' new quarters.

WITH ST. LOUIS POSTER CO.

The following members of Local No. 5, I. A. B. P. & B., are employed at the St. Louis Poster Advertising Co.: Chas. Skinner, Chas. Betts, Chas. Roberts, Joe Conroy, Lyle Luke, Geo. Brunning, John Brunning, Jimmy Yule, Clyde Skinner, Wm. Lyfer, B. Miller, Jack Gordon, Oscar Lomholm, Clarence Lomholm, Harry Cook, Nick Cook, George Denton, Albert Klafmann, Frank Daily, past-master.

RICHARDS & SON'S SHOWS

Richards & Son's Motorized Shows closed a successful season at Centerpoint, Tex., November 20 and are now in winter quarters on the Richards Bros.' ranch at Pipe Creek, Tex. Mr. and Mrs. F. Richards and Savol LaStarr have gone to Kansas City to buy new show property. The LaStarr Sisters (Nell and Dolores) are in the winter quarters rehearsing a novelty ironlaw act. The show will again take to the road early next March.

PARK B. PRENTISS

Will Furnish Band on Hagenbeck-Wallace Circus Next Season

Park B. Prentiss has signed with the Hagenbeck-Wallace Circus next season to furnish a twenty-four-piece all-union American concert band. He will be at West Palm Beach, Fla., with Bachman's Million-Dollar Band until March 15.

VETERANS JOIN HANDS

Chicago, Dec. 13.—Lorette and Joe Lewis, famous clowns, are at least temporarily reunited. They will team at the Toyland Circus, in the Coliseum, December 14-24. There will be a good many friends who will watch for them.

JACK HILL'S CIRCUS

Jack Hill announces that he will open about April 15, 1922, with a five-car one-ring circus, using his own title, Hill Bros.' Circus. He will build a new show and establish winter quarters in Erie, Pa., where operations will begin after the first of the year.

"DADDY" CORNING'S WIDOW IS IN NEED OF FUNDS

Chicago, Dec. 13.—Showmen are invited to send any financial aid they may wish to the widow of "Daddy" Corning, whose aged husband died yesterday in Elgin, Ill. Such contributions may be sent to Mrs. Corning, 450 Enterprise street, Elgin. She is old and in need of aid.

CIRCUS PICKUPS

By FLETCHER SMITH

Art Keene is one of those agents who just can't keep still. After closing with the Ringling show he grabbed off the job of telling folks about the coming of the "Sporting Widow" and recently had the pleasure of listening to Jimmie Heron's birds at Springfield, running down from Boston after he had planted his press stuff and laid out his paper.

Friend Moore, of the Apollo Theater at Atlantic City, says that Frank E. Rubin out-Herried the famous H.I. recently, when tall-talented and eaned he led the procession of more than a thousand Moose at the big parade in that city. Frank wore a smile and a Benny that reached his heels and later delivered an eloquent oration, being introduced by the Major. Between the Moose, Pleasantville and his post card store Frank is kept pretty busy.

Mrs. J. C. Kelly, with her two clever daughters, Elizabeth and Edith, dancers of remarkable ability, sail for Bermuda December 21 to fill a two weeks' engagement. But J. C. is not going to be idle during their absence as he will forsake Atlantic City for a brief period to accept a position as claim adjuster for a New York shipping firm. It is possible that he will be engaged till the opening of the Sparks show next spring.

Howard Barre, who had the elephant banners with the Main show last season, will be back again in the spring and in addition will publish a program for daily distribution. He is at present at his home in Philadelphia where he is not at the Elks' Club.

The painters at the winter quarters of the Walter L. Main Circus are breathing a sigh of relief. Harry Wilson, who solemnly declares that his pets would not harm a kitten, will show the thestergoers of Philadelphia for the next five weeks that "Duke" and "General" are not as bad as they were painted having booked time over the Philadelphia circuit well into the new year. The lions and the big steel arena are now in that city and the painters are making perfect scrolls once more.

En route to his home in Henderson, N. C., and driving a big touring car regardless of a pouring rain, who should drop into the quarters of the Main Circus a few days ago but young Dave Castello, who, with his wife (nee Alpine), closed a pleasant season with the Hagenbeck-Wallace Show. Dave left Mrs. Castello and the baby in Brooklyn on a visit to her parents who in the old days were known with circuses and in vanderbilt as the Alpine family. They last appeared with the Martin Downs show and were the originators of the double wire. The family now live in Brooklyn and all have retired from the business.

Charlie Nolan, of the Main Show, dropped into quarters recently coming up from Bowie, where he has been following the horses and left for Tampa to sail later for Havana, where

(Continued on page 68)

ARTHUR F. SMITH CO.

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Phone, Haymarket 444.

CHICAGO, ILL.

UNDER THE MARQUEE

By CIRCUS SOLLY

Joe Coyle is still in Cincinnati, but says that he will shortly go out with one of George Witz's attractions.

Tom G. Roth, billposter, is back in Springfield, O., after a tour thru Michigan and Canada. He will be with a circus next season.

A. Johnson, clown, is expected to join the Haag Show at an early date, having closed with the M. L. Clark Show, which goes into quarters.

Leahy Bros., comedy ring gymnasts, are now doing very nicely in vaudeville featuring the famous buck Leahy trick. They will be seen under the white tops again next season.

Thick Bell and "Pop" McFarland, who were visitors on the Mighty Haag Show at Tusculum, Fla., December 7, had a little party after the night performance. They left the following morning for Miami, Fla., by boat.

Fred Cosgrove and wife, known as Cosgrove and O'Brien, producing clowns, write that they had a pleasant season with the John Robinson Circus, with which they are re-engaged for next season. They are now at their farm in Cloverdale, Ind.

George Wombold, boss canvasman, is an occasional caller at the Cincinnati offices of The Billboard. It is more than likely that George will again be identified with the white tops next season. The same goes for Jake Posey, boss hostler.

Capt. Fred Walters, "The Blue Man" of the Ringling Bros.-Barnum & Bailey Shows, who has been confined to his room for the past seven weeks suffering severely with congestion of the lungs, is now well on the way to recovery and able to be out a little every day.

Krao Farini, known as the "Missing Link" and one of the greatest curiosities of the Ringling-Barnum show, has just had an increase to her "marmoset" family of monkeys in the shape of two beautiful little marmosets, and all the family of four are doing well.

The James Family closed their third season with Christy Bros' Shows, and, after spending a week in Houston, Tex., visiting, are now in Beaumont, where they will spend the remainder of the winter. They have been re-engaged with the Christy show for next season.

Sivers Johnson has closed his season of vaudeville and will play the Shriners' Exposition at Durham, N. C., beginning December 24. Sivers will be there with his bunch of jays and also "Stringbean" Wallace. Johnson is one of the principal clowns with the John Robinson Circus during the outdoor season.

Cablegrams have been received in New York from the Akley expedition in South Africa announcing that five gorillas have been captured by members of the expedition and are on their way to New York to be placed in the American Museum of Natural History. The five gorillas are all members of a single family, and one male member weighs 360 pounds.

The Four Balmahs, wizards of the wire, who were with the Hagenbeck-Wallace Circus the past season, are now touring the Pantages Vaudeville Circuit. While playing at the Lyric Theater, Cincinnati, last week, they were frequent visitors to The Billboard office. At the conclusion of their time on the Pan. Circuit early next summer they will play fair dates.

Earl Shipley, clown, with the Sells-Floto Circus the past two seasons, is putting on a fifteen-minute entertainment for children, three times daily, on an elevated ring at the Keith O'Brien stores in Salt Lake City, Utah, and is going over nicely. On the opening day, says Shipley, the crowds were so large that it was impossible for all the children to get close enough to see him. The engagement is for three weeks, after which Shipley expects to take it easy around Denver until time for Sells-Floto to open.

70-Ft., 40-Ton, All-Steel Flats, Box or Stock Cars OUR NEW CARNIVAL SPECIAL

63-Ft., 40-Ton, All-Steel Flats

Be sure to get our prices and specifications before you place your order for new equipment. HARRY G. MELVILLE, 1353 People's Gas Bldg., Chicago, Ill. Phone: Harrison 2682.

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Up-to-Date Cars; Reduce Your Freight Bill



We build Flat, Box, Gondola or any kind of freight equipment. Write for prices.
MT. VERNON CAR MFG. CO., MT. VERNON, ILLINOIS.

BOSTON

EDWARD A. COADY
Box 1263

For the first time in history the week preceding Christmas finds four of Boston's legitimate theaters dark, including the Shubert, Wilbur and Plymouth, all Shubert holdings. This leaves but one Shubert house, the Majestic, playing vaudeville, open this week. The managers who will build on with their present attractions are: C. B. Dillingham, with Fred Stone in "Tip Top," at the Colonial; A. L. Erlanger, with "Mr. Pini Passes By," at the Hollis St.; and Sam Harris, with "Only 35," starring Mary Ryan, at the Tremont. The Selwyns have given two weeks to Mme. Olga Petrova in "The White Peacock" at their house in Park square, Monday, December 26, will had every playhouse again in operation, with "Iron" at the Shubert, "Afgar" at the Wilbur, "Beware of Dogs" at the Plymouth and Shubert's Indoor Circus at the Boston Opera House. "Happy Go Lucky" will open at the Selwyn with a Christmas matinee. Another big change in local theatrical circles comes on December 26 when the Tremont, the best paying legitimate theater in this city, goes over to the films for ten weeks with Griffith's "Two Orphans."

Edward B. Clive, of the Henry Jewett Players, received the fellowcraft degree at a meeting of Euclid Lodge, F. and A. M., in Masonic Temple last week.

It looks now as tho the Shuberts have at last found a good use for the big Boston Opera House. The announcement that the out-of-way playhouse will be used for a mid-winter indoor circus has made a decided hit here. It is claimed by managers not hostile to the Shuberts that in using that policy at the Opera House the Shuberts have hit upon a scheme whereby the house can be made to pay, something it has never done since the Shuberts took it over several years ago. The house is situated directly opposite the big circus grounds, and if the patronage warrants the Boston Elevated will send over many extra cars to handle the crowds as they do when the circus is on the lot across the street, making a two-minute time from Park street. The managers blame the transportation service for the poor business at the Opera House.

The Tremont, the only legitimate playhouse in Boston that has not closed in three years, due to George M. Cohan taking the house over in the summer months, will change to pictures next week with "The Two Orphans." All the heads of the mechanical departments will be retained, along with several of the clearers, for the handling of the film. George Ingersol is carpenter, George Morgan property man and Sam Horton property master.

At last New England has a real exhibitors' association. National President Cohen, of the Motion Picture Theater Owners of America, was at Boston last week and after a two-day convention, which was attended by several hundred exhibitors, a Massachusetts division was formed with the following officers: President, Jacob Louie, of Boston; first vice-president, G. W. Allen, Jr., of New Bedford; second vice-president, John Keon, of Salem; executive secretary, N. Yarns, of Fall River; treasurer, Edward R. Gregory, of Dorchester; recording secretary, Charles Rose, of Boston; executive committee, P. Markel, of Adams; Glover Ware, of Peabody; Gordon Wightley, of the Poli Circuit; A. R. Lawton, of Fitchburg; George Giles, of Boston; Al Somerby, of Boston; George Ramsdell, of Malden; Louis Boas, of Fall River; Stanley Summer, of Boston; Tom Sorriero, of Lowell; Sam Pinsky, of Boston; Roy Averill, of Boston; Nathan Hoffman, of Somerville; E. D. Rhind, of Attleboro, and W. E. Warr, of Wareham.

Charley Ray, the motion picture star, and his wife, accompanied by his manager, Richard Willis, were guests of Nat Gordon last week. Mr. Gordon presented the visitors to the Mayor and Governor after which he showed them the historic spots of the city. They were also present at a performance of "The Bad Man" at the Plymouth Theater. Both Mr. and Mrs.

(Continued on page 65)

WALTER F. DRIVER, President.

CHARLES G. DRIVER, Sec'y and Treas.

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THE CORRAL

By ROWDY WADDY

Credit yourself with your ability only.

In a straight contest one's real capability comes to the surface.

D. V. Bridgeport—Sorry, because of lack of space, that we can't run the poem at present. Possibly later.

Al Wilsey writes from Wyoming that he is now putting out a Wild West show for the 1922 season. Says he will engage nothing but good riders, who are all Oklahoma.

C. E. Kell, the secretary of the Frontier Days held at White River, S. D., is connected with a live outfit that promises to advertise the domain for 1922 FULLY and EARLY in The Billboard.

Charles Carreon advises that he and his wife will remain in Montgomery, Ala., the winter quarters of the Howe Great London Show, until after the first of the year, when he expects to take a trip to Florida with Joe Greer.

We are informed that Mrs. Babe Roberts was a big feature with her Wild West show at the celebration held at Sapulpa, Ok., early in November. Frank Renfro is chief cowboy. Mrs. Roberts figures on having a good-sized show on the road in 1922.

Cincinnati vaudeville fans have had quite a succession of roving acts entertain them the past few weeks. Chuck Hays was at the Lyric Theater, the Wyoming Trio were at the same playhouse the week following him and last week Guy Weadick and Flores Laibow were at the Palace.

Marion Stanley writes from Texas, saying that he is in partnership with Bill Collier, of Broken Bow, Ok. They will organize a Wild West show to play next year. Says he recently roped a four-year old long-horn steer in the middle of the Red River. Stanley was in Texas and the steer was in Oklahoma. Says he has a new invention to keep track of "shirt tails in" while they are roping.

What effect will the Wild West show put on by Johnny Agee for The Baltimore Sun have on the writers of the "Illustrated Series at Washington, in so far as convincing the readers of their various papers that the REAL WESTERN COWBOY STORIES are to be continued, despite the fact that the navies of the world are to be scrapped, and that the European countries may not be able to pay their prizes as advertised?

If a man spends as much time learning to spin a rope or twirl a six-shooter as some other man does learning to ride a bronk, and both fellows attend a contest and don't win, which one has wasted the most time—then or the audience? The above question was asked by a man who used to sell "snake oil" under a gasoline lamp and dressed as a long-haired gunman, and he can't ride a bronk, but he can twirl a six-gun and sell snake oil and make big money doing it. So what is the answer? We guessed and guessed, and thought and thought some more, and the best answer we could arrive at is, that he's a smart fellow—the one that sells the snake oil.

Ben Holmes' Combined Shows are in winter quarters after a season which opened April 9. Bert Kenny who sends the letter from the Holmes outfit, says the show will take the road in 1922 better than ever. Following is an extract from his letter: "There seems to be a lot of talk about small Wild West outfits being 'pork.' Some of them are; of that there is no doubt. But in my time I've seen some pretty 'pork' contests, as well as several contest bronks who were just around a small Wild West show. While it's true small Wild West performers live in tents and sometimes hotels in the summer you will find most of our outfit in three square miles a day in the winter time and sleeping in their own beds, and when spring comes they know where they are going to work ALL season. Again, most of the good small Wild West outfits are not 'Johnny New-comers' in the business. There were six people on this show the past season who have been before the public for 23 years."

Understand that the different saddle makers are going to hold a contest, to find out which outfit supplies the most of the Wild West and frontier contest folks with "hats."

Many saddle makers use the same "tree" in a saddle, but the workmanship, leather, etc., on the finished product is also a valuable asset. Cowboy boots by a good maker are always in demand. Besides getting good material in a pair of boots, the wearer also wants a good fit. Do you always send the maker the correct measurements?

There are many good saddle and boot makers, the BEST depends entirely upon who suits YOU best. If the purchaser is suited, he will be a booster. If not, he'll buy some place else.

What becomes of all the old saddles used? If a boy gets bucked off a bronk, that ain't no cure sign that he ain't ridin' a good saddle. Maybe the "kack" is too forked."

From San Antonio, Tex.—The San Antonio Saddleway Association has made preparations to stage a Cowboy Contest at its two-mile Speedway, January 19-22. Arrangements have been made with Fred Beshe and A. W. Garrett to personally superintend all contest work and headquarters have been established at the Chamber of Commerce, which is lending every effort and support in making this celebration a success. The prize money will be absolutely guaranteed, and the cash deposited in the bank for all prizes and cash prizes. Fred Beshe stated that only under these rules will he be associated with any contests. "Also I met with a heavy loss in Oklahoma City during my contest, due to political factions and committees, which resulted in a newspaper clash whereby I received no newspaper support whatsoever," said Mr. Beshe. "I am sure that all contestants were satisfied, and I express my gratitude to one and all for the moral backing and support they rendered me then, when I was playing a losing game every day. The cards will be laid on the table in

FOR SALE

THE FOLLOWING TENTS, ETC.

- 1-20 x 30 HIP ROOF TENT 10-oz. khaki duck, 10-ft. sidewall of 5-oz. khaki duck. Full width outside khaki curtain. Full width inside red curtain with fringe on top. Trimmed in red. Used one month. As good as new. No poles or stakes. PRICE \$150.00
- 1-30 x 74 TENT Hip roof front, gable end back. Top inside out of 10-oz. best grade khaki duck. Made in two pieces to lace, with full width khaki curtain outside and full width red curtain inside. Full width red fringe on top. Used one month. As good as new. No poles or stakes. PRICE \$300.00
- 1-PROSCENIUM FOR ABOVE TENT With opening 8 ft. high by 18 ft. wide, and baby-hoo 6 ft., 8 in. high. This is painted in tropical scenes in a very attractive manner. PRICE \$35.00
- 1-40 x 80 TENT Hip roof front, gable end back. Top out of 10-oz. double filled khaki duck, but 12-oz. khaki duck over the stage. Made with quarter poles for stage. Full width khaki border outside and full width sun curtain, solid red duck inside. Extra tent is painted in red. Last three months. In good condition. No poles or stakes. PRICE \$450.00
- 1-PROSCENIUM FOR SAME Painted to represent gray stone blocks, with flower decorations. Used three months. In good condition. No poles or stakes. PRICE \$50.00

RUBIN & CHERRY SHOWS

RUBIN GRUBERG, SAVANNAH, GEORGIA

MUSICIANS WANTED

JOHN ROBINSON CIRCUS CONCERT BAND

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AL J. MASSEY, Bandmaster, 17 Montebello Road, Jamaica Plain, Boston, Mass.

BILLER WANTED For Advance Brigade, HITCHY-KOO

Raymond Hitchcock and Martin Sampter's

I don't care if you are a preacher in disguise, or a horse thief on a vacation, so long as you can stand the gas and hit the show. MUST HAVE HAD CIRCUS EXPERIENCE. No bill show men, tourists or "fishy" managers need apply. You come here to work. Must be handy with HITCHY-KOO. Will advance tickets to those I know. Join immediately. Prepay your wires. Write or wire NED ALVORD, Agent Martin Sampter Enterprises, Fulton Theatre Bldg., New York.

PATTERSON'S TRAINED WILD ANIMAL CIRCUS, WANTS! WANTS!

Circus Seal Act, Tiger and Leopard Acts. Will buy Animals broke or unbroke. Will book big Feature Act. No Act too big. Want Performers in all lines of the Circus World. Address JAMES PATTERSON, Paola, Kan. All Musicians address RODNEY HARRIS, Route 2, Box 173 A, Tampa, Fla. For the Advance: Local Contractor, Twenty-four-Hour Man, Billposters, Lithographers, Programmers. Address AL. CLARKSON, Paola, Kan.

this contest and any information will be gladly given. Advertising in The Billboard will appear regarding prizes, etc."

The following article appeared in The Indianapolis News, under date line of Columbus, Ind., December 10. It speaks for itself: "The Wild West has been supplanted by the 'Wild East' in the production of rough riders, says Kenneth Maynard, trick riding champion of the world, who is visiting at his home in this city. "Few rough riders now come from the West," Mr. Maynard says. "The best of the pony punchers and broncho busters now come from New Jersey, New York and some of the Eastern States. The Eastern boys see wild riding at the movies, go and imitate it on the prairie their dads buy for them until they become real riders. The Western kids all ride in Fords now." Maynard learned trick riding on the vacant lots in Columbus, on a pony his father bought for him as a Christmas present, a decade or more ago. He won the world's championship in trick riding at the Elks' Round-up in Chicago last year without ever having up in a ranch. He has defended his title five times this year, the last time being at the rodeo given at Washington as part of the entertainment during the conference on the limitation of armament. Maynard ran away when a boy and joined a circus, but was brought back by his parents. He finally persuaded them to permit him to follow his chosen work, however, and has been trick riding since. He rides such circuses now, when not defending his championship."

Dear Rowdy—Within a few short months there has passed out, over the Great Divide, four real cowboys, four men whose names mean much to frontier contest biz. The ones I refer to are Joe Gardner, Clay McGonigill, Elison Carroll and Johnny Murray. These four were the real thing. Real range hands, who took a real sportsman's interest in ropin' an' ridin', when it was peddled off as a CONTEST. Their names counted for lots in the real stock country, where real cowboy sport is understood, an' appreciated at its real value. When you saw these boys at a contest, you know they was real, even before you saw them in action. They dressed like real cowboys, not like make-believe or curiosity store advertisements. Whenever they appeared at a contest to enter the arena they usually brought their own horses along to work on. They wanted to win, of course, but when some one else topped 'em, they were always the first to step up an' congratulate the winner, but warned him to look out for the next time. In losing these boys the frontier contest business has lost four that are not easy replaced. Let all us fellows that are interested in the West, an' its sports an' pastimes, pause now an' think. We're here today an' may be gone tomorrow. When we pass out will we leave a reputation behind us, as being real, square, an' always ready to boost, as were these four boys? Why not all in this Arizona get down to brass tacks, an' start in with the New Year to plug along for the best in Wild West. The phonies will drop by the wayside, if the regulars get together. Here's wishin' each an' every boy in Wild West the best that this old

earth has for him the coming season. And in thought don't forget Joe, Clay, Johnny and Ellison. They were regulars. So long for now. —SOLBER SAM.

Miss Olive Swan sends us the following: "Some time ago there appeared in your column an inquiry regarding the Uncle Dan trained mules. Here is the correct history of the act: In the original act there were 12 mules. Miss Tweedy, Miss Dixie, Quedell, Snyder, Theodore, Jack Johnson, Betsey Blue, Miss Rosie, Hootie, Boyd, Tom Green and Pearl. I learned to work the mules in 1910, when I had Uncle Dan with me at the fairs. In the fall of 1911 we closed the season at Augusta, Ga., and shipped to the 101 Ranch at Bliss, Ok. I took six of the best mules and put together a big act. I showed the act as the feature attraction at the Princess Theater, Hot Springs, in January, 1911. The mules were Miss Tweedie and Miss Dixie (the two lead mules), Theodore, Boyd, Miss Rosie and Tom Green. After I left the mules they were in a train smashup and Miss Rosie got hurt so bad she died. They sent Jack Johnson on from the ranch and put him in Miss Dixie's place. Vern Funtlinger, owner of the Tex-Mex Wild West Show, has the six mules now. The other six were at the 101 Ranch. Quedell, Snyder and Betty Blue were larger than the other mules and I think they worked them on the ranch. Uncle Dan led my act so well that he took two white mules, Jim and Blanche, and two of the old bunch, Hootie and Pearl, and got two more new ones, Trickett and Squaw. He showed them for a season or two, then bought two more mules and put them with his act. Malobis Mack has this act at present with the Johnny J. Jones Exposition. The youngest mule of the old act is Boyd and he is over 15 years old. Uncle Dan was a wonderful trainer, as he trained by kindness, and the little mules worked because they liked to work and loved Uncle Dan as every one who knew him did."

CIRCUS PICKUPS

(Continued from page 66)

he will be engaged at the race track with his concessions for 125 days, returning to Havre de Grace in the spring. Everybody around the quarters envied him his trip. My memory of the old barnstorming days up in Maine was awakened the other day by hearing that two of the pioneers of Eastern rodeo were more than making good in the present fast company. Wm. V. Mong, who was doing characters at 19 with Edward Emery, who led the Flow-Crowell Company up in Maine and New Brunswick, is now one of the most sought after character men at Hollywood, and his old employer is winning praise as leading man for Ethel Barrymore in "Deceit." Emery's old partner, Al Mason, famous as the Mason of the old team of Mason and Titus, shadowgraphist, is also in Baltimore, but has retired from the business. Jim Hodges, after a most successful season with his 26-in-1, first with a carnival and later at the fairs, has returned to his home at Salls-

bury, N. C., and is preparing for next season at this early date. Jim finds time, however, to drop in at the Elks Club and says they are still talking down there about the Walter I. Main Show. Mrs. Hodges's health has greatly improved and she is making great preparations for a big homecoming and Christmas dinner.

BOSTON

(Continued from page 67)

Ray enjoyed their visit, altho Mr. Ray was suffering from a very bad cold.

Charles Dillingham made the mistake of his life by killing "The Love Letter" and sending it to the storehouse. He knows, and everyone else in the theatrical game knows, that the failure of the piece was due to nothing but temperament on the inside.

At the Globe Theater the Dempsey-Carpenter fight pictures are the attraction, running continuously from 10:30 a.m. to 10:30 p.m. at 50c top.

Fred Dempsey, vice-president of the I. A. T. S. E., located here at headquarters of Local No. 11, will be out for president of that association next year.

The new policy at Gordon's Olympia of presenting each week a big act along with a feature picture is proving a success.

Art Spaulding, so well known here as a song plunger, has branched out in a new venture. He purchased one of the "Sawing a Woman in Half" acts and is out on the small time.

So great has been the demand for tickets for the second annual ball of Local No. 11, I. A. T. S. E., that the committee in charge announces that the public sale of tickets will start shortly. The ball, to be held January 19 at McManis Building, will eclipse that which was held last year in every way possible. At all the vaudeville theaters the boys and girls are getting after all the acts and already thousands of tickets have been sold. The ball will be decorated in an elaborate manner, every theater having a special booth on the dancing floor, where the players of that house will meet the Boston playgoers. The managers here are assisting the boys with their program advertising, and the committee on stars reports that it has received the promise of several well known players to attend the ball and assist in making the affair a huge success. Last year it cost the local \$3,000 to put the ball over and this year a like amount will be spent. Charles Frank, musical director at the Boston Theater, will have charge of the music. William Gallagher, at the same house, is treasurer.

There are many acts being sent here and "tried out" on the several out-of-town houses under new names. Some of these acts have received little or nothing for their trouble and still do not say a word about the deal that has been handed them for fear of getting in wrong with the agents. It's about time some of them woke up and aired their troubles in The Billboard. It may be of benefit to other acts. We know of one case where an act worked three days without receiving one cent, and when asked for a story said: "I'm afraid they will kill my act, I can't say a word."

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:

- CLARK, MABEL, chorus girl, Complainant, Bert Wallace, Manager, Zarrow's "Classy Steppers."
- DAVIS, GEORGE X., Complainant, Harry Enoch, 127 Fosterla ave., Springfield, Ohio.
- DUNN, WILLIAM, manager, Charleton Hall, Battaville, Pa. Complainant, M. G. Wharton, 1333 Shunk street, Philadelphia, Pa.
- FENNER, GEORGE, tabloid manager, Complainant, Solly Joyce, care The Billboard, Cincinnati, O.
- GREGORY, FRANK G., Promoter, Complainant, Jerry D. Martin, care The Billboard, Cincinnati, Ohio.
- HARRIS, BOB, musical comedy manager, Complainants, Wm. E. George & Wife, George W. Kingbury, care The Billboard, Cincinnati, O.
- MATHIWS, R. W., Orchestra Manager, Complainant, George H. Overleese, Box 162, Peabody, Kansas.
- MAYFIELD, ART, singer, Complainant, Henry L. Meyer, 3719 Mt. Pleasant avenue, Baltimore, Maryland.
- ZIMMERMAN, IRMA (Bobby Burns), chorus girl, Complainant, Bert Wallace, Manager, Zarrow's "Classy Steppers."

BILLBOARD CALLERS

(NEW YORK OFFICE)

George M. Hilstary, back from Europe on the S. S. Aquilania. Now negotiating with a number of the leading carnival managers to place some attractions brought over under his management. He was met at the boat by Tom E. Kennedy.

Captain A. M. Baber. Formerly had a number of acts in vaudeville and most prominently identified with the exposition field. Is now in the automobile business.
W. H. Godfrey, prominent in the circus world.
Jacob Rosenthal, of Rosenthal Brothers, operators of Golden City Park, Carnarise, L. I. Charles Robbins, Kings Karlo.
George H. Hamilton, motion picture magnate. Fully recovered from his recent illness. Will make a continental tour to the Pacific Coast and back, taking in the leading cities on business in connection with his growing picture interests.
Isabella Karn, publicity department Leo Feist, Inc., music publishers.
Laurel Brinson, actor in winter and outdoor showman in summer. Just back from a tour in theatricals.
William Herberman, amusement promoter.
Charles Gerard, owner and manager Gerard Greater Shows.
Tom Murphy, decorator, of Pottsville, Pa. in New York to arrange for some attractions for the Shrine Exposition which will be held in the Star Warehouse, Darham, N. C., December 24 to 31. Fryer's Band is one of the feature musical organizations booked.
Mr. and Mrs. Thomas J. Quincy. Dr. Quincy is going to Richmond to take a medical examination so he can practice in the State of Virginia.
Harry E. Tudor, amusement device man. Has opened offices in Coney Island.
George L. Dobyas. Says he will help with the effort to organize the outdoor showmen. He is now busy organizing the Dobyas & Bergen Attractions for next season.
F. J. Fink, general agent Walter L. Main Circus. Left for Oxford, Pa., to spend Christmas and New Year holidays at home.
Jack Donnelly, musician and illusionist.
John H. Van Arnam, Jules Karvett.
William Glick, concessioner and ride operator, now interested in a few bazaars.
W. J. Bloch. Will announce his 1922 season plans soon after New Year. He may or may not return to the carnival business. At present he is working on some bazaars and saleboard promotions.
Kerney P. Speedy, once famous high diver.
I. Firesides, the well-known concessioner. Is awaiting the arrival of Eddie Madigan before he announces his activities for season 1922. They enjoy the distinction of having had two of the best cook houses on the midway of the Canadian National Exhibition the past season.
Howard Anderson, of the A. and B. Vacuum Service, Brooklyn, N. Y.
N. J. Shelton, press representative. Visited I. J. Polack and F. Percy Morency at the Continental Hotel.
Harry E. Saelton, connected with Elmer Tenley's office in the Putnam Building.
Captain Louis Sorcho, advertising for all local theaters in New York.
W. C. Fleming. Will spend Christmas home in Buffalo. While in New York he attended to a lot of business for the T. A. Wolfe Superior Shows.
Joe Herman, concessioner.
Mystic Clayton, Burna O'Sullivan, C. Bartlett, John P. Martin, Harry Smith, Charles M. Walker.
J. Gordon Bostock, vaudeville producer.
Arthur Wright, general manager World of Mirth Shows.
Ben Williams, general manager Joseph G. Ferrari Shows.
Matthew J. Riley, general manager Matthew J. Riley Shows. Stated he will buy a number of riding devices for season 1922.
Elmer J. Walters, manager Yorkville Theater.
M. J. Lapp, general manager American Exposition Shows. Noted in from his winter quarters at Ellenville, N. Y., for a day, on business in connection with next season's activities.
M. Ozari, magician. Closed outdoor season with American Exposition Shows Labor Day. He is now resting on his farm in New Jersey.
Irving Udovitz, concessioner.
Milton Holland, closed the season with World at Home Shows in Florida. Noted from Jacksonville to New York without special incident or mishap.
Mrs. Fred Barrett, past season with Greater Sheesley Shows. Was en route to Providence, accompanied by Matilda Reardon.
F. Percy Morency, manager World at Home Shows. Left for Montreal.
T. A. Wolfe, owner and manager Wolfe's Superior Shows, accompanied by W. C. Fleming, his general agent. Stopped Hotel Astor. Met many showmen and held many conferences during his stay in New York; also placed several orders for show supplies and booked many people.
Sam J. Banks, the well-known circus press agent. Is now promoting home talent shows in association with a well-known theatrical celebrity.
Edward C. White, former secretary New York club of the Showmen's League, now dissolved. Still interested in the activities of circuses and carnival folks, as he puts it.
Harry Knowles, well-known talker and lecturer. Will be with Clyde Ingalls on the Ringling-Barnum Circus season 1922.
Charles R. Stratton, owner and manager Lehman-Robinson Famous Shows. Wintering at his home in Newark, N. J. After New Year's Day he will announce his complete plans for the coming season. His pet fox has disappeared and he is much grieved over the loss of his companion, who sat on his desk in his office in Newark.
W. J. Sibley, general representative of the shows and rides booked for South America by Walter K. Sibley, to sail during the week of December 12 for Panama, Canal Zone, as his first step on a complete tour of the continent south.
Thomas Phillips. Had plans perfected for the big "Irish Pageant and Bazaar" in Boston.
I. J. Polack, general manager World at Home & Polack Bros., carnival and general amusement interests. Stopping at Continental Hotel for an indefinite stay.

Fred Folette, secretary and treasurer World at Home & Polack Bros.' Shows. Wintering in New York.

Mr. and Mrs. Louis J. Beck. Mr. Beck is doing special work for some motion picture interests. Mrs. Beck was formerly treasurer for the late Frank C. Bostock.
J. R. Fremont, independent carnival showman and concessioner.
Newton G. Allen, representing the Jordan Reporting Company, New York.
Arthur Randall, manager Mile, Vortex and Company, acrobats. Booked for some indoor circuses.
Walter Beckwith, famous lion trainer. Says conditions in Cuba are bad.
Samuel McCrackon, in town to send his circus troupe to Scranton, Pa., for the Elks' circus and bazaar.
Walter K. Sibley, to report the death of Mrs. Louis Berni in Italy.
Mayer Goldman, New York lawyer and author of the Public Defender.
Richard M. Wheeler, of the Auerbach Chocolate Company, New York.
Jack Fox, who is connected with Robert Adler's amusement enterprises at Coney Island, N. Y.
Thomas Garvey, concession agent for Louis Candee.
J. J. McCarthy, to report R. W. Schwartz, vice-president Columbia Park, sailed from Hoboken, N. J., on December 8, for European ports, to be gone a few months to book foreign novelties for Columbia Park, North Bergen, N. J.
Alfred Van Aemilbroek, airplane stunt flyer and jumper, will work in pictures.
V. Benham, talker. Back from a trip to Denver, Col.
Oscar V. Babcock, "Loop-the-Loop" rider. En route from his home in Winthrop, Mass., to Chicago. He will sail from Seattle for China, Japan and Manila, latter place to play the celebration starting early in February. He will probably play Australia and other countries in that part of the globe before returning to the United States.
Frank J. Murphy, owner and manager Frank J. Murphy Shows. Said saleboards were going well at the bazaar in Plainfield, N. J.
Charles Gerard, owner and manager Gerard Greater Shows.
George L. Dobyas.
John G. Robinson, manager Robinson's Famous Military Elephants, playing Shubert. Says he hopes to spend Christmas at home in Cincinnati.
Louise Stephens, talker. Is wintering at Coney Island, N. Y.
E. M. Wickes.
Lou LeMert, of the Australian LeMerts. May enter the chautauqua field next season with their act.
A. K. Greenland, representing B. S. Uzzell Corporation.
H. G. Wilson, side show manager Walter L. Main Circus. Left for Havana, Cuba, to attend to some show matters for the coming season.
Harry Smith, of the Liberty United Shows. Is interested in a few bazaars over in New Jersey.
Sam Mitnick, of the National Photographers, Inc.
W. C. Fleming and Houdini. Talked of things in general. Houdini is now in training

for his return to vaudeville, booked by the Keith exchange for ten very choice weeks' booking. Will be at Palace, New York, soon.

Leo Friedman, concessioner. Says Dr. B. K. Hanafourde is making the Jacksonville (Fla.) Fair, notable in the world of outdoor expositions.
John T. Benson, American representative for Carl Hagendek. Has received a shipment of 20,000 canary birds. He will remain in New York for a month on business.
Lloyd Nevada, of Lloyd Nevada and Company, presenting "Mirth and Mystery" in vaudeville. Booked by Keith. Playing DeKalb Theater, Brooklyn.
Herbert LaBelle.
Charles W. Kenyon. Is going to put the Stefanik out in something new in illusions to play vaudeville. He promises it will not be sawing a woman in half. Three illusions now named, "Giri in the Moon," "Butterfly Girl" and "Venice of Venetia." will also be presented. Never before been presented.
Mrs. Carl Stefanik, of the Stefaniks.
Joe Frost, who had the whistle concession with Hagendek-Wallace Circus. Closed his season November 3. In Little Rock, Ark. Plans to winter in New York.
Hamda Ben, carnival showman.
Adolph Kallman, concessioner, to have a conference with Matthew J. Riley about coming season.
J. C. Wodetsky, agent. Considering circus offers.
George Alabama Florida, business manager McIntyre & Heath's big musical show, week of December 12 at Majestic Theater, Brooklyn.
Adelaide Herrmann, magician and illusionist, playing Keith vaudeville bookings.
Andrew Downie. Went to Chicago to the showmen's meeting, which he reports was the best ever held. Went to Cincinnati, where he bought harness, trappings and paper. Sent a carload of horses to winter quarters and transacted some other business in connection with the launching of the Walter L. Main Circus for 1922.
Louis Fink and Samuel Kantor, of Fink's Amusement Exposition. Busy with the organization of this company for season 1922.
Jennie Fein, aquatic performer.
Bernay A. Ecker, of the Van Kerr Company, New York, makers of the Van Kerr transformers.
Ladora LaMonte, of the "Merry Mimic" Company, in which Robert Giles is working, in vaudeville.
Cora Youngblood Corson, of band fame. Motored from her home in Oklahoma to New York in a "henery." on business and pleasure. Says it was a fine tour overland.
Rita Collyer, representing the Hugo Gerber Studios, New York. Wanted a list of celebrities for 1922.
Charles Doven, side show manager.
Larry Boyd, general agent World of Mirth Shows, accompanied by John H. Oyley, side show manager of the same company.
H. B. Potter, outdoor showman.
William Hamilton, general agent World's Standard Shows, back from a tour of New England States and Eastern Canada.
Ed B. Holder, playing with his comedy mule as a special feature of the "Garden Frolie" burlesque at the Columbia Theater, New York.
Robert Campbell, side show attraction playing Harlem Museum.
Bennie Taxier. Announced the sailing of Henry Meyerhoff and Morris Taxier for Europe. They left on the Royal Mail liner, Orduna, for Hamburg, Germany, via Cherbourg and Southampton. Will be gone several months to purchase novelties for the outdoor season in America, 1922. William Dauphin, the conces-

sioner and a number of others bid them bon voyage.

Charles Arthur Roehr, Arthur Randall, Ed Zello.
Frank Gilman, who, with his son Harry, are operating a skating rink in Allentown, Pa. He came in to book a band.
Mr. and Mrs. E. K. Smith, of the Smith Greater Shows, accompanied by Mrs. Smith's sister, Thelma Moody, of Nashville. The party is stopping with Mr. and Mrs. David Skloover in the upper part of New York City. Came up from the Smith headquarters in Suffolk, Va., to buy show property, to do some Christmas shopping and visit a few of the better class theatrical attractions now current in New York. Mr. Smith called on the W. F. Manley Company, Coney Island, to get an estimate on a wagon carousel.
David D. Morris, Welsh basso profundo. Is going back with Nell O'Brien's Minstrels. He has been out of the minstrel business for six years, having left the O'Brien organization in 1915 to join the Empire Comedy Four to play vaudeville.
John D. Tippett, of the John D. Tippett Productions, Ltd., London, Eng. Stopping Hotel Astor. Will return to the other side December 15 after a few very strenuous weeks on business in the States.
Thomas Murphy, past season with Rhoda Royal and Howe's shows, an outside ticket man.
Frank West, general manager West's Bright Light Shows. Reports the purchase of a "Submarine Show" from I. J. Polack, whip engine, flat cars, one coach and trained horse from Howe's Circus, and six wagons from the Hackney Wagon Works, since the close of the season.
Capers at J. A. Jackson's Desk—Boyd and Boyd, a crackerjack acrobatic and contortion act from the South that found work upon arrival in the "big town." Harper and Blanks, the Shubert Time act.
Tim Biym, whose "Red Devil" band is engaged for a South American tour, beginning in March. Clarence Muse, to invite us to the new offices of the Constellation Film Co., at 203 West 49th street. Nahum D. Brasher, editor-in-chief of The Associated Negro Press, who represented 117 Negro publications at the disarmament conference. He is from Chicago.
Irvin Jones, of the Jones and Cumby act, just in off a W. V. A. tour. "Doc" J. H. Oyley, of Harrisburg, Pa. He is one of the men who first saw the possibilities of catering to Negro audiences in the South. Since his airtime of 20 years ago in Birmingham there have been established more than 600 theatrical enterprises catering to the race. He came to offer encouragement and approval of the colored people's page in The Billboard and its effort to serve the employers of colored talent. Boykin and Williams, whose "Delegates From Dixie" keeps busy in and about the city.

WHAT READERS THOUGHT OF THE XMAS NUMBER

The Billboard has been swamped with congratulations (both by letter and word of mouth) on the Christmas Number, and to each and everyone we extend our best wishes. To publish all of these complete would consume more space than is available. Below will be found some of the comments in brief: "The crowning feat of theatrical journalism."—LAWRENCE RUSSELL.

"A triumph in every particular, and I doubt if it has ever been equaled in amusement publications."—LOUIS E. GOODE.
"Every department totally eclipses all previous editions. Special articles splendid. Equalization outdoor amusements well spread. Typographically a gem in every department."—ED E. SALTER.
"Simply wonderful."—WM. J. HILLIAR.
"The most remarkable exemplification of colorful journalistic achievement I have seen in a long time."—MEL HAGEN.
"A feast. How I do plan to spend Sunday, almost the entire day, with the dear old Christmas Billboard. I feel it but just can't express my pleasure."—ROBT ROY.
"A wonderful achievement, and the best special number of The Billboard ever issued."—EDWARD JESSOP.
"Sure a dandy. Have spent a whole day on it and am not thru yet. When it comes to Special Editions that is The Billboard's first, last and middle name. The amusement world will sure have to give you credit for 'The Desk.'"—HARRY W. RICE.
"Really think this Xmas issue is the best ever. 'Billyboy' certainly outdid itself this year."—FLO ROCKWOOD.
"A humdinger."—ROBERT S. SPARKS.
"A wonder."—THOMAS W. BARNES.
"A dandy."—H. W. PALM.
"Splendid production. Truly and unquestionably the most complete, the most artistic, the largest and most perfect issue of The Billboard that has ever printed on your presses."—SIBNEY WILK.
"it sure is fine and enough reading to please all."—HARRY OUEL.
"Best I have ever read."—HARRY R. MOORE.
"so wonderfully good that I beg to offer my sincere congratulations."—H. RAE.
"it's a pretty issue."—MORRINO LIPPITT.
"A wonderful number. You surely deserve great credit for giving the profession so much good and reliable information."—FELIX BLEI.
"Sure a 'hardliner' and deserves the 'feature' spot. We had thought that the 1920 number was the last word in 'quantity' and 'quality' for 'Billyboy,' but like 'old wine' it grows better with age."—EDMUNDS AND GAYLOR.
"Another fine edition and will most assuredly meet with the most hearty approval."—THOS. M. YOUNG.
"A magnificent issue both editorially and typographically, and I am only afraid that you will find it a difficult matter to equal or excel this year's special."—FLETCHER SMITH.
"Beats all previous special numbers."—FRED HIRAM AND AUNT LUCINDY BIRDSEID.
"I certainly enjoyed your Christmas Number. I think it by far the best you have ever published."—JOE CURTIS.
"Congratulations upon the grand success you have achieved with your Xmas Number. It is replete with intensely interesting news matter, and contains a voluminous abundance of splendid advertising. Typography and general make-up marvelous and matchless. The West Coast welcomes it as a most pleasant and valuable visitor and defers to it very much as they do to their more sacred things."—GEORGE L. HUTCHIN.

ST. LOUIS

ALLEN H. CENTER 304 Pontiac Building, Seventh and Market Streets. Phone Olive 1733.

John Castle, manager of the Morris & Castle Shows, arrived in the city from Kansas City, Mo., and was a very busy man during his short stay here meeting his numerous friends. He reports that his winter quarters at Shreveport, La., is a beehive of industry, as everybody is working. The show will open at Shreveport the first week in April under the auspices of the American Legion.

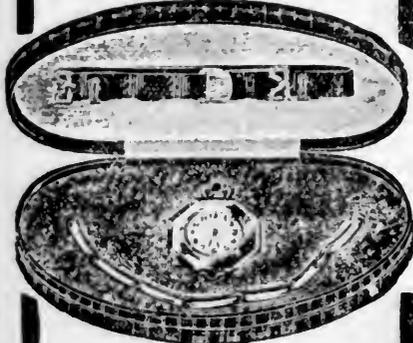
Clarence Wortham returned here from Chicago and is arranging with the Venice Transportation Co. for the purchase of several cars for a new show to be managed by his brother, John. The show will be built at his winter quarters, San Antonio, Tex., and will open the season there early in the spring. It will be a 30-car show and everything will be entirely new, even down to the stake puller.
From present indications St. Louis will have six weeks of the two largest carnivals on the road the coming season and all arrangements have been completed. This, together with the three circuses casting their eyes towards the city, will give the kiddies all kinds of indoor amusements during their school vacation.

Elmer Jones, before his departure for Warren, Pa., dispatched his auditor to Stockton, Cal., to re-plant his railroad cars and Wild West stock and return them to this city.

John Veal, manager of Veal Bros.' Shows, accompanied by his wife and brother, Earl Veal, arrived in the city and will remain several days enjoying the many good road shows now playing the city. They will depart for winter quarters at Valdosta, Ga., later in the week.
Hank Wakefield arrived in the city December 12 from Chicago to visit until after the holidays.
Lucille Bibbs, formerly of the Willard & Young show, is back in St. Louis, spending the holidays with her parents.
Lavina Roberts of the Roberts Family, gymnasts, late of the Ringling-Barnum Shows, departed last week for Los Angeles, and in saying good-bye, remarked: "Just say to The Billboard I will not cultivate any watermelons on (Continued on page 87)

SELLS-FLOTO CIRCUS WANTS FOR SEASON 1922 Union Billposters, Lithographers, Bannermen, 24-Hour Men, Contracting Agents, Checker-Up Men. Address ED. C. WARNER, General Agent, 703 Crilly Building, Chicago, Illinois. NOW IS THE TIME To Think About Your New Equipment for Next Season. 61-FT. FLAT CARS Built With New Bodies Specially Equipped for Show Service by HAFNER-THRALL CAR CO. 127 N. DEARBORN STREET, CHICAGO, ILL. Send your inquiries.

\$3.25
OCTAGON 7-JEWELLED Watch & Bracelet Set
 With RELIABLE 7-JEWELLED MOVEMENT
 BB. 7071—Complete, with gold-plated Silk Ribbon Band and gold-filled Link Bracelet. Plain polished Octagon Case, stem wind and stem set, fitted with reliable 7-jewel movement. Case stamped "WARRANTED" 20 YEARS." Put up in oval reticulated box, with silk band on inside of lid, reading: "GOLD-FILLED CASE, JEWELLED MOVEMENT. PRICE, \$10.50." Our price, per set, complete..... **\$3.25**
 (Sample only \$3.75)



\$3.00
OCTAGON 12-SIZE WATCH
 BB. 6517—A 12-stz. 1st model, reliable lever movement. Stylish and heavily gold-plated fancy engraved case. Case is stamped "20 YEARS" A splendid leader for every purpose. Our price, each. (Sample only \$3.50.) **\$3.00**
 One-fourth cash deposit on all C. O. D. orders.

SINGER BROTHERS
 536-538 Broadway, NEW YORK
 SEND FOR OUR "SINGER'S MONTHLY."

7-IN-1 FOLDING OPERA GLASSES
 DOZEN, \$1.95; GROSS, \$22.50.
 Write for Circular of Samples.
READ & DAHIR, 339 W. Madison St., Chicago, Ill.

Papermen! I have a live-wire proposition if you can get former subscriptions. I want to hear from producers and only men who are on the square with subscribers and publishers. Write me today.
S. E. FERRY,
 6832 East End Ave., Chicago, Ill.

BALLOONS
 Dying Ducks, Per Gross.....\$13.50
 Barking Dogs, Per Gross..... 8.50
 Dying Fish, Per Gross..... 6.25
 Nose Blowers, Per Gross..... 5.00
 Funny Gun, Per Gross..... 8.00
 Whistling Birds—Plain, Per Gross..... 3.40
 Colored, Per Gross..... 3.65
 Clowns with ears, Per Gross..... 3.90
 Tinted Santa Claus Balloons, Per Gross... 3.50
 Assorted Patterns, Per Gross..... .85
 Mammoth Squawkers, Gas, Patriotic, etc. Lowest prices. Write for complete list. Advertising Balloons our specialty. 25% deposit with order, balance C. O. D. **ACE SPECIALTIES CORP.,**
 114 Franklin St., New York City.

FREE TRIAL
 Cut out this ad and mail it to us, with your name and address (no money), and we will send you our FAMOUS KARNAK RAZOR by return mail, prepaid. You may use the razor for 30 days FREE; then if you like it, pay us \$1.85. If you don't like it return it. **SEND NO MONEY.**
MORE COMPANY, Dept. 506 St. Louis, Mo.
 MENTION US, PLEASE—THE BILLBOARD.

PIPES
 By GASOLINE BILL BAKER

Frank Trafton and wife are heard from, and they were back on Frank's old stamping ground, Atlanta, Ga. What is the business now, old scout?

Mrs. (Mac) Barrett and her pal, Matilda Rowdon, are visiting at Mac's home in Providence, R. I.—Mac and Matilda say they are tired of wintering in the South and want to see snow for a change.

A recent postcard from Dr. Ed F. Weiss states that everything was running smoothly with his show, playing Ohio, and good business was the rule everywhere. Doc said he would close on December 17 until after the holidays.

Several boys have passed thru Ciney of late working rubber belts, and some twenty are now operating (no pitches) in the city. "Seet" Prown, brother of E. C. (the Cincinnati Jobber), reports excellent results with this article and automobile locks at Lexington, Ky.

E. L. J.—Have very little dope on the existing readers in the States you mention. The average of open towns from the reports is about the same as in any other territory—closed one week, or month and open the next, and vice versa. Kick in a line on your way of finding it.

Who was the gink who could't lift his c. o. d. in a certain Missouri town, but had samples, and by producing evidence he had the package in the express office, made a two-gross turn (on order) and then delivered, after getting the mazuma? That guy was a business man, even in the "Show Me" State.

George Torney, who forms the third party of the Kalamooz Trio (Mr. and Mrs. Wm. Crawford and Torney), shoots a postcard from Sacramento, confirming William's assertion that plenty of rain in that territory has made good business for them, also says they are the first itinerant merchants working raincoats in that particular section of the country.

Minnie Sky Arrow, the Indian oil worker, was headed south from Klugfisher, Ok., for the winter. Says she met a few of the folks at Oklahoma City doing nicely, those including Doc Baker. Also that Dr. Goodwin asked about Burdie Simms and the St. Louis boys. Minnie hopes for better business for everybody in 1922.

Eddie Oliver, who had been spending a few days in Ciney, left the fore part of last week on a seeking trip to land a good spot in some other city of the Central States to place demonstrations for the holiday trade. He was not sure of working gyroscopes this winter, as has been his custom, but will probably use rubber belts, running mice and some other good specialties.

Some people imagine that a person is but "lucky" when they prove successful, giving little, if any, credit to extensive energy. (If you should be standing on a corner and a man should walk up to you, tell you he didn't have a relative on earth, lay a few thousand-dollar "williams" in your hand, saying in the presence of several other loungers that it now belonged to you, and then had there committed suicide—well, that would be luck—but it never happens.)

The following leaflets staged a very elaborate and enjoyable party a few weeks ago at Salina, Kan.: Geo. Faulker, Mr. and Mrs. M. T. Hagan, Mrs. Mike L. Murphy and Lemmie Cannon, the old veteran of pardonment. Most of the time is said to have been spent in banqueting and cutting old "green," all claiming good business, which could be judged by the size of their b. rs. Hagan and Murphy were on their way home for Christmas, while the rest of the bunch were headed for the "sunny South."

Doc C. Roberts, about twenty years in the game, kicks in from Little Rock: "As there are so many good oldtimers arriving in this borg, paying the two-fifty regular and falling to get results, I feel a few words may help those headed this way. No cotton, plenty of idle men and no jack are the conditions here, Bob Meyers blew in and right out. Dr. Jackson and Dr. McGraw can verify the above facts, as they both live here. I have helped six in two weeks to railroad fare, which is further evidence. My business is likewise rotten."

A number of lads have lately asked how Cincinnati would be for demonstrations in stores for the Christmas trade. To all I would

say that a few stores let in demonstrators, but the most of them cater strongly to home goods (many "punks"), who doubtless get about one-third due results by "chump" description and operation of various toys, etc. Don't waste railroad fare to make it, and that's a straight tip, unless you have a house-to-house proposition. Newport, across the river, is open on the main stem at a easier—not much, except Saturdays.

During the State Poultry Show at the First Regiment Armory, Newark, N. J., there was a race between C. M. Marcey, of The Inland Poultry Journal, and Prof. X. Williams, of The Western Poultry Journal, as to which would give the most hen fruit (eggs), Marcey winning out, according to records, after an expert from the New Jersey State College gave Marcey a few tips on how to pick the laying hens from the slackers. And thereby Marcey was elected "chief egg detective" after being properly instructed. (The event was reported a bloomer for the boys and they had plenty of time to look and feel for eggs.)

Speaking of cutting time and like courtesies to each other, an incident of this nature came to the writer's notice in Newport, Ky. (address the river from Ciney) last Saturday. Jack Crawford has been working a corner in that city off and on for the past two years. On this particular occasion a certain button worker who had been working low and doing mediocre business on another corner came to Jack and inquired if he could make a couple of pitches from the latter's auto. Was it granted? You bet it was, and the writer saw the button man make two dandy turns in succession. Not only this, but Jack and Mrs. Crawford, who was standing nearby, passed on out to the outskirts of his crowd with excellent results. That's pure fraternalism, trampism and all other good "isms" and "allities."

From Carl, David Lee and wife, with Doc Frank Emerson's Medicine Show, in the hills of West Virginia: "We have now been out about ten weeks, playing hits and opera houses. Business has been slow in places, but we are grinding thru very nicely. We played Wickens for ten days, then we eluded into Newlon, over the mountain. All we could get to haul our trunks was a wagon, so we all walked it—five miles. We played Newlon seven days to fair business, then the show went to Alexander, but we again walked. It was a cold, snowy day and Mrs. Lee's nose was red—it looked like a skinned onion with an Irish makeup on it. Alexander was good and Saturday night we played to a r. o., sold out all the medicine and took orders. Then we came here to Century. We are doing fair here, as the miners are only working one day each week."

Who of the "elders" have not heard of "Perfume" (B. E.) Patten, one of the oldest in the premium trust plan? Few, especially the boys of the Eastern, Central and Southern States? B. E. is now president of the Patten Perfume Co., with headquarters at 631 H street, N. W., Washington, D. C., and a recent letter from him states that the nation's capital city looks good to the firm for the coming year and has been so for the past season. The winter seasons used to find B. E. and J. S. (Patten) in New Orleans, Florida or some other prominent part of the South. The firm is specializing on self-threading needles, commercial ink tablets, fountain pens and other articles as premiums in connection with its sachet in envelopes and other perfumes. Patten says that the boys seem to be getting nice business in Washington with holiday goods.

From DeWitt Shanks, Houston, Tex.: "As the holidays are drawing near and Santa Claus will soon be with us, I, like a number of other readers, wish to express appreciation and thanks to yourself and The Billboard for the 'Pipe' column and the good cheer that it brings to the many articles and demonstrations thruout the world. I am very lousy trying to get started in the 'Stop' light business. Doctor K. C. Eller, of mod. fame, and I have formed a partnership, known to the natives in this vicinity as the Southwestern Sales Agency, and although we are not running full-time yet on account of our 'infamy,' we are hoping for the best. I left New York there a few weeks ago and the natives there were being well taken care of, as the town was jam-full of demonstrators, pitchmen and concession men of every description. W. P. Danker was knocking them 'snuffy' with his new line. (Hardwell, one of Danker's pupils, and his wife have sold their property in Michigan and are going in the rooming house business in

HEAVIEST UNBREAKABLE FINEST STOCK AMBER COMBS QUALITY REVISED PRICES

56312—Dressing Comb, Coarse and Fine...	\$21.00
56314— " " All Coarses	21.00
56635—Barber " "	13.00
5610—Fine " "	13.00
52216—Pocket " "	6.60
Leatherette Metal-Rim Slides for Pocket Combs	1.50

If you want to make money handle line used by our local demonstrators. Send for our Sample Assortment and compare yours for quality and value by comparing with other lines. Sample Assortment, \$1.00, prepaid. **THE COMB HOUSE OF AMERICA, 7-9 Waverly Pl., New York City.**

COME ON, BOYS, AND GET YOUR SHARE!
 Christmas is near, but the real gain is just the same. Our Billion Set will always get you the money. Also a full line of Gillette Razors, Dancing Dolls, Gyroscope Tops, Telephone, Fountain Pens, Paper Book Racks, Solaroscopes, X-Rays, Combination Opera Glasses, Razor Handles, Put and Tape Toys, Running Mice, Glass Lighters, Gas Lighters and Potato Kultes.
SOMETHING NEW EVERY MORNING
KELLEY, The Specialty King
 21 Ann Street, New York City

CHRISTMAS MONEY GETTERS
 Self-Filling Parts of the better kind for store or window demonstration. Lever and coin filler. From \$18.00 to \$30.00 per Gross.
 Hurst or Forster Gyro-ops Top's. \$16.00 and \$18.00 per Gross.

Club Fencil, New 4-head 3-in. Case Fencil with 1" or to fit on chain, at \$9.00 per Gross. Others at \$7.00 to \$10.00.

RESULT
 Paper and Tin Legs. Thousands quantity on hand at right prices.
Big Winner for Holidays. Neat nickel box, lined with velvet, can be retailed for \$2. with 12 dozen Gillette Blades and almost double your money. Get price.

Imagine Waltham or Elgin 16 ligne, O. F., 7 jewel in new 5-year case, for \$6.00! Get my other prices.
Guaranteed Running Mice. Tremendous stock on hand. All orders shipped same day. Per Gross, \$3.50.

Walrus Teeth, can't be told from Elks as low as \$1.50 per Pair.
CHAS. McNALLY
 21 Ann St., NEW YORK CITY

A Real Money Maker!
KWICKSHARP
 The only successful Home Knife and Scissors Grinder.
 Puts keenest edge on dullest cutlery in a jiffy. Anyone can use.
 The most highly endorsed household device ever made.
\$35 to \$100 a week sure
SPENGLER-LOOMIS MFG. CO.,
 1307 Garland Bldg., CHICAGO.

You CAN MAKE MORE MONEY WITH THESE GOODS

Sealed Sachet, small size	\$1.65
Sealed Sachet, large size	2.00
Count Plaster, best grade	1.75
"Inklets," black or red	1.50

Prompt shipments always. Deposit must be sent for C. O. D. shipments.
CHAS. UFERT 133 W. 15th Street, NEW YORK.

RELIABLE GOODS
 Jewelry, Watches, Sundry Specialties for Specialty Dealers, Premium Merchants, AT NEW REDUCED PRICES.
 Special Goods for Salesboard Operators. Send for our new Catalog. Wholesale only.
ROHDE-SPENCER CO.
 Entire Building, 215 W. Madison St., CHICAGO.

\$10.00 A DAY EASY
 Selling our Mr. "HELP THE UNEMPLOYED" Package. Contains 10 useful Household Articles, Big Dollar Flash, Costs you \$2.00 Dozen, \$15.00 Hundred. Sell for 50c, 75c or \$1.00. "Help the Unemployed" appeal printed on label and cut price means quick sales everywhere. Average 50% profit on each sale. Sample package, 25c. **FANTUS BROTHERS, 1315 S. Oakley Ave., Chicago.**

STYLISH FURS

WE CATER TO
PAVIES AND CANVASSERS
Send for Catalogue or C. O. D. Sample Order
S. P. PLATT WHOLESALE FURRIERS
308 S. Market St., Chicago

AUCTIONEERS PITCHMEN CANVASSERS

Let me show you how to increase your earnings. Big demand. Big profit selling Dress Goods. Write for prices.
SIDEMAN
1023 Main St., Kansas City, Mo.

COSTS 25¢ PROFIT 275¢

THAT'S WHAT YOU MAKE BY TRANSFERRING DECALCOMANIA MONOGRAMS ON AUTOS.
Don't market with his car monogrammed. An artist charges \$5.00 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare or all time. No expensive palette or laborious hand lettering. Everything ready to go to work; also circulars, full instructions, etc., free. Write for Free sample and \$2.50 for outfit by return mail.
AMERICAN MONOGRAM CO., Dept. "C8,"
East Orange, New Jersey.



TURN YOUR SPARE TIME INTO WONDER KNIFE SHARPENER

Is A Big Seller—400 to 600 per Cent Profit



Has wonderful cutting qualities; a first-class tool. Sample 25 cents; doz., \$1; one-half gross, \$4; one gross, \$7.75 postage prepaid. 25% with order. Balance C. O. D. No catalogue, order direct. **WONDER KNIFE SHARPENER CO.,** 314 Bagley Ave., Detroit, Mich.

Agents and Streetmen HANDS THEM OUT ONE AT A TIME.

A cigarette with one hand. A move of the thumb and a fresh smoke is ready. Sample, 5c. Big money selling them. Prices on request.
ROYHELE MFG. CO.,
165 Mercer St., New York, N. Y.

THE SIMPLEX TYPEWRITER

A Richmond, Virginia, customer says: "The Simplex beats the pen a mile." A Vermont customer wrote that if he couldn't get another Simplex, that he wouldn't take \$10 for his machine. Total price only \$27.50. Agents wanted. Send check, M. O., registered letter or simply send a card to: **W. G. HURRY**, Please send a Simplex C. O. D. straight to me. **HURRY! HURRY!** We thank you.
WARD PUB. CO., Talton, New Hampshire.

Your Name, Address and Brand Free

of Toilet Preparations, Soaps, Perfumes, etc., on as small orders as 3 dozen of a kind. Build your own business. Repeat orders sure.

BOYER INTERNATIONAL

4304 N. CLARK ST., CHICAGO.
START BUSINESS FOR YOURSELF NOW—Big profits. Small investment. Quick returns operating the new popular craze "INDOOR HORSE SHOE IF IT'S IN COURT." Any store building, up or down stairs, or basement in any village, town, or city, suitable location. No upkeep expense. Be the first. Secure complete outfit with all instructions at once from **DE LUXE SALES CO.,** Minnesota Transfer, Minnesota.

Go Into Business For Yourself

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either even or volume. Big Candy Booklet Free. **W. HILLYER BAGSDALE,** Drawer 42 East Orange, New Jersey.

PAPER HATS AND NOISEMAKERS

of Dress, Corsets, etc. Write for circular. **ADVERTISING NOVELTY CO.,** Sta. F. Baltimore, Md.

PAPERMAN

of Missouri. State last paper with. Write **DIRECT MANAGER** from 305 Merchants Bank Bldg., Indianapolis, Indiana.

New Orleans. Williams, of calculator fame, left New Orleans with his family for Florida, where he intends spending the remainder of the winter. While he is still holding out in the Crescent City, Houston is absolutely devoid of any of the fraternity, as the town is "again" any strangers coming in and getting the local merchants' "business."

Tom Kemp drops a few lines from Valdosta, Ga.: "Seen in their flivver on their way to Florida were Dr. H. D. Kinley and the Missus. Doc said the hellwell did not hurt him this season as he only worked towns with smoke-stacks. Doc and that old top-notch, Billie F. Jones, were tied up together all season and they made quite a working team, as both are good pitchmen and versatile entertainers. They were handling the Beach line of med., of Columbia, S. C. Kinley mentioned that he followed a fellow into Abbeville, S. C., who tried to sell the natives some combination he called a salve, and almost closed the town. Roy, if you are not able to put out your own line as it should be done, why don't you buy from some house and work straight. It not only helps you but also helps the fellow and fellows to follow, as well as on your return trip, and the sooner any one finds this out the better it will be all around."

G. W. (Shorty) Grace is still making Dayton, O., headquarters, altho he expects to start for the Western Coast after the holidays. Shorty tells us there are not many pitchers around Dayton, altho oodles of carnival folks are spending the winter there. Says Dr. Geo. Wine left there a few weeks ago with three performers (George singing in with guitar, songs, cornet solos and ventriloquism) and reports doing nicely with his show in Pennsylvania. G. W. also states that Harry (Shorty) Horne has been putting over a phenomenal demonstration in Grant's 25-and-50 in Dayton and to real big results—"I never saw a demonstrator turn so fast and furious," adds Shorty. Horne and his wife will go to Florida, after Christmas, until the spring birdie again "tweet-tweet" in the Northern climes.

Jack Friedlander, ye old knight of the tripe, of spud scraper fame, unlimbers the info from Detroit that a fine mullican feed was in order at the home of J. H. (White) Hastings (and Jack says the Missus is some cook). A bunch of the lads there also got together on another evening and seeing in "pipes" several monikers they (as follows) fell to discussing this subject (monikers) and all want to be remembered to friends: Wyandotte Whittle, Snake Oil McMahon, Canal Dover Elmer, Gummy-gaboo Petty, Jake the Goose, R. C. Eddie, Plainville Slim, Lone Star Kid, Coulon Johnny, New England Kid, Greasy Taylor, "Dutch" Goster, Wine Merchant Whalen, Polack John, Time Fall Special, Brass Limpy Kid, Shilliber Joe, Punk Toney and some more. (For the love of Pete—the "shack" didn't know there was an "empty" on the train!)

D. D. Hitterleiter, the "Po-ca-ta-to" man, with headquarters in Canton, O., is another late "fessurer to bear" the reader, but not a contributor, and—we'll "remit his sentence" for tardiness since receiving the following pipe: "I have met many real sociable fellows on the road and some so-called 'skunks'—the latter being in the minority. We have never done any street work here in our city and do not intend to, as we have a good established business here that is growing weekly. However, we never pass up any pitchman working here, regardless of his lue, but that we stop and get acquainted with him and help him if we can. Our hatch-string is always out to the man who works the same straight. Real friendship is what counts in any line of business and the fellow who persists in knocking never gets very far. Frankhausen was here recently with inhalers, as was also Segel with oil, both doing good business." Incidentally, Bill has heard of a good stunt on the part of Hitterleiter last spring, when Doc Watson, of "One-Minute Oil" fame, went to Canton and found the town closed and the "powers that be" trying to block his work on a lot. D. D. and his associates soon had rigged up their auto with a platform on the radiator to work from and drove to Dallas. Eddie Brennan was to go to his home in Kansas. After about a three weeks' stay in Dallas, Dr. Gassaway will go out to his farm near Greenville for a short stay. He states that he will have the same company with him next year and will probably again work Texas. "The Lone Star State," says Fred, "while bad at present because of agricultural and industrial conditions, is usually good for any one with a good, clean show and a medicine that will deliver the goods. But the day is past when any one can just 'tell 'em,' as now you've got to 'show 'em' and prove to them that you have something that is different and will do the work. And you must, above all things, work clean, and not give to yourself. I am the 'wile guy' and they are the 'blacks.' That won't do—you must be one of them." Dr. Gassaway concludes with the following: "Bill, I never did get any more money for Dr. Toppin's burial. If you get anything send it to the undertaker at San Antonio. Boys, it would be a good turn as a Xmas gift to send a dollar each down to San Antonio to Mr. Ludwig and get that bill paid, for we can never tell when we will be called, so let's don't forget the dead." (The address is The Ludwig Undertaking Company, San Antonio, Tex.—BILL.)

Dr. Fred Gassaway writes that he closed his season at Yorkum, Tex., on December 8, the closing stand being the banner spot played, altho he had very little kick coming on the season, as a whole, he says. Dr. Gassaway and wife and Master Jack Gassaway, John Marshall and wife, and Chas. Wilson were to leave the next day by automobiles and motor truck on a 250 mile drive home to Dallas. Eddie Brennan was to go to his home in Kansas. After about a three weeks' stay in Dallas, Dr. Gassaway will go out to his farm near Greenville for a short stay. He states that he will have the same company with him next year and will probably again work Texas. "The Lone Star State," says Fred, "while bad at present because of agricultural and industrial conditions, is usually good for any one with a good, clean show and a medicine that will deliver the goods. But the day is past when any one can just 'tell 'em,' as now you've got to 'show 'em' and prove to them that you have something that is different and will do the work. And you must, above all things, work clean, and not give to yourself. I am the 'wile guy' and they are the 'blacks.' That won't do—you must be one of them." Dr. Gassaway concludes with the following: "Bill, I never did get any more money for Dr. Toppin's burial. If you get anything send it to the undertaker at San Antonio. Boys, it would be a good turn as a Xmas gift to send a dollar each down to San Antonio to Mr. Ludwig and get that bill paid, for we can never tell when we will be called, so let's don't forget the dead." (The address is The Ludwig Undertaking Company, San Antonio, Tex.—BILL.)

Chief White Panther says he delayed too long to shoot in a pipe for the Christmas Special, but—well, here it is—from Tulsa, Ok.: "Have been busy arranging for drug stores in a number of Oklahoma towns for the coming of my medicine company, which I expect to start out again right after the holidays, as I look for a revival of business about that time, and the 'olling' we have with us all this time (Continued on page 72)

BIG MONEY MAKERS FOR XMAS

The Famous Austrian Fountain Pen \$13.50 Per Gross

Put and Take Tops, Solid Brass \$4.50 Per Gross

Reduced to **\$30.00** Per Gross. The Original Famous Combination Glass.

NEEDLE WORKERS
PITCHMEN AND DEMONSTRATORS—THE FLASHEST ON THE MARKET, THE NEEDLE WITH TWO POINTS, THE KING OF THEM ALL.
Packed separately, one to each box. **\$15.00** Per Gross

KING—DOUBLE POINT PAT. APPLIED

Send 25c for sample.

A large stock always on hand of the original, best made, guaranteed Running Mice. No delays. All orders filled promptly. No disappointment.

PER GROSS **\$3.50**

Original Dandy Gyroscope Tops **\$16.00** GROSS

3 Lead Clutch Pen, exact size as shown in cut, with ring to fit on chain. Engine turned, nickel plated. A big money maker. Price **\$9.00** Per Gross

Specialists in Supplies for Streetmen, Pitchmen and Concessionaires. 25% deposit required on all orders. All goods shipped same day order received.

This is the price this week—this will be the price the week before Christmas

BERK BROTHERS

543 BROADWAY, NEW YORK CITY
Send for Circular.

AGENTS WANTED —TO SELL THE—

SUN WATCH

Made of Brass, No Wheels, Looks Like \$5.00 Article

Comes Packed In Colored Box With Instructions to Tell Time Directly From Sun

Sample Sent For \$1.00
One Dozen \$9.00
Big Line of Advertising Matter

Send Order Today
LEO KAHN INDIANAPOLIS, INDIANA
REFERENCE ANY LOCAL BANK

A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera, \$11.00 and up. No dark room, flash on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2x3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2x2 1/2, 65¢ per 100; \$5.25 per 1,000. Minutis, 2 1/2x3 1/2 and 50¢ per 100; \$2.00 and \$1.50 per 1,000. 32-cs. Developer, 30¢ per pkg. Something new, Daydark Toning Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tintype cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.

Note Improvements.

COLLAR BUTTONS

STREETMEN

Sample set, bot' front and back buttons, 25c
Get 'Em Where They're Made
J. S. MEAD, Mgr., 4 W. Canal St., Cincinnati, O.

ABSOLUTELY NOTHING DOING CHRISTMAS WEEK.

MAGAZINE MEN, ATTENTION!

Ours is the best paying high-class proposition in America. Write for particulars. **CLASSICAL SERVICE CORP.,** Magazine Specialists, 116 W. 39th Street, New York City.

THE NEW PERFECTED ORIGINAL PARISIAN 6-POINT NEEDLE IS READY THE ONE YOU HAVE BEEN WAITING FOR

Our new ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery from the finest silk thread to all sizes of yarn and worsted yarn. The ORIGINAL PARISIAN NEEDLE is made of swiss steel and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. Our new needle is now perfected so the gauge will not slip or in any way spread. NOTE IMPROVEMENT ON SHANK OF POINTS. This is one of the great improvements we have made.

NOTE NEW REDUCED PRICES:

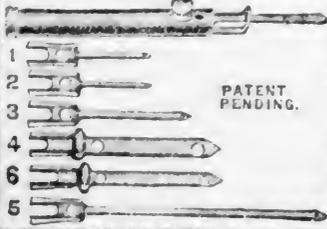
Needles complete with 4 points, Numbers 1, 2, 3 and 4, \$25.00 per 100 in 100 lots.

Send \$1.00 for sample of our new 6-Point Needle, with full instructions for 100 needles, together with a Rose-Bud worked sample, showing the finished work. And, better still, send \$2.50 for agent's complete working outfit, consisting of one 6-Point Needle and one full size Pillow, stamped with work material, fitted in colors to work; also four balls of best thread to work same, and four pillow started, showing how to do the work.

NUMBER 5 AND 6 POINTS, \$4.00 PER 100. \$2.00 cash required on all orders. Catalogue C. O. D. (not buy, folks, now is your chance to make a cleanup. This new 6-Point Needle sets you to one against any other Needle on the market. Write today.

Parisian Art Needle Co., 208 Traders Trust Bldg., 305 So. La Salle St., CHICAGO, ILLINOIS.

WE HAVE NO BRANCH OFFICES.



PATENT PENDING.



OUR BIG RING BARGAIN

Jewels' Basket Top Setting, with Lanti-Dar-crast's Famous Egyptian Im. Diamonds, the world's greatest white stone. The ring is gold-plated and sells on sight. It's a world beater. Hurry up and get your share of this big sale!



No. 90901.

\$10 per gross
95c per dozen
OR
\$10.00 per gross

Each ring is set with a 9-K Egyptian Im. Diamond, and every stone guaranteed perfect.

KRAUTH and REED
Importers—Manufacturers—Wholesalers.
1119-20-21 Masonic Temple, CHICAGO.
America's Largest White Stone Dealers.

Coon Jigger \$4.50 PER DOZEN

REDUCED PRICES ON FAST SELLING NOVELTIES AND TOYS

Largest Stock

of Holiday Goods, Streetmen's Supplies, Specialties, Sales-boards, Novelties, etc., in America. Something new every day. Tell us what you are using and we will quote prices. 25% deposit required on all C. O. D. shipments. Remember this; we play no favorites.

Humpty Dumpty Wrestlers METAL ARMS AND LEGS Per 100 \$2.50

Per 1,000. **\$22.50**

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Climbing Monkey



Barking Dog \$9.00 Per Gross

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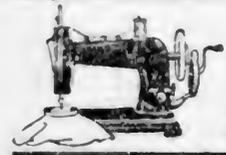
FABRIC RUBBER BELTS, WITH BUCKLES. \$15.00 PER HUNDRED AND \$17.00 PER HUNDRED

Sample, 35c each. None shipped without a deposit. C. H. ROSS, 126 East Washington Street, Indianapolis, Indiana.

AGENTS WANTED

Either sex, to sell and demonstrate our SIMPLEX DARNER, for fancy work, darned stockings, lace curtains and clothing. Hit any sewing machine. Retail price, \$50. Total offer to agents, \$120.00. Special offer on gross lots. Put out demonstrations and agents and make \$2,000.00 in the next three months.

SIMPLEX DARNER CO., Dept. B, 543 N. Dearborn St., Chicago, Illinois



romp over to some of the other companies, for better salaries, etc. But, to come down to cases, when Joe Healy ran the Irish Minstrels, he had with him Bryan O'Lynn, Billy McGinn, Paddy and Ella Murphy, the Bronsons, Henshaw and Tealbrock and a brass band—a world beater. I think we played Cincinnati at the Robinson Opera House in 1877. No, Jimmie, you're a little off dates. Jim Graham was spelling medicine for Healy and Hughlow in 1883, and, by the way, Jimmie, we did not sing 'Sunset at Killarney,' but 'Sunrise in New Hampshire'—about the time we went to bed that night, you referred to. Do I remember? Well, I guess, and poor Jim Graham was as clever as they make them (Bill, tell Jimmy Murray 'howdy' for me and long life to him).

PIPES

(Continued from page 71)

In this section, Am going to try a new scheme—to me—to interest the people in my medicine show and lecture by giving lectures before the pupils in high schools in every town we make (under the heading of 'Native Americans'). I have a number of historical relics, including the muzzle-loading rifle carried by the famous sub-chief of the Modocs, Captain Jack, in the so-called 'Modoc Rebellion' in the Northwest in 1872-'73, which I intend using in illustrating my lecture and thus advertise the fact that we are in town. Have met several of the medicine men lately and all report fair business—nothing big. If every one in the business would only handle goods of merit we would not find so many closed towns. The trouble is that some self-styled 'smart guys' have the wrong way of figuring. Give your customers a med. of merit and you will find that the come-backs will more than make up the difference in the costs. That has been my experience and I can always return to towns where I worked in the past and do larger business than I did the first time. Figure it from any angle you wish, but the only answer is that White Panther has the right idea in this regard.

From Frank Carr: "Saw where our old friend, Jimmy Murray, wanted to know if I remembered a certain incident that happened in the Irish Pantheon days. Yep, I did, but Jimmie, like many oldtimers and ticket grabbers, tries to keep up a too 'youngful' appearance, as it was not in '83 or '84, but in the '88, and as there is no other column published that will reach the readers quicker than 'Pipes,' here is a little history of the Irish Pantheon: Old John McEvoy's Heberston, Ohio, McEvoy's Original Heberston, Frank W. New Heberston, McGill and Strong's Mayor of Ireland, Pearson and Burke's 'Pantheon of Fame,' Healy and Cohan's Heberston, Healy's Heberston, Gens. Erin and the Bronsons, Healy's Heberston, Galley's Heberston, Morrison and Moore's Heberston. Now, all these shows carried a 'Harvey, the Guide' or 'Dustin Dan,' also a 'Colleen,' and sometimes an English top, a Negro or Dutch comedian, and they brought out the 'Irish' for fair. Annie Irish was John M. Burke's wife. Sadie McGill was Billy McGill's wife—she afterwards married Jas. Hearne. Tim Cohan was Jerry Cohan's brother. Tim went to Australia with Howarth in 1874. He was a good 'guide' and his imitation of a Negro song and dance man was a corker. Bryan O'Lynn was the 'guide' with McGill and Strong. Sadie McGill was the 'Colleen,' Billy McGill was the 'guide' for Dalley, John Flynn for Morrison and Moore. Of course, these people would

ZEIDMAN & POLLIE SHOWS

With the entire organization snugly packed away in the big winter quarters at Nitro, W. Va., and the work of making preparations for the improvements and repairing, remodeling and reconstruction of the various attractions; building of new fronts, wagons and the purchasing of new equipment, the Zeidman & Pollie Exposition Shows are in a state of semi-haste at this writing.

The big train had hardly arrived in Nitro ere Messrs. Zeidman and Pollie were forming plans for the coming season, with many innovations and creations of the more modern nature being designed and planned.

The winter quarters afford ample trackage for the twenty privately owned cars, and the large spacious buildings care for the many big wagons, while other buildings were allotted to a storage house, paint shop, machine shop, blacksmith shop and designer's office, together with a large building to serve as housing quarters for the force of men to be kept in quarters and assist in the work. A steam-heated building houses the big Wild Animal Circus and at this writing every train is being watched for the arrival of several cages of animals to be trained and added to this stellar attraction, together with the prospective purchase of a small elephant from one of the larger circuses.

Manager Henry J. Pollie and family left Tuesday, December 6, for their home in Grand Rapids, Mich., to spend the winter, while the winter quarters was left in charge of William Zeidman for the time being. After the first of the year Manager Pollie will spend his vacation in traveling from one metropolis to another signing new attractions and booking over proposed territory this organization will invade on its spring tour.

On January 1 work will start in earnest. Present plans not yet matured call for the construction of ten more circus baggage wagons, five horse wagon fronts and the addition of five 7-foot steel flats, a large hand wagon for parade purposes, and a complete trained animal circus.—A. C. BRADLEY (Press Representative).

MRS. PALMER UNDER KNIFE

Mrs. Joe Palmer, of the Macy Exposition Shows recently underwent an operation for appendicitis at the Shennandoah Hospital, Roanoke, Va., and is now reported getting along nicely. Mr. Palmer advises that his wife has plenty of company during her stay in the hospital, as Mr. and Mrs. J. A. Macy, Al Guthrie, the MacCarta Family and numerous others of the showa visited her regularly.

Look thru the Letter List in this issue.

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NEW JELLY

ONE DOLLAR VALUE

At Last a Belt to Retail for 25c

An imitation of leather which is far more durable and flexible than any leather belt.
3 1/2-inch width... @ \$15.50 Per Gross
7 1/2-inch width... @ \$16.50 Per Gross
(one-third cash must accompany all C. O. D. orders. Sample, sent postage prepaid, 3c each.)

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Get the 1921 Mandel-ette on our pay-as-you-earn offer. Make 4 postcard photos in one minute on the spot. No plates, films or dark-room. Make \$20 to \$150 a week taking one minute pictures everywhere. No experience necessary—all or part time. Full details free. Write today.

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"Shabby Special" Ball Chewing Gum is a high-grade product in every particular. In a d e in the colors and flavors. The best on which to build and retain your business. Samples and prices on request.

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WE'RE HAVING A

BIG DEMAND FOR OUR SPECIAL

GOLD CLUTCH PENCIL

Made of Gilcing Metal, the color that won't wear off. We note that they are being retailed at 25c each by the folks we sell them to.

We can supply you **\$9.75** by the gross at - -

Yes, we do have to go some to keep pace with the demand

ORIENTAL MFG. CO.

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Carnival Novelties of all sorts

Toy Balloons, Whips, Canes, Blow Outs, Ticklers, Horns, Mice, Bird Warblers, Jap Birds, Confetti, Flags, Fireworks and Decorations.

Catalog Free

(We are serving the South with Fireworks NOW.)

BRAZEL NOV. MFG. CO.,
1700 Ella St., Cincinnati, O.

Demonstrators. Pitchman—\$30 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular free. UNITED CEMENT CO., 332-334 Plymouth, Chicago.

They Are All Making Money With the NEW DAISY NEEDLE!

Be the first! Get in on the embroidery fad! Everybody wants a Daisy needle! A child can operate it. Makes French knots, chenille work, velvet effect, raised embroidery, box stitch and fringe. Complete instructions given with every needle.

Send Your Order Today!

Send 30c today for a sample. See how rich looking the new Daisy is. Made of highly polished, nickel-plated brass. Perfect point. Threads easy. No wires, no tin. A little brother to the famous Nu-Art needle that sells for \$1. Prices to agents:

\$20 a Hundred
\$27 a Gross
\$85 for 500
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For \$1.50 we will mail you complete agent's outfit, containing 1 Daisy needle,

12 balls cotton, all colors; 1 beautiful Peacock design pillow top, and complete directions for operating.

We Supply Stamped Goods, Cotton, Etc.

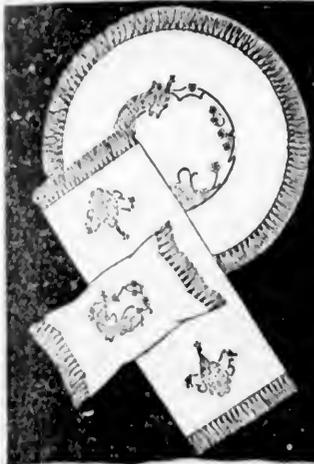
We make 12 hand-painted designs in pillow tops, centerpieces and scarfs in correct colors, on excellent quality tan crash. Peacock, bluebird, butterfly, Indian head and other wonderful designs.

Pillow Tops, - - - - \$2.50 Dozen
Scarfs, - - - - - \$3.75 Dozen
Centerpieces, - - - - \$4.50 Dozen

Perle cotton, all colors, sizes 3 or 5, 90 cents for box of 12 balls. We ship the day your letter gets here.

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417 Dwight Bldg., s.w.c. 10th and Baltimore Ave.
Phones: Bell, 3403 Main; Home, 3403 Harrison.

Tom Warren, treasurer for the past three years of Wortham's World's Greatest Shows, was a prominent visitor to Kansas City December 12 and 13. He left December 13 for San Francisco, from whence he sails December 17 for a trip to China for his vacation, returning to the States March 15.

Win. F. Floto, that able press representative for Wortham's World's Greatest Shows, is now domiciled in this city for the winter. This is home for Mr. Floto and he is again connected with a local afternoon daily. Mrs. Floto is with him and they make two very charming additions to our show colony.

Hart Warren, of T. A. Wolf's Superior Shows, is wintering in K. C. He has just recently been elected a member of the Heart of America Showman's Club.

C. J. Sedlmayr, of the Siegrist & Sillion Shows, left last week for a ten days' trip East on business. C. J., Jr., is fast developing into a bright showman. Catch him alone sometime and listen to his sharp and quick business analyses. He is all of two and one-half years of age. Mr. and Mrs. C. J. Sedlmayr and Jr. have an apartment in the city for the winter.

John R. Castle, who dropped into town last week on his way around the country, stated the Morris & Castle Shows are now on the far grounds at Shreveport, La. Mr. Castle said, while 1921 had been good, bad and indifferent, the Morris & Castle Shows closed with a balance on the right side of the ledger. These shows were out thirty-six weeks this year.

Ian MacGugin, treasurer of the Brown & Dyer Shows, who is making his winter headquarters in K. C., left December 12 for Davenport, Ia., to spend Christmas. He will return the first week in January.

Mr. and Mrs. J. T. McClellan, Mr. and Mrs. J. D. McClellan, and Mr. and Mrs. G. H. Kier, daughter and son-in-law of Mr. and Mrs. J. T. McClellan, of the McClellan Shows, we are very pleased to welcome as "winter guests." The shows are put away at Richmond, Mo., and Mr. McClellan tells us that he is making every preparation to send out the McClellan Shows in 1922 as neat and well-equipped as time and expenditure will make possible.

Charles Martin, owner of the Frisco Exposition Shows, said, just before leaving Kansas City last week, that he expected to make one more trip East and to this city before the season opens at Stockton, Cal., winter quarters of the show. Mr. Martin is very enthusiastic over the season of 1922.

Happy Ethridge, of the Walter L. Main Shows, was a caller at this office December 10 on his way from Chicago, where he had spent a few days after leaving the show's winter quarters at Havre de Grace, Md., to his home in Shreveport, La., to spend Christmas.

Maxie Herman, concessioner with Harry Brown on the Con T. Kennedy Shows, was a caller last week.

Charles (Chic) La Vene, with the W. B. Evans Shows, spent a few moments in the office December 8, having arrived that day from Chicago, and left that night for Oklahoma City, Ok., Iowa, Tenn., and Memphis, Tenn., in the interest of the Evans & Gordon Shows. After that swing around the country he will go to Chicago, as he has "something big up his sleeve."

Dave Elliott, stage carpenter for Mrs. Fluke, showing at the Grand Theater the week of December 4, ran in December 8 for a howdy-do and good-bye, as he had only a few moments at his disposal. He had been ten or twelve years in the carnival business previous to taking up the theatrical end.

Lawrence Nolan came in the office last week. He arrived in town two weeks ago and has been busy playing in and around K. C. He stated he expected to leave K. C. shortly to John Karl Simpson's Comedians.

Frank Stone, concessioner with Harry Brown on the Con T. Kennedy Shows, was a visitor last week. Mr. Stone was with Shupp Bros' Shows after the close of the Kennedy season.

Don Morris, high pitcher, playing independent this past season fair, etc., was in town for a day the early part of December and called at our office. Kansas City is Mr.



\$5.75
DOZEN
Sample sent prepaid upon receipt of 60c

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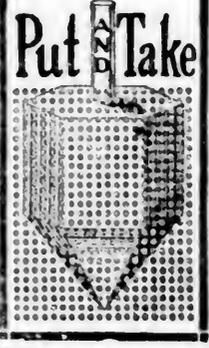
Few can tell them from the real ones. Set in handsome gold-plated mountings. Highly enameled colored clocks. The teeth are the finest imitations procurable. Another representative value selected from our catalog. Have you a copy? If not, write today.

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NEW COMBINATIONS

OUR NO. 1—500-HOLE BOARD takes in \$42.50, in amounts from 10c to 25c, and pays out \$30.00, in amounts from 5c to \$2.00. PRICE, 80c EACH. In Lots of 25, Price, 60c Each, Tax Paid.
OUR NO. 2—500-HOLE BOARD takes in \$75.00, in amounts from 5c to 50c. Pays out \$62.50, in amounts from 5c to 50c. PRICE, EACH, 80c. In Lots of 25, Price, 60c Each, Tax Paid.
OUR NO. 3—1,000-HOLE BOARD takes in \$80.00, in amounts from 10c to 25c. Pays out \$55.00, in amounts from 5c to \$2.00. PRICE, EACH, \$1.50. In Lots of 25, Each, \$1.00, Tax Paid.

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SLACK MFG. CO.,

128 WEST LAKE STREET, CHICAGO, ILL.

Morris' home, but he was leaving for Oklahoma to work the belts of that territory.

Joe Lawrence arrived here the latter part of November to be with his folks for the winter. Mr. Lawrence came in the office last week to tell us that he thought the death of his father would alter his plans and he would not go on the road this coming season.

Russell Morrison, stage manager with the "Miss Lulu Lee" Company, at the Shubert Theater the week of December 11, was a very pleasant caller at this office.

Mr. and Mrs. W. H. (Bill) Finkel, of Finkel & Thomson's "Broadway Revue" Company, arrived from Bartlesville, Ok., December 6, and came immediately to The Billboard office for certain information. They are remaining here indefinitely, but, of course, will take the road again.

Quite one of the most interesting visits we have had was the call of Mr. and Mrs. Avitt, or as they were styled in vaudeville, "Laughing Avitt and Dainty Nadine." Mr. Avitt told us that he had not been in the profession for seven years, but somehow or other the "fever" was again overtaking him and he was planning on leaving business life and once more "get into the game." The Avitts make their home at 1521 Poplar Street, this city.

Lillian Fox, Hawaiian dancer, the past summer on Red Murray's "Bagdad" Show with the Con T. Kennedy Shows, left here (she was living in K. C. at the Kennedy Show's close) December 7 for Minneapolis, Minn., to join the "Bell-Mell" Company, to be featured in Oriental and Hawaiian dancing. Known in the former as "Nancy" and the latter as "Shamrock." Miss Fox was a caller at this office and showed us some nice press notices she had received.

Ruby Portwood, of Red Murray's "Bagdad" on the Con T. Kennedy Shows last season, is making her home in this city. She came in to see us last week.

Richard Kay, of "The Three Kays," equilibrists, was a caller December 12. Mr. Kay said the Kays closed with the fairs the latter part of November, then took a little company out, but closed this just prior to his coming to K. C. to allow the Marsh Sisters to go home to spend Christmas in Frisco.

Harry A. Rose, the well-known general agent, dropped into Kansas City December 10 from South Dakota, where he has been promoting some wrestling matches and indoor events. Mr. Rose left that same evening for St. Louis and the East. He admitted having the "across-the-pond fever" and stated that a letter with an English stamp on it may reach the Kansas City office of The Billboard any time.

It is estimated that the big second annual bazaar and dance of the Ladies' Auxiliary of the Heart of America Showman's Club held Friday night, December 9, in the ball room of the Cortes House, netted between four and five hundred dollars. This is the result of sale of tickets, raffle of a beautiful bed spread made by the ladies, sale of articles donated, the auction, etc.

Our very best wishes for a Merry Christmas and a Happy and Prosperous New Year to each and every member of the show world, friends we have met, those we would like to meet and all in this wonderful profession. A cordial welcome awaits you at this office when you are in Kansas City.

Nate Rothstein Edw. Ebert Sam Rothstein

join in wishing you

Merry Christmas

and a

Happy New Year



Arancee Doll & Supply Co.

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CADE HARDWARE CO
TICKLED TO MEET YOU. MIAMISBURG, O.

FEATHER NOVELTIES, GULL PENS Will Tick-Your Friends
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FINE ART NOVELTY CO., 1609-11 W. 64th St., CHICAGO, ILL.
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179 N. Wells Street, (Cor. Lake) Phone: State 6696, CHICAGO

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FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

THE SESQUI-CENTENNIAL

Expected To Enlist the Interests Not Only of Philadelphia and the Nation at Large, But Other Nations as Well

By HARRY F. MCGARVIE

The sesqui-centennial celebration, which it is proposed to hold in Philadelphia in the year 1926, is conceived thru a sense of obligation on the part of our citizens to afford a liberal-loving people of these United States an opportunity to give expression to their gratitude for the innumerable blessings that have flowed from a century and a half of happiness, provided them by the noble little band of pioneer heroes whose life's blood was sacrificed on the altar of the revolution of 1776, and which brought about the independence of these United States, under which they have had the pleasure of living.

To manifest their appreciation of the many benefits derived in living in a land of freedom at an age where liberty and enlightenment are established on foundations as solid as the rock of Gibraltar, to rise to the full measure of such patriotic sentiment will require and must receive the unanimous support of the entire community and the nation at large. A vast amount of educational exploitation will be necessary in order to enlighten and establish in the minds of the people the importance of this event, that they may realize it as their duty to celebrate along dignified lines commensurate with the importance of the occasion and a most comprehensive industrial, scientific and educational gathering of the entire world's achievements will be absolutely imperative in order that the general plan may be fulfilled in its actual accomplishments.

The interest of the good people of Philadelphia and vicinity must be aroused to a high point of appreciation, and the co-operation of the national government and every State and possession of the union secured.

Foreign nations, every one of them, will be invited to participate and in my opinion the applications for exhibits of those countries will be so numerous that the committee's great trouble will be in finding available space to accommodate them, and who doubts for a moment that there is a single State legislature in this union that will hesitate for an instant in making a substantial appropriation in order that their commonwealth may be represented in a comprehensive manner among this wonderful group of the world's most intellectual masters of science and industry. Yes, there will be a unanimous co-operation of the United States peoples and all mankind, as well as the representatives and governments of every nation on the globe.

"The signing of the Declaration of the Independence of the United States of America was an act worth while." This is the slogan of our celebration. The advancements of civilization; the results of thoughtful experience demonstrated by a three system and in an order that will bring before the people and place on record in a comprehensive manner the development of man and his achievements. This exposition will impress upon the minds and hearts of the people more lasting than can be done in any other way, what the Declaration of Independence meant to our material welfare with the perpetuity of our government, to the promotion of republican institutions throughout the world and to the uplifting of happiness of all humanity. It will demonstrate to the world in a most wonderful degree what a nation can accomplish towards culture, science and progress, where its people are resolute in determination, unrivaled in genius, unexcelled in industry, unwavering in faith and co-operate unanimously in harmony, money.

Philadelphia, the home of freedom, will be the host city of the world in the celebration of America's independence. Who is there in this town that doesn't look forward with pride upon this honor and who is not happy at the thought of this being the birthplace of Betsy Ross' little old red, white and blue flag, created right here. The flag that grew to be the grand old banner that the world raved about, when General Pershing swung it over the tomb of Lafayette upon his arrival in France and announced that he was there. And what happened to the German army after that you have all read about.

What a glorious occasion for a world's peace festival! Philadelphia cannot and will not fail to fulfill this patriotic duty. It is forty-two years since an international exposition was held in this country this side of Chicago. A generation has passed since that time. Chicago spent millions of dollars in the celebration of the discovery of America by Columbus, and almost every nation on earth participated. Over twenty-nine million people visited it. Chicago at that time was a smaller city in population than Philadelphia is today, and had a surrounding population to draw from within a reasonable distance of less than one-fifth of what Philadelphia has now.

Mr. Reader, do you stop to realize that there is living within a radius of a day's ride of Philadelphia over one-third of the entire population of land lying along the banks of the Mississippi river, and now comprising a number of important States. Twenty-one million dollars was spent by the exposition committee in its promotion and construction up to the day the gates were thrown open to the public. Forty-one nations and forty-three States were represented on the grounds with buildings, exhibits, etc. The space taken up by this wonderful aggregation covered an area of twelve hundred and seventy acres of land, all in one enclosure.

The cost of construction and installation of these exhibits added many millions of dollars to the normal local circulation of that city that would never have reached the community had it not been taken for the exposition enterprise.

San Francisco, three thousand miles from the center of population of this country, a city of about four hundred and fifty thousand people, with less than two million population

only a small percentage of the large population of our people living East of the Rockies could afford the expense of traveling across the continent to visit it, and with the loss of a month's time from their daily avocations. Therefore over one hundred million people living East of the mountains were deprived of the pleasure of participating in the celebrations of the completion of the great canal which they had assisted in building.

Grant that they were correct in their judgment, but to what degree can we measure these two commercial enterprises? And what are their values to the people, to the struggling masses of the world compared to the lessons taught by that glorious principle inculcated in the minds of hundreds of millions of people throughout the universe during the last century and a half, thru the medium of the signing of the Declaration of Independence of these United States?

Philadelphia must realize the importance of the proposed exposition to her people and the balance of the world. She is the envied custodian of the world's greatest relic, the Liberty Bell. And I venture to say that not one-tenth of one per cent of the people of this great nation have ever seen it or know what it looks like. She is the proud city that holds in her hand more of these great honors than any other city in the world. The Sesqui-Centennial of the signing of the Declaration of Independence should be celebrated in a manner befitting the dignity and magnitude of the occasion. There is no way this can be celebrated more appropriately than by an exposition international in its character, where labor, skill, genius, industry and enterprises of our country are brought into close friendly competition with those of other countries, where the people of the earth have an opportunity to behold and study the mighty impress which the influences of liberty makes upon the progress of man.

There is no question but what the federal government will lend its aid to the people of Philadelphia, and in a manner equally as substantial as they did St. Louis in the building of the Louisiana Purchase Exposition, proving she demonstrates her intentions in a concrete manner.

The Sesqui-Centennial Exposition held in the great city of Philadelphia should be so protected and developed as to insure the active interest of all the peoples of the world and induce their participation upon a scale with enormous population at its doors. Justify all that we have said by far, than any other exposition ever conceived in this or the old world.

The natural advantages of Philadelphia as an exposition city over that of St. Louis or Chicago are many. Its close proximity to the seashore (Atlantic City), with its many hotels, its beautiful beach, etc., will prove a magnet in itself of no mean proportions.

RAY SPEER

Talks Fair Publicity With Telling Effect

"Publicity" is something that is nearly nothing with men who know little about the game, or whose departments in big expositions do not bring them in contact with the publicity directors. This has been a custom so long in vogue that the publicity departments have not come into what is rightfully their own.

However, Ray Speer, publicity director of the Minneapolis State Fair, has fired a telling volley in the cause of fair publicity and publicity promotion. Mr. Speer was slated for an address before the recent meeting of the International Association of Fairs and Expositions in Chicago. Nothing unusual was expected of him. But he was a surprise. His experience as a newspaper man enabled him to assimilate the facts of his cause and then shoot his talk over with a convincing style in monosyllabic English. He had not gone far when the audience was paying rapt attention. In his discourse he had anticipated every point of attack against general publicity. In other words he anticipated the attacks and knocked the props from under them before the enemy could start firing.

He frankly stated that newspaper advertising and publicity had done much to make the Minnesota State Fair a success in an off year. He had the figures to prove it. When he was thru the members at the meeting, who had never paid much attention to publicity, were aroused from their lethargy. The Chicago newspapers picked up Speer's remarks and made the story of head-line variety. Speer is unquestionably one of the best posted and thorough publicity directors in the world of fairs.

DOVER (O.) FAIR

Made Excellent Profit in 1921

Dover, O., Dec. 15.—The Tuscarawas County Fair paid \$8,000 profit this year, according to reports submitted at the annual meeting of the Tuscarawas County Agricultural Society at Dover this week. The association made improvements amounting to \$11,000 and the directors plan to erect sheep and cattle exhibition stables next year which will double the capacity. The annual election of directors resulted in the re-election of Thomas J. Haley, of Dover; I. E. Fribley, of New Philadelphia; and Adam Ebit, of Tuscarawas. The fourth member is Floyd Carroll. Haley is president of the association.

EDWIN J. KIEST AND CLARENCE A. WORTHAM



Mr. Kiest is president of the Texas State Fair, Dallas, and Mr. Wortham owns and directs six shows. Besides this both men have other extensive interests, as told elsewhere in this issue. The above picture was taken at Clark and Randolph streets, Chicago, where, as a boy, Mr. Kiest sold newspapers.

lation of the United States. Over thirty million prosperous, happy people.

Seven hundred and fifty thousand individuals had fifty cents each to visit the Chicago exposition on one day (Chicago Day). The facilities for transportation in those days (twenty-seven years ago) consisted of the horse drawn vehicle, surface horse drawn cars and steam railroads. No automobiles, no electric trams, no motor buses or aeroplanes to give them rapid transportation such as we enjoy today. The wonderful improvements in this important feature, our electric railways and automobiles, along with the vast population at Philadelphia's doors to draw from should increase the attendance at the Sesqui-Centennial over that of Chicago or St. Louis to startling figures. And it is reasonable to believe that if Chicago's attendance was twenty-nine million people, Philadelphia's attendance should be at least sixty to seventy-five million in comparison, and I don't consider that this is an extravagant estimate.

St. Louis, Mo., in 1904, a city at that time of about six hundred thousand people, celebrated by a great international exposition the 'Louisiana Purchase.' The acquiring by the United States government from the French of a sec-

tion of land lying along the banks of the Mississippi river, and now comprising a number of important States. Twenty-one million dollars was spent by the exposition committee in its promotion and construction up to the day the gates were thrown open to the public. Forty-one nations and forty-three States were represented on the grounds with buildings, exhibits, etc. The space taken up by this wonderful aggregation covered an area of twelve hundred and seventy acres of land, all in one enclosure. The cost of construction and installation of these exhibits added many millions of dollars to the normal local circulation of that city that would never have reached the community had it not been taken for the exposition enterprise. San Francisco, three thousand miles from the center of population of this country, a city of about four hundred and fifty thousand people, with less than two million population

BEGAN WITH LITTLE: CLIMBED TO THE TOP

Edwin J. Kiest and Clarence A. Wortham, Leaders in Their Respective Fields, Once Newsboys

A convincing proof of the fact that the boy who starts with a little can attain much success...

Mr. Kiest met out to Mr. Wortham the first time at the Sherman House at Washington...

Mr. Wortham also was a newsboy. But the time of his sphere of endeavor are reversed...

Mr. Wortham also was a newsboy. But the time of his sphere of endeavor are reversed...

SUCCESSFUL YEAR FOR NORWICH FAIR

Annual Report Shows That New London County Agricultural Society Has Made Splendid Growth

Norwich, Conn., Dec. 11.—The annual meeting of the New London County Agricultural Society...

The treasurer's report showed the society to have had a very successful year and the secretary's report also proved most interesting.

President Peterson called the meeting to order at 11 o'clock and the first matter before the assembly of the members was the secretary's report, which was accepted.

Secretary Arthur S. Raymond presented his annual report as follows:

Since the last annual meeting the meeting of the board of directors and four meetings of the executive committee have been held, all of which were well attended.

At the beginning of the year there were 170 life members and during the year seven deaths have occurred and twenty new members added...

The society was represented by the president, treasurer and secretary at the meeting of the State Fair Association at Hartford in February, and the society has also become a member of the New England Fairs Association, and was

MYERS Y. COOPER



Cooper, president of the Ohio Fair Boys, presided at the annual meeting to be held in Columbus, O., January 11 and 12. He has been president of the organization for five years and his leading personality has made him one of the best liked fair men in Ohio.

represented at the spring meeting of that organization at Greenfield, Mass., in April, and at the midsummer meeting at Brattleboro, Vt., in July.

The track has been permanently improved by regrading and resurfacing under the supervision of an expert in track building, J. S. Coates, of Goshen, N. Y., who spent several days here in June and July.

In June the executive committee unanimously voted to increase the admission to the fair from 50c to 75c, and therefore the total gate receipts were \$97,65 more than last year, although the attendance was over 7,000 less.

I desire to call your attention to the increase of business carried on by the society. The treasurer's report on December 1, 1911, ten years ago, shows that the total amount of money which he handled during the year was \$3,920.10, and this year's report shows \$23,719.31, an increase of over 500 per cent.

The paid attendance, adults and children, in 1921 was over 200,000, which was the largest year we have ever had, except 1920, when it was over 27,000. In 1921 1,700 automobiles paid into the grounds.

For the first time all of the premiums in all departments, amounting to \$1,925, were paid on the last day of the fair, and this novel feature

tickets, prize ribbons, etc., \$180.10; salary and bonus to secretary, \$500; salary and expenses of treasurer, \$131.15; expenses of secretary, \$158.45.

President Peterson then called for the election of officers, all of which resulted in re-election with the secretary casting one ballot in each instance, with the exception of L. L. Chapman, who was made a vice president to fill the vacancy caused by the death of James B. Palmer.

Following are the officers elected: President, Luther R. Peterson, Norwich; Vice-presidents, Simon Brewster, Griswold; Edwin E. Lathrop, Pezab, Samuel E. Hubbard, Ledyard, George G. Avery, New London; L. L. Chapman, Norwich; Secretary and public secretary, Albert A. Fisher, Norwich; Business secretary, E. Johnson, Norwich; William W. Beckwith, Norwich; George A. Kahn, Franklin; Lewis H. Morgan, Salem; Joseph A. Clark, Ledyard; Alison B. Ladd, Jr., Sprague; John D. Avery, North Stonington; Edward N. O'Brien, Montville; Clark Woodmansee, Ledyard; Dan D. Home, Montville; Edward A. Hoyle, Lebanon; Ray Harding, Lyme; Charles L. Hoyle, Salem; Frank E. Fitch, Norwich; Charles D. Greenman, Norwich; Cassper K. Bailey, Norwich; L. Lawrence Raymond, Lyme; George G. Grant, Taftville.

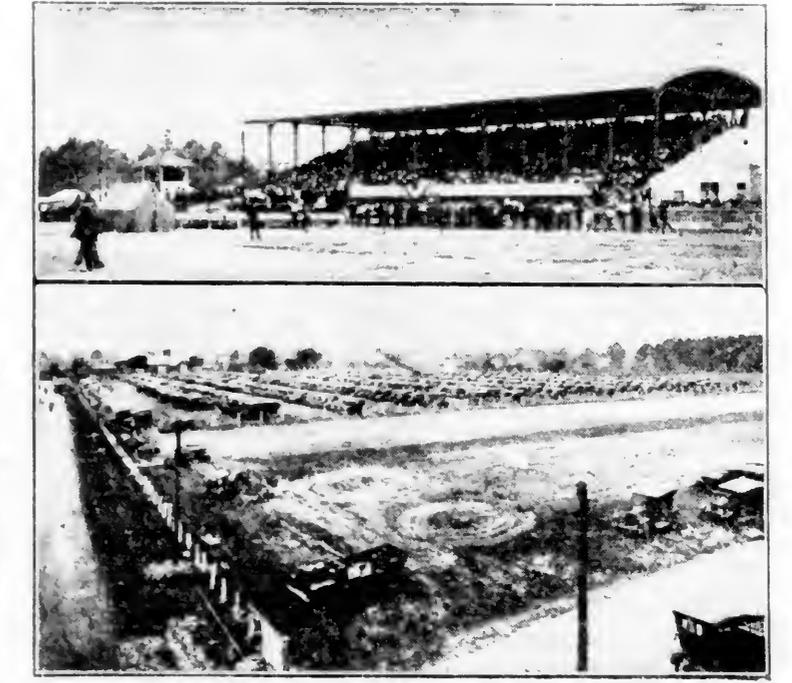
A motion was made and carried empowering the president to appoint a committee of three to draw up resolutions of respect on the death of James B. Palmer.

WELTY RE-ELECTED

Head of National Trotting Association

Canton, O., Dec. 14.—John C. Welty, Canton attorney, is again president of the National Trotting Association. He was re-elected in the office at a meeting last week of the body in the Murray Hill Hotel, New York, with 329 racing associations represented.

AT THE FLORIDA PARISHES FAIR



For a new fair the Florida Parishes Fair, Hammond, La., under the management of Mort L. Bixler, made a splendid record in 1921. The accompanying pictures show the big grandstand filled with spectators and the aerie of auto-concourse evidence that the people appreciated the fair.

was carried out successfully and proved most satisfactory to all exhibitors.

May I suggest that we should erect during the coming year the following named new buildings: Grandstand of modern construction, with numbered reserved seats, which, in my opinion, would pay for itself within eight years.

Feeder buildings with running water for both men and women. Cattle, sheep and swine buildings to replace the temporary sheds now in use. Farm machinery shed.

We wish to thank all of the officers, employees, exhibitors and others who assisted so willingly and enthusiastically to make the 1921 fair one of the most successful in our history.

Treasurer Albert J. Bailey reported that the total receipts for the year were \$1,652.13 and he added that the expenses were \$1,384.17.

State appropriation, \$500; grandstand, \$1,823.00; food privileges, \$1,190.50; midway, \$1,199.00; life members, \$214; annual members, \$157.50; paper amount, \$77; infants, 788; children, 393; men, \$1,102; girls, first day, \$1,973.50; entire week, \$1,288.75; gate, 1000 day, \$64.15; exhibition, 1921, \$188; rent of grounds, \$195; tent hire by exhibitors, \$130; entries, poultry department, \$290.00; fast horses, \$3,750.

Among the principal expenses were: Juries, \$1,787; insurance, \$311.20; uniforms, \$1,787; premiums, \$1,921; repairs, \$1,043.24; permanent improvements, \$1,861.17; fast horses, \$3,750; advertising, \$91.03; help, \$2,199.15; Central Labor Union, commission, \$104.63; tent hire, cartage, freight, etc., \$119.17;

of Indiana, it was renamed to the Southwestern district board for a six year term.

A joint rules committee, consisting of President Welty, E. W. Swisher, of Columbus, and Edward Mouton, of Worcester, Mass., was elected. It will meet with a similar committee of the American Association to work out any modifications of the racing rules that may be desirable by the two organizations.

RUBE LIEBMAN TO PLAY MANY STATE FAIR DATES

Chicago, Dec. 12.—Rube Liebman informs The Billboard that he will represent E. M. Barnes, Inc., in North Dakota this season, selling free acts for the fairs. Rube, who will spend the next two months in Florida, says he is already booked for fairs, where he will announce and "cube" at Des Moines, Decorah, Lee, Davenport, La. Oklahoma City, Shreveport, La.; Poplar, Jean and Hutchinson, Okla. He will return from Florida in time for the February meeting of the fair secretaries.

CONN. FAIR PRESIDENT DEAD

Hartford, Conn., Dec. 12.—Charles Soly, newly elected president and former director of the Connecticut Fair Association, died at his home here today. Mr. Soly was a well-known business man, horseman, promoter of basketball and other public events, and prominent in the affairs of the Connecticut Fair Association, very popular and liked by all.

ERROR IN DATES

The dates of the annual meeting of the Western Canada Fairs Association, given recently as January 25 and 26, should be January 24 and 25, Secretary A. J. Stark advises.

ANOTHER WORLD'S FAIR

Is Proposed—Leading Men of Atlanta To Consider Proposition in January

The world's fair germ seems to be in the air. A fair for Portland, Ore., in 1925 seems assured and plans are actively being pushed for the sesquicentennial celebration in Philadelphia in 1926. Some time ago a world's fair for Atlanta, Ga., was suggested, but apparently was abandoned. Now, however, plans for such an event have been revived and it is announced that a meeting of citizens will be held in January to consider holding a world's fair in Atlanta in 1927.

It was declared in the statement that "ten years will have elapsed since the last world's exposition, our country and its people will be ready to appreciate and patronize a world's fair." It is stated that "no one enterprise or project will do as much to advertise favorably the whole South as a world fair held in Atlanta in 1925."

The convention bureau of Atlanta is considered one of the most efficient in the world, and is largely spoken of everywhere. It can aid materially and afford an added impetus for holding of all the conventions held in 1925.

"Atlanta's accessibility through geographical location, moderate climate throughout the year, and the hospitality and progressive spirit of its people make it the ideal city for a world's fair. All well-informed persons will concede that Atlanta is the logical place for holding a world's fair at which North American manufacturers could exhibit their products and merchants their wares to the Central and South American buyer."

Leading horticulturists throughout the country have expressed the opinion that a world's fair in Atlanta would, by virtue of the mild climate here, afford the opportunity of exhibiting the greatest floral display the world has ever seen."

OHIO SHORT SHIP CIRCUIT

To Hold Annual Meeting in Cleveland—New Tracks May Be Added

Canton, O., Dec. 15.—Announcement is made by Secretary J. B. Barnes of this city that the Ohio Short Ship Circuit will hold its annual meeting January 11 in the Hollenden Hotel, Cleveland.

It is expected that new tracks will apply for membership at the meeting and the circuit will be even larger than it was when Rockport closed.

Marion and Wooster plan to hold race meetings next season and will line up with the Ohio Short Ship. Both these cities were good racing territory in years past and horsemen generally will be glad to see them back in the fold.

It is impossible to state definitely just now whether Cleveland will have a track in the association next summer, as the lease held by George Smith and Frank Woodland on the Cranwood plant has run out. It is thought, however, that a new lease may be arranged, and if so, Cranwood will be back in line.

Rockport it seems is a dead issue, but Berea, really in the Cleveland district, no doubt will hold one or two meetings. Findlay, Akron and Canton are sure to have meetings.

The Ohio Short Ship meeting comes the day following the grand circuit meeting which is to be held in Cleveland January 9 and 10.

FAIR NOTES

The annual Hancock County Fair will be held next year September 2 to 9, a week later than this year, at Findlay, O.

Don A. Dietrich has been elected secretary of the Logan County Agricultural Society, Bellefontaine, O. Hiram Fuson was elected president.

STRONG BOY GASOLINE STOVES advertisement with product images and prices.

FOR SALE SLOT MACHINES OF ALL ADDRESS SICKING MFG. CO., 1331 Freeman Ave., Cincinnati, Ohio.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

NEW PARK

Proposed for Philadelphia

Some Opposition Voiced Against Project of P. R. T and Willow Grove Park Co.

Philadelphia, Dec. 14.—The proposal of the Philadelphia Rapid Transit and the Willow Grove Park Co. to erect an amusement park just west of 63d and Market streets has met with some opposition from persons residing in the vicinity of the park site.

Thomas E. Mitten, president of the rapid transit company, recently appeared in court to defend the establishment of the proposed park. Mr. Mitten appeared before Judge Johnson, in the Delaware County Court at Chester, at a hearing on the injunction proceedings brought by residents of Millbourne and Upper Darby to restrain the company from building the park.

Mr. Mitten was questioned by W. Ecker Froehlich, attorney for the plaintiffs. He produced plans and sketches of the proposed park. He said they had been originally prepared by a St. Louis engineer, but had been redrafted in the P. R. T. drafting department, and he was not thoroughly familiar with them.

The plans showed a variety of amusement projects, including carousels, theaters, aerial swings, scenic railways, a casino, life range and a seven-acre plot for parking motor cars.

Mr. Mitten admitted the reason for the proposed park was to utilize what he termed "waste land" west of 63d street. He explained the P. R. T. expected to be able to collect \$250,000 in extra fares on the Market street elevated during the season from patrons of the park.

He explained the park would draw riders during the slack hours of the day for elevated traffic. Questioned by Mr. Froehlich as to just what the \$250,000 represented, Mr. Mitten asserted it represented fares alone, and that whatever was collected from the park itself would go to the Willow Grove Park Company. Mr. Mitten said whatever amusements were contemplated would be in accordance with the approval of residents, and he said it was planned to make music a dominant feature.

John R. Davies, president of the Willow Grove Park Co., was asked whether he was a "bighead" under the domination of Mr. Mitten. Flushing with anger, Mr. Davies denied he was a "dummy officer."

Airplane photographs, introduced to show the proximity of the park to the Ford School and residences, were denounced as "untruthful" by former Judge James Gay Gordon, of counsel for the P. R. T.

A change of venue on the ground that opinion is prejudiced against them in Delaware County was denied P. R. T. counsel at the outset of the hearing.

Sidney Benlick, on the witness stand, said the pictures presented were taken by him. Judge Gordon said the photographs "did not show the amusement park in true relationship to the residences."

More than 300 men and women jammed the courtroom for the hearing.

An ordinance, passed by the Melbourne borough council prohibiting the construction, maintenance and operation of the park, has been vetoed by Harry A. Shourds, Chief Burgess.

GANTNER SHOW FRONTS

Chicago, Dec. 14.—Gantner show fronts proved such a striking and distinguishing feature in Riverview Park the past few years that George Gantner, the designer and builder of these fronts, concluded to go into the business of making them on a large scale for the trade. Portable and permanent fronts are manufactured by Mr. Gantner at 624 Custer street, Chicago. Iron outdoor scenery to stand all weather conditions is one of the specialties made. Fronts for shows, platforms, rides, stages and concessions are designed and built in the typical Gantner style. Bas-reliefs, scenic paintings, lettering and other features are turned out in this factory.

AT THE DODGEM EXHIBIT

The exhibit booth of the Dodgem Corporation was a busy place during the convention of park men at the Auditorium Hotel, Chicago, recently. Among those noticed at the booth and extolling the merits of the Dodgem were: Jos. M. Hargrove, president of the Dodgem Corporation; Ralph Pratt, J. P. Witham, superintendent of construction; Jack L. Kaufman; A. Tibbatts, of the Western Electric Company, Boston; and Chas. T. Lawson, of the Dayton Motors Company, Dayton, O.

Mr. Pratt stated to a Billboard representative that his Western trip had been most successful and he was well pleased with the results attained.

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

DOUGHNUT MACHINES, STOVES
PREPARED RUBBER AND ALL EQUIPMENT
TALBOT MFG. CO., St. Louis, Mo.

WORTHAM JOINS N. A. A. P.

Clarence A. Wortham, sometimes called "King of the Carnival World," has been elected a member of the National Association of Amusement Parks, recently in session at the Auditorium Hotel, Chicago. Mr. Wortham's recently installed small fortune in permanent rides in the State Fair of Texas grounds at Dallas and many other holdings in permanent rides in other parks, made him eligible to the Park association.

One member of the association expressed himself rather tersely, yet thoroughly, after the election of Mr. Wortham. He said: "Wortham is a mover and a maker. We need more such men in the association."

MANY RIDE IN GADABOUT

Many park men who visited the convention in Chicago enjoyed a ride in the Gadabout, which was on exhibition there. John J. Stock, the inventor, and Harry Tudor were kept busy demonstrating the construction and working of the Gadabout, and those who rode in it seemed to take delight in trying to steer it, causing some laughable results when two or three passengers tried to do the steering at the same time.

MRS. SCHMIDT BUSY REBUILDING HER RIDES

Chicago, Dec. 14.—Among the well-known members who attended the meeting of the National Association of Amusement Parks here

last week was Mrs. William Schmidt. Mrs. Schmidt suffered a severe loss last season by having a number of her rides destroyed by fire, but her many friends will be glad to learn that she is going right ahead and rebuilding and expects to have all her rides in operation at the opening of the new season.

DAN BAUER'S NEW GAME

Daniel E. Bauer, of Acushnet Park, New Bedford, Mass., had a new game on exhibition at the park men's convention in Chicago that attracted considerable attention. It is known as the Torpedo and is played by "shooting" a torpedo down a runway, at the end of which is a spring which causes the torpedo to rebound, the extent of the rebound depending upon the force with which the torpedo is "shot." Alongside the runway are numbers which determine the score of the various players. The game is attractively built and received many favorable comments.

CARLIN CONFIDENT OF SUCCESS WITH OPERA

John J. Carlin, manager of Carlin's Park, Baltimore, Md., when seen at the park men's convention in Chicago by the park news editor expressed the greatest confidence in the success of his opera venture at Carlin's Park, next summer.

"We expect to put on the opera on an elaborate scale," said Mr. Carlin, and we have every reason to believe that it will prove a profitable venture and a great drawing card for the park."

"CASH IN" WITH Whirl-O-Ball



The New Automatic "Loop-the-Loop" Game for all Amusement Places, Soft Drink Parlors, Shooting Galleries, etc. Runs itself—automatic nickel collector and scoring device. Everybody plays.

Each Whirl-O-Ball Game is 34x30 ft. and has an earning capacity of \$5 to \$10 an hour. Moderate investment required. Write today for complete catalog, prices and terms.

BRIANT SPECIALTY CO., 34 East Georgia St., Indianapolis, Ind.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

In all parts of the country at this particular time we find everyone preparing and full of excitement over the approaching Christmas holidays, but it has never been my good fortune before to see it put on with so much zeal as in Los Angeles. For the past week the streets have been unaccountably crowded and the mighty crowds just sway into one store and then the other until fatigued, then the picture theaters get their share of the business, and all eyes are turned to the amount of business being done by the various theaters, but one can always see a full house upon entering, and it is with difficulty that a special seat is obtainable unless applied for weeks in advance. Robert Mantell will close two very prosperous weeks at the Mason Opera House, and California and more especially Los Angeles has been much entertained with his excellent repertoire. "The Beggar's Opera" follows in for a return week and in order to make this second engagement six cities had to be canceled, and it has been told, many years since an attraction has been compelled to play a hasty return engagement. Again this shows a demand for amusements. In a few months three more theaters will be opened for patronage, and in each case it will be an entirely new building and theater. No city in the country can hope to pass Los Angeles as an amusement center in a very few years. She is coming fast and the people are here to help, and being willing by their patronage.

Robert Edgar Long, author of "David Wark Griffith," a biography of the famous "D. W. G." is a new arrival in Los Angeles from New York.

Dick Wayne arrived in Los Angeles last week and joined the colony of outdoor actors already here. Dick will go to Honolulu after the holidays, taking his giant with him.

One of the biggest motion picture stages in the world is under contemplation by the Pacific Studios Corporation as an addition to their large, completely equipped, modern studio plant at San Mateo.

Charles Andress drove from South Bend, Ind., to Los Angeles in his new car, Charlie has every device for comfort and convenience attached to his car, which makes it possible for him to ride with the greatest comfort, and he can arrange heated sleeping quarters in the car at night.

Alfred E. Green, who directed Mary Pickford's last picture, tells of meeting a beggar on the streets of Los Angeles, and when he asked him how he came to lose his legs, replied that he wore them out trampin' around the studios looking for extra work.

Charles A. Phoeney, who died in Denver, Col., December 1, of black smallpox, was all but two days. His many friends around the Barnes winter quarters have found it most hard to get over the shock, as he was universally well liked around the show.

John Philip Sousa will visit Los Angeles in January, after a two years absence, according to Harry Askin, general manager for the noted band leader. At the Van Nuys Hotel he stated that he had about concluded negotiations with L. E. Behmer for a series of concerts by the Sousa musicians.

Sam Haller devoted last Sunday to putting his respects to General Foch, and has been trying to figure out all week how he can be in three different places at one time on Sunday as a consequence. Sam is sure to be out these days, and he won't tell.

Bill Barry has finally located a home for his family in Wilmington, Del. Bill is a full-bodied person, rather magnate, and will live in comfort hereafter.

After completing his engagement opposite Anita Stewart in her picture, "The Woman He Married," Darrel Foss hied himself to the hills near San Diego in quest of quiet. He reports the shooting not good.

Thomas F. Healey, for seven years leader and privilege man with the Al G. Barnes Circus, will be one of the contracting parties with the Sells-Floto Circus for the season 1922.

Fred Hillard, well-known comedy director, has been signed by Julius Stern, general manager of the Century Comedies, to direct laughter will start with Baby Peggy and Browne the wonder dog.

Murray Peimock is not seen much around headquarters, due to the fact that his duties

(Continued on page 77)

CONCESSIONAIRES NOTICE

WE HAVE SEVERAL RIDES FOR SALE IN A

NEW YORK PARK

Long leases, reasonable rents. Popularity of park growing steadily. If you want to locate in this New York park you can pick up a ride at a bargain. Write for particulars.

MAGADAY BUILDING CORPORATION, 15 MADDEN LANE N. Y. CITY

THE BLOW BALL RACE

A NEW, EXCITING, ABSOLUTE GAME OF SKILL

For Parks, Beaches, Carnivals, Parties, Quick action. Race in five to ten seconds. Atractive. Big drawing power. Great sport. Fun for all. Laminated everywhere. Sets for money. Sold on trial. Lowest priced racing game. Early 1922 deliveries. Write for details, cuts, photos, before you buy any racing game. E. E. BEHR, Mfr., 4015 Pabst Ave., Milwaukee, Wisconsin.

WANTED, RIDES

Forest Park Amusement Company Offers Attractive Long Leases for Several Good Rides.

Address H. W. WRIGHT, Manager Forest Park Amusement Co., Forest Park, Ill.

THE GREATEST MONEY-GETTING AMUSEMENT DEVICE OF MODERN TIMES.

OVER THE FALLS

Protected by the Maynes patents throughout the world.

Manufactured and sold exclusively by OVER THE FALLS CO. (INC.), Lytton Building, CHICAGO.

DIFFERENT FROM THEM ALL! THE GREAT SUPERGAME! THE FROG POND

Greatest Mechanical-Competitive Game on the Market

Will make its formal appearance in the next issue of "THE BILLBOARD"

PARAMOUNT AMUSEMENT DEVICE CORPORATION, 17-19 Dean Street, BROOKLYN, N. Y.

RINKS & SKATERS

(Communications to Our Cincinnati Office)

SAN FRANCISCO RINK OPENS

The Coliseum Rink, San Francisco, opened to a large attendance on Saturday night, December 3, and, judging from the nightly attendance since that time, a successful season will result.

The Coliseum is under the management of Irvine O'Shea, of San Francisco, who has a long lease on the building.

THE DALEYS VISIT RINKS

Johnny Daley and his wife (Pearl Daley) visited several rinks on their tour of the Keith Circuit, among them being the following: Palace Gardens, Detroit; Stratford Rink, Rochester, N. Y., and White City, Chicago.

While working at Lowell, Mass., Daley, Mack and Daley were changed after the matinee from closing the show to the middle of the bill. At Portland, Me., the act also went to the middle of the bill, going over good.

I. S. U. ELECTS OFFICERS

The annual conference of the International Skating Union was held in Pittsburgh, Pa., December 10, at which time the following officers were elected: Julian T. Fitzgerald, Chicago, president; Henry Giline, Lake Placid, N. Y., first vice-president; Joseph K. Savage, New York, second vice-president; William G. Bratton, Pittsburg, third vice-president; Edward A. Nahlik, Chicago, secretary-treasurer.

The international champion outdoor meet for next year was awarded to Saranac Lake, N. Y.; the national champion outdoor meet to Pittsburgh, N. Y., and the international indoor meet to Milwaukee.

The three-mile skating record of S-I-S, established by Ray McWhirter, Chicago, at Lake Placid last year, was accepted, as was the half-mile record of 1:17.35 of Joe Moore, New York.

CLONI TO TOUR COAST STATES

Roland Cloni, world's champion speed skater, announces that he will make a tour of the Western States in January and February. Skating fans in the extreme West have never had the opportunity of seeing Cloni perform, and his announcement will no doubt be welcomed by rink managers and patrons alike.

All booking for Cloni's races west of the Mississippi are under the management of Joe Forrest, the veteran speed skater, who is located at the Coliseum Rink, San Francisco.

"SKATER" REYNOLDS IN CINCINNATI

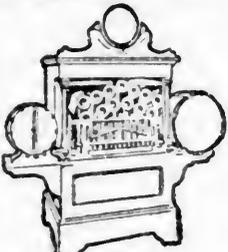
"Skater" Earl Reynolds and Nellie Donegan and their two daughters appeared at Keith's Theater, Cincinnati, last week in an exhibition of figure skating such as is seldom seen. This act, which last year toured Europe with great success, has been meeting with an enthusiastic reception on the Keith Circuit.

WURLITZER BAND ORGANS

REPAIR DEPT.

Most Complete in the Country EXPERT REPAIRMENT All Work Guaranteed NOW IS THE TIME

to have your Band Organ completely overhauled by expert repairmen to get it in tip-top shape for the Big Winter Season. Free estimates given at lowest factory costs.



STORAGE DEPT.

ABSOLUTE PROTECTION

Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter.

FREE OF CHARGE

In the spring we'll overhaul it and put it in first-class condition. Write today. No obligation to you.

NEW AND USED BAND ORGANS FOR SKATING RINKS, DANCE HALLS, PAVILIONS, ETC. THE RUDOLPH WURLITZER MFG. CO., NORTH TONAWANDA, NEW YORK.

"Chicago" Skates of Quality. When they want the best they always order "CHICAGO." Try Them. CHICAGO ROLLER SKATE CO. 4458 W. Lake Street, Chicago, Ill.

BAND ORGANS OF QUALITY. Write us for Catalog, Prices and Terms. NORTH TONAWANDA MUS. INST. WKS. DEPT. OF RAND CO., INC. NORTH TONAWANDA, N. Y.

al, was announced, and a few days later it was stated that another sum of \$15,000 had been received to provide the skaters with a natural skating surface.

RIVERVIEW DECEMBER FEATURES

I. M. Seltz, manager of Riverview Rink, Chicago, has a number of special features arranged for the balance of this month which should attract record crowds to the rink.

GRACE TO MANAGE NEW RINK

W. A. Grace, formerly connected with the Palladium Rink, St. Louis, of which Rodney Peters is manager, writes that he is to manage a new rink at Oklahoma City, Ok., opening December 15.

BASKET BALL AT LOS ANGELES

Basket ball is a popular pastime at some of the California rinks, according to a communication from A. S. Rolph, manager of the Lincoln Park Rink, Los Angeles.

ICE RINK FOR PRINCETON

The Princeton hockey team, Princeton, N. J., is soon to have two ice rinks. Just recently a gift of \$250,000 for an enclosed artificial ice rink, to be known as the Hobey Baker Memorial,

HINTON, W. VA., HAS NEW RINK

A new rink, known as the Auto Roller Rink, opened at Hinton, W. Va., December 7. It is managed by Messrs. Ewing and Peck, and has been doing fine business since the opening night.

RINK OPENS AT ITHACA

Martin Bachma has reopened the skating rink at 622 West State street, Ithaca, N. Y. It is announced. It is known as the Liberty Roller Rink. The rink is in the building formerly used by the Wharton Motion Picture Company as a studio.

OUTDOOR RINK PLANNED

Subscriptions are being taken up for the opening of an outdoor skating rink at Malone, N. Y., this winter. The success of the project is assured and Harry C. Gruber has been elected manager.

SKATING NOTES

The St. Nicholas Roller Skating Club, composed of patrons of the St. Nicholas Roller Rink, Sixty-sixth street and Columbus avenue, New York City, now has 150 members.

ARMORY

E. B. Chapman, former rink operator, has been in the concession game for some time, and this winter he is assisting Chester A. Cox in promotion work in the Middle West.

FRANK AND LILLIAN VERNON

Frank and Lillian Vernon played the new Auto Rink at Hinton, W. Va., week of December 12. Week of December 5 they were at the Passeeo Rink, Paintsville, Ky., and drew excellent crowds.

D. C. HAZGARD

D. C. Haggard, proprietor of the Eureka Rink, Bowling Green, Ky., has recently in-

stalled a new and handsome band organ made for him by the North Tonawanda Musical Instrument Works.

A new rink, owned and managed by Joe Wren, was recently opened at Scarborough, N. Va., and reports say that business is excellent.

The Onks Rink, Portland, Ore., is doing nicely, according to reports. Close observers say the game is due for a revival on the Pacific Coast.

There is quite a galaxy of ice skating stars at Terrace Gardens, Chicago, just now, including some of the best known exhibition skaters in the country.

Frank Bacon and Nina Fontaine, noted figure skaters, gave an exhibition of their ability at the King Edward Hotel, Toronto, recently.

LOS ANGELES

(Continued from page 76)

around the Barnes winter quarters have demanded all of his attention.

When Sol Lesser, member of the firm of Gore Bros.-Ramsell-Sol Lesser, returned from the East last week, where he conferred with officials of Associated First National, fifty Southern California theater managers, representing the West Coast theaters, greeted him at the station and tendered the key to all their theaters. This was followed by a banquet later in the week.

Chatfield H. Smith, familiarly known as Chat Smith, an old showman, died at Allouez, Wis., on November 19, and was buried from the Elks' Club, in the Elks' burial grounds at Albuquerque. His old friend, Harry (King) Leavitt, of Los Angeles, had charge of the arrangements from this end and assisted financially in caring for him. Mr. Smith was born in Norwich, Conn., in 1850.

Lillian Walker, who does the posing as the Goddess of Love in "Apprentice," suddenly swooned at the Wednesday matinee here at the Auditorium and fell limp to the stage during the homage scene. The curtain was rung down, and Dr. J. C. Horton, house physician, summoned. He pronounced the trouble as nervousness and a general rundown condition, and Miss Walker was removed to the hospital. Violet DeShaver, her understudy, will take the part until Miss Walker's recovery.

The Showmen's Ball Committee, consisting of Sky Clark, Judge Karnes and Eddie Brown, is making progress on the event which is scheduled to take place on New Year's Eve. Most of the showmen here are now busy getting their legs reblocked for the occasion.

Young Lloyd Corrigan jumped from the dressing room to the director's chair to fill in an emergency owing to the sudden absence of the regular director at Phoenix, Ariz. Lloyd, who was a member of the Morosco Stock Company here, was greeted with very flattering notices. His first production at the head of the Bainbridge & Karns Stock Company at Phoenix was "Old Lady 21" and as a consequence he has been retained as permanent director. His father, James Corrigan, and mother, Lillian Elliott, are very proud of his achievement, chiefly as the boy is only 21 years old.

Mike Clarke, the 17-year-old agent of the S. W. Brundage Shows, is mailing his advance publicity to all the world. The neatly printed herald has arrived in California, and emphasizes again the efficiency of this well-known publicity and contracting agent.

A mysterious fire, declared to be of incendiary origin, took place last week at Redondo Beach, and entirely destroyed the famous old auditorium and pavilion at Playa del Rey, just a short distance from Redondo Beach. The loss is estimated at more than \$60,000.

Melbourne McDowell took a stroll from the picture studios long enough last week to visit (Continued on page 81)

Richardson Skates. The first best skate the best skate today. Richardson Ball Bearing Skate Co. 1809 Belmont Ave., CHICAGO.

The DEAGAN UNA-FON PROVIDES THE IDEAL MUSIC FOR SKATING RINKS. J. C. DEAGAN, INC. 1760 BERTEAU AVENUE, CHICAGO. FOR SALE—PORTABLE RINK. FOR SALE—2 BAND ORGANS.

LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

Hiring Agents and Selling Talent

The Display Ad Shows How the Midland Lyceum Bureau Gets Its Agents—It Shows the Qualifications Demanded, The Advantages of Youth—Inexperience No Handicap—Court Records Show How Talent Is Obtained

GIRLS

In the near future we can see a few educated, talented and moderately well-to-do girls, who are excellent road persons. Good salary, a total bonus, EXPENSIVE, but necessary. Free training school. Highly responsible position by established business. 1441 Belmont St. and 12 am. or 2 and 4 pm. or write for application blank.

Midland Lyceum Bureau

512 SHOPS BUILDING, DES MOINES, IA.

The above ad appeared in The Des Moines (Ia.) Evening Tribune and it is very edifying to see that one bureau has the nerve to come out in the open and say publicly what a number of them buzz off to each other in secrecy. Why the age limit? Why must they be under 25?

The course of the training school is obvious to all who have power to think. "Experience not necessary." Ye gods!

I hope that all competing agents will carry this ad and explain it to their clients every where and ask them to refuse to be a party to any such method of getting business as the above ad shows.

Commitment everywhere should refuse to deal with these kindergarten trained agents, even if they are "educated, refined girls" under 25 years of age, and otherwise green and inexperienced. Send copies of all such offending ads to The Billboard.

No wonder one bureau manager has written that he wishes his more power in this office to show up this sort of pretense and upholding the world and posing as being next to respect in the determination to do everything for the millions who haven't brains, education, culture and refinement enough to enable them to see their own thinking.

We are showing you the way this set of bureau is selling the "stuff," as Tom Burke, pur-hasing agent for the Affiliated Bureaus, calls talent. Yes, Tom is secretary of the International Lyceum and Chautauqua Association, and he ought to know what he is talking about. He has tested to his qualifications to judge. Now let us show you how the "stuff" is bought. We will take our facts from the records of the Chicago courts. Harry W. Potter, of the Porter Musical Bureau, under oath testified for the Lane Coach Musical Bureau, Inc., as follows:

Q. State your name. A. Harry W. Potter.

Q. Where do you live? A. Number 1129 Lunt avenue, Chicago, Ill.

Q. What is your business? A. The Porter Musical Bureau.

Q. Where is that? A. Number 218 South Wabash avenue, Chicago, Ill.

Q. What is the nature of your business? A. Why, a booking agency, booking people in vaudeville, lyceum and chautauqua and general booking business.

Q. Do you do any business with the moving picture business? A. Yes, sir.

Q. How long have you been in that business? A. Two years in February.

Q. Was the contract with which you are now occupied then organized? A. No, sir.

Q. And what was your previous business? A. Advertising.

Q. Had you had any previous any experience at any time as a musician or a singer? A. No, sir.

Q. What other business have you been in? A. Advertising.

Q. Is that all? A. Well, I was born a comedian.

Q. Were you in the advertising business for some time? A. Yes, sir.

Q. No, sir. I was on a trade paper.

Q. What other business have you actually been in? A. Yes, sir.

Q. What was the paper was that? A. The Chicago News, Chas. E. Watts, editor.

Q. What did you have to do with it? A. Advertising.

Q. Selling advertising? A. Yes, sir.

Q. Now, the only experience that you know of in the advertising business—is the experience of selling advertising and selling advertising? A. Yes, sir.

Q. You had no experience that with running a show, the contract that you ran. Is that the contract? A. I had not comparing it. That is the contract.

Q. Well, you say that running this bureau is a lot more than any other business? A. It is, I would think of it.

Q. And you are estimating that all the time of being a comedian and a job for advertising? A. They have been my experience.

Q. How long has your commercial experience

at all, except what you have spoken about? A. No, sir.

Q. How many musical bureaus, or booking agencies, I mean, are there in Chicago dealing with lyceum and chautauqua service? A. Approximately, I presume, between 25 and 30.

Q. Now, in connection with your business, do you do anything other than booking talent? A. Just how do you mean?

Q. Well, do you produce or organize any companies of your own? A. Yes, sir.

So long as the legitimate performers are willing to be exploited by such methods as

ber 28, Leo Fitzpatrick; February 4, Bellharz, entertainer; February 21, the Dixie Duo.

The course was furnished by the affiliated Lyceum Bureaus.

The distribution folders sent out are 8 1/2 inches by 5 1/2, single sheet. The front page has a large cut of the attraction, and a line giving name. There is about a half inch of white space at the bottom to tell where and when the attraction will appear. About one-sixth of the back page is taken up with the list of affiliated bureaus and their offices.

We submitted to an experienced advertising man Leo Fitzpatrick's microscopic imitation of a handbill, dodger, snipe, leaflet or whatever this little bastard-sized thing might be called. Here is his report: "The photograph looks like an average person with absolutely no distinguishing marks, except a pair of glasses, and they are not even tortoise shell. The second page sets forth the facts that are a background for this event.

"The first great epoch set forth is the fact that he was born down among the hills of Ohio made famous by Giant, which reminds us of one of our Beauchamp's favorite stories: An Irishman went into a restaurant and ordered soup. The waiter brought him a bowl. He looked at it quizzically, then asked what kind it was. He was told that it was ox tail soup. He said: 'It may be all right, but I think that's a hell of a ways back to go for soup.'

ETHEL S. HANLEY



these can there be any hope for better conditions? Why don't the talent agents and meet these peddlers with a united front?

Your committee, you who have the best interest of your communities at heart, should study the lists of attractions offered and lay only after you have thoroughly investigated their merits. Find out whether the attractions are real or whether they exist only on paper. Find out whether you are buying attractions that have earned the right to appear on your program. Write to The Billboard, 35 S. Dearborn street, Chicago. We will send you lists of all bureaus. Study them. Get quotations from the ones that should be able to give you the right sort of attractions at the right price. Investigate. Buy from an understanding knowledge of these bureaus. Do this and you will build a permanent lyceum and chautauqua institution in your locality. There is too much at stake to neglect this. It is a duty you owe to your community.

DISTRIBUTION CIRCULAR ANALYZED

J. N. Hamilton, of the Hamilton Engraving Co., Westport, Ind. writes the following letter from which we gather the following facts which are of basic interest, if we would make a study of the advertising matter used for distribution purposes. He says that they have 500 population in the town and 249 pupils enrolled in their school. With \$7.95 the high school they have some wonderful paper, five pamphlets, two moving picture shows. They are surrounded by a splendid farming community, they have good roads and the farmers give splendid cooperative service and are loyal supporters of the Westport Five-Day Chautauqua, and have the following lyceum course for this season:

December 15, Golden Concert Company; Decem-

The lecturer was a country school teacher. Then he was a country editor. All of this activity he goes into the platform, the product of years of serious study and experience. He gives heart to heart talks. In his lecture, "The Other Fellow," he shows that all the trouble in the world starts from the other fellow. Then he makes this profound remark: "What a glorious world it would be if it were not for the other fellow."

Then for fear that this is actually too specific and may possibly offend some prospective patron or charge some season ticket holder this fact is then set forth in big space. "There are other lectures he gives: 'Community Nuts To Crack,' 'The Second M.D.,' and 'The Power of Song.' And to clinch the persuasive argument and drive home the impractical thought that will fill the wishes and make standing room worth as much as the boxes this line is added: "You will like any of them."

Which lecture will be delivered? Why ask foolish questions? Doesn't the list state that you will like any of them?

Wouldn't the very sight of that highly specialized piece of didactic literature cause the members to preach special sermons, the school teachers to urge the students to give for this event, the business men to close their stores and the mothers to call a special meeting of the Parent Teachers' Association, so that all could start a drive to spread these glad tidings over town and into the homes of the people, then turning with zeal and true missionary spirit back to the country to measure their cooperative fellowmen, women and children who live in the country with the uplift spirit that is so fundamental in all that is done?"

Send in your circulars, give us the facts.

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

TWO INDUSTRIES THAT ARE RUNNING OVERTIME

Tuesday, December 13, we journeyed to Elkhart, Ind., and made our periodical visit to that little city. We addressed the Kiwanis Club at luncheon, then went straight to the Huesher Band Instrument Factory, where we found a greatly enlarged plant and active preparations being made to build on another addition. But, what was even more startling, we found the full force working like troopers trying to catch up with the orders for saxophones and band instruments that still crowd the books of that factory. We marveled.

Then for the next three hours we were busy visiting the P. G. Conn Plant, marveling at the feats that Jimmy Boyer has been putting over there. We found a greatly enlarged plant and a great army of men busier than bees in clover time trying to catch up with the orders that plug the wheels of industry in that great center. It is a great treat to visit that factory. They are doing things there that the world ought to know more about. They are making wonderful brass and wood musical instruments at Elkhart. And the guy who thinks that the saxophone is lying should sit by the desk, as the writer did, and note with what ease Manager Boyer turned down a long distance prospective customer who wanted 2,000 saxophones to be delivered as per schedule. Dead. Sorry, is the reply to the prospective customer.

Which brings us to the third part of our story. The only other business that we could locate as running full time was the Solway Body Carriage Factory, another one of Elkhart's great nationally known industries. Music and address make imperial demands that even hard times, old maid's conventions, birth control congresses, fannies, pajamas, etc., can not put the quietus on.

THE PIEDMONT EXPOSITION

T. P. Robertson is manager of the proposed Made-in-Piedmont Products, Style Review, Pure Food Demonstration and Lyceum Festival which will be set on at Danville, Va., April 1, 4, 5, 6, 7 and 8, 1922. The Builders' Warehouse will be utilized for part of this interstate activity. Subscribers are now in the full securing contracts for space with a good many signatures secured from such cities as Greensboro, Roanoke, Lynchburg and other smaller towns. The two promoters of the enterprise are those and are securing contracts for space to the building by local citizens and they expect that a good deal of interest is being manifested.

One of the principal objects of the exposition, it is explained by the promoters, is the stimulation of interest in products manufactured not only in Danville but in the Piedmont section, taking part of South Carolina, North Carolina and Virginia.

The educational interest of such industrial exhibits is described as being marked as comparatively few people realize the variety of articles which are being produced daily in the Piedmont section. It is estimated that millions of dollars annually are spent out of the section for goods which are made within it, but chiefly because few realize that articles they want to be made virtually at home.

The groups of industries to be represented are: Machinery and metal products, clothing, textile and kind goods, shoes and leather products, paints, oils, varnishes and colors, rubber goods, building materials, lumber and wood products, stone and clay and glass products, muscle instruments, furs, floss and wagon build ers, automobiles and trucks, auto parts and accessories, printers, books, paper, hats, chemicals, drugs and medicine, paper boxes, tobacco and supplies and many other lines.

The warehouse will be converted into an exposition hall for the week's display. There will be a set program for each day, with banquets from cities to be represented in the Industrial Exhibition and with evening concerts by local talent drawn from the territory embraced. It is proposed to secure one or two speakers of prominence and at least one cabinet officer during the week. Arrangements are being made for the establishment of a local office after the first of next year, which will be headquarters of the exposition until it is opened.—EXHIBITOR.

LYCEUM AND CHAUTAUQUA

Greatly Needed Today Says H. H. Kennedy

H. H. Kennedy in The Redpath News Letter says: "We might as well face facts now. As one will contradict the fact that conditions are not as favorable as they have been in the past two or three years. On the other hand, there can be no contradiction of the further fact that the ideals and the fundamentals of the lyceum and chautauqua are needed more today, and will be needed more during the coming year than they have been needed during the past two or three years when general conditions were more prosperous. These are serious times. Necessity compels people to more thinking, to realize to a greater extent the genuine value of practical ideals and the right methods of living and higher standards of character. Lyceum and chautauqua programs will not alone produce great thinking and higher standards of living, but they will very materially assist."

GEO. H. BRADFORD

Lecturer

"THIS WAY UP"

Booked by Federated Lyceum Bureaus and Swarthmore Chautauqua Association

Louise L. McIntyre

Nationally Famous Health Lecturer

Endorsed by State Boards of Health. Has lectured in every State in the Union and from Vancouver to Halifax.

Montaville Flowers

LECTURER ON WORLD PROBLEMS: New speaking with unbounded success on "The Meaning of the Conference on Disarmament." Special Lecturer for Big Events.

HARRY M. HOLBROOK

Manager

Lyceum and Chautauqua Department, LEO FEIST, Inc., Music Publisher, 119 North Clark Street, Chicago.

LYCEUM, STAGE, OPERA, CONCERT, TEACHING PROFESSION

COURSES AT A COLLEGE OF INTERNATIONAL REPUTATION. Send for catalog to Maclean College of Music, Dramatic and Speech Arts, (The College That is Different), 2835 South Michigan Avenue, Chicago, Illinois.

PROF. LOUIS WILLIAMS

Electrical Demonstrator

A few open dates for schools, lyceums and colleges. New apparatus. New demonstrations and a new entertainment. Address ELLIOTT JAMES, 417 East 48th Place, Chicago.

Harry Yeazelle Mercer TENOR

"Mr. Mercer came to the city heralded as one of the great American tenors. He sustained his reputation in full measure."—THE WINSTON-SALEM (N. C.) JOURNAL.

5631 Drexel Avenue, CHICAGO, ILL.

Jeannette Kling

Recitals of Famous Plays

Full evenings and short plays for clubs.

Address 634 Auditorium Hotel, Chicago

WILLIAM STERLING BATTIS

Doing for Dickens in America what Bransby Williams has done for the novelist in England. The Dickensian Magazine, London, England. A Humorous Entertainment of the Highest Literary Value. Personal address, 6315 Yale Avenue, Chicago, Ill.

Ellen Kinsman Mann

TEACHER OF SINGING

Fine Arts Building, CHICAGO.

Pittsburgh Ladies Orchestra

Organized 1911. Has made Concert Tours in 11 States. Vocal and Instrumental entertainers. ALBERT D. LEEBOLD, Director, 305 Melrose Block, Seventh Ave. and Smithfield St., Pittsburgh, Pa. Preparing small companies for Lyceum and Chautauqua work.

TALENT AGENCIES AND ORGANIZERS OF LYCEUM COMPANIES

The Chicago Civic Bureau, 914 Seward Bldg., Chicago. Cadmean Chautauques, Topeka, Kan.

HOME TALENT PRODUCERS

John B. Rogers Producing Company, Security Building, Fostoria, Ohio. Greenville Cooper Production Company, Congress Park, Ill. The Home Talent Show Supreme, Ray Ziskel Producing Co., 50 Ruggery Bldg., Columbus, O. Turner & Meredith Production Co., 10 S. 18th St., Philadelphia, Pa.

SAY "I SAW IT IN THE BILLBOARD."

LYCEUM AND CHAUTAUQUA NOTES

If John McGraw were a lyceum or chautauqua manager would he buy star performers who would win him pennants and make him the greatest manager the game ever saw and pile fortunes sky high for him, or would he try to make stars out of hacklot players? Echo answers with a hollow silence.

Beatrice Porteous, director on the E-W. Southern Festival Circuit, was married to Bailey Upton, Jr., of Washington, D. C., in Price, Utah, November 8. They will make their home in Washington, D. C.

The Makura, from Australia, arrived on scheduled time in Vancouver, B. C., December 3, with Tom Skeychill aboard. This enabled him to make his first lyceum date in Seattle Sunday night, December 4.

The "Sput-Sput Chorus" will be heard on the Ellison-White Coast Six Circuit next summer. Seriously, Ellison and White expect to have their own motor cars next summer, probably having one car for each day's talent.

Sallie E. Gregg, assistant in the E-W. accounting department, is visiting at her home in Delphi, Ind. She will have a three months' vacation. She expects to return to the Portland office about March 1.

Two brand new California towns have been added to the Ellison-White Sevens within the past two weeks. J. L. White signed up San Mateo and Helen Ford Turner secured the names on the "dotted line" for Santa Ana. Then Manager Walter Stern went over to El Centro and put them on the map again for the Sevens.

One bureau manager has written: "I know where E-W. agents (ladies) went to the committee with two telegrams. One was their resignation and the other was a telegram stating that the contract would be signed. Then with tears they would say: 'Which one of these telegrams will I send to the bureau?' However, Fred, you know and so do I that if a man puts his name to such a contract he should live up to it." I am not quite so certain of it. But, be that as it may, our contention is that that sort of stuff is bound to kill this or any other business. No bureau will permanently thrive that practices this sort of questionable methods of securing business.

W. E. Vaughan was the third number on the lyceum course at De Witt, Ark., and The Enterprise of that city said: "He is a splendid impersonator, jolly humorist, lovely tenor and a very good 'Uncle Remus' reader. He captured everyone with his wit. He started off with everyone laughing and closed with them almost laughing out."

Mrs. Minnie Madden Fiske, president of the National Society for the Conservation of Food Animals, will speak at the City Club on Tuesday, promptly at 12:45 p.m. Mrs. Fiske, well-known actress, has been profoundly interested for years in the care of animals, both wild and domestic, and devotes her entire time off the stage to this work. Last year Mrs. Fiske spoke to the members of the City Club on the preservation of fur-bearing animals.—MILWAUKEE (WIS.) SENTINEL.

Charles Zubelin has delivered a great variety of lectures, and, in addition to his surveys and talking engagements, he has written the following books: "American Municipal Progress," "A Decade of Civic Development," "The Religion of a Democrat" and "Democracy of the Overman."

The Missouri Entertainers will be made up of the following artists: Edward C. Barrell, "the man who makes the saxophone sing;" Mary Jane Henderson, saxophonist and pianist, and Miss Jean Frances Kessett, soprano, musical readings and accompanist. These three are experienced lyceum and chautauqua artists, and it is refreshing to say that they are not right out of some coaching school, fitted and ready to wear factory. They have a long-time contract with the Radcliffe Bureau.

We note that Clarence D. Antrim broke into the columns of the press with a very positive bit of instructions that indicates that he is getting some first-hand information that is not on the general market. We thought, after

reading Mr. Tumulty's positive assurance that Woodrow Wilson had been working as the son of destiny, that it was all settled when along comes the manager of the Philadelphia bureau and upsets it all. Clarence stated to 700 Methodists at their annual dinner at which 24 bishops were seated that God is working thru President Harding to cure the sin-sick world. Just out of idle curiosity it would be interesting to learn where Clarence got his information and if he could get by at a trial for henroost sniping with the evidence that he has to back his assertion?

Due to the demands for "Don't Park Here," the Moorehead production for this season, it has become necessary to establish elaborate offices and systematize the country into sections with an individual head to each department. Most encouraging reports have come in from the advance in the Southern section of the country, and within the last three weeks fourteen cities have been booked for showing within the next thirty days. The goal for the season is fifty performances, and the slogan is "A living for everybody."

J. D., who has been running the blind ads to catch poor girls who have sex, good looks and are under thirty years of age, must have found picking 'em off a little harder than he anticipated, for in a more recent issue of The Chicago Tribune he has raised the ante and now it is any attractive person, lady of course.

Taken from Ellison-White News Letter: "About a year and a half ago our Wyoming and Montana territory was being flooded with literature by a chautauqua company offering to come into the towns without guarantees. We have just learned that the company went bankrupt in the middle of the past summer season, disappointing many towns that had been expecting a chautauqua."

NATIONAL JEWISH CHAUTAUQUA

The Jewish community of Dallas is to welcome the thirtieth assembly of the Jewish Chautauqua December 25 to 29.

The Jewish Chautauqua is largely built after the original chautauqua society, and, like its parent institution, is an educational organization for the propagation of Jewish knowledge. It has organized hundreds of study circles thru-out the country and has furnished them courses of study along lines of pedagogy, history, philanthropy and religion.

The annual assembly of the chautauqua brings together hundreds of students and teachers from all parts of the country. Headquarters will be at the Adolphus Hotel and all sessions are to be held at the Columbian Club on South Ervay street. To these sessions the general public is always welcome. Among the many prominent lecturers on the program are Dr. Henry Berkowitz, chancellor of the chautauqua, and Jeanette Miriam Goldberg, executive secretary of the organization; Dr. Martin A. Meyer, of San Francisco; Dr. Louis Mann, of New Haven, Conn.; Dr. Abba H. Silver, Cleveland, O.; Dr. A. B. Rhine, Hot Springs, Ark.; and Dr. Abram Simon, of Washington, D. C. A number of social affairs are being planned for the delegates.—DALLAS (TEX.) NEWS.

EDITORIAL TOUR TO THE COAST A SUCCESS

Mr. John H. Millar, editor-in-chief of the Associated Editors' News after Syndicate, is making a tour thru Canada to the Pacific Coast. Mr. Millar, who is a partner with Eugene P. Conley in the ownership of this well-known syndicate, is the originator of The Boys and Girls' Newspaper, which is one of the most widely circulated features among leading papers in this country and Canada, and has the distinction of having more imitators than any other syndicated feature of recent years. Mr. Millar, who is a graduate of the College of Wooster, O., where he won many debating and oratorical honors, is a speaker of unusual ability. His series of lectures on the Modern Newspaper was booked by the Associated Editors' Talent Bureau with the co-operation of journalism in the Universities of Wisconsin, Minnesota, North Dakota and Washington, and the letters and press clippings received by the bureau indicate that he was enthusiastically received. (Continued on page 80)

THE MOOREHEAD PRODUCING COMPANY

ZANESVILLE, OHIO

HOME TALENT SPECIALISTS

SEASON 1921

Copyrighted Production

DON'T PARK HERE

Always reliable

Always return calls

HEALTH, HAPPINESS AND EFFICIENCY

By DR. J. D. LEVIN.

A series of lectures on Personal Efficiency, Diet and Its Importance, Triology and Its Wonderful Revelations. The Philosophy of Beauty. Address for time and terms, 1207 Stevens Building, Chicago.

BANQUETS AND CONVENTIONS

All committees in charge of national, State, county and local gatherings should get in touch with our new ideal list of nationally known

SPEAKERS, SINGERS, MUSICIANS, ENTERTAINERS

Our Service Extends Over the United States and Canada

We specialize in Big Men and Big Ideas. Our trained experts in special lines will make your gathering an assured success.

For particulars address ASSOCIATED EDITORS TALENT BUREAU MAYNARD LEE DAGGY, Manager 35 N. Dearborn St., Chicago, Ill.

THOMAS BROOKS FLETCHER

DRAMATIC ORATOR

85 engagements reported averaged 99.05%. This is the highest degree of satisfaction so far reported on any attraction.

Booked by the Redpath Bureau

Emanuel Sternheim LECTURES

Sociological, Educational, Moral, Literary, Theological, Inspirational and Problems of the Day. SEND FOR LITERATURE Address 1351 Commonwealth Ave., Boston, Mass.

BUSINESS ORGANIZATIONS

A successful business man, knowing your problems from experience, talking your own language, is the speaker you shall get. That's

OLIN MASON CAWARD

General manager of a furnace company, keen student of business conditions and a brilliant and experienced speaker. His talks pay real dividends to his hearers. Ask ELLON G. BORTON, 529 Monadnock Block, (Phone, Wabash 9691), Chicago, Illinois.

OLIVE KACKLEY

Producing Royalty Plays.

Put on in less than a week's time. No friction, no trouble. Better than a course in public speaking.

634 Auditorium Hotel, Chicago.

"ROUND-THE-WORLD"

A three-day Exposition of Travel, with hundreds of Pictures, Books, Oriental Goods, Bazaar, etc. A sure money maker for Community interests. Address "ROUND-THE-WORLD," 6516 Ingleside Ave., Chicago, Ill.

The Smith-Spring-Holmes Orchestral Quintet (THE COMPANY ARTIST)

Ensembles of the correct instrumentation according to Berlioz. For four consecutive years this company has received the highest rating, according to the committee of any musical attraction. This means "Glorious!" "As good as the S.-S.-H. Company" is a comparison usually made by the competitive bureau. We appreciate the compliment. Time all sold up to April 23, 1922. THANK YOU!

FRED DALE WOOD Purpose Lectures

Live wire talks on evergreen topics adapted especially to colleges, churches, business men's organizations and business men's organizations. Address 1322 Winona Street, Chicago, Illinois.

EDITORIAL TOUR TO THE COAST A SUCCESS

(Continued from page 79) ly received. In fact, every university where he has appeared has written that it will want him again on his next tour.

In addition to these talks for schools or journalism Mr. Millar has been appearing before various commercial organizations, giving a talk on "The Newspaper as a Public Institution." Within the last six weeks he has addressed the Commercial Club at Moose Jaw, Sask., and the Kiwanis clubs at Vancouver, B. C.; Winnipeg, Tacoma, Portland, Aberdeen, Wash., and the Rotary Club at Salem, Ore.

CHAUTAUQUA HERE TO STAY SAYS ALEX. R. MILLER

Washington, Jan. 24.—There is a hue and cry that the chautauqua is dying out and that the lyceum is dying out and all that sort of thing. It seems to be a part of a regular system of propaganda. We wonder what is behind it, if it is an organized attack? And what of it? Is the chautauqua on its last legs and is the lyceum on its last legs? It is our judgment that it is dying out about like the churches die out. Every once in a while there are those who argue that the Christian church is being supplanted by the movies and the Sunday papers and the automobiles and this thing and that thing, but when you analyze it it comes from the same source. The wish is father to the thought and about the time the churches are all supposed to be dead there is a great revival of religion and the churches are bigger and better than ever. The churches manifestly cannot go into sensationalism and prosper permanently. They have to plug along from year to year, line upon line and precept upon precept, but ultimately when all else falls down the old church comes to the rescue. Just now we have an example of the world running away from the church, but it is coming back. Economists are saying the old-time religion will save the world, but nothing else will. The chautauqua and lyceum are both semi-religious, and when they die religion dies, and when religion dies the world dies. Neither is dying. They have their ups and downs, but ultimately and regularly both come back. Let none be faint hearted. The chautauqua is here to stay and all the pessimists and kn-kn-kn-kn may as well try to sweep back the waves of the ocean, like their prototype, Mrs. Partington, as to try to kill the chautauqua by throwing stones at it.—DAVENPORT (I.A.) DEMOCRAT.

HOME TALENT ACTIVITY

John L. Weber, known to all editors as "Jack" Weber, heard the call of the wild and succumbed. He will put on the burnt cork for the first time in years and be one of the principal end men at the Chicago Kiwanis Minstrel at the Aryan Grotto December 29 and 31, when the club will put over its big annual charity benefit.

The Chicago club pledged \$1,000 for the big Christmas tree treat, which is given for the poor children under the care of the Volunteers of America, and the money was raised by the members who will take part in a home talent minstrel to be put on under the direction of the Harrington Adams Production Company, with "Jack" Spence as coach and Caro G. Miller directing.

John is an active member of the Chicago club and fell naturally into his seat at the end. Thirty years ago he started with the Greenwood Opera Company, then joined Primrose & West Minstrels, with which he toured two seasons. He then joined the "San Toy" and

JOHN WEBBER



Put on burnt cork for the first time in many years.

"Runaway girl" musical comedies at the old Daly Theater, New York. He was later entrusted to the management of the late Daniel Frohman, touring with the "Prisoner of Zenda," with the Mary Manning and James K. Hackett. Later he took out his own company, a repertoire show. He left the stage and about fifteen years ago he started the Chicago Costume Works, which he still conducts at 119 North Franklin street. He has built up a large business in general theatrical merchandise, especially catering to the mail order trade. He has furnished many judges, clubs, home talent productions throughout the country with their paraphernalia for all their local activities.

THE SHOWMEN'S LEAGUE

The eighth annual Showmen's League banquet and dance packed the Tiger and Crystal rooms of the Hotel Sherman at Chicago. There were 578 members and guests seated around the banquet tables. The league cleared \$8,000 on this banquet, entertainment and program. There are 900 members in the league. Their annual dues are \$10 per year. They have three hours at 177 N. Clark street for club rooms, and they have just spent \$18,000 fitting out these quarters. The league has a large plot of ground in Oakwood Cemetery, where it has buried seventy-seven of its dead. At this banquet the president announced that hereafter no showman, no matter how humble his part, no matter whether he or she is or ever has been a member of the Showmen's League, will ever be suffered to be buried in a potter's field if the league is informed in time so it can take action to prevent such a thing. There is a paid secretary to look after the affairs of the league, and the league looks after its sick and buries its dead. It is free of debt.

MANAGER BOOTH

Puts On His War Paint

Fred High, Care The Billboard, Chicago, Ill. Dear Friend Fred:

I have just read your articles, some of them with a great deal of interest and others with considerable curiosity.

Among the articles I have read is your criticism of the circular of John Temple Graves. I immediately got the circular which you have very recently mailed to me and to several others, which indicates that this is a general circular. I have compared it, and have read the article by Maynard Lee Dargy, entitled "The Messenger and the Message," and after going over that batch of junk and superlative statements and grandeur I have thought if John Temple Graves' circular is a crime then, in comparison to this article of yours, Tommy O'Connor is an angel.

All well and good, Colonel Fred; no harm or anything of that sort, but some of us cannot understand why the fight on one and then come out and be so much worse with one of your own. We take it all in good friendship, as, likely, this will not hurt Graves or his connection with us any; just fills up space in your paper. Many a person will wonder what you are talking about, the best of them won't know, so there's no particular difference. There is an old story about the blackbird and the crow, however, and the pot and the kettle, and the business ethics of the business and the ideas that you talk to me should be part of your particular practice.

Come over and have dinner with us.

cordially yours, C. E. BOOTH. Further comment is unnecessary, except to say that we welcome such criticism and feel more certain of our ground when men like Manager Booth can find nothing in the way of facts or arguments, and have to resort to the sort of detente that he puts up. Roy is a good fellow, and he has tried hard to put up an honest case, but he is not the first one who has been unable to make bricks out of straw.

The thing that we are concerned about is not that one circular is better than another or whether one is worse than another. The

real thing is, can a circular be written and printed that will be worth distributing by local committees. We have backed our faith by having one printed, and are using it for that purpose. It may be a triver, but we have an idea that it is going to serve the purpose for which it was gotten up to serve.

The next point at issue is: Can a circular be written that will be read, and if they do read it, will it increase the attendance at the lecture or concert? We know that this is a fact, for we have tried it. But we know the old story of how a certain nostrum cured an Irishman, also killed a Dutchman when given to him.

We hope that friend Booth will read the analysis of the distribution circular that appears in this week's issue. He will probably read it with greater interest when he sees that it is not his or that is being good.

Manager Booth should study his Bible and see what happens to the taskmaster of old who insisted upon giving the people straw with which to make brick.

In the meantime we will thank committees everywhere if you will send us samples of the distribution circulars that have been furnished you for the purpose of boosting your attendance and helping you sell some admission tickets and upon which you have had to rely for information intended to aid you in your canvass for course tickets.

NEWS FROM NEW ZEALAND

The printed programs for the New Zealand and Australian Circuits have just reached us. These circuits are operating four days, giving afternoon and evening programs. Just take a look at the lineup of talent.

First Day—Music and Entertainment: Gwendolyn Spanswick, soprano; Holly Stewart, pianist; Norman Pearce, entertainer; lecture, "The Problems of the Dominions." "Private Pear."

Second Day—Music and Entertainment: The Winifred Windus Co., Winifred Windus, Reader; Lo Desza Honor Loveland, soprano; Guy Marriner, pianist; lecture, "The Bolshevik Bubble." Dr. Frank Loveland.

Third Day—Music: Austral Artists' Trio, Ella McKenzie, pianist; Warwick McKenzie, violinist; J. Alexander Browne, baritone; lecture, "Reconstruction Problems. Thru Australia, Saxon Eyes." Colonel John Leader, of England.

Fourth Day—Music: "The Australian Quartet; Doris Orr, soprano; Jean Cook, mezzo-soprano; William Buckley, tenor; Cyril Lee, baritone; lecture, "Corner Stones of Character." J. C. Herbsman.

A letter just received from E. R. Peacock, treasurer of the Australian Chautauqua Association, contained clippings from the leading papers of Melbourne commenting favorably on the chautauqua movement. This in itself is no small triumph, as every one who knows anything about Australia speaks of the conservatism and tremendous power of the press in that country. In speaking of the results obtained Mr. Peacock writes:

"The inauguration of the first year is proving more difficult than was expected, but developments are gratifying. It took longer to sign up country centers than would be the case in your country. Nevertheless your American young ladies have, in my opinion, done wonders. For a young lady from a strange country to come into a new place like this, without local knowledge or experience of the people, and sell £200 worth of Blue Sky is a very remarkable achievement, and they have done this, over and over again. We have secured good publicity in the daily papers, weekly and monthly magazines, so the whole place is talking.

The Rotary Clubs in both Melbourne and Sydney, as well as the Millions Club in Sydney, are fully interested, and have had addresses arranged. Altogether, as one who knows something about Australia and Australian conditions, I think the chautauqua people have accomplished wonders, and altho the first year may not realize the highest expectations I am sure more has been and will be accomplished than it was reasonable to anticipate. It is all foundation work for permanent organization."

The general directing manager of this Australian venture is Ray Andrews and Mr. Peacock writes in the most glowing terms of the way Ray is handling this pioneering work. He says: "Ray Andrews is a very remarkable man.

I have never seen him flurried, with all his worries. He is quiet, level headed, knows his job thoroughly and overcomes great difficulties. It is certainly an advantage to have been associated with such a man."

J. H. Herbsman has been doing some special lecture work in and around Melbourne and with the help of Della Scott arrangements have been made to hold eight chautauques in the suburbs of Melbourne. Ray Andrews writes: "Herbsman's coat is off. He has been speaking three times a day with wonderful success. Honor enough for a great visiting statesman has been conferred on him in an invitation to speak before a joint meeting of the Federal Parliament and the State Parliament."

The Executive Council of the Association for the present year is composed of the following: Gen. Sir John Monash, head of Australia's forces in the World War; Sir Robert Gibson, J. A. Boyd, president Chamber of Commerce, and James Martin, president Victorian Bureau of Manufacturers.

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1921 CHAUTAUQUA COMMITTEE REPORTS

Delighted, 100; Well Pleased, 90; Fair, 80; Barely Got By, 70; Unsatisfactory, 00.

STANDARD SIX-DAY CIRCUIT

Table with columns for location, number of reports, and committee name. Includes sections for THE RONDOLIERS, C. E. BURGDERFER, PHILLIPS DUO, JUDGE FRED G. BALE, UNITED SYMPHONY ORCHESTRA, and DR. F. E. GORDON.

LOS ANGELES

(Continued from page 77)

with friends in and around Los Angeles. He usually got to Sixth and Hill, when he ran into many old friends that began to unfold the many incidents, dating back to the days when he first supported Fanny Davenport. Melbourne is looking younger today than most that have been schooled by him, and is he prosperous?—will he be appearing regularly in pictures.

Bill Rice and Harley Tyler are proving to be constant friends as both come from Kansas City. The members of the Money-Cutting Club are anxiously awaiting the arrival of Gen. T. Kennedy, Clifton Kelley and others, as they are a few shy on the Irish question.

Alex. Pantages made a recent trip to Seattle for a vacation as well as business and this is how he spent it: The magnate-manager each day answered an average of 35 long distance phone calls, received 47 telegrams and answered them, booked 19 new acts and fired nine, attended to the details (by wire) of constructing a half dozen new theaters and attended two banquets. In his spare time he "vacationed."

Col. Wm. Ramsden was busy last week in attendance at the reopening of the accident case on his over the Falls which was owned by him on the Veulee Pier and destroyed by fire two years ago. The company, consisting of Colonel Ramsden and Max Kluss, won on the first trial, but it was reopened and they confidently expect it will again be decided in favor of the over the Falls Company.

Judge Karnes is putting in the winter calling upon all the native sons who have come from the four corners of the earth, and the judge certainly can dig them up. They range from the newsboy up to the banker and we now wonder why the judge ever leaves here unless it is to induce some more to come out.

In an anniversary number of a Los Angeles daily last week was printed the following item of importance, as it happened here in 1882: "The ninth performance was given by the Nellie Boyd Dramatic Company last night in a full house at Turnverein Hall. This is the longest and most successful run any troupe has ever had in Los Angeles. Miss Boyd has an excellent troupe and deserves to be well patronized. Her main support, S. J. Hilico, who has been identified with all good companies, and H. B. Emery (Kate Putnam's husband), are good actors and would be an honor to any company. 'The Two Orphans' was produced in most excellent style. Miss Boyd appeared as Louise, the blind girl."

John M. Sheesley has put the show into winter quarters in San Diego and will start immediately rebuilding it for next season, which will start for John in February. The Sheesley Shows will play the Grange Show at San Bernardino in February, and will continue on then thru their regular season.

Aaron Hoffman is writing a new play for Kolb & Dill, the popular coast performers, and they will star again on the stage.

T. A. WOLFE'S SUPERIOR SHOWS

Several Features in Wagons Being Added to Equipment

Batavia, N. Y., Dec. 14.—Altho there is no rush and bustle at the winter quarters of T. A. Wolfe's Superior Shows at the fair grounds here, the work is progressing favorably and much has been accomplished since the closing of the shows. Time has been spent in preparing work shops and arranging quarters for the various departments which will shortly begin work in real earnest. Separate buildings for paint shops, carpenter shops and decorators' attolers have been made ready and by the middle of January there will be at least twenty men steadily employed at the winter quarters. General Manager T. A. Wolfe returned to Batavia on Monday after a prolonged trip which included several days' stay in New York City and Philadelphia. Since the Chicago meeting Mr. Wolfe has been to Maple Shade, N. J., where he negotiated with the William Frech Co. for the delivery of ten brand new wagons, all of which are to be ready and at winter quarters by March 15. This order will include a set of specially constructed wagons for the new "Dodgem" which is to be added to the T. A. Wolfe "garden of rides," and one of these will be a monster box wagon, which, when completed, will measure 22 feet in length and 9 feet in width. This will be one of the largest wagons of its kind ever built for show purposes.

A new office wagon has been ordered and this will also be built on plans and lines laid down by Manager Wolfe. It will include treasurer's office, special filing cabinet, stenographer's office and an exclusive compartment for the management. Many well-known trouper have visited the winter quarters during the past few weeks, including Frank P. Snelman, Jack Brown, W. W. Downing, H. J. Basso, Max Theede, Ed H. Malone, Fred B. Parker and others. W. C. (Bill) Fleming, general agent and traffic manager for the shows, was in town several times, but his stays were brief. He is now away on the road and his movements are uncertain and elusive. The writer is still making his headquarters at the Baggs Hotel, Buffalo, with occasional visits to the main office at the Hotel Richmond, Batavia, N. Y.—SIDNEY WIRE. (Press Representative).

NEW DOWNTOWN OFFICES

Chicago, Dec. 15.—The Chicago Concession & Catering Company has opened general offices at 8 South Dearborn street, its branch office at the Municipal Pier remaining as it has been. The officers of this company are James McGrath, president; O. Welshell, treasurer, and A. P. Hageman, general manager. The firm is contractor for fairs, parks, theaters and amusement places and is exclusive operator for the Municipal Pier, Municipal Bathing Beaches, Billy Sunday's tabernacles, American Legion celebrations in Chicago, dairy and horse shows in Chicago, Public Benefit Association and Chicago Association of Commerce.



Third Annual Convention Banquet of the National Association of Amusement Parks, Held at Auditorium Hotel, Chicago, December 8.



FAIR GROUND EXHIBITION CARNIVALS EXPOSITION MIDWAY SHOWS



AND HIS MAJESTY, THE BEDOUIN

ACTIVITY THE KEYNOTE OF WORTHAM INTERESTS' STAFF

Executives and Attaches of Four Big Caravans Busy With Preparations for Coming Season —Chicago Office a Medium Between Managers and Agents

With four shows in winter quarters and the task of preparing them to come out in the spring in new coats of gilt and color, the attaches of Clarence A. Wortham's interests are working overtime on the formulated plan to have the Wortham banner made further famous by new offerings.

Wortham's World's Best Shows are in winter quarters at Medina and Vera Cruz streets, San Antonio, Tex., where they have sidetracks on the property. An immense cotton shed, so commodious that it would cover a big city block, furnishes the roof over the heads and the shops of scores of artisans.

On the tracks the mechanics and car builders are refitting the train, and under roof the trainers are working incessantly to produce the best acts of their kind ever offered in the carnival world. The magnitude of the Wortham enterprises in San Antonio has led to having the neighborhood named after them. The Mexican element that lives in the community thinks the coming of the big shows is the greatest event in their annual calendar.

The shows' presence offers no end of employment, and to provide for the big family the butcher, the baker and all other crafts of trade are busy supplying the demand made upon the laity for supplies. This is the first year the World's Best Shows have been in winter quarters any length of time, and it is the first time the staff ever wintered in the Alamo City. The members have been regaling themselves with Mexican dishes, and already goat meat has become a favored morsel—prepared with petnie sauce it makes spring lamb look like an apology for a table food. Many of the showfolk are wintering in the cars and have a community all their own.

Wortham's World's Greatest Shows are installed for the winter in the State Fair of Texas Park at Dallas. The show's demands on the local trade has made its presence in the State fair city a thing of consideration to the mercantile houses. Wood carving and laying of gold leaf keeps a staff busy all the time. The cars are being thoroughly overhauled and the train will come out next year almost new.

The Greater Alamo Shows are wintering at Houston, Tex., in the Fair Grounds. Nearly all the executive staff are wintering in Houston and this means that no end of work is going on around the Alamo Shows. There is some talk of further organizing under the Wortham banner, but those that really know are standing pat. Yet the "stake and chain" news carries the reports that seem to indicate there is something more than mere chatter back of the rumors.

At Chicago the Northern office of Clarence A. Wortham is putting in a busy winter. It is the nerve center of the operating force. Agents for the shows are in different parts of the country and these are keeping in touch with headquarters thru the Chicago office as well as thru the winter quarters offices.

QUARTET OF CALLERS

A quartet of well-known carnival folks was based among the callers at The Billboard (Cincinnati) on Wednesday of last week and all expressed themselves as optimistic for season 1922.

K. E. Berkoot, of the show bearing his name, was passing thru Cincinnati to Toledo, O., where he is interested in a big indoor event and for which things he predicted a big success. "Bobby" Burns, the head of the Burns Greater Shows, was in town on business, from Lawrenceburg, Ind., his winter quarters and home town, and where he is making extensive preparations for his opening in the spring. The third member of the party was E. C. Brown, who has been off the road the past couple of years and quite successfully operating a carnival men's supply business in Cincinnati. The fourth party was the energetic concessioner, Edward [Name], for a number of years with the Berkoot [Name] and the past season, with Sol's United [Name] and again making his winter "home" in [Name] City.

ROSE LEAVING NEW ORLEANS

New Orleans, Dec. 14.—The Rose, with the Crown Together Troupe, will leave New Orleans December 18 for Mobile and Montgomery, Ala., where he will play a limited engagement. Mr. Rose says that by the first of the year he will be in Chicago. Next season his attraction will be at Coney Island, N. Y.

Clarence Wortham is now in touch with personal friends among showmen who are in both the Decident and the Orient. They are on the watch for unusual things. It is the Wortham principal to get in touch with something worth while and then offer it to the American amusement loving public.—BEVERLY WHITE (Press Representative).

BRADLEY AGAIN WITH Z. & P.

A. C. Bradley, the latter part of the past season special agent with the Zeldman & Pollock Exposition Shows, has signed with the same organization for the coming season, this time as assistant manager and to handle the press back with the show.

At present Mr. Bradley is in Middletown, O., but will leave soon after New Year's for the headquarters of the Zeldman & Pollock Shows to transact matters incident to his position.

WAUGH IN CHICAGO

Chicago, Dec. 16.—H. M. Waugh, of the Greater Alamo Shows, was a Billboard visitor this week, on his return from a clinic in Mayo Bros.' Sanitarium, Rochester Minn., where he took treatment. About a year and a half ago Mr. Waugh had a stroke of paralysis. He said the tests taken at the clinic showed him to be in excellent physical condition, except that he is much overweight. He is reducing now, and getting "used to it," he said. Mr. Waugh will go to Boston for a few days and then return to winter quarters, in Houston, Tex. The show will open the new season April 1.

POLACK WINTER QUARTERS

Optimistic Spirit Prevails Among Attaches of Big Outdoor Amusement Enterprise

Mobile, Ala., Dec. 17.—An optimistic atmosphere permeates the winter quarters of the World at Home Shows none the less among the employees here than that expressed personally by Irving J. Polack in his excellent interview in a recent edition of The Billboard and that he had plans in the embryo that would augur well for the season of 1922 has been confidentially anticipated all along the line, from the head porter to the manager of the World at Home Shows, that capable little executive, Percy Morency.

Mr. Polack's initial announcement, of more import than in the few lines in which it was chronicled, that N. J. Shelton would return as press representative, was received with genuine satisfaction.

Winter quarters is not the quiet rendezvous that many might suspect, at least with one of the larger and more progressive organizations of amusement enterprises, and, if any had this idea, a visit to the concrete ship yards, Mobile, would soon disillusion them when the wagons were placed in the large field along the bay for the winter, many of Mobile's business men who had journeyed out to witness the progress of establishing the quarters being amazed at the magnitude of the railroad and show equipment.

Many will be kept busy in caring for the teams and other equipment, and in painting and decorating. Altho the coat of paint placed on the cars and wagons in the spring by "Dad" De Armo has weathered the season remarkably, he will be kept on the move with his brush this winter and everything will go out in the spring all speck and span.

Manager Percy Morency has gone to New York for a conference with Irving J. Polack and will then go to Montreal with Mrs. Morency for a brief visit at his home before returning to Mobile.

Just to make it seem a little more "homey" and keep the boys from longing for "mother's cooking," Mr. and Mrs. Ed Peyton have opened up the privilege car and will serve regular meals for the boys during the winter, and, judging from the service, the cost, which will be pro-rated, will amount to much less than boarding out. With a short walk of two blocks to the car line and the city fifteen minutes away, vandeville and moves supply the evenings' diversion for those who care to get away from the lot and with much activity during the day to spend the time, it will not seem that three months have passed when the call comes to load up for the first engagement in the spring.—RET CROSLLEY (Show Representative).

SCOTT'S GREATER SHOWS

Playing Second "Closed County" in South Carolina in Three Weeks' Time

Prosperity, S. C., Dec. 14.—Scott's Greater Shows are here this week, making the second "closed" county they have played in three weeks. Owner Scott intends playing all the "closed" towns possible in the State before leaving it.

The show has been put down since the last writing and is now carrying only five shows, twenty-five concessions and R. Henry Sisco's Band. At this writing the midway is crowded, and it looks like this will be a "red one," as this is the first show here in several years.

There seems to be any number of show people in this part of the country, and many wanted to join this show, but the management only wants to carry a limited number, as money is tight in this State and too many shows and concessions will not pay. Henry Sisco has augmented his band to ten pieces, and his concerts are the talk of the people in each town.

The shows expect to go to Newberry, S. C., for next week. That town is in one of the so-called "closed counties" of this State. The writer and wife are expecting a nice Xmas, as is Marguerite, the ever-popular little girl, who does nothing but talk about old "Santa Claus." There are new people on the Athletic Show and several new people on the Minstrel Show, which always draws well in each town. Jack Wilson and wife are back with a nice blanket wheel.—R. L. DAVIS (Show Representative).

PREMATURE "PUBLICITY"

The Billboard is receipt of the following letter, signed by F. H. Colville, agent, dated December 12, from St. Louis, Mo.:

"With the consent of a so-called amusement sheet, published somewhere in the East, I want to say that I, a five persons connected with a carnival company who were arrested in the city of Galesburg, Ill., last July and were convicted of murder in the columns of the sheet in question, were tried by a jury last week in Galesburg and were acquitted in less than thirty minutes. The evidence showed that it was a drunken spree by 'hoodlums' of the country around and about Galesburg, and the party who was supposed to have been murdered died of heart failure, as there were no wounds of any kind on his person."

Jeffries & Morgan Shows

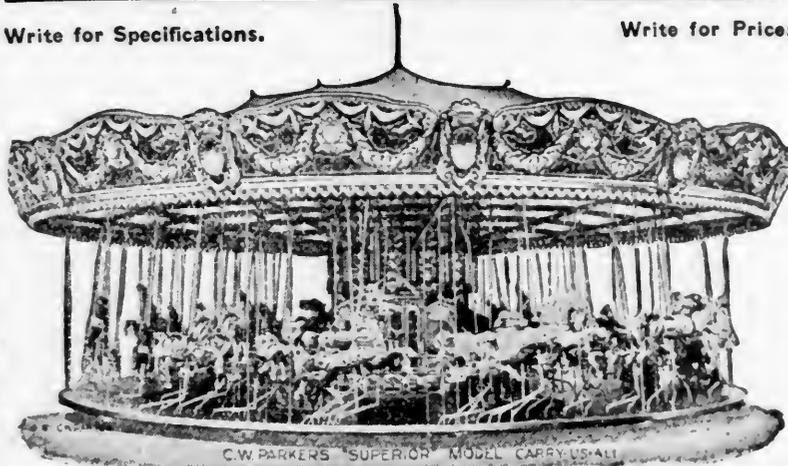
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FAMOUS NAVAJO PURE WOOL INDIAN BLANKETS ANY QUANTITY \$6.00 Each

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Highest Quality
Prompt Service
Prices Right



Direct From Factory to You
"Save the Difference"

Write for Catalogue.

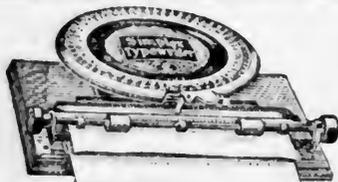
The Puritan Chocolate Co. Cincinnati, O.

BALLOONS



- No. 45—Air. \$2.00 Gross.
 - No. 60—Air. \$2.50 Gross.
 - No. 60—Heavy Gas. \$3.50 Gross.
 - No. 90—Heavy Gas. \$4.80 Gross.
 - No. 65—Large Airships. \$3.50 Gross; in two colors, \$4.50 Gross.
 - No. 45—With Long Squawker. \$4.50 Gr.
 - No. 60—With Long Squawker. \$5.50 Gr.
 - Balloon Sticks, selected quality, 50c Gross.
- Half cash with order

EMPRESS RUBBER CO., 20 E. 17th St., N. Y. C.



THE SIMPLEX TYPEWRITER

A Maine customer wrote: "The Simplex is sure a little wonder." An Ohio customer says: "The Simplex is the hardest thing I ever saw." Total cost, \$275, cash or C. O. D. Agents wanted. Order now. We thank you. WARD PUB. CO., Tilton, N. H.

BEACH VAMP, 6 Inches High
Assorted Color Bodies, with Wings.
\$22.00 Per 100
\$3.00 Per Dozen
DOLL HAIR
For Doll Manufacturers.
25% with order, balance C. O. D.
A. KOSS, 2819-2827 Belmont Ave., CHICAGO, ILL.

SLOT MACHINES Highest prices paid for Used Machines. Bell's Downers Jack Pots Pin Machines always in stock. Blank Boards, Cigar Boards, etc.
PREMIUM BOARDS
Write for Catalogue.

BANNER SPECIALTY CO.,
709 North 7th Street, PHILADELPHIA, PA.

FUTURE PHOTOS—New
HOROSCOPES
Magic Wand and Buddha Papers
Send four cents for samples.
JOS. LEDOUX,
169 Wilson Ave., Brooklyn, N. Y.

GUMMED LABELS ROLL OR FLAT
IRVIN WOLF, Sta. E. Desk B1, Philadelphia, Pa.

Salesboard Operators Notice!
SAVE ON SALESBOARDS AND SALESBOARD ASSORTMENTS. Send for circular of New Gun deals.
PURITAN SALES CO.
Dept. 10, Fort Wayne, Indiana.

GUERRINI COMPANY
P. Petromilli and C. Piatanesi, Proprietors.
HIGH-GRADE ACCORDIONS.
Gold Medal P.-P. I. E.
277-278 Columbus Avenue, San Francisco.

If you see it in The Billboard, tell them so.

CARNIVAL CARAVANS

Conducted by ALI BABA.

Master Robby Beall Franklin, ten-year-old son of Clyde Franklin, was last week reported very ill with diphtheria at the Franklin home in Newsirk, O.

Shadow Baker and wife, after ending their outdoor activities for 1921 on November 30, rambled into Ensley, Ala., where they are spending the winter.

C. W. White wants to know if "Bad News" Ollie Olson, the "tough little scrapper," remembers Friars Point, Miss., in 1919 with the Wallick Greater Shows?

Sergt. F. C. Medlock, Married Men's Detachment, 13th Inf., Camp Devens, Mass., postcards that he will be able to again hit the road by October, 1922.

It was rumored in New Orleans last week that the Campbell Shows were endeavoring to find an engagement there, under the auspices of the Moose, for early January.

Jean Allen, bandmaster with the Legetie Shows the past three seasons, infos, that his All-American Band is spending at least a part of the winter at Lake Charles, La.

Report has it that Hovsep DeKreko and Jim Schneck launched a winter show from San Antonio, the opening being at the Harlington (Tex.) Mid-Winter Fair, on December 5.

ing that show owners and attaches pay out thousands of dollars in purchasing material for construction and reconstruction in preparation for their coming seasons, besides the large amounts spent with groceries, meat markets, clothing and dry goods stores, etc.

Eugene W. Calvert was in Fort Worth, Tex., a couple of weeks ago and while there saw "White" Austin framing a store show. "Gene" says it is a good location, on the main street and just about a block and a half from the terminal station.

"Bill" Rice was seen at the race track at Tia Juana, Mexico, only a few days ago. "Bill" is still taking care of the advance interests of the "Captain" John Sheesley Shows and is making his headquarters at the Continental Hotel, Los Angeles.

R. Crawford, lot superintendent with the World's Fair Shows, was recently called to his home in Terre Haute, Ind., because of the illness of his father. He states that he will hold his same position with Manager C. G. Dodson next season.

Nick D. Kotsanos, formerly with Russell Bros., and lately with the Gold Medal Shows, with which he had cookhouse, juice and privilege cars, is again spending the winter at his home town, Mildred, Mont., where Nick has a hotel, restaurant and pool room.

EXECUTIVES OF T. A. WOLFE'S SUPERIOR SHOWS



The accompanying picture was taken on the fair grounds at Batavia, N. Y. In the group are, from left to right: Ed Latham, chief electrician, T. A. Wolfe Shows; Bert Warren, manager of Seaplane, W. C. "Bill" Fleming, general agent and traffic manager; T. A. Wolfe, general manager; A. E. Childs, superintendent Genesee County Fair, Batavia, N. Y., and W. C. Bludorn, special agent T. A. Wolfe Shows.

O. L. White, ex-trouper with the Queen & Crescent Shows, postcards All from Hamburg that he is touring Germany on a pleasure trip. Says the country is in a very bad condition.

Jimmie Fleming postcards that he is now enjoying the "golden sands" at Miami, Fla., after a very satisfactory season with Johnny J. Jones and adds, "And will be with and for him in the 1922 drive."

Mr. and Mrs. Lawrence M. Leader, the past summer season with the Metropolitan Shows, are in Eversville, O., where they will make their future home and at which place Lawrence M. has gone into business.

Miss Pearl, who was one of the features of Jack King's I. X. L. Ranch with Lubin & Cherry Shows, Inc., last season, is busy in winter quarters breaking in several white horses for a novel posing act.

Max Thiede, of T. A. Wolfe's Superior Shows, is at Hoboken, N. J., or was a few days ago. Haven't heard of your being around the Putnam Hotel, Max. What's wrong? Have you deserted the gang?

Basle Fay, the "Society Equestrienne," was recently heard from in Jacksonville, Fla., after playing a number of prominent fairs as free attraction. She may work some big indoor events with her three horse acts during the winter.

Fred G. Cummings recently passed thru Cincy on his way from Cleveland, O., to Birmingham, Ala., where he spent last holidays. Fred G. was the past season with the World's Fair Shows, in Canada, as talker on Geo. Hill's Athletic Show.

It was noticeable this fall that numerous enterprising cities were anxious to have big carnival organizations spend their winter—and money—within or near their borders. Chambers of Commerce and business men are fast learn-

Mr. and Mrs. Harry Rubin, of the West's Bright Light Shows, are reported the proud owners of a new car. Harry is said to be spending the most of his time in hunting, while the Mrs. remains and enjoys life at their cozy bungalow home in Tarboro, N. C.

News from London, England, last week, ran that a remarkable "bird" was on exhibition there, as it "crows, has spurs and a tail like a cockerel, but lays eggs." Boy, page the feller who wrote that song about the "Roosters laying eggs in Kansas." The scene has changed to "Old England."

E. B. Roberts says things are moving along nicely at the winter quarters of West's Bright Light Shows and he understands Frank W. will have one of the best animal shows on the road, with a carnival, next season. E. B. states that he has his "Dancing Dolls" booked solid until March 1.

"Pick" Handle and wife (Mr. and Mrs. Dewey Butler) have just taken up residence in the I. X. L. Ranch of Col. Jack King's Camp at Rubin & Cherry winter quarters at the Tri-State Fair Grounds, Savannah. This well-known couple has signed contracts with Mr. King for next season, for clowning and trick riding.

Dix Schiller, general agent of the Perry Martin's Famous Shows, is back in the winter quarters town of the show, Cumberland, Md. Dix is well known among the carnival fraternity as contest worker and he and Shiek Martin are frequently seen in each other's company, according to news from Cumberland.

J. Sanby asks from Vancouver: "Winnipeg, Winnipeg! What's the matter we don't hear from on any one up there? Are you all frozen up? Johnny Moran, Ed Fuller, W. McGuire, H. Hacking and J. Polly, the 'Mad Freesty,' what is the matter? Let us know a little of you all—if the wind at Postage and Mail has not taken you away. J. W. Conklin, Jr., let us know about the cold and windy country you

STOP MONEY LOSSES

Because of engine trouble. Equip your "ride" with an ELI Power Unit. Orders now being accepted for spring delivery. Write right now for full details.

ELI BRIDGE CO.
Case Ave., Jacksonville, Ill.

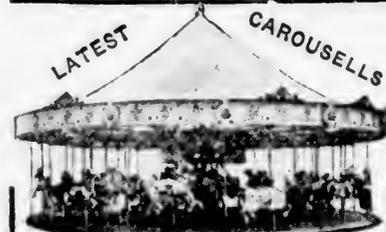


SPILLMAN ENG. CORP.
Manufacturers of
HERSCHELL-SPILLMAN CO.
Carouselles and High Strikers
NORTH TONAWANDA, N. Y.

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springville, Erie Co., N. Y.



Write for illustrated circular and prices
M. G. ILLIONS & SONS,
2789 Ocean Parkway, Coney Island, New York.

SEND NO MONEY
If You Can Tell It From a GENUINE DIAMOND Send It Back
To prove our blue-white MEXICAN DIAMOND closely resembles a genuine diamond with same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in Ladies' "Solitaire" Ring (Cat. price, \$1.98) for Half Price to introduce, \$2.63, or in Gents' Heavy Tooth Heiler Ring (Cat. price \$6.26) for \$3.35. Our finest 12k Gold Filled mounting. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. C. O. D., if not pleased return in 2 days for money back less handling charges. Write for Free Catalog. Agents Wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, N. Mex. (Exclusive controllers Mexican Diamonds)

Muslin Signs and Show Banners
Hand painted, made up in attractive style, 3 colors, for all purposes, at the following prices, in 1-yard width: 1 yd., \$1.50; 3 yds., per yd., \$1.35; 4 or more, per yd., \$1.25. One-third of the amount must accompany the order, balance C. O. D. Write copy of wording plain.
B. E. FITZGERALD, 1525 Olive St., St. Louis, Mo.

SOFT DRINK FLAVORS, GLASSWARE
AND ALL EQUIPMENT.
TALBOT MFG. CO., St. Louis, Mo.

For STREETMEN SPECIAL PRICES FOR DECEMBER ONLY RUNNING MICE



Per Gross. **\$3.00**
B. B. 5909—Running Mice. An old reliable novelty that sells at sight. A new lot, with strong Fresh Rubber Band attached to wheel. Finished in Mouse-Grey Japanese Metal. Works by pulling string. Guaranteed all in perfect running condition. The stock on hand. Prompt shipments assured.

HORNS AND CRICKETS

Per Gross
Tin Roosters \$9.75
Wooden Crickets 9.00
10-in. Colored Tin Horns 9.75
14-in. Red, White & Blue Tin Horns 9.75
16-in. Plain Tin Horns 9.75
18-in. Plain & Colored Tin Horns 4.25
(Cash deposit on all C. O. D. orders.)

SINGER BROS
536-538 BROADWAY,
NEW YORK

were in last season. Is it a fact you had a coon coat in July? Mr. Frank, what are you going to do with all that Canadian money? Charlie W., how are the horses? Are you getting them ready for the races?"

Tom Mohl, formerly with "Gov." Macy and other Sheika, writes that it is necessary that he remain in Albany, Ga., at least until some time in March. He states that he does not need any money, but letters from friends will be greatly appreciated. He can be addressed care of A. J. Benson, Albany, Ga.

Many delegates to the fair secretaries' convention at the Sherman Hotel in Chicago complained about their feet getting sore, after wandering and standing around that lobby for ten and twelve hours at a stretch. William J. Hilliar says that probably the aching feet were caused thru all the gum-shoeing that went on there.

A pictorial postcard (showing the bull ring at Matamoros) "tips" it off that Harry Tings is back in Old Mexico again this winter. And, by the way, Geo. Donovan must have recently been in the same locality, as evidenced by a "purty" card from the illustrious George D., who, we have since heard, has migrated up California way.

Sydney Wire continues to make his headquarters at the Baggs Hotel, Buffalo, N. Y., and is still busy working on the advertising material for T. A. Wolfe's Superior Shows for the 1922 season. Swiner has done some effective work along publicity lines and the name of Wolfe has fast become known practically all over the North American continent.

"Bob" Burke, one of Zeldman & Pollie's main concessioners the past season, has been vacationing at Hot Springs, Ark., where, he postcards, there are quite a number of show-folks spending the winter. It is probable that Bob will have about ten concessions with the Snapp Bros.' Shows for 1922. (Bob—You can address the "Colonel" to Charlotte, Mich.—A.L.).

The American Legion boys of upper Sandusky, O., gave an elaborate banquet and "doings" on December 8 at their hall. Vernon Culver was given credit for his skill as a decorator and "Doc" Culver thanks for the preparation of a swell feed. Both Culvers are well known in show circles. Dante, the "Fire King," provided one of the acts on the entertainment program.

C. V. (Crip) Green, concessioner, has been spending a few weeks as a guest of Tom Delrick, formerly manager the Nashville Amusement Co., at Millville, two miles from Panama City, Fla. C. V. says he met many old vets. of the carnival world at the Greenville (S. C.) Fair. He also worked at Chattanooga during the Confederate Veterans' reunion and will work thru the holidays at Millville.

On December 7 (soon after the Chicago meetings), in the lobby of the American Hotel, St. Louis, could be seen a number of prominent showmen, among them C. A. Wortham, Fred Beckman, Elmer Jones, Walter Stanley, M. W. McQuig, Jim Sutherland and several more. Most of the out-of-towners soon departed for their winter hibernation—Texas, Kansas, Missouri, Illinois, etc.

Low Dufour says he has heard of some discussion as to where his caravan will open its season. Don't know what Leg has up his sleeve, but he info, that it will not this time be on the Capitol grounds at Washington, as he is going that stunt "one better" and—well, he added on his postcard that he will officially announce it later. Incidentally, Mr. Dufour is sending out a nifty announcement card for his shows.

Last summer on W. O. Brown's lot in the "packing town" district of Chicago two little fellers had an argument. Seeing a concessioner in a spectacular posing attitude, one of them said to the other: "Look, Jimmie, there's the man what owns all us this—he's boss us the bull ting!" But the other lad was equally positive it was not the real boss, so they finally left the matter to arbitration. A third party remarked: "Aw, yn big boob, that guy's just the boss over the ducks."

Elsie, the famous double-bodied woman, will again be one of the features with Rubin & Cherry Shows, Inc., next season, and will be under the exclusive and personal management of Tom Fryar. Speaking of Mr. Fryar reminds All that Mrs. Fryar, Tom's charming wife, is the "wonderful callopie player" that William Jenkins Hewitt spoke of in his story of the visit to Rubin & Cherry at the Reading Fair the past fall. Miss Elsie and the Fryar family are spending the winter in Savannah.

Fred Webster is still holding down his position of advertising agent for the Orpheum Theater, Sioux City, Ia., and says the "fever" has not had any great amount of effect on him. Says he has met a good many outdoor show-folks there lately. Fred, by the way, puts up a nice twelve-page book of information, which he deals out to the performers playing the Orpheum. The ads in which practically cover the needs of the vaudeville artists. It's hard to "foe" an outdoor publicity agent when it comes to useful (either way you take it) courtesies.

The City of Montgomery, Ala., which the past few years had the Rubin & Cherry Shows during the winter months, doubtless misses this big caravan this winter. Coincidentally with this, The Montgomery Advertiser of November 13 carried the following, under the heading of "Montgomery Loses Show":

"The Chamber of Commerce is in receipt of a letter from Rubin Gruberg, of the Gruberg-Cherry Show, expressing regret that a contract already closed with Savannah made it out of the question for his show to winter here."

Parson Jo Durning, who after spending about eight weeks in a sanitarium in Wisconsin joined the Johnny J. Jones Exposition and finished the season with that caravan, is now dispensing publicity for the Roberts United Shows, playing Tampa, Fla. Incidentally,

(Continued on page 86)

NEW YEAR NOISE MAKERS



- No. N1400—Paper Horn, Length 6 1/2 in. Per Gross \$ 1.00
- No. N1401—Paper Horn, Length, 13 1/2 in. Per Gross 2.00
- No. N1402—Paper Horn, Length, 17 in. Per Gross 3.00
- No. N1403—Paper Horn, Length 23 in. Per Gross 4.25
- No. N1405—Duster Paper Horn, Length 14 in. Per Gross 3.25
- No. N1409—Mama-Papa Horn, Per Gross, 4.00
- No. N1422—Pipe Horn, Per Gross 4.00
- No. N1441—Clear Horn, Per Gross 2.00
- No. N1440—Cigarette Horn, Per Gross 2.00
- No. N1486—Tin Horn, Length 8 in. Per Gross 4.00
- No. N1482—Tin Horn, Length 14 in. Per Gross 8.75
- No. N1472—Colored Tin Horn, Length 12 in. Per Gross 8.25
- No. N1483—Colored Tin Horn, Length 18 in. Per Gross 11.50
- No. N1484—Colored Tin Horn, Length 20 in. Per Dozen 1.45
- No. N1475—Red, White and Blue Tin Horn, Length 15 in. Per Dozen95
- No. N1488—Red, White and Blue Tin Horn, Length 20 in. Per Dozen 1.90



- No. N1365—Wooden Racket, Length 6 1/2 in. Per Gross \$ 5.00
- No. N1397—Wooden Racket, Length 9 1/2 in. Per Gross 8.25
- No. N1395—Wooden Racket, with Horn, Length 9 1/2 in. Per Gross 9.25
- No. N1373—Wooden Racket, Length 12 in. Per Dozen 2.00
- No. N1364—Wooden Ball Clapper, Per Gross 4.00
- No. N1369—Steel Frying Pan Rattle, Per Gross 10.00
- No. N1390—Steel Shovel Rattle, Per Gross 8.25
- No. N1358—Bullet Kazoo, Per Gross 7.50
- No. N2619—Paper Blowouts, Length 9 1/2 in. Per Gross95
- No. N2617—Paper Blowouts, Length 21 in. Per Gross 2.50
- No. N2816—Paper Blowouts with wood mouthpiece, Length 13 1/2 in. Per Gr. 8.25
- No. N4780—Paper Shakers, Per Gross 8.00
- No. N1729—Colored Feather Confetti Duster, Per 100 1.25
- No. N1748—Serpentine Confetti, Per 1,000, 2.75
- No. N1745—Confetti Balls, Per 1,000, 14.75
- No. N1743—Confetti in Paper Bags, Per 1,000 12.50
- No. N1747—Confetti in Tubes, Per 1,000, 17.75



- No. BB8279 — "Patrells" French Bag Pipe Balloon, While the quantity lasts, Per Gross \$6.00
- No. N8271—Large size round Belgian Squawker Balloons, Per Gross 1.75
- Job No. 1—Assorted sizes round and sausage shape Balloons, Per Gross 1.00
- Job No. 2—Assorted sizes round and sausage shape Balloons, large size, Per Gross 3.00
- Job No. 3—Assorted sizes round and sausage shape Balloons, extra size, Per Gross 2.25
- No. N8226—Round Balloon, with valve, Per Gross 2.50
- No. N8231—Airship Balloon, with valve, Per Gross 2.50
- No. N8239—Imported Pig Balloon, Per Gross 8.00

94 IS the Number of Our Latest Catalog it contains 732 pages of merchandise, including thousands of the newest imported and domestic articles suitable for saleboards, premiums, fairs, the general merchant, etc., articles not found in any other catalog but this, and at prices that are right-up-to-the-minute.
SEND FOR THE "SHURE" WINNER CATALOG NO. 94.
N. SHURE CO., Madison and, Chicago, Ill.
Franklin Sts.,

CUTIE LAMP

(AS ILLUSTRATED)



Wired, Socket, Plug and Cord, ready for use. With Jap Parasol Shades.
\$18.00
Per Dozen.

With assorted Silk Shades, **\$22.00 Per Dozen**
With Silk Fringed Shades, **\$24.00 Per Dozen**

POWHATAN LAMP

25 in. high.
\$28.00 Per Dozen
Complete with Parchment Shades.

3-piece Dennison's Silk Crepe Paper Dresses (Cap, Skirt and Bloomer).
\$2.50 Per 100

One-third deposit with order, balance C. O. D.

Catalog on Request

PACINI & BERNI,

1106 W. Randolph St., Chicago. Tel. Monroe 1204

CARROUSELS



Write for Catalogue and Prices.

ALLAN HERSCHELL CO., Inc.

NORTH TONAWANDA, N. Y., U. S. A.

DOLLS

FOR CONCESSIONAIRES

In 8", 12", 14" and 16 Inch Sizes, made of wood pulp composition, dressed attractively in silk and metal cloth, with marabou trimming. Send for our latest Catalog with Reduced Prices.

Orders shipped same day received. 25% Deposit must accompany all orders, balance C. O. D.

AMERICAN OCARINA & TOY CO.

Largest Doll Manufacturers.

69-73 BRUEN STREET, NEWARK, N. J.
Local and Long Distance Phone, Market 849.

SIGNS, BANNERS, CARDS

Expertly painted with Letter Patterns. Write for free sample. John F. Kahn, 2433 Greenview Ave., Chicago.



FIFTY NEW DESIGNS.

PILLOWS

BUY DIRECT FROM THE MANUFACTURER

\$9.80 QUALITY—FLASH

DOZ. GET OUR CIRCULAR

SALEBOARDS—BIG HIT

600 Holes, 8 Best Quality Pillows \$ 8.00
800 Holes, 12 Pillows 11.50
1000 Holes, 16 Pillows 15.00
1500 Holes, 21 Pillows 20.00
10 Pillows, 36 Pennants, 21 Dolls, 1 Leather Pillow.

Comic Pennants { DOGS \$1.25 { KIDS \$12.00
40 Designs { BEARS \$1.25 { GIRLIES \$12.00

LOOK—POCKET PULL-CARD—LOOK

With Genuine Leather Pillow, 50 Pulls, Brings **\$2.25**

\$9.00. Only ALL PRIZES SHOWN IN COLORS ON BOARDS.

We ship same day order received. For quick action wire money and order.

Western Art Leather Co., Box 484, DENVER, COLO.
Tabor Opera Bldg.

THANKS

We are herein expressing our GRATITUDE for the many courtesies and the volume of business received by us from our many friends and patrons during the convention.

MILLER & BAKER

Suite 719 Liberty Bldg., BRIDGEPORT, CONN.

SPECIAL-DOWN AGAIN

18-in. Kewpie Dolls, beautiful finish, with Wig \$35.00 per 100
Plain \$20.00 per 100
Chinese Baskets, 5 in Nest. Best in the Market. Per Nest \$4.50
We treat everybody alike. One-third deposit with order, balance C. O. D. WHOLESALE ONLY.

ROMAN ART CO. 2704-6 Locust Street, ST. LOUIS, MO.
Telephone: Bomont 1220.

GUESS WEIGHTS AND GIVE A DOLL

IT HAS WHEELS BEAT. Learn how and get REAL MONEY. It's the biggest racket out, and it will be great for Parks, Carnivals, Bazaars, etc. Easy to learn through my method, and NOW is the time to learn. I can instruct you by mail, and give you full particulars. Complete set of scales, made portable and easy to carry, together with signs, etc., for \$200.00.
O. DEVANY, 326 Church Street, New York City.

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?



BIG REWARD

FOR YOUR EFFORTS

TOY PHONOGRAPH THAT SELLS FOR \$1.00

AND ACTUALLY PLAYS ANY 5-IN. OR 10-CENT RECORD. PLAY YOURSELF INTO A BANK ROLL. SEEING IS BELIEVING

\$7.00 Per Doz.—Per Gross, \$72.00

Anyone capable of thinking for himself will whip in his order right now. Above prices are far under the jobber's price. These toys were ordered in large quantities throughout the country and manufactured too late for distribution to the trade, or you would have to buy them through the jobber, who pays much more than the prices quoted to you, instead of buying direct from us.

This is not an exclusive Christmas proposition, but good all year around, for boys, girls and grown-ups. The largest cash we have ever been able to present at these prices. Street Men, Congressmen and Pitch Men, and a word to the Cassavers: You will find this the fastest selling novelty on the market. Positively new and sells on sight. Immediate deliveries. All toys guaranteed as described. No junk.

DESCRIPTION: BODY—Metal, with wood top and bottom. Maroon finish. DISC—Metal. Apple green finish. HORN—Strong elastic fibre, stronger than metal. Will stand very rough usage. Gold finish. **MECHANISM**—Very simple. No springs to break. NEEDLES—Ordinary phonograph needles, interchangeable. **PACKED** in individual cartons, 12 individuals to a shipping carton. **WEIGHT**—Approximately 10 lbs. to carton. **FINISH**—Air Brush.

SAMPLE COMPLETE, WITH ONE RECORD, \$1.00.

When ordering, please write name and address plainly. Terms: 25% to accompany order, balance C. O. D. Shipped F. O. B. Cleveland. Bank references.

G. L. WEYLS SALES CO.

Dept. A
4821 LEXINGTON AVE

L. D. Phone, Randolph 533
Cable Address: WEYCO

CLEVELAND, O.



Patent applied for and pending on Heating Attachment. Any infringements will be prosecuted to the fullest extent of the law.

SALESMEN WANTED

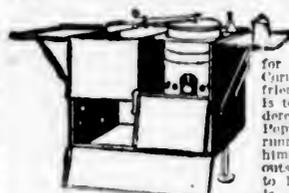
For our Hot P-Nut Machine, drop everything else and get in on something absolutely new. Our Mr. Blanton made over \$300 in one week, all our men are cleaning up—there is a reason. This machine will pay the average merchant \$150 to \$200 per year profit. We are selling them to operators in lots of 50 to 1000 machines. 50 machines placed in good locations should make you not less than \$300 per month.

Where on earth can you beat it for the amount invested?

SALESMEN, MERCHANTS AND OPERATORS, write us at once.

The
Hot P-Nut Machine Co.
350 East Long St., Columbus, Ohio
Dept. (B)

EVEN THE BLIND SUCCESSFULLY OPERATE THE Talco Kettle Corn Popper



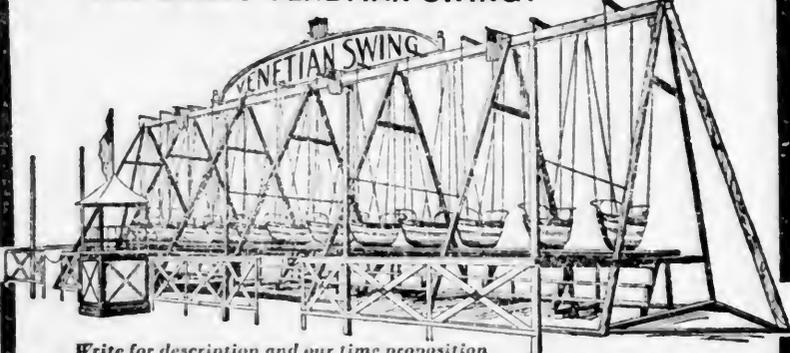
Bellevue, Ia. "I wish to say a word for your Kettle Corn Popper. A friend of mine who is totally blind ordered one of your poppers, and he is running it all by himself, with no outside help, only to light it, and he is doing as well as claimed for it and a good bit more."—R. B. OHME

If you want a sure good thing this winter, get a Talco Kettle Corn Popper and hunt a stand indoors or outdoors.

TALBOT MFG. COMPANY,
1317-19 Pine St., St. Louis, Mo.

If you see it in The Billboard, tell them so.

THE EVANS VENETIAN SWING!



Write for description and our time proposition

THE 1921 TOP MONEY RIDER! NOW BOOKING ORDERS FOR 1922.

Write for our 96-Page Catalog of New and Money Making Ideas

H. C. EVANS & CO., 1528 WEST ADAMS ST., CHICAGO

North's Exposition Shows

NOW BOOKING SHOWS, RIDES AND CONCESSIONS FOR 1922 SEASON

Would like to hear from up-to-date Shows, good, clean Cook House; Legitimate Concessions, Grind Stores, \$30.00; also Merry-Go-Round and Ferris Wheel. Permanent address, Shows and Rides, BILLY NORTH, Gen. Mgr.; Concessions, LESTER NORTH, Concession Mgr., No. 22 Chestnut Street, Turners Falls, Mass.

F. W. MILLER MIDWAY SHOWS

NOW BOOKING SHOWS AND CONCESSIONS FOR 1922

WANT Foreman for C. W. Parker Two-Agreed Carousell. Also Man to handle Conderman Ferris Wheel. WANT Manager for Amulet Show. Also Man to handle 10-in-1 Shows to real showman who can put a real show under same. WILL REY (or BROWN) next Hawaiian Show and Crazy House. WANT Piano Player and Drummer, Working Men in all departments. All Concessions open. Will sell a few exclusive concessionaires. Good opening for Cook House. Want to hear from reliable Agent who knows Oklahoma, Kansas and Missouri. Address F. W. MILLER, 120 W. Washington St., Oklahoma City, Okla. WILL BUY 30x59 and 36x9 Tents. Must be cheap for cash. Have good Trunk Swing for sale cheap. Merry Xmas and Happy New Year to all.

ELECTRIC DOLL LAMPS

BIG FLASH FOR BAZAARS

AL MELTZER CO., 219 So. Dearborn Street, Chicago

CHINESE BASKETS, \$4.25, 5 to a Nest, \$4.25

Rich mahogany colored. Highly polished. The Greatest Flash for Sales Boards.
BROWN & WILLIAMS, 18 West 13th St., KANSAS CITY, MO.

CARNIVAL CARAVANS

(Continued from page 85)

"Parson" Jo sends us a booklet entitled "This Week in Tampa," which is filled with data on the local current amusements doubtless of great advantage to tourists, and the Roberts Shows are well represented in it. This (weekly) booklet is a nifty gotten up affair (yes, there are ads in it) and it looks like a remunerative proposition for its promoters—wherever they may be.

Harry E. Crandell says it was some fine "sendoff" the DeKreko Bros.' family—Gase, Hovsep, Mr. and Mrs. "K" and daughter, Anna, and Mr. and Mrs. Jean and niece—gave Mrs. Crandell and himself and Mr. and Mrs. Fred Wheeler, on Thanksgiving Day, at their home in San Antonio, Tex. A real old-fashioned dinner, followed by a motor trip about the city and later took the Crandells to their train, when they left for their home at Sorrento, Fla. Incidentally, Harry's show expedition has made him quite "domestically" adaptable—since arriving at Sorrento he has indulged in paste slinking—papered a living room in their home—says it was the first job of this particular kind he ever tackled.

Sheik Harry C. Hunter can put many sportsmen to shame when it comes to hunting and fishing. He has been having one great time in his line, particularly hunting, the past few weeks at Manitou Beach, Mich., altho the weather has been bad for both. His cabin is on Devil's Lake, about three miles from the post office (Manitou Beach). Last week Harry built a fish house in preparation for the ice-fishing, and is now anxiously waiting for the lake to freeze over. He plans to stay in that neck of the woods until about January 10, when he will go back to Pittsburg, Pa., and begin booking engagements for the 1922 outdoor season. Incidentally, he has gained fourteen pounds since going to the lake.

Mr. Volstead probably had the interests of future generations (whose tastes will doubtless be less "cultivated") in view, along with whatever present time "reform" could be attained by his proposal. "Mr. Taper," past master council of the "A. O. of K. De" (Ancient Order of Rog Drainers), opines, however, that it is a helluva shame that, after passing out much of his good coin toward "cultivation," he must in the future be satisfied with about 99 per cent of something that was formerly seen far to everybody—aqueous—and that after arrivals on this mortal sphere will have to pay as much for it as he did for—whatever he choosed. Anyway, and honestly, folks, has not any show which a feller does not have to be well "lit up" to properly "enjoy" benefited by the change?

Bennie Smith, known universally and liked internationally, is sagacitating at Atlanta, Ga., where he is holding high court at the Childs Hotel. Bennie was with the Krause Greater Shows this past season and he stuck to the ship to the end. There was a discussion about Bennie's sale in a certain Buffalo, N. Y., hotel 16th the other day. One well-known carnival trouper opined that Bennie was virtually a new comer in the business. Another remembered him with the Meyerloff Shows as far back as 1915 and now Sydney Wire comes along with the assertion that Bennie was with the Ferrari Bros.' Shows United as far back as 1904. Yep, and Al claims that he worked on the front of Victor D. Leavitt's Crystal Maze at the indoor zoo at Toledo, O., in the winter of 1905. How about it, Bennie?

Henry Heyn, of rides note, formerly with the Harry Topping Shows, World at Home and other caravans, after finishing his season on lots in Chicago, was tendered his old winter position in the shipping department of Hick Bros., but answered the call of his "old love," the Northwest, and hid himself to Omaha. Henry says that after making deductions he has arrived at an estimate that during the past season riding devices playing lots (not including parks) in Chicago earned to about 1,575,000 passengers, there being thirty-four riding devices on fourteen combinations. Some

Merry Christmas and Happy New Year To All

Regal Doll Mfg. Co., Inc.

153 Greene Street,

New York City

BAMBOO Fountain Pen
(Self-Filling Ink Pencil)



Has all the advantages of a Fountain Pen and an Ink Pencil combined. Made of bamboo and finished in attractive color. Very light in weight. Dealers and jobbers write for particulars. It's a big money maker.

Wonderful novelty Fountain Pen. Non-leakable. Writes carbon copies. Salesmen and agents, this is a Pen that sells on sight. Send us 50 cents, we will mail you sample and particulars.

T. KOBAYASHI & CO.
311 River St., Chicago, Illinois

of these ride owners, including W. O. Brown, Al Latta, Robert and William Hughey and their families, advises Henry, all now reside in their permanent homes in the "big city," and all were formerly with road organizations.

"The Mammoth Wheelbarrow Shows" are to entertain once more, and we are carrying our own lot this year (and if we play a few more Bloomers we are going to employ our own attendance—so as to assure capacity at each town played). We met our old cookhouse chef, "Curly Shepherd," recently—he was passing out cats with the Miller Bros.' Shows. We played date and day with a small forty-car aggregation, which was operated by a fellow named Johnny J. Jones (of course, it was nowhere in comparison with the Wheelbarrow Shows, but he had rather a nice show). We have one more week in Georgia and a few in Alabama, and will spend the winter somewhere in a State of "Intoxications—dormancy." Well, the past season was a disappointment, but in the words of our press agent, "we are a few million to the good." Yes, we will open in the spring a much larger show. It is our intention to play two towns at one time—sometimes—next year, having an entrance on two sides of the midway (this plan is to be worked out by the "Hot Steve Long" during the winter).—"EX-A-GRATE" (Wheelbarrow Pusher).

A. L. Hall asks if YOU REMEMBER
A certain night at Gulfport, Miss., on the 10th show (that was some night—and the trip into Old Mexico and the two weeks' stand on the same lot; the show in the bull arena and the get way from the city of Mexico?) Hank Tyson what has become of you, are you still at Mankato, Minn., at the same old stand? The old days at Abilene, Kan., with the first of the Parker Show? The Kaver & Darnaby Shows, the Al G. Haines Shows—when they moved on hay racks, farm wagons and what not? The old Parker No. 1, with Con T. Kennedy at the helm? The old Parker No. 2, with Ned. Soughton as the manager, and the winter quarters at Spokane, Wash?

The many parties at Allene (Kan.), the old home of the Parker shows, and the shops and the old skating rink? (Al Whates, Al Myers, Leslie O'Brien, old "Pie" Ellis, Harry (Bad-Ivy) Gordon, Bob Brouler, Harry Jenkins, "Al Kl Hall," "Blackie" Howard, "Far" Cross, Charlie Kidder, George Elser, Frank Welsh, David Cohen, George Roy, Billie Brozel, Andy Gerson, Harry Vaughn, "Red" Murray, "Doc" Barry, "Doc" Rashnell, "Slim" Wren, Jimmy McKenney, "Sid" Morgan, and a few more of you that are still with it, for it and against it, remember those good old days?)

The first Canadian trip of the Parker Shows, when everybody got the sack? When Al Myers lost his back wagon of the Chinese laundry walk-thru show, which was left in "Soo City" on account of an "over-loaded" driver unhooking from it on a side street, and it was forgotten when the train left town?

ST. LOUIS

(Continued from page 69)

the Farley & Rice plantation, as I return East early in the spring.

M. W. McQuigg is in St. Louis at the present time looking after the business of several big carnival managers.

An innovation at the Showmen's League banquet and ball was the display of the St. Louis Chocolate Company in a room in the Sherman House directly opposite the banquet hall. Here Fred S'Ronco of the above firm had an attractive display of the delicious Golden chocolate wafers known to the carnival man, over 250 boxes of this confection were on exhibition. In the center of the room were samples, which were distributed freely to the show-folk. The display lasted two days and nights and, according to the crowds which circulated in and out of the room and sampled the candy, the exhibit was a great success.

Harry A. Rose, the well-known general agent, dropped into St. Louis December 12, and while here paid a visit to Ed A. Evans of the Evans Greater Shows. Harry had this to say of Mr. Evans: "He is located at his winter quarters, East St. Louis, and living in his luxurious private car, which is fitted up like a real home, using the whole car for himself and family. The car is fixed up with kitchen, dining room, sitting room, parlor and office, all handsomely furnished. Mr. Evans is wearing the smile of contentment even tho he did have his automobile stolen at Chicago. Ed is a good loser, therefore the smile. He seems to be very happy with his handsome little son, Edward, Jr., on his lap and his charming wife by his side. Mr. Evans is a real showman and a good fellow and is possessed of plenty of brains and knows how to use them in the right direction. After a long talk with Mr. Evans it seems he has something up his sleeve for the coming season."

"As we are compelled to move our show property exchange into larger quarters in order to keep pace with our increasing business, our office address is now 913 N. 15th street until further notice," reads an announcement from D. Ray D'Bliss, manager Ray Show Property Exchange. "We are proud to tell our friends that Teddy Reed has now full charge of the building and mechanical department. Mr. Reed has invented, designed and produced many amusement devices which have made him widely known in the show world, and as a scenic artist he has few equals."

BIG REDUCTION IN PPICES HULA-HULA DOLLS, \$18.00 PRICE DOWN TO - - - \$18.00 Per Doz.



This style made in 14 in. and 16 in. sizes.

Do you realize what it means to you to have this wonderful mechanical doll for \$18.00 per dozen?

You know that you will not have any competition when you display this Hula-Hula Dancer.

Remember, our price gives you the one big chance to work very fast to the public and you know the results. Get busy today. That's our tip.

14 and 16-inch Sweeties, with curl fan, dress 32 inches, bright colors, with lace and marabou trimmings. Prices very low.

Also 16, 20 and 24-inch Admirations joined (full composition with wigs), angora sweater suits, beautiful assorted colors.



Patent Pending. MECHANICAL

Immediate Deliveries. Send for Latest Price List. Deposit Required on All Orders.

PROGRESSIVE TOY CO., INC.

Phone Spring 2644

102-4-6 Wooster St., New York

Hula-Hula

\$18.00 DOZEN

PRICE F. O. B. NEW YORK.

SEAPLANES 8,777 carried in one day



Best made by Meyer & Taylor, with World's Greatest Shows at Toronto Exposition, September, 1921.

For PARKS and CARNIVALS

A sensation everywhere. 62 built in 1921. Big size. 11 ft. span. Wonderful fish. A top model. Has earned \$200 to \$1,200 in one day. Price, \$4,200 to \$7,500. Cash or terms.

TRAVER ENGINEERING CO., Beaver Falls, Pa.

Agents and Demonstrators

HERE IS A GOLD MINE



Combination Shopping Bag and Coin Purse. When open measures 17 1/2 x 12 1/2. Greatest money maker out.

PRICE \$7.00 DOZEN

Sample mailed for 75c, retails for \$1.50. All orders shipped the day received, 1/3 deposit, balance C. O. D.

LAWDALE LEATHER GOODS CO.,
1241 South Lawndale Avenue, Chicago, Illinois

LITTLE WONDER LIGHTS



Lights for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lanterns. Little Wonder patented gasoline lights are BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL. Thousands in use every where. Wonderful dependable safe steady pure white lights for every purpose. We want sell the distributors where we are not represented. Write for Little Wonder Catalogue and Prices.

LITTLE WONDER MFG. CO., 152 S. 5th St., Terre Haute, Ind.

If you see it in The Billboard, tell them so.

GOLDEN RULE SHOWS

Now Booking Shows, Rides and Concessions FOR SEASON 1922

WANTED—Carrousell and Ferris Wheel. Will book two more good, clean shows (no girl shows of any kind). Have five good shows now. Concessions open. Hurry and get in, for we have the best spots in the country; also good Fairs, opening at Upper Sandusky, Ohio. Wheels, forty; Ball Games and Grind Stores, twenty-five. Let's hear from you early. This show adheres strictly to its name. No grift. Address all mail to **C. A. CLARKE,** 327 South Hazel Street, Upper Sandusky, Ohio.

BEST CORNER LOT AT WOOD-LAWN BEACH FOR SALE

Good location for Whip, Ferris Wheel and Merry-Go-Round. Write **J. P. STADERMAN,** 688 Northampton Street, BUFFALO, N. Y.

FOR SALE!

FIFTEEN 60-FT. FLAT CARS, EACH.....	\$ 600.00	TWO SLEEPERS, EACH.....	\$ 500.00
TWO 50-FT. BOX CARS, EACH.....	700.00	ONE BAGGAGE CAR.....	500.00
TWO STATEROOM CARS, EACH.....	900.00	ONE SEAPLANE.....	5,000.00
ONE BAND WAGON.....	\$500.00		

Carnival Property of all kinds for sale, all in good condition. Account of the Patterson & Klein Shows not going out, reason for this sale.

JAMES PATTERSON, Paola, Kan.

LOOK—CONCESSIONERS—LOOK

CLOWN ALLEY. Latest skill game. Can be worked two ways. On the square. Attractive and compact. PRICES REASONABLE. THEY WILL SURPRISE YOU! Send for particulars. **NEW JERSEY NOVELTY GAME CO.,** 113 Smith Street, Elizabeth, New Jersey.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

PREDOMINATING ATTRACTIONS

WORTHAM—WAUGH—HOFER GREATER ALAMO SHOWS

A WORTHAM INTEREST

SHOW OPENS FIRST WEEK IN APRIL, HOUSTON, TEX. A SHOW WHOSE WORD IS ITS BOND

WANT—Reliable Water Show Manager who knows how to handle his people and also can make openings. DIVING GIRLS—Men and Women High Divers, Log Rollers, Water Clowns, Slack and Tight Wire Workers over water. CAN PLACE—A Real Athletic Show. CAN PLACE—All Legitimate Concessions, no exclusives. MUSICIANS—Address Capt. Miller, Box 1617, Houston, Texas. SECRETARIES and CELEBRATION COMMITTEES, Address H. F. Hofer, Quincy, Illinois. All others address H. M. Waugh, Box 1617, Houston, Texas.

THIS SHOW WILL PLAY A LARGER CIRCUIT OF FAIRS THIS YEAR THAN EVER

Salesboard Operators!

We make up pads of merchandise of all descriptions. Send in your orders. Satisfaction guaranteed or money refunded.

Get real money with our little booklet, with over 25 desirable prizes, like Silverware, Electrical Appliances, Watches, Beaded Bags, etc. Booklet contains full information, how to operate same as a Salesboard proposition or to promote organizations. Send 25 cents for booklet, confidential price list and salesboard.

All combinations of Salesboards and Salescards always in stock. Prices upon request.

FAIR TRADING CO., Inc.

MAX GOODMAN, Gen'l Mgr.

133 Fifth Avenue, (Stuyvesant 2675) New York City

AGENTS: \$42 to \$252 a Week

DO YOU KNOW THAT THE "WHITE OIL BURNER" IS THE ONLY COMBINATION BURNER ON THE MARKET TODAY? BURNS EITHER NATURAL OR ILLUMINATING GAS, OR MANUFACTURES ITS OWN GAS FROM OIL.

Do you know that the "WHITE OIL BURNER" is the only BURNER of its kind in the U. S. A. that absolutely gives the hottest fire known? A sale in every place where heat is required, the home, shop, bakery, etc. Can be installed in any store in a few minutes.

NATURAL AND ILLUMINATING GAS CONNECTION



Do you know that the "WHITE OIL BURNER" is a proven success, an invention of MERIT, and just the article you are looking for to make big money with? An article that gives you 95% interview. WHY? Because it is an absolute necessity. A fast seller with big profits. Our agents report that one BURNER sold in a neighborhood paves the way for many more sales in the same neighborhood.

ARE YOU AFTER BIG MONEY? THE "WHITE OIL BURNER" WILL PRODUCE ALL WE ASK IS A CHANCE. FOR WE KNOW THAT THE "WHITE OIL BURNER" WILL MAKE GOOD. GIVE IT A TRY-OUT AND BE CONVINCED.

Our proposition is a good one, one that should appeal to you, for it is one that will make you big money. RETAILS AT \$21.00.

AGENTS: Write today for our liberal proposition.

THE WHITE COLE OIL CO., Inc. No. 4 Lake View Ave., BUFFALO, N. Y.



JOHNNY J. JONES EXPOSITION SHOWS

WANTED—One more high-class Show; will furnish carved front. Also one more Grind Show if new and a novelty. Few more Concessions. Have some of the best dates in the South. Opening February 2d, South Florida Fair, Tampa, followed with Orlando, Bradentown, and then the Florida East Coast. Shows, Rides and Concessions on East Coast, can place you at Vero Fair, week of January 24. Workmen in all departments. Want to buy Trained Horses, Ponies, Pigs, Dogs, Birds or any Novelty suitable for Trained Animal Show, except Cat Animals. For sale, account getting new Steel Cars, eight wooden 60-foot Cars, first-class condition; also one Stateroom and one Sleeper, Band Wagon and all kinds of Flat and Half-Box Wagons, one Living or Office Wagon, Tents and Banners of last year. Can be seen at winter quarters, Orlando, Florida. Address JOHNNY J. JONES.

Waterman and Morfoot Exposition Shows

Playing the money spots of Florida. This week, Christmas Celebration at Daytona; New Year's Celebration at Sanford to follow. Boys, you all know this spot. Don't write or wire, but come on. No exclusive on Concessions. Can use one more Grind Show. Address all to SAM WATERMAN.

WANT TO BUY ONE TO THREE BEAR CUBS

Cubs to be not over about one year old. Write giving price and particulars. C. W. BEALL, 44 West 44th Street, New York City.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

BAZAAR AND DANCE

Of Ladies' Auxiliary of Heart of America Showman's Club Proves Very Successful—Estimated Attendance, 300

Kansas City, Mo., Dec. 14.—The first big social event of the winter season in Kansas City was the second annual bazaar and dance given by the Ladies' Auxiliary of the Heart of America Showman's Club in the ball room of the Coates House last Friday evening.

It seems trite to say it was a success, but to the writer it seemed even more than that. It was a very pleasant surprise to find so many fine, congenial showfolk present. It is estimated there were about 300 in attendance.

The bazaar commenced in the afternoon and was held in the main lobby of the Coates House. There were so many gorgeous hand-made things, all donated by the members, that one could just shut his eyes and pick out anything in the dark, as it were, and know it was desirable and worth while. Guests at the hotel, aside from the showfolk, were heard to remark that this bazaar was prettier and more elaborate than an art store.

In the evening the display was moved to the ball room. About 11 o'clock the ladies decided to hold an auction of the few remaining articles, so Dave Stevens assumed the role of auctioneer. The crowd gathered and the bidding and the real fun commenced. Dave Stevens, as auctioneer, was a "scream," as he stated there were many things there he didn't know by name, but he managed to put a "handle" on everything. He has the right voice and is well fitted for his role. There were bids by nickels and dimes and quarters. This when ordered "to change the style of the bidding" (it had been in dollars). In a very few moments only a bare table was left. Everyone got bargains and made handsome Christmas gifts. J. L. Rummie was one of the chief bidders and caused no end of merriment. He went home loaded down with all kinds and sorts of hand-made things.

The candy was donated to the Ladies' Auxiliary by the Jenkins Candy Company, specialists in concession candy, whose sales offices are in the Coates House. There were mammoth five and ten-pound boxes "each one a flash," and two pounds and many single pieces of chocolate bars, etc. It was pronounced by all the "guests" and all were beautiful and useful articles and made handsome Christmas gifts. "Congratulations," dancing was resumed after the auction. The raffle of the magnificent bed spread, worked and sewed on by all the members of the Ladies' Auxiliary during the two months that the bazaar had been in preparation, brought in about \$250. The winner was Mrs. Curtis Velare, wife of "Kirk" Velare, of the Velare Brothers' Shows.

The writer would like to give Billboard readers a complete list of those present, but it seemed that as fast as I would get around to one side of the room a dance would commence and new ones would come in, but here are a few of the names I managed to secure: Mr. and Mrs. John Lavin, Mr. and Mrs. Maxie Hanley and daughter, Mr. and Mrs. "Doc" Turner, Mr. and Mrs. C. J. Chapman, Mr. and Mrs. A. U. Esbeck, Mr. and Mrs. J. L. Landes, Edna Landes, Mr. and Mrs. J. K. Burns, Mr. and Mrs. C. R. Woodside, Baby Kirk, Mrs. Lorraine Housels, Mr. and Mrs. J. R. Williamson, Mr. and Mrs. "Art" Brown and Viola, Frankford, Helen Frankford Smith, Mr. and Mrs. J. T. McCallan, Mr. and Mrs. J. D. McCallan, Mr. and Mrs. G. H. Kler, Mr. and Mrs. A. N. Rice and little son, Gerald; Mary Walsh, Mr. and Mrs. Dan O'Connor, L. D. Reed, Mr. and Mrs. Adams, Mrs. Rose Meyers, Mr. and Mrs. Geo. Howk, Mr. and Mrs. E. B. Grubbs, Mr. and Mrs. Chas. McMahon, Mrs. McMahon (daughter of E. H. Grubbs), M. P. Smothers, Mr. and Mrs. Wm. F. Foto, Mr. and Mrs. C. W. Parker, Mr. and Mrs. Al Meyers, Mr. and Mrs. J. M. Sullivan, Mr. and Mrs. J. H. Johnson, Mr. and Mrs. Tom Allen, Tracy C. (Jimmy) Hicks, Mr. and Mrs. J. W. Morgan, Mrs. "Mother" Murtyne, Dottie Murtyne, Dave Stevens, Dave Lachman, Charles Martin, L. B. Doel, Holtkamp, Mr. and Mrs. Burkholder, J. L. Rummie, George Callahan and sister, Gertrude; Mr. and Mrs. Sandy Kinney, Mr. and Mrs. Claude Mahon, Mr. and Mrs. M. E. (Marty) Williams, Mr. and Mrs. Fowert, Mr. and Mrs. Sam Campbell, Mr. and Mrs. J. J. Loomis, I. W. Hall, Jake Vetter, Mr. and Mrs. Max Dillie, R. E. Elgin, Mr. and Mrs. H. H. (Pat) Duncan and Mrs. Duncan's mother, Mrs. Peck; Wm. F. (Curley) Lewis, Gus Williams, Matthew DeChronic, A. M. Augler, Irene Shelby, Kansas City Representative of The Billboard.

The music was furnished by Eddie Kuhn's "dance specialists," a five-piece orchestra, rendering the best and latest in "jazz," fox-trots and waltzes, and was all that could be desired.

A good time, a good crowd and a good success was the second annual bazaar and dance of the Ladies' Auxiliary of the Heart of America Showman's Club.—I. B.

Radical Reduction in DOLL LAMPS

SPLASH ME (As Illustrated) DOLL LAMP

Assorted color bodies, 13 in. high. Base, 4 in. diameter. 5 ft. of cord, Benjamin switch plug, including assorted Japanese Shades and Globes, complete.

\$15.00 PER DOZEN SAMPLE, \$1.50



Splendid item for Salesboard Operators. This Lamp has a retail for \$5.00, 25% with order, balance C. O. D. Prompt shipments.

A. KOSS 2819-2827 Belmont Ave. CHICAGO, (Tel., Irving 9378.)

CANDY!!

CONCESSIONAIRES, SALESBOARD OPERATORS

LOOK AT THESE PRICES

1 lb. ASSORTED CHOCOLATE CREAMS, hand dipped, hand coated, packed in cups, double layer box, attractive fancy box with pictures lithographed in colors, ribbon tied. Per Dozen \$3.00. 1/2-lb. Box, as above. 1.80. Per Dozen 5-lb., packed in plain box. 1.25. Bulk. One-half cash, balance C. O. D. Less than \$10.00. cash with order. No catalogue issued. Buy direct from this ad and save money.

CONSOLIDATED CANDY CO.

20 East Lake Street, CHICAGO, ILL.



3 in 1, Combination

Hand Bag, Change Purse and Shopping Bag. Made of double leatherette, heavy black cloth.

Now \$7.75 Per Dozen

Very big seller. Sample list, 75c. Mail in your order NOW.

LEATHER PRODUCTS CO.

163 West Monroe St., Chicago, Ill.

OVER \$200.00 WEEKLY

Is M. Ryan's Steady Earnings With His SUGAR PUFF WAFFLE MACHINE



Made from secret recipe and methods which we teach you. No experience or skill needed. No spelling—beautiful machine—sanitary methods—and enticing looks and odor of PUFF WAFFLES force the sales. Machines shipped on trial are complete and ready for business, and are priced from \$77.50 to \$162.50.

Write for full information. TALBOT MFG. CO., 1325 Chestnut St., St. Louis, Mo.

Coates House Kansas City Missouri

Home of the Heart of America Showman's Club. Special rates to the profession. Always a hearty welcome. SAM H. CAMPBELL, Manager.

If you see it in The Billboard, call them on.

GOLD MEDAL SHOWS

one of the few shows that made money last season, **WANTS** for the coming season a few high-class Concessions; no exclusives, **no Cheatum Stores.** Cook House and Juice sold. **Also Want** Shows of real merit. Will finance any real show that can get money and operated by a real showman. All wagon fronts. This is one of the biggest 20-car shows in the business. 20 cars loaded with show paraphernalia, not living wagons, dressing rooms and Ford autos. Will book or buy Whip with wagons. **Musicians, write Prof. Brooks.** Have **For Sale** one 60-foot Stateroom Car, in the best of condition, to make room for one more Flat Car. Will sell for \$600.

HARRY E. BILLICK, Box 488, Texarkana, Texas.

BALLOONS DIRECT FROM THE MANUFACTURER



BIG NOISY PIG
A wonderful seller for after Xmas a dozen assorted samples 75c. Per Gross \$8.00.
10 Heavy 2 color with Santa Claus photo and Merry Xmas on both sides. Per Gross \$1.50.
Same as above, extra large. Dozen. 2.50
60 Balloons, with 15 different pictures. Per Gross 2.50
70 Heavy Transparent Gas Balloons, with 15 different pictures printed on both sides. Red, Purple, Blue, Green, Orange. Made of the best grade rubber. Per Gross. 4.00
70 Heavy Patriotic 2-color. Per Gross. 4.50
350 Monster Gas Balloons—largest toy balloon on the market. Impeccable. Per Gross. 10.00
25 Large Archtop, 25 in. W. G. Per Gross. 3.50
Large Mammoth Squawkers. Per Gross. 8.50
50 Squawkers. Per Gross. 3.25
Sausage Squawkers. Per Gross. 3.25
70 Squawkers, long mouthpiece. Per Gross. 4.50
Balloon Sticks, select stock. Per Gross. .40
30 in. Beauty Whips. Per Gross. 1.75
40 in. Beauty Whips. Per Gross. 2.75

ORIGINAL BARKING OGS
Made of unusually strong rubber, the kind that won't wear out. Going like a dog. Length, 4 1/2 in. \$10.50 Gross
Catalog free. 25c deposit with order, balance C. O. D.

YALE RUBBER CO., 282 Broome Street, N. Y. C.

SAN FRANCISCO

By **STUART B. DUNBAR,**
605 Pantagea Theater Building.

Despite the prediction early this fall that San Francisco would not be "carnivalized to death" it seems that the city is getting a little more than its share of that form of outdoor amusement, and as a consequence the outlook for the coming season is not as bright as it might have been under different circumstances.

Five carnivals have followed upon each others' heels during the past ten weeks. This includes the opening here Monday, December 12, of the W. E. Groff Shows at Eighth and Market streets under the auspices of the League of the Cross Cadets. This show is scheduled to run for two weeks up until Christmas Day.

All of the shows that have been here have done very well, financially speaking.

"Bill" Rice, general agent of the Sheesley Shows, is a visitor in San Francisco, and was a Billboard caller during the week just past. The shows are in winter quarters in San Diego and his trip here is in the nature of a vacation. He called at The Billboard office following his arrival, accompanied by J. H. Duffy, recently associated with the Palmer Bros. Circus. Mr. Rice says that the season has been very fair and he predicts that next year will be a banner one for the outdoor showman.

Charles C. Hale and W. J. Vandiver, well-known coast carnival concessioners, have left the carnival game to establish the Showman's Supply Shop in this city, with salesrooms and offices at 370 Natoma street. They will specialize in carnival goods of all descriptions and, in fact, will handle every imaginable article pertaining to the outdoor show business. Both are well liked among the outdoor showfolk of the coast, and it is predicted that their business venture will be crowned with immeasurable success.

Harry K. Heidemann, secretary of the Spanish Fort Boosters' Association, of New Orleans, accompanied by A. Schiro, also an official of the association, was a San Francisco visitor during the week just past, and stopped in to pay a call at The Billboard office. Mr. Heidemann and Mr. Schiro are on a pleasure trip to the Pacific Coast, and while here visited the various parks and amusement resorts about the bay. They left here for Los Angeles, where they will make a tour of the Southern California beaches prior to departing for New York on business matters.

A fire which destroyed two small concessions on the beach near the big Friedel & Loeff Park barely missed destroying George Hart's famous Bacard Cafe and Dance Pavilion last week. But for the fact that there was little wind blowing at the time a serious conflagration would have resulted, according to the local fire department, which responded to a hasty call and extinguished the blaze. The Hart pavilion is valued at in excess of \$300,000 and houses what is said to be the finest cafe in Western America.

Harry Low, popular Coast concession man, has been doing nicely at Eighth and Market streets, with a poultry wheel and is signed up to remain for the League of the Cross Cadets' doings which last until Christmas. Mr. Low has engaged a number of live wire agents, including "Bill" Kribler, who proved a big money-getter for Dutch Shoe at the recent Levitt, Brown & Huggins' doings.

Harry is working overtime to build up the exchange, as the stock is hovering close above the low, and is expected to make his appearance within the next few weeks.

George H. Weston, with Nat "Chick" Haynes and company, in "Yes, My Dear," headlining last week at Pantagea Theater, was a Billboard visitor on several occasions during his engagement here. Mr. Weston says that he has been doing nicely over Pantagea Time.

ROBERT GLOTH

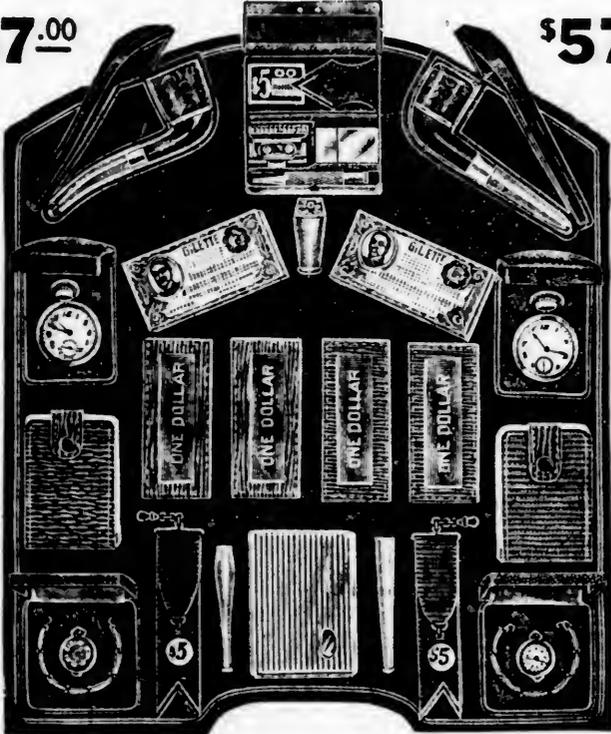
Reported To Have Purchased Rutherford Greater Shows' Title From Irving J. Polack

Pittsburg, Pa., Dec. 16.—When Robert Kline, general agent of the Gloth Greater Shows (Robert Gloth, manager and owner), stopped off in Pittsburg en route from the convention in Chicago to the show in Savannah, he said there was every possibility of Robert Gloth putting two carnival companies on the road next season. He did not, however, give any further information. Since then there have been several of the Pittsburg show boys returning from both the Joseph and Robert Gloth shows, which were combined for the Duke celebration in Savannah recently, and rumor has it that the second show Robert Gloth will be general manager of this coming season will be the Rutherford Greater Shows, a little formerly owned by Irving Polack, of the World at Home Shows, but now said to have been purchased by Gloth.

A WINNER

\$57.00

21 VALUABLE PRIZES



21 VALUABLE PRIZES

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- 2—Redmanol Bottom, With Briar Bowl Pipes
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World At Home Shows

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MILITARY SPEX
Imitation Gold Large Round. Clear White Convex Lenses. All numbers. DOZ., \$3.00; GROSS, \$35.00.

WANTED—C. R. Leggette's No. 2 Show

Small Platform or Pit Show. Boxers and Wrestlers for Kansas Kid Athletic Show. Cook House, to join at once. A few other Concessions open. Flat joints save stamps. Out all winter. Route Earth, La., Dec. 19 to 22; Bessick, La., Dec. 23 to Jan. 1.

L. W. HOWARD, Manager.

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PRICE, \$2.00 DOZ.; \$33.00 IN GROSS LOTS.
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No catalogue.

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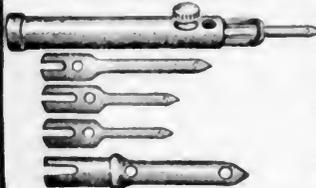
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EMBROIDERY MADE EASY

AGENTS, STREETMEN, FAIR WORKERS—QUICK SALES—EASY MONEY

NICKEL SILVER



No skill required. It's a Dandy. A real pleasure to present. Meets every test. Fine or coarse—French Knots, Basted Embroidery, Fringe, Carpet Hugs—anything. Set consists of four points.

Price per 100, \$21.00

In lots of 300, \$20.00 per 100

Send 50c for Sample. 25% with order, balance C. O. D.

Agents, both sexes, handle it alone, or put out demonstrators and sub-agents. BIG profits.

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MASTER

The "MASTER" RAZOR-BLADE SHARPENER

Everybody Hollers for It, Grabs It on Sight. MR. STREETMAN, Mr. Demonstrator, Agent. Carry a bunch in your pocket. Sell anywhere! In the Home, Shop or Factory, the Train or Street. It speaks for itself. A dummy can sell it. Everybody grabs it, throws their dollars at you. It is Ideal, Practical. It holds, sharpens, hones every make of safety blade. Lasts a lifetime. Nickel silver, nonrust.

PRICE, PER GROSS, \$36.00

Send 50 cents for sample. 25% with order, balance C. O. D.

MILLER BROS.' SHOWS CLOSE

End Long Season at Pensacola, Fla., Where Preparations Are Being Made for 1922

Pensacola, Fla., Dec. 15.—Miller Bros.' Shows brought their season to a close here at the conclusion of their two weeks' engagement, during which business was fairly good. Everything is now in winter quarters and those of the show who remained here are already either planning, rebuilding or building new paraphernalia for next season. The show and other equipment will be given a thorough overhauling during the "off" weeks and several new features will be added to the lineup of attractions for the 1922 tour. Joe Rogers, formerly of the Jones Exposition, and his crew are busy each day.

"Curly" Shepard and his assistants are feeding the "bunch" and they are putting up some real meals. Carl Colocate and crew are among the busy ones and Curley's "Jazbo" and "serial swings" will soon be bright as a "new dollar." Manager Morris Miller and wife and Morris, Jr., are antcipating a trip to New Orleans (Morris, Jr., is a happy youngster with his pony). Charles Lorenzo and wife (Ethel) are remaining in Pensacola, and Chas. is daily numbered among the fishing enthusiasts. Little Walter, who has been with the Lorenzos two past two years, is away on a vacation, but is expected back soon. Mr. and Mrs. Fred Paul's big shooting gallery place on Buford street is quite a rendezvous for the boys. Frank Marshall's face is seen quite often in the city. Harry Miller is playing around Pensacola with his merry-go-round and doing fair business. Joe Miller has opened up a store in town. Andes, the wrestler, is here in quarters and says he can sure meet all comers after a feed at Carly Shepard's. Wilson and "White" are also here, rehearsing for glove encounters. "Sluggo" McKay is among the winter hibernators in this fine Coast town and the "bunch" is waiting to see him drive around in a large automobile. "Doc" Carey left to join James Rogers in Louisiana.—C. OZNERAL (for the show).

TWO SHOWS

For Billie Clark Next Season

Pittsburg, Pa., Dec. 16.—Billie Clark, owner and also manager of Billie Clark's Broadway Shows, came to Pittsburg last week from his winter quarters in Norfolk, Va., to make several big equipment purchases. He was accompanied by H. Trindell, who also purchased a new circle swing from a Pittsburg ride manufacturer.

Billie Clark will have two shows out next season, one managed by Billy Whiters, retaining the present title of Billie Clark's Broadway Shows, and the other which he will manage himself, entitled Billie Clark's Blue Ribbon Shows. Both caravans will have their own rides and railroad equipment owned by the management. Mr. Clark returned to winter quarters to get things started for his coming next season and promises some very attractive paid shows and effective fests. He will be back in Pittsburg to attend to the Pennsylvania Fair Secretaries' meeting the beginning of the new year.

WILL BUY if cheap for cash, a Big, First Wheel or Merry-Go-Round preferred. **FOR SALE**—Complete Mechanical Show, without tent, a dandy little attraction. Could be made into a one-man grid show by using motor. \$250.00 takes it. Morgan's Fun, in fine condition, complete with battery. \$150.00 takes same. This is a two and one-half octave. For leasing Concessions for sale cheap. My three Big Tom Ball Game Outfits each one in shipping box. Includes table. This is some money getter. Each, \$35.00. Two Evans three-marble Roll-Down Tables, used one week. Each, \$12.00. Three Guns for Shooting Gallery, Corks and Targets. \$10.00 takes all. Two 30-number Wheel, both for \$19.00. Spot-the-Spot Outfit, complete \$5.00. Electr. Football Tivolis, \$3.00 each. Address: **AL CAMPBELL**, 602 Porter St., Watkins, New York.

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For Sale, 6 Electric Nickel-in-the-Slot Pianos

In first-class running order, with motors to suit your current. Prices from \$150 up. Also a large quantity of Party Machines. **GRAND RAPIDS ELECTRIC PIANO CO.**, 337 Monroe Ave., Grand Rapids, Mich.

SWEET FRIJOLES, SUPER-FINE FRIED CAKE A WINTER DELIGHT. **TALBOT MFG. CO.**, St. Louis, Mo.

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Our Latest Surprising Novelty

"Some fun maker!" Big and small buy it. Mighty seller for toy and novelty shops. Wonderful money maker for agents and streetmen. Our novelties sell good because they are good. Made of high-grade cardboard in various colors. Order 'em half and half. They retail for 15c.

THE K. K. K. KLOWN.
He jumps. He smiles. Winks with his eyes.
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He dances. He jigs. Keeps you smiling.
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Price, \$9.00 Per Gross Samples (2 Styles), 20c

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21 East 8th Street, **NEW YORK, N. Y.**
Our Novelties are all Original—Patented or patent pending

CANADIAN VICTORY SHOWS

Toronto Office Busy—Extensive Plans For Next Season

Toronto, Can., Dec. 15.—The early announcement in the Christmas Number of The Billboard of the Canadian Victory Shows, which outlined plans for next season, came as a pleasing surprise to numerous American and Canadian showfolks, who interpreted it as the opening shot of a busy campaign for the aggregation for next season. As a result, the new extension to the show's present office at Suite 55, Yonge Street Arcade, this city, has taken on a busy appearance with the visiting Redolus, arranging affairs and contracts. Victor I. Neiss, promoter, has been on hand on several occasions to greet his friends, but for the most part has been away closing some early contracts. In view of the fact that the show will open early in April, he has been keeping the wires busy to General Manager Mary Neiss.

The writer recently returned from Chicago, where he secured two new 60-foot flat cars and steel circus runs for unloading the show's big wagons from the Evans' Greater Shows. A new departure will be made in 1922, as the Victory Shows will be an all-wagon outfit, and with this news came the report that seven new wagons will arrive from the Frech Company at Maple Shade, N. J., shortly after Christmas. This will make twenty-six wagons in all, and with the extensive art work soon under way, the result will be a sight far surpassing the splendor of the show's varied color wagon fronts in previous years. The present wild animal menagerie will be transformed into an attraction covering 200-foot frontage. The new animals have been safely sheltered in the mammoth winter quarters on Wellington square, Toronto. Chief Red Deer of the Choctaw Indian Reservation, was a visitor to the show's offices here last week to assure the Neiss staff that the Indian Squaw Band of twenty pieces has completed all arrangements with the Indian Reservation's authorities of the Dominion and will be with the aggregation as a parade feature.

Mme. Lorea arrived here recently from France, where she has been scoring a sensation in an aerial high dive in the Parc Revels Amusements at Bordeaux. This attraction will be one of the several free acts. Moss Levitt, manager of transportation, wired from New York that he has closed a transaction there for a brand new attraction, which he will direct. Mr. Levitt amused the public here in the Dominion last summer with a camel-backed horse which he had brought from Egypt.

V. I. Neiss is looking forward to the forthcoming season as being one of the best ever.—**WALTER A. SCHILLING** (Show Representative).

EMPIRE AMUSEMENT CO.

Tillar, Ark., Dec. 14.—The Empire Amusement Company is playing Tillar this week and for next week an engagement under the auspices of the Business Men is booked at Deimont. The showmen here their best week so far at Arkansas City. Joe C. Turner has taken over the management, Prof. LaMar and Joe Tafa, having left for New Orleans, and are no longer connected with the organization.

The shows now travel in two baggage cars. The lineup consists of Charles Grower Minstrel Show, Ed Dionne's "A Night in Honolulu," Bud Anderson's "Altea" show, Stuck-near's Thamma Chiquilla, Frank Whait's ocean wave, C. Lewis' merry-go-round and fourteen flashy concessions. The executive staff is comprised of Joe C. Turner, owner and manager; Gertrude Turner, secretary; Ed Dionne, lot superintendent; Duke Boyle, legal adviser; Gil Brown, electrician, and Tom Baker, trapeze artist.—**ED DIONNE** (Show Representative).

GOLDEN RULE SHOWS

Establish Winter Quarters in Upper Sandusky, O.

Upper Sandusky, O., Dec. 14.—Winter quarters for the Golden Rule Shows have been established here. Owner C. A. Clarke having purchased a large tract of land and built new quarters. Mr. Clarke has also purchased a half interest in the Victory Kennels here and is building a fine bungalow, with the intention of making Upper Sandusky his permanent home.

The shows are being worked over and numerous changes made. The midway is undergoing changes and Mr. Clarke says he will, when it is finished, show the most portable and easiest handled show of its kind ever carried by an organization. New themes for the line of Mystery are also being built. Mr. Clarke is now in Chicago ordering new toys and banners.—**HARRY PERHINE** (Show Representative).

For Parks, Traveling Shows and Fair Season, 1922

D. M. BRISTOL'S EQUES-CURRICULUM

A SCHOOL OF

14—Horses, Ponies and Mules—14

Trained to such a degree of perfection by the oldest, most experienced, successful and gifted trainer of the equine race in the world, that they exhibit intelligence scarcely less than human in a marvelously skillful performance.

The D. M. Bristol horses' superiority is established. All similar attractions sink absolutely to insignificance by comparison. Six pink-skinned horses, as beautiful as the fabled Arab studs, the smallest ponies, the funniest mules.

Mr. Bristol is the only man who ever took a school of trained horses around the world. He has in his possession medals presented to him by the crowned heads of foreign countries through which he passed. The first man to put a big school of trained equines on the American stage. Always got from ten to twenty per cent more than any other similar attraction.

Prof. Bristol's Educated Animals have been exhibited in many of the leading cities of the world in first-class theaters and under his personal direction. Six weeks in New York City, 13 weeks in Baltimore, 6 weeks in Chicago, 5 weeks in Boston, 4 weeks in Philadelphia, 2 weeks in Washington, D. C.; 3 weeks in Cincinnati, 4 weeks in Buffalo, 4 weeks in New Orleans, Louisville, Indianapolis, Toronto, Albany, Brooklyn, etc., etc.

Mr. Bristol's exhibition is the acme of perfection and skilled horsemanship, is instructive, and a grand object lesson to children, appealing to the moral, pure and refined; his animals perform many feats that are interesting, amusing and filled with droll, funny, mystifying and laughable features that will linger long in the memories of those who witness them.

The highest attainments possible have been reached by Mr. Bristol in the development of the brute mind. The surprises in horsemanship.

For further information, address him, care Grand Opera House, his winter quarters office, Greenville, S. C.

D. M. BRISTOL,
Owner, Trainer, Exhibitor and Manager.

HERE THEY ARE, BOYS! SILK KNIT TIES

200,000 A DAY BEING SOLD IN NEW YORK CITY. A sensational cleanup. This Tie sells in all stores at \$1.50. Send 25c for sample dozen today. \$35.00 Gross. **STANDARD KNITTING CO.**, 138 Montague Street, Brooklyn, New York.

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TRADE SHOWS AND INDOOR EXPOSITIONS

BAZAARS, INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS

SPECTACULAR SCENE

Unfolded to Visitors at Christmas Festival and Toyland Circus on Opening Night in Coliseum, Chicago

Chicago, Dec. 15.—The Christmas Festival and Toyland Circus, sponsored by the Red, White and Blue Club, and managed by Convey A. McKay, owners of the "Atlantic City Board Walk," opened in the Coliseum last night, featuring a number of the best of thousands of acts, a crowd that packed the vast amphitheater and the strains of an excellent band. It was just 7:30 o'clock when Al Sweet raised his voice the stately measures of "My Country 'Tis of Thee" crashed out and the event was under way.

The first big feature was the circus program on an elevated stage. A dainty child dancer opened the bill and the little girl took an encore, aided by Lorette, the clown. Helen Harris, German opera singer, rode on the stage on a beautiful white horse and sang "Tennessee" to Christmas words. A superb act, with elephants from Robinson's circus followed. Next came the dog and pony act of Victor Bedini (Prince Victor). Very Charlie thrilled with his head side on the tight wire, and then came the big, spectacular act, unsurpassed in its graceful beauty, of Mae Bedini. When the routine comes on with her Arabian horses she is always the center of attention.

Irene Montgomery, artiste par excellence on the flying trapeze, next entertained and was followed by H. Herbert Benson, well-known matchless on the wire. The Rolling Roomys, always favorites, next appeared, and then came Ben Muhammad and his acrobats and tumbler. The Howard Sisters, Broadway artists, did a splendid turn and closed the bill.

Among the attractions in the big place are W. H. Brown, merry-go-round; Mike Dorr, whip; Robert Hurlbut, Ferris wheel; La Peete, Punch and Judy show; Jimmy Campbell, Crazy House; Frank Lewis, Laughland; Val Cowan, 10-11; Jack Thompson, Hawaiian Show; La Porte, "Sawing a Woman in Half"; Van Albert, the Giant.

Charles Rooney is equestrian director of the circus and W. J. Collins, assistant manager of the whole enterprise, aiding Convey & McKay, the general directors.

The Red, White and Blue Club, a strong organization, backed by wealthy and influential society women, sees the proceeds of its annual entertainment to needy children. At the beginning of the program Santa Claus, patriarchal, but businesslike, climbed out of the top of a lofty chimney and took a look over a 60-foot Christmas tree standing alongside. Then he descended and watched things from the ground level. Children were present in hundreds, and all got some kind of a present. Just whether the kids liked Santa Claus or Lorette the better will have to be settled later.

Thirty exhibitors, representing as many lines of industry, have their displays open at the festival.

DRUIDS' INDOOR BAZAAR

Promising Outlook for Event at New Orleans

New Orleans, Dec. 14.—The dawn of the holiday season finds the Druids' Bazaar, at the Bienville Hotel from December 21 to January 1, a very promising project. Each and every member of the Druids and the different committees are working day and night to make this one of the biggest successes that has ever been held in this city, and electricians and decorators are working continually to have everything in readiness for the opening.

The concession people booked at this time are as follows: Eddie Davis, dolls; St. Perkins, candy; Jack Holiday, ham and bacon; Howard Fine, fruit cake; Jim Sasserous, blankets; James Howard, silk shirts; Wm. Cash, soft drinks; "Slim" Collins, merchandise; Joe Morgan, merchandise, and many others.

Charles Lawrence is kept busy getting everything lined up and nothing is being left undone to insure success. There is a force of clerks working daily getting the ticket books out.—WILMER MARTINEZ (Press Representative).

NOT JOHN ROBINSON'S MILITARY ELEPHANTS

John G. Robinson, owner of Robinson's Military Elephants, which have been very successful in Shubert's Auditorium, was a welcome Billboard (Principal) officer during the first part of last week, immediately upon arriving from New York.

A news item in the last issue stated that the John Robinson herd of five elephants had been constructed as one of the feature acts at the Nazir Grotto Indoor Circus in Canton, O., week of January 23. When this was called to his attention by a Billboard man, he replied: "You can state for me that the elephants referred to are not Robinson's Military Elephants, as they are booked until the first of March with Shubert's Indoor Circus."

MASONIC CLUB PLANS FAIR

Adorn, N. Y., Dec. 14.—The Harding Masonic Club at Adorn has formulated plans for a "Fair" to be held the week of February 13 in its new club house, North Main street and East avenue. There will be entertainment of a various nature presented each evening.

BROADWAY AMUSEMENT CO.

Closes Until After New Year's

Freeport, L. I., Dec. 14.—The Broadway Amusement Company closed here last week. The show put on four bazaars so far for different fire companies on the island and will reopen after the new year arrives, adding several new concessions, etc. This is the second season for this attraction and it has been giving the committees what they want and putting it over for them so that they make a success of their affairs of this kind. The Broadway Amusement Company will, this coming summer, launch a carnival, carrying ten shows, four rides and about fifty concessions.

Altho business has been a little slow on account of industrial depression, a very satisfactory accounting has been made at every stand. The shows, music and concessions were of the best and drew good attendance.—L. H. RUSH (Show Representative).

FESTIVE EVENT AT CANTON

Canton, O., Dec. 14.—Vandeville and circus acts figured prominently in the justification attendant the opening of Tuscarawas street, the gateway to Canton, last Thursday night. The carnival attracted some 20,000 people in the one night and theater men of that street were prominent in the promotion. Fred Witter, manager of the Lyceum Theater, was general promoter; L. C. Stueve, manager of the Orpheum Theater, music chairman, and A. H. Abrams, manager of the Odessa Theater, chairman of the "stunts" committee. Besides two bands, Hill Brothers, acrobats; the Joseph Hill performing dogs, professional clowns and the Harmony Quartet provided the entertainment. There was dancing and a mardi gras.

ORAK TEMPLE CIRCUS

Chicago, Dec. 11.—The Shrineers at Hammond, Ind., are still running "wild," according to the full-page newspaper advertisements, the enormous billing and other publicity in various quarters announcing their big Orak Temple Circus December 31 to January 7, at which crowds from all over are expected. There will be big names on the programs and a lot of other big features. It is the commemoration of the \$500,000 Masonic Temple which will be dedicated on that occasion. Arthur Davis is in charge of all of the huge amusement program, which means it will be some program.

ELKS' CHRISTMAS BAZAAR

Draws Heavy Patronage at Atlanta

Atlanta, Ga., Dec. 14.—The Elks' Christmas Charity Bazaar, which opened auspiciously on Saturday evening at the Elks' Home at 40 East Ellis street, has been drawing heavy patronage.

The Elks are showing many attractions during the bazaar week, in addition to free dancing and free enjoyment of excellent cabaret and vaudeville numbers. The entire basement floor is occupied with ten different live circus freaks, and with an interesting reproduction of an opium den back in the days when they flourished in San Francisco. Lectures are given on the influence of drugs, such as were found in these dens.

Elks themselves are managing many booths, where various articles are offered for sale. The proceeds are going to charity—mainly to give a big Christmas tree to Atlanta's poor kiddies.

GLOBE MUSEUM, AKRON

Akron, O., Dec. 11.—The Globe Museum, now in its fourth week, in East Market street, is doing a satisfactory business in the face of existing conditions, according to Fred K. Latham, general manager for Col. F. P. Horne, who launched the project here. When visited last week by a representative of The Billboard the following attractions were on exhibition: Prince Randion, armless and legless wonder; Great Gravito, magician and handcut king; Lewellyn, tattoo artist; Little Billy, "Smallest man on earth"; "Smallest Horse"—26 inches high, wild animals, alligators and Mazie, the "Strange Girl."

Col. Horne has a desirable downtown location and expects to hold forth in Akron the entire winter.

UNION LABOR BAZAAR

Scheduled for Washington Artillery Hall, New Orleans, Jan. 7-15.

New Orleans, Dec. 15.—To build a Labor Temple in the city of New Orleans is the aim of the wage workers in this city and State and all organized workers are uniting to raise funds for a nine-day bazaar, which will be held in Washington Artillery Hall January 7 to 15. Officers of the bazaar have already been opened at Washington Artillery Hall, where attractions are being listed.

CAYUSE INDIAN BLANKETS
THE BIG MONEY GETTER AT ALL INDOOR BAZAARS
 PRICE, \$6.75 EACH, IN LOTS OF 25 OR MORE (in Lots of 25, no Two Alike).
 Sample Blanket sent prepaid on receipt of \$7.50. Terms, 25% with order, balance C. O. D.
CAYUSE INDIAN BLANKET COMPANY
 U. S. Distributors, General Offices, PALMER HOUSE, CHICAGO, ILLINOIS.
 S. W. GLOVER, Manager.

WORLD'S MUSEUM
 Market and Eleventh Sts. Phila., Pa.
WANTED
 at all times, living and mechanical curiosities and novelty platform entertainers.
 Address **NORMAN JEFFERIES**, Real Estate Trust Bldg., Phila., Pa.

MUIR'S PILLOWS
 ROUND AND SQUARE FOR
Bazaars and Carnivals
 Special Proposition to FRATERNAL LODGE Bazaars.
 If our pillows don't give you more money than any other merchandise on the grounds, return them to us and we will refund your money.
Chinese Baskets
 The color, finish and decorations on these baskets must be right to get the play. Just try our baskets.
MUIR ART COMPANY, 19 E. Cedar St., Chicago, Ill.

MCCRACKEN SCORES FAVOR

With Indoor Circus for Elks at Scranton, Pa.

Scranton, Pa., Dec. 14.—When Sam McCracken, the well-known circus man and now owner of McCracken's Great American Indoor Circus, arranged with the Scranton Lodge of Elks a few weeks ago to produce his show in this city, he promised that the entertainment would be the greatest of its kind ever witnessed here. Monday night he made good when the indoor circus opened at Town Hall for a week's engagement under the auspices of the Elks. Nearly all praiseworthy features of the "tented caravans" as well as of the "big tops" are embraced in the show.

Eight splendid acts by performers whose names have been before the circus-going public for years are included in the personnel and program of the McCracken organization and represent a picked classic from the world of the "sawdust arenas." Their performance pleased a large audience and all indications point to excellent attendance at both matinee and night shows during the remainder of the week. The artists include Frances and Frank, a man and woman, in a sensational gymnastic act; the Dixie troupe of wire performers; the Three Romans, two men and a woman, on the Roman ladders; Poodles and Dotty, comedy acrobatic act; Stafford's Animals, introducing three men and several well trained dogs, a pony, a monkey and a "non-ridable" mule, Mand; the Four Koeders, equilibrists, and the Walter Beckwith Lions, with Capt. Batty as trainer.

This afternoon 300 children from local charitable institutions are to be entertained at the circus by the management and the Elks. The affair is being produced for the benefit of the Elks' convention fund and the money thus raised is to be used toward the entertainment of the "antler herd" to visit Scranton next August at the Elks' State convention.

SUCCESS OF FOCH GREETING

Inspires "Outdoor Sports Carnival" at St. Paul

St. Paul, Minn., Dec. 8.—Following the successful carnival greeting to Marshal Foch on November 25, scores of letters were sent to the St. Paul Association urging an Outdoor Sports Carnival this winter on the former magnificent site.

At a recent meeting the winter carnival was practically assured by the municipal carnival committee getting the approval of the all-St. Paul Association. The municipal committee will soon erect three giant toboggan slides in various parts of the city and winter sports will be boosted by the parks department. The last week in January was suggested as the time for letting loose the oldtime hilarious carnival spirit.

OTTAWA WINTER CARNIVAL

Arrangements Being Made for Spectacular Event

Ottawa, Can., Dec. 14.—The Ottawa Winter Carnival is taking huge strides forward. Arrangements have been made to cover over the Rideau Canal locks, located in the center of the city, and turn same into a toboggan slide, half a mile in length, running for a mile over the Ottawa River. An ice palace will also add to the occasion. A huge tower is to be erected on the plaza and a "Triumphal Arch" on the main street. Sports of all kinds have been arranged for, of both a national and international character.

Look thru the Letter List in this issue.

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MOTION PICTURE FIELD

A REFERENCE GUIDE FOR CLEAN PICTURES ~ AUTHENTIC DIGEST OF
CURRENT FILM EVENTS ~ ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

FAMOUS PLAYERS

Absorbs Realart Company—Entire Exchange System Dissolved—Other Companies Retrenching

Without any preliminaries the exchanges of Realart were notified on short notice that their services would no longer be required by Realart Company. This meant that Adolph Zukor had ordered the disbandment of Realart without delay. This order went into effect last Saturday. The company will cease to function as a separate organization after January 1. Mr. Zukor, when questioned as to the reason of the unexpected move, was reported to have said:

"Economy in handling the business makes it necessary for us to combine the releasing organizations."

It has been remarked that Realart was doing very well financially up to September 1, after which the business fell off considerably, demanding that a more practical move be made. Further on Mr. Zukor added:

"It is just one of the many moves for concentrating activities in the cutting down of overhead. We hope the exhibitor will take the hint and do the same."

It is said that the executive staff of Realart will be taken care of, possibly with the Famous Players Company. Realart will continue to serve as a brand name for certain features.

There is a report circulated that the absorption of Realart by Famous is the aftermath of the control by Adolph Zukor of Famous Players—that when Realart was originally incorporated Mr. Zukor owned fifty-one per cent of the stock and desired to utilize it as a nucleus of a film concern which he would eventually head in the event that he was ousted by the Wall Street interests which at that time held sway over Famous and that with the gradual recession of the downtown interests and the directorate of Famous Players, Realart would become part and parcel of the parent concern.

The above mentioned companies are not the only concerns which are retrenching. Announcement comes from the coast that Metro has gone so far ahead of its release schedule that after the holidays it will cease production of pictures at the Hollywood studios for at least a couple of months. This will give the actors and staff a chance to vacation for a while. But this does not mean to imply that there is any other reason for this economic move except an over-supply of production.

Goldwyn also has completed a great number of productions, and it is quite likely that it too will follow the general trend toward cur-

tailment until such a period when it will again resume activities at its California plant.

Pathe and Vitagraph are very much in the limelight at present, as they contemplate a combine of exchanges. This would mean the closing down of Vitagraph exchanges and also productions made by this firm would then pass thru the Pathe exchanges.

BOSTON CONVENTION PROVES SUCCESSFUL

The Copley-Plaza Hotel and the Arlington Hotel, Boston, Mass., served as a meeting place for the Massachusetts exhibitors who formed another unit for the M. P. T. O. A. The results accomplished during this meeting will have a most beneficial effect on the future of the New England theater owners. Much constructive work was handled, with a number of prominent and talented men in charge. It is an assured fact that the new State association will live up to the traditions of the Commonwealth it represents.

Jacob Lourie, owner of a string of theaters in and around Boston, was elected president; G. W. Allan, Jr., of New Bedford, first vice-president; N. Yamus, Fall River, executive secretary; Edward R. Gregory, of Dorchester, treasurer, and Charles Ross, of Boston, record-

WEEKLY CHAT

Let us have more good cheer on the screen and less stories of hate, murder and revolution. The world has suffered unduly since 1915 and happy, hopeful, optimistic pictures are what the public requires today. Let the screen be the medium thru which happiness is spread broadcast. The public will respond more readily to the cheerful picture than to the tragic type.

The exhibitor is being slammed in more ways than one. In last week's issue of The Billboard we ran an article about the proposed new merger of producers and distributors who were trying to induce Postmaster General Will Hays to head a combine of motion picture interests.

A sentence in the article, excerpts of which we quoted from paragraphs run in a New York daily, contained this line: "Working silently, even cautioning the TRADE PAPERS UNDER THEIR CONTROL NOT to make public the plan," etc., etc., causes one to inquire as to the meaning of "trade papers under their control." The Billboard has consistently fought for the exhibitors; its pages are open to those who seek redress from picture producers and distributors who "control" trade papers. When anything has to be hidden and kept from the light of publicity there is always a reason—and usually a harmful one to the men whose theater business keeps them far removed from the big city where schemes are hatched. If the trade press is to serve the film industry at large, what is the purpose of concealing news from the out of town theater owner unless it is for the purpose of deceiving these men who look for their news to the motion picture journals, innocently believing that all are free and unbiased in what they print.

A subsidized press is as dangerous and harmful to the growth of the industry as are the censorship laws which are unjust and unconstitutional.

We have been receiving a number of requests as to where two-reel dramas can be obtained. Seems that exhibitors throughout the country are trying to follow the example set by our big Broadway houses which are using two reels of unusual subjects to fill in their program. It seems that the greater demand is for drama in these short subjects. In many instances we have noticed that the shorter picture received greater praise from the audience than the regular picture. Short pictures like "The Hashful Sultor," "The Beggar Maid," "The Four Seasons" and other artistic productions of a like nature are very much in demand nowadays. They certainly do improve a bill and afford a greater measure of entertainment to the public.

The collapse of a number of super-special pictures showing at the regular houses from \$1.10 to \$2.20 has occasioned comment along the Big Street. It seems reasonable to expect the public to balk at paying such an inflated admission charge to see a picture that later on is transferred to the regular program houses showing the same feature at fifty-five and eighty-five cents.

In a way this special showing of a big picture does not help the smaller man out of the city. If he obtains the picture—after paying an enormous price for his house—many of his patrons remain away believing that it is not the same picture as was offered at the \$2 price in New York. And yet, because it is shown at his house at popular prices, the public stays away, so he is the loser at both ends of the game.

When a producer is wise enough to present a really meritorious production at a special Broadway theater at popular prices he is going to clean up big. In the long run he will make more money by charging fifty-five and eighty-five cents admission and having every seat occupied than he would by charging \$2.20, including war tax, and filling only a few scattered seats in the theater.

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

MABEL NORMAND



In the above picture Miss Normand is shown as she appears in one of the scenes in "Molly O" a Mack Sennett production.

HAYS REJECTS OFFER

Movie Leadership in Doubt—Cabinet Members Unlikely

The chairmanship of the contemplated reorganized National Association of Film Men will not have Postmaster General Will Hays to act as arbiter for the industry. It was learned on December 13 that Mr. Hays, after carefully considering the situation from every angle, felt that it was injudicious for him to accept the offer proposed by the film magnates without a political construction being placed upon his action if he still retained his governmental position. Even should he resign from the office of Postmaster General the public might believe that there was collusion between the industry and the Republican administration. He felt—and wisely so—that a wrong construction might be placed upon his accepting the large salary post offered him. Mr. Hays decided that his high position should not be sacrificed and his refusal to become identified with the motion picture leaders followed.

No further names connected with the Cabinet have been mentioned for the position.

MEETING POSTPONED

The M. P. T. O. of Western Pennsylvania expected to meet in conference at Harrisburg last Monday, but a change in the schedule of affairs necessitated a switch, and the meeting will be held at a later date.

Others who will cooperate and were elected as directors include E. D. Rhind, Attleboro; Nathan Hoffman, Somerville; W. E. Warr, Wareham; F. Markel, Adams; E. Glover, Ware; Gordon Wrightler, of the Poli Circuit; A. R. Lawton, Fitchburg; George Giles, Boston; Al Summerly, Boston; George Ramsdell, Malden; Louis Boas, Fall River; Stanley Sumner and Tom Sorriero, of Lowell; Sam Poinnaski and Ray Averill, of Boston.

During the two-day convention many prominent speakers were heard, with Sydney S. Cohen and Senator James J. Walker among those present. Also seated at the speakers' table were: W. E. True, president of the Connecticut Exhibitors; Ed Fay, president of the Rhode Island Theater Owners; C. H. Bean, president of the New Hampshire unit, and Mike O'Toole, of the Concord interests of Pennsylvania. All these men contributed suggestions and made strong addresses for the benefit and improvement of the organization.

A dinner dance was one of the pleasant occasions which marked the progress of the meeting, and Senator Walker, as the witty Irish toastmaster, introduced Judge Brackett of Boston, who spoke on the Censorship Referendum that goes to the people of Massachusetts at the next election. The judge urged that the people use all their influence to vote it down.

Fred Stone, the popular comedian, joined the dinner party at a late hour, performing some of his rope riding and whip snapping stunts, supplying a lot of jolly entertainment for the guests.

ORGANIZED LABOR

Asks Repeal of Movie Censorship

New York, Dec. 16.—Organized labor is to demand a repeal of the State Motion Picture Censorship law from the 1922 Legislature. The State Federation of Labor in conference at Albany, N. Y., December 14, passed a resolution declaring that the law is in "defiance of the constitution." The Executive Board adopted the resolution.

Other amendments providing for the convention system and naming candidates for State and judicial office, were also requested.

CAREY FINISHED WITH U.

Word comes from Los Angeles that Harry Carey, star of many Western pictures, long under the banner of Universal, has severed his connection with that firm. It is doubtful whether such a termination of an agreement is as simple as Carey's contract is said to be held by Carl Laemmle, with more time to run. It is said that the president of Universal will leave for the coast immediately to adjust differences.

Harry Carey has just finished "Man to Man," which was directed by Stuart Paton, and his picture, "The Fox," is now being shown at the Central Theater, New York.

BIG STREET NEWS

Luille Carlisle is playing opposite the famous comedian, Larry Semons.

Cerrine Griffith is spending a short vacation in Florida. Later she is to visit Cuba for Vitagraph.

Violet Mersereau is expected back from Rome, where she has completed work in a big spectacular film made in Italy.

Both Goodwin, who 'tis said is related to the late Nat Goodwin, has been given a part in William Farnham's latest Fox picture.

Barwell Hamrick, the young juvenile actor, has signed for an important role in the new May McAvoy picture. Maurice Campbell will direct.

Pauline Garon, who recently was in the cast of "Lilies of the Field" in the legitimate theater, has gone to the film colony to play opposite Owen Moore in his latest comedy.

Elleen Percy went into the movies to obtain a bigger salary. This, we are told, came from the lips of the fair Eileen. Honest confession, etc. But haven't we heard this same statement before?

A Dabzac story is to find its way to the screen. Norma Talmadge is making a production called "The Duchess de Langeais." The scenario having been prepared by Frances Marion.

On January 3 George Melford will return from a vacation and commence work on a new adaptation of "The Cat That Walked Alone," a story by John Culton. Dorothy Dalton will be starred in the picture.

Out in Hollywood where the Fox studios are situated a big Christmas party will be held to celebrate Yuletide. Tom Mix has volunteered to impersonate Santa Claus, but it is said white whiskers are scarce out on the Coast.

Jack Mulhall, the handsome young leading man, is to play opposite Constance Binney, whose fifth Reelart picture has just gone into production under the direction of Edward Le Saint. That clever character woman, Blythe Chapman, is also a member of the cast.

"Humoresque" is being revived at the Regulate Theater on West 42nd street. This is in connection with the showing of "Get-Rich-Quick Wallingford," which was transferred from the Rialto Theater to the legitimate house after the play "The Fair Crossant" had departed playing only a five-day engagement.

Bebe Daniels has no substitute in her screen work. She does all the hazardous stunts herself and in the picture she is now filming the

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heroine is required to jump into the ocean. Well, this suits Bebe all right. With a natty, one-piece suit and the warm sunshine of California she is happy to plunge into the surf at San Pedro for the sake of her art.

An official of Universal Film Company denied emphatically that the studio at Culver City, Cal., was to close down. A few of the big producing companies are laying off their staffs on account of an over-supply of completed productions on hand. But all declare that a resumption of activities will take place on the Coast after the first of the year.

Word comes from California that hold-up bandits are now attacking the film stars who fill the broad highways in their costly cars. Shows a lot of discernment on the part of the robbers. For isn't it a well-known fact that movie satellites carry expensive jewels, wallets (of stage money) as well as the family plate in their floating drawing rooms?

Announcement is made of the return to the screen of Frank Keenan, that sterling actor of heroic character roles. This we learn from a wire from Los Angeles. Mr. Keenan is to appear in a film version of "Lorna D'one" and the production is to be made by Maurice Tourneur. The other principal roles will be entrusted to John Bowers and Madge Bellamy.

Isn't it droll the way author-actors admire their own work? We note that James Oliver Curwood after viewing his picture, "Flower of the North," wrote an enthusiastic letter to the president of the producing company saying that "I can not find words to express my satisfaction." Now if only the press would prove unassuming—but then—oh, what's the use?

The Cosmopolitan Producing Co. is to start work next week in its new studio leased at Jackson, Westchester and Forest avenues, the Bronx, New York. Robert Vignola will be one of the directors and Frank Buzage will also commence work for the Cosmopolitan on a Fannie Hurst story. It is also announced that Frances Marion, the high-priced scenario writer, will return to the Cosmopolitan headquarters, as she has just completed her work on "Just Around the Corner."

When it comes to charity there is no class of people more ready to respond than the stars and others connected with the M. P. industry. Out in Los Angeles Mack Sennett, that smiling man of filmdom, determined that he would do his part towards helping the poor children of New York at Christmas time. He therefore has wired the New York American Christmas Fund that the entire receipts from a matinee performance of "Molly O," now playing at the Central Theater, New York, will be contributed to the fund.

BUFFALO BILL'S CAREER FOR SCREEN

We have been wondering for some time why the wisecracks of filmdom had not seized upon the thrilling material offered by the recitation of the eventful career of the late Colonel Cody, known to the whole world as "Buffalo Bill." No man was more attractive to the amusement-loving public than this picturesque character, who had been received by the royal beads of Europe and honored by the Government of the United States, and no one had shown greater courage or bravery during the pioneer days in America, when lawlessness and redskins held sway.

Announcement has just reached this office that this historical romance of life in the open will be filmed by the Universal Company. The opening episodes will be filmed on the big ranch of Edgar Rice Burroughs, which is situated a few miles from California. The hero in his younger days will be played by Art Accord, known as the "Riding Fool." A very large and capable cast will assist. The young, the old and the indifferent will thrill again at the exploits of the lovable man who went cheerfully across to the Happy Hunting Ground a few years ago.

FILMS For Agricultural Purposes

The American Farm Bureau Federation has decided to use the motion pictures extensively this coming year. It proposes to produce at least twelve features in addition to a series of news reels and cartoons. Distribution will be thru the State Farm Bureau Federation or direct to the exhibitors. The Federation has just completed arrangements to supply County Farm Bureaus with portable projectors at cost.

M. P. EXHIBITORS MEET AT UTICA, N. Y.

Executive Committee of M. P. T. O., New York, Joins Conference

The Hotel Utica, Utica, N. Y., offered the Italian room in that handsome bostelry for the use of local motion picture theater men at their recent meeting. Nathan Robbins, president of the Allied Robbins Interests in the State, acted as toastmaster. His introduction of the various speakers sparked with witty remarks. The arrangement was under the direction of State Treasurer William H. Linton and an executive committee man, Fred Duffy, both of Utica. Charles O'Reilly, president of the State organization of the M. P. T. O., was present and recited some of the accomplishments achieved by the National Organization, paying a compliment to Sydney S. Cohen, who recently turned down a salary of \$25,000 yearly, being willing, like other officials, to work for the good of the organization and the welfare of exhibitors throuth the country. The killing of the film tax will mean a national saving to exhibitors of \$6,000,000, and New York State's share, it is said, will be 100 per cent.

Howard J. Smith, president of the Buffalo Exhibitors' organization and a member of the State Executive Committee, spoke on organization work, as he is familiar with it. He stated that this work is one of the greatest influences for good in the motion picture business. He also said that in the western section of the State much had been accomplished.

Other speakers were Sam Sutnow of Albany and Samuel I. Burman of New York. William H. Linton, of Utica, one of the most faithful and consistent workers of the State organization, was given a great reception when he rose to speak. Among other things he said:

"This convention and its activities stirred up the leaders of the industry, naturally, and they say now that it takes Utica to start things." Another speaker, Charles Hayman, of Niagara Falls, told of his confidence in the future of the business by spending half a million dollars in the erection of a theater in that city. Harry Lux also of Utica, sounded a note of warning and co-operation from that city while David Cohen of Binghamton, director of some of the accomplishments of his city. Louis B. Guinet of Cohoes said:

"This is the day when the big fellow can take care of himself, but he must assist in protecting the little fellow."

When the business session was concluded the exhibitors were entertained by vocal selections and recitations given by prominent performers.

MARY AND DOUG RETURN

New York, Dec. 13.—They are home at last! Fresh from a triumphant tour in Europe, the favorite screen stars, Mary Pickford and Douglas Fairbanks, returned on the S. S. Paris with a complete set of new trunks, Gladstones and hat boxes.

"Ninety-three of them," Douglas shouted when the expensive luggage was placed in their suite of rooms at the Ritz-Carlton. But Mary, being a trifle more conservative than her enthusiastic husband, modestly declared that they did have a FEW trunks.

A number of the trade press and admiring friends greeted the happy couple and gazed with wide-eyed admiration upon the fancy negligee and gorgeous gowns which the smiling little star had brought over from Paris. Most of her frocks came from the ateliers of Jeanne Lanvin, and one particular "chic" affair in chartreuse green taffeta, with silver embroidery and a tight little bodice, elicited exclamations of wonder and admiration.

Mr. Fairbanks said that he did not discover anything especially new on the other side. He still maintains that California is the Riviera of the world. The couple visited Tunis, Morocco, Algiers, London and Paris.

Doug also imparted the information that he and his wife were leaving for the Coast immediately to make two more pictures. When these are completed they propose to return to the continent with Nice as their objective point.

CAPITOL SHOWS "A MAN'S HOME"

The latest production from Selznick studio, "A Man's Home," which was written by Anna Steese Richardson, is being shown at the Capitol Theater, New York, this week. This picture has been unanimously declared to be one of the really great photoplays of the year. It is a Ralph Ince production and features an all-star cast, including Harry T. Morey, Kathryn Williams, Faire Binney, Grace Valentine, Matt Moore, Roland Bottomley and Margaret Seidan.

HAMILTON CORPORATION

To Distribute All German-Made Pictures for Famous Players—New Contract Agreed Upon

This statement was issued to the press last Saturday by the Hamilton Theatrical Corporation, an American firm, which had some differences with Famous Players-Lasky regarding the distribution of German-made pictures.

From the office of Ben Blumenthal and Samuel Rockmann word comes that the Hamilton Theatrical Corporation will control the exclusive services of Pola Negri, star of "Passion," "Gypsy Blood" and "One Arabian Night," and Ernest Lubitsch, director of the German-made picture, "Deception." Another director affected by the new arrangement is Joe May, whose big foreign picture, "The Mistress of the World," is now being cut and edited for American distribution.

"The Last Payment" will be the name of the first of the Negri pictures released under the new contract.

A report appeared in the papers last week that the E. F. A. had stopped production. This, it was said, was incorrect. Samuel Rockmann, vice-president of the Hamilton Corporation, is sailing for Germany on the Aquitania to make a general survey of the entire organization on the other side.

Many well-known actors and directors will be affected by the new arrangement. Some are Max Reinhardt, who is at present engaged completing Milton's "Paradise Lost," and Paul Wagener, of "The Golem," as well as Emil Jannings.

NO GENERAL SHUTDOWN IN LOS ANGELES

Tho a few of the larger companies are giving their employees a rest for a few weeks, owing to an over-supply of product on hand, this does not mean that business will be at a standstill in the Hollywood colony. Universal officials emphatically deny that a shutdown was contemplated at Universal City.

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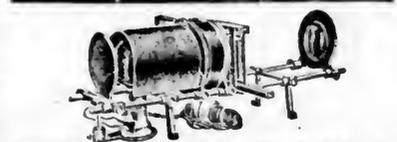
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The Billboard Reviewing Service

"FOOL'S PARADISE"

Presented by Jesse L. Lasky, Cecil De Mille production, a Paramount picture, shown at Criterion Theater, New York, engagement beginning December 9, suggested by Leonard Merick's "The Laurels and the Lady."

Reviewed by MARION RUSSELL

A sentimental romance which goes adventuring from the oil wells of Mexico to the magic land of Siam. Story unduly drawn out, losing many dramatic punches thereby. But the capable acting of Dorothy Dalton and Conrad Nagel holds attention. There is no denying that the picture possesses entertaining qualities.

It is hard to believe that a normal young man, even of a temperamental and romantic nature, would disregard the sacrifice made by an unselfish, loving woman to follow the will-of-the-wisp career of a French dancer, who lives only to gratify her vanity. In this respect the story of Mr. De Mille's latest efforts lacks conviction. But clever craftsmanship catches the falling structure in the nick of time and rebuilds another act bezzulling the public into watching scenes of a foreign land where elephants and monkeys, peacocks and crocodiles sun themselves most comfortably. Romance finds an appropriate environment in the fairy like canals, where dower bedecked gondolas glide swiftly thru the coming dusk. And then we must not forget the elaborate costumes, the turrets, spires and domes of ancient architecture in a tropical land. This, too, after the hero and heroine have been romancing in the hectic Cantinas of old Mexico. Oh yes, imagination takes another flight by a French dancer introducing a revue featuring the magic carpet, in which fairy land and fantasy blend prettily, if a bit coldly, with the wind and ice separating the lovers in the dance number. All this is very spectacular and there is so much that pleases the eye that we can safely recommend the picture as a very full and satisfactory one.

The story shows a contrast between a selfish French dancer, Rosa Duchene, and a girl of the Mexican dance halls, Poll l'atchoull (sounds like musk), who both love the hero and ex-soldier, Arthur Phelps, whose eyes had become affected during the war in France. At the hospital he had met and loved Rosa, a sensational dancer, and when she appears in the little Mexican oil well center he eagerly renews the acquaintance. But Poll, longing for something better than the Cantina afforded, saves his life after the dancer has flittered away to her gay Paree. A loaded trick cigar given by Poll to the man completes his blind condition, and, believing that the Mexican girl is really the dancer, he marries her and finds happiness in the delusion which she weaves about him. Thru her great sacrifice he recovers his sight, then flees from her in horror. But later in far off India he learns the shallow and heartless nature of the woman whose image he had cherished. Returning to Mexico, he remarries Poll and they find happiness in a second honeymoon.

The action is much too slow for such a lengthy picture, as its theme was more of the heart than dealing with any suspense or physical action. There is much that is tender and truly beautiful in the unfolding of the story. The sacrifice of the ignorant, warm-hearted girl and the persistent love of John Rodriguez, a Mexican cafe owner, gave opportunity for very thrilling situations. Conrad Nagel gave an admirable interpretation of the blind hero. The only part that will occasion adverse comment is his stubborn tenacity in clinging to the other woman. Otherwise his role supplied very vivid entertainment. Theodore Kosloff was excellent as the fiery, passionate admirer, and Mildred Harris as the frivolous dancer was attractive in various gowns of artistic pattern.

Dorothy Dalton shaded the character of Poll in a most pleasing manner. She conveyed all

the poignant suffering that beset the heart of the reckless dance hall girl and again rose to supreme heights when she sacrificed her love to bring happiness to her man.

The audience at the Criterion Theater paid close attention to the picture and judging from its attitude derived considerable pleasure in following the story. Mr. De Mille has drawn the magic of a fairy wand over the far-fetched and frequently illogical story. But he has given what the public most demands, ENTERTAINMENT.

SUITABILITY
High-class theaters.
ENTERTAINMENT VALUE
Good.

"FIFTY CANDLES"

From The Saturday Evening Post story by Earl Derr Biggers, produced by Willat Productions, Inc., released thru Hodkinson, reviewed at private showing in New York December 14.

Reviewed by MARION RUSSELL

This is a tensely holding mystery story blending romance with the customs of Far East. Bertram Grassby, as a subtle Chinaman, makes the hit of his career.

THE CRITICAL X-RAY

"Fifty Candles" is essentially a mystery story crowded with atmosphere which has been so cleverly manipulated by Director Willat that the spectator feels as if he were passing thru a weird and uncanny dream. From the Bay of Honolulu to an anchorage at San Francisco a palatial yacht wends its way, carrying aboard a mixture of strange personalities. The owner is a millionaire trader who has reason to fear the sly cunning of the Chinese. He secretes aboard his floating palace a Chinese, 30 years of age, who had been tried in a court of white men and was to have been deported to Shanghai—and death. By offering a refuge on the yacht the millionaire, Henry Drew, forces the Oriental to assume the disguise of a former servant, Hong Chin Chung, and take the oath of allegiance that he would remain loyal to his master for twenty years. Later, when this time having expired, Chung wishes to marry an Oriental maiden, but is prevented by the fear-haunted rich Drew, who wishes to keep him further in his service. A young man, Ralph Coolidge, has a grudge against Drew, and before leaving China had purchased, as a curio, an odd-shaped dagger. This weapon plays a prominent part in the unfolding of the story, and the fear of Drew is realized when his death is brought about by this same instrument. From then on the authorities place the guilt on various characters, including the beautiful but unfaithful wife of Drew, young Coolidge and an elder son by the first wife of Drew. But it is proven that this is but the strategy of the authorities to bring the real criminal to bay. This happens to be Chung, who not only killed his master, but another Chinaman who had tried to rob him of his sweetheart.

The picture in its entirety does credit to the genius of Irving V. Willat. It contains an amazing attention to detail and bristles with the strength of intense drama—the kind that holds you breathless. There is suspense and dramatic punches, and all the superlatives are not forceful enough to describe the merits of the production, which has an embellishment of rich settings. But the greatest strength lies in the concentration to the baffling story. The scene in San Francisco showing the fog which envelops the bay and city, thru which figures sway back and forth in the early hours of dawn, is not only picturesque, but is so lifelike as to cause exclamations of wonderment.

Irrespective of Mr. Grassby, whose performance can be rated as a classic, William Carroll, as Drew, gave a very intelligent impersonation of the troubled millionaire. Mar-

jorie Daw, as the heroine, fitted the role with her youth and beauty; Edward Burns, as Coolidge, had a dilligent part, but played it intelligently. Ruth King, as the false wife, looked handsome and heartless. The balance of the cast was entirely adequate.

SUITABILITY
First-class theaters.
ENTERTAINMENT VALUE
High.

"DON'T TELL EVERYTHING"

Story by Lorna Moon, directed by Sam Wood, presented by Jesse L. Lasky, starring Wallace Reid, Gloria Swanson and Elliott Dexter, a Paramount picture, shown at Rivoli Theater, New York, week of December 11.

Reviewed by MARION RUSSELL

A very entertaining picture by reason of its central idea, exploiting the jealousies of two fashionable women and the philandering jaunts of a newly made husband. Gloria Swanson, Wallace Reid, Elliott Dexter and Dorothy Cummings deserve special mention for artistic impersonations.

THE CRITICAL X-RAY

All the human traits which afflict man and woman have been juggled together in the making of this story with very happy results. We don't see how such a story, combined with the activities of at least three of the screen world's most favorite actors, and directed by that brilliant elap, Sam Wood, could fail to attract.

Added to this are exceedingly smart settings, showing a wonderful bungalow of Spanish type, whose patio sports a sunken pool, dotted with lilies. A hunting lodge in the woods offers a comfy retreat from a rainstorm, and a big open fire fills the surroundings with romance for a sportive type of woman angling for a man who, unfortunately, belongs to another lady. This character was a husky and robust outdoor sort of vampire. She loved to fish, ride and could smash a golf ball with perfect ease. But when it comes to his choice the heart of the wandering hero succumbs to the dainty allurements of his bride, an acquisition of five days.

A smart and tantalizing arrangement of an encounter between secreted bride and the other woman occurs in the lodge where the hero had been forced to spend a night with the strong-armed lady, when the unexpected arrival of the wife brings about a battle of wits between the two women. The titles were so caustic and bristling with sarcasm that it was scarcely necessary to introduce a flash of two handsome cats slapping each other's face. But in the finale the handsome and well-gowned wife uses those familiar tactics to draw back a straying husband, and, locking at the beautiful form and rakish gowns of Miss Swanson, we do not wonder at all that he decided to return to the fold.

A bit of symbolism is introduced thru a card game in which a philosophical bachelor, capably played by Elliott Dexter, features solitaire. The meaning of the same being perfectly clear to the audience. The first reel affords a thrill thru a game of polo, which is played in a spirited manner, many angles of the field being shown, and the finale collision of two riders, in which one is rather seriously hurt, if for nothing else, demonstrated that Wallace Reid and Elliott Dexter know how to sit a horse.

Judging from the attitude of the audience, the picture was very well liked. It soothes one's sense with its charm and environment and tickles the risibilities with its slams at the frailties of humanity.

SUITABILITY
High-class theaters.
ENTERTAINMENT VALUE
Fine.

"PLAYING WITH FIRE"

Story by J. U. Giesy and William M. Clayton, starring Gladys Walton, directed by Dallas Fitzgerald, shown in projection room, New York, December 13

Reviewed by MARION RUSSELL

A very pleasing picture giving Gladys Walton an opportunity to shine in a tough soubret type of character, something entirely different from what she has been seen in of late. And be it said to her credit, she makes a decided hit in the picture.

THE CRITICAL X-RAY

There is a very trite story employed, around which action evolves in a constantly entertaining manner. While there is little or no suspense and scarcely any dramatic sequences to speak of, nevertheless the onlookers are anxious to learn the outcome of the struggle made by two young girls of widely different characters, one Enid Gregory, who is a gum-chewing, slangy girl piano player in a music shop and possessed of a generous heart; the other is a lady, Janet Fenwick, accustomed to the best in life, but whose father had become involved in a bank embezzlement case. The innocent of actual wrong doing, he commits suicide, leaving his daughter to hide away in shame from the friends who might have assisted her. She is loved by Jack Taylor and he searches the city to find her. Enid secures work for the sensitive and inexperienced Janet, and a villain appears in the person of a bank assistant, who held an affidavit that might have cleared the banker from the stigma of embezzlement. In order to obtain this affidavit Janet visits Tilford at his apartments and meets with ineffectual. Escaping from his rooms unharmed, she recites her troubles to the sympathizing Enid. The plucky girl disguises herself as a chambermaid, enters Tilford's suite, but fails to find the affidavit. A fire breaks out in the building and she is instrumental in saving Tilford, who had been struck down by the hero, also searching for the precious paper. On account of her heroism Tilford returns the paper to Enid, recovering in a hospital. The couples pair off happily, with Janet finding a refuge in the love of her fiance.

It is a pleasure to watch the pert and at times pretended boldness of this little star into whose mouth the title writer has placed many laugh-provoking lines. Slang figures in all the paragraphs, and while some of the comical ones savor of chestnutty jokes, still the picture will please and entertain the average movie fan.

The settings were for the most part charming, the girls visiting a shore resort, living at a swell hotel for two days, which gave an opportunity to show bathing girls and "peacock alley" of a fashionable hotel, where smart costumes were the vogue.

Kathryn McQuire gave a restrained but very telling performance of the rich girl. A comely character, Bill Butler, was impersonated by Eddie Gribbon, whose facial expressions and funny remarks will catch many laughs.

SUITABILITY
Second-rate theaters.
ENTERTAINMENT VALUE
Good for this type of picture.

"R. S. V. P."

Presented by Arthur S. Kane, story by Rob Wagner, directed by Charles Ray, a First National attraction, shown at Strand Theater, New York, week of December 11.

Reviewed by MARION RUSSELL

Other people's troubles always cause an audience no end of amusement. In this instance, it is the lack of a dress coat which throws the hero in a serious predicament. He is so deadly in earnest and his difficulties so real that the Strand audience laughed heartily thruout the showing.

THE CRITICAL X-RAY

The story at times becomes sophomoric, yet it never loses its sense of humor. Two pale, struggling artists, ply their unprofitable profession in a couple of barren rooms atop a very high building. Richard Morgan refused to give in to the request of his wealthy aunt that he forsake art for an established commercial business willed by his father. Advertising for a model to share her payments on the common wealth plan brings the hero in contact with a job girl who, unknown to Richard, is the daughter of a prominent society leader, Augustus Plimpton. The hero receives an invitation to attend a ball at the Plimpton home, and his pal insists that they share, fifty-fifty, on their limited wardrobe. So one wears the coat of a

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dress suit, the other wears the trousers, and they divide the right and left glove respectively. When they arrive at the reception their difficulties begin. The invitation calls for one, but the pals, by strategy, manage to make an entrance into the drawing room separately. Thus, while one waits in the dressing room pretending to wash his hands, the other dons the coat, promising to return with it after the first dance. This is carried on vice versa all thru the eventful evening, and nothing is more amusing than the maneuvers of these two likable young fellows. There is constant scurrying about and Richard gets into difficulties with the taxi driver and a suspicious society detective, which causes him to hide in the coat room, washing his hands every time anybody enters. A Japanese attendant notes his conduct and presents him with a high stack of towels so that he will not run out of material to hold him until his pal returns with the necessary coat. This sort of conduct continues until the finale and the impoverished young artists are traced to their studio, the tangle straightened out and all ends happily for those concerned.

This picture is far superior to "Two Minutes To Go," and there was scarcely a moment when the very original and diverting happenings failed to occasion laughter. Mr. Ray is a splendid comedian and, when given the right material, can be depended upon to amuse his followers. In this picture he is ably assisted by another comedian of rare ability, Harry Myers, who certainly proves a good feeder for Mr. Ray.

The comedy values were conserved and the cast contributed such excellent team work that we might call the entire five acts a joy-fee.

William Courtwright, a watchful butler, was right in his element. Tom McGuire as the host, Plimpton, was as amusing as the younger characters. Somehow, without any disrespect to the picture or any desire to lower its standard, much of the action recalled the Hallroom Boys, only the central idea was far more humorous. The story got away without any attempt at suspense or melodramatic punch. The many intriguing situations continued without abatement, and the amusing supply of action did not diverge, as is the case in most comedies of this class. All in all, we can call "R. S. V. P." a light comedy which would arouse laughter even in a habitual gronch. Jean Calhoun played the heroine and displayed agility in running up and down many flights of stairs, pursued by the persistent lover, Morgan. There was only one thing we might object to, and that is the very abrupt end of the picture, which left the audience in doubt as to whether the finish had actually arrived.

SUITABILITY

First-class theaters.
ENTERTAINMENT VALUE
Consistently good.

"BAR NOTHING"

Fox Picture, starring Buck (Charles) Jones, shown at Savoy Theater, New York, December 15

Reviewed by MARION RUSSELL

If you want a genuine thrill see this typical Westerner. We have never seen a movie actor work harder and accomplish greater results than in this picture.

THE CRITICAL X-RAY

Admitting that most Western stories follow the familiar old line and present fist riding, saloon fights and brilliant display of shooting up cafes, etc., this picture contains many of such ingredients, but it goes a step further and contrives to give the audience not one, but dozens of genuine thrills. The story concerns an Eastern girl and her sickly brother, who have taken over the Bar L ranch. They try to dispose of their cattle, but a couple of unscrupulous rascals intimidate the boy and obstruct his sale with other buyers. Into the scene comes the foreman of the Circle Ranch, who is a wild and woolly cowboy, full of the spirit of youth and Western pep. The girl seems his foolish actions, and thus proved he decided to apply for a position on her ranch. The brother accepts him, and when he makes a sale of the cattle for \$4,500 to Hartman he is attacked by Stinson's hirelings, dragged into the desert, robbed and left to perish from thirst. After a most harrowing experience he escapes death and reaches town to soundly punish his enemy, recover the money and rush out to the ranch. He bids the brother and sister have closed the place and left for the 4:30 train going east. On his faithful horse he gallops wildly and reaches the station just as the train is pulling out. He follows it along the track, climbs on a bridge and with his lariat tied to a post he descends upon the top of the train and enters the Pullman via the observation platform. Stinson, who had lied to the girl about Duke, the hero, leaps into the river under the bridge, but is pursued by the enraged cowboy, who drags him to a patch of ground and wallops him unmercifully. Brother and sister decide to leave the train then and there and return to the ranch, giving Duke full authority to run the place, receiving for his courage the heart and hand of the young lady.

There may be nothing very startling about the story, but it travels at such a rapid pace that we marvel at the endurance of the stout-hearted

hero. If he is not riding and dashing across the mountains he is rescuing the young lady from an accidental fall over a treacherous cliff, or chasing after his enemies in a way that is enough to inspire fear in the most strong minded. Then, too, the wonderful scenery of the California desert, spread out like a beautiful panorama, the mountains in the distance, the long sweep of pitiless sand and the cactus-covered plains, have been picturized in an artistic manner.

Ruth Kenick made a pleasing heroine, Edward Buckley, as the frail brother, and a complete list of first, second and third villains helped to fill out the cast.

Buck Jones is becoming something of an actor—he put over his emotional scenes in a way which would reflect credit on a screen star of greater experience. The audience at the Savoy appeared to enjoy the picture very much.

SUITABILITY

Popular-priced houses.
ENTERTAINMENT VALUE
Excellent.

"EDEN AND RETURN"

A Hunt Stromberg production, story by Ralph E. Renaud, starring Doris May, scenario by William A. Seiter, released thru R-C Pictures, shown in projection room, New York, December 16

Reviewed by MARION RUSSELL

Doris May is a very pretty girl. But she jumps and romps all over the stage in such a frisky manner that much of the charm of her personality is lost. This may not be her fault, but is probably due to megaphone directions.

THE CRITICAL X-RAY

We cannot say much of the value of this picture, although sincere effort was made to present it in a lavish manner. The fault lies with the story, which is of such a foolish, light and frivolous character as to antagonize an audience seeking a hearty laugh. Perhaps there is a younger generation who approve of nonsensical actions and may be entertained by this type of picture, but we believe that even the dapper expects something more than the willy nilly trivialities which have been incorporated in the work.

Briefly, the daughter of a rich papa buys a wishing rug (which is only a bath rug from a Persian peddler) and believes that by standing on this carpet all her desires will be granted. Her father insists that she make a choice of her three suitors, so that he will have her off his hands. These three callow and insipid young men do not come up to her expectations, and when she accidentally meets a regular fellow she marries him immediately. But he is broke, having run thru a fortune of one hundred thousand dollars, and the angry father insists that he must recover that amount if he wishes to hold his bride. This the bridegroom decides to do and by reading the quotations on his father-in-law's lumen—the broker writing his market tips on his cuffs—he is enabled to corner the market and force papa-in-law to buy him out.

From this exaggerated material you are asked to find enjoyment. It is a pity that so much money should be spent upon such an insignificant and hopelessly tiresome scenario. It also proves a handicap to the advancement of Doris May, for she is capable of better things.

Pretty towns and charming settings supply a pleasing environment. Earl Metcalf is the hero who enters late into the story, and a number of would-be comic characterizations were contributed by Buddy Post, Gerald Pring and Frank Kingsley. Emmett King, as the broker father, added dignity to his role.

SUITABILITY

This might go in seminary towns.
ENTERTAINMENT VALUE
Below the average.

"THE RAINBOW"

Vitagraph picture, starring Alice Calhoun, directed by Edward Jose, story by Harry Dittmar, shown at Savoy Theater, New York, December 15

Reviewed by MARION RUSSELL

A very pleasing story, the simple in tone and treatment. Alice Calhoun registers well and gives a good account of herself in the part of the country girl Rainbow.

THE CRITICAL X-RAY

The story concerns the disputed possession of a mine named "The Rainbow." A man from the East comes to claim his property, but meets a young girl who holds possession in company with three old men whom she affectionately calls her "daddies." It is the efforts of these men and a villain or two who, while trying to scare away the rightful owner, actually bring the romance of the young couple to a happy termination.

Miss Calhoun has grace and charm of youth, but thus far we have not seen her in different roles which would tax her ability. She is worthy of better material and we are confident that her

screen technique will improve in each new release.

The action of the present story is too slow and the exaggerated efforts of the three old characters become tiresome by the repetitious scenes. It also seems rather incredible that these old men could tie up and overpower a strong man, when a blow from his right arm could have vanquished all three in the shortest length of time. An explosion of a shed containing gun powder, wherein the hero has been incarcerated, sets fire to the building and permits the heroine to fly to his rescue. This supplies a mild thrill, but we have had a great deal of this same material in other pictures.

SUITABILITY

Family trade.
ENTERTAINMENT VALUE
Mediocre.

"CHIVALROUS CHARLEY"

Story by May Tully, scenario by Edward Montague, starring Eugene O'Brien, directed by Robert Ellis, Selznick picture, shown at Savoy Theater, New York, December 10.

Reviewed by MARION RUSSELL

A picture of sentiment and chivalrous deeds which somehow recalls the heroic deeds of Sir Walter Scott, who has been an example for many of our younger generations to follow. Eugene O'Brien, as the generous-minded Irish hero, was well liked by the audience.

THE CRITICAL X-RAY

Charlie Reilly is the nephew of a prominent politician who wishes his young kinsman to be fit, as to brawn and muscle, in order to fight his own battles in the world. The young man man becomes involved in many sentimental affairs thru the tender admiration he possesses for the opposite sex. He is constantly protecting the defenseless ones. Under these conditions the uncle decides to send him to a ranch in the West. Reports from that section indicate that the experiment has proven a pronounced success, as he is pictured as "Doubledsted Reilly," indulging in many heroic out-of-door stunts. But this does not satisfy the uncle, who frames a scheme to drag Chivalrous Charley into a fight that is expected to cure him completely of his tendencies. But the plan goes astray and the hero shows his valor by fighting a gang of roughnecks in his efforts to win a girl whom he has met en route to New York, their mutual affection winning happiness for them both in the end.

Mr. O'Brien has a magnetic personality, and in this picture is given an opportunity to more than pose as the handsome hero, for he certainly does put up a nifty fight in the last reel or so and makes Chivalrous Charley a likable person. The suspense has been well arranged, the continuity is excellent and there is enough pep in the story to make the people sit up and take notice. The contrasts in locations supply variety and the star is given every chance to demonstrate his well-known ability. The picture has genuine entertaining values. Among the cast is George Fawcett, who gives one of his robust impersonations. Nancy Deaver is the heroine and Huntly Gordon also gives a fine performance of Jeffrey Small.

SUITABILITY

All theaters.
ENTERTAINMENT VALUE
Consistently fine.

REGENT THEATER, HARRISBURG

Prominent Stars and Producers Will Attend Auspicious Opening of New Cinema December 21

Harrisburg, Pa., Dec. 19.—Widely-known motion picture stars, prominent producers and all officers of the Motion Picture Theater Owners of Pennsylvania are expected to attend the opening of the new Regent Theater December 21. Peter Magaro, proprietor, announced.

The Regent is an entirely new theater, modern in every respect, with a seating capacity of 1,800. A three-manual Austin organ has been installed, and Miss Marian Merchant has been obtained as organist. A stage and orchestra pit have been provided, permitting the presentation of vaudeville or other performances requiring a stage.

W. P. Fahey will be the house manager and Mr. Magaro managing director.

DEPOSIT LAW QUESTIONED

The validity of the Advance Deposit law, which is now on file on the statute books in Nebraska, is to be decided by bringing to court a test case. A bill in Equity to restrain the Attorney General of the State of Nebraska from carrying out the Advance Deposit law was filed in Omaha on December 7. The answer was returnable on December 15.

There have been many important conferences between attorneys for the leading companies in New York, who have advocated the Advance Deposit system, so it has been decided upon that the bill must be tested in the courts as to its validity. This law exists in several States and is harmful to the exhibitors.

MIAMI STUDIOS

Expected To Bring Miami, Fla., to Forefront as M. P. Production Center

The name of Miami, Florida, for the past decade has been associated with some big commercial enterprises. The erection, on 140 acres, at the western suburb of Hialeah, of a complete plant for picture production by the Miami Studios, Inc., crowns the efforts of its progressive citizens.

Six stage buildings, having dimensions of 80 feet by 250 feet, will each carry two stages 60 by 125 feet and complete accommodation for two producing companies at the same time. Special attention has been given to the acoustics of these buildings. Adequate dressing rooms with private baths, offices, projecting rooms, editorial rooms, camera men's headquarters and fireproof vaults are part of the equipment of each building.

The laboratory building will be 40 feet by 75 feet and a full equipment for developing and printing of films will be installed.

The workshop, 60 by 200 feet, in which will be manufactured all scenic sets and special furniture required for picture production, will be equipped with the latest wood-working machinery.

A warehouse, 50 by 200 feet, for the storage of scenic sets, props, decorations and costumes, and an administration building, where the executive offices of the Miami Studios, Inc., will be located, will complete the group of buildings. The entire construction work is under the personal supervision of Ted J. Revis, formerly of Los Angeles and now a permanent resident of Hialeah.

Early in 1922 the Miami Studios will be ready to receive companies.

VERMONT THEATER OPENS JANUARY 1

Los Angeles, the city of magnificent homes and distinctive amusement palaces, is to welcome in its residential section a new picture house to be named the Vermont. This new edifice is under the management of Messrs. Harper, Linnblade and Nystrom. The construction of this beautiful theater is about complete and the premiere is announced for the beginning of the new year.

The architecture, stage and auditorium far exceed anything in point of luxury, which is further enhanced by the practical contrivances that the management thought out during the building of the house. The auditorium contains every comfort that is consistent with a modern theater, lounging rooms, children's nursery, perfect ventilating system, refreshing drinking fountains, free automobile parking place, check rooms, a foyer filled with cozy chairs, divans and a stone mantelpiece of large proportions, a convenient nursery containing comfortable rocking chairs and all the accessories necessary for tired mothers and their children. The Egyptian period has been carried out in architecture and interior decorations. Decidedly novel and startlingly beautiful is the immense foyer just inside the lobby. Two immense tapestry panels adorn the walls, one depicting "Pharaoh and His Queen and Fan Bearer" and the other "The Presentation," both scenes of ancient Egypt, purely Biblical. The color scheme is mostly black and grey, in striking contrast to the highly colored and elaborately decorated walls. Specially made lighting fixtures representing the bulrushes, and specially designed period furniture complete a scene of unique grandeur. The carpets are perhaps the most striking innovation in this theater of new ideas. They are black and grey stripes, each stripe being 27 inches in width. Every detail has been carefully designed to make this theater as harmonious and beautiful as any in the city.

TURNING HYMNS INTO PICTURES

The Scripture Films, Inc., have been formed in Los Angeles with a capitalization of one million dollars. W. S. Dyringer is president, Francis Engle vice-president and Clare Molley secretary and treasurer.

The purpose of the newly incorporated firm is to produce two-reel film sermons and hymns; also films for missionary work with the reading in the language of the nation where they will be shown. Also pictures for children, based on old legends and fairy tales. The company claims the right to a projection machine suitable for churches and schools.

ROW OVER "STAR DUST"

There was a flare-up at the Associated National projection room last week when Mrs. Jacques S. Danielson, who is professionally known as Fannie Hurst, protested against the showing of a picture, "Star Dust," which was constructed out of material from one of her stories.

At a private review of the film Mrs. Danielson repudiated the work, asserting that the picture play was tawdry, full of cheap and tramped up situations, and that it would be damaging to

(Continued on page 96)

FORM STATE ORGANIZATION OF M. P. T. O. AT TOLEDO, O.

Convention Proves Great Success—Martin G. Smith Elected President—Special Session in Cincinnati in January

Toledo, O., Dec. 15.—As was predicted, a State organization of the Motion Picture Theater Owners of Ohio was successfully inaugurated at the Waldorf Hotel here, December 13. The following officers and directors were elected: President, Martin G. Smith, Toledo; vice-president at large, A. G. Hettosheimer, Cincinnati; first vice-president, D. I. Chumann, Cleveland; second vice-president, Wm. James, Columbus; third vice-president, to be selected later; treasurer, John Knudler, Toledo; secretary, Al. G. Kinzier, Dayton. Executive Committee: Judge Foster, Marion; W. H. Price, Norwalk; Henry Bieherson, Jr., Delaware; Fred N. Tynes, Portsmouth. Two others to be selected later.

Many matters of vital importance to the organization were pointed out in eloquent addresses by Francis Holley, director of the Bureau Commercial Economics, Washington, D. C.; Hon. C. Gilbert Taylor, Norwalk, O., and Harry L. Bullert, Warden Michigan State Prison, Jackson. Other addresses of particular interest were delivered by Rev. Hoppo, chaplain Michigan State Prison, and Rev. C. McLeod Smith, Rev. Harry A. Arnold and Mrs. Frank C. Titus of Toledo.

Entertainment features of the convention were greatly enjoyed by the delegates, particularly the banquet at the Elks' Club on Monday evening and the screening of the new super-special film, "Food's Paradise," at the Valentine Theater.

Two important resolutions were adopted, one condemning the action of certain Southern California exchanges in refusing to supply exhibitors

with films unless they purchase advertising matter from said exchanges, declaring the same an outrage to the exhibitors and an unwarranted attempt at profiteering. The other commending the efforts of the Department of Public Service as carried on by Francis Holly, of Washington, and M. J. O'Toole, of Scranton, Pa., chairman of the Public Service Committee, endorsing the work of the service and declaring to do everything possible to aid in carrying out in spirit and detail the efforts of this department throughout the State of Ohio.

The association will meet in special session at Cincinnati during the month of January, the date to be announced later.

STOP THE FIRE BEFORE IT STARTS

The Fire Prevention Committee of the National Association of the Motion Picture Industry has forwarded to exchange managers' associations throughout the country a bulletin containing ten fundamental rules for preventing exchange fires. Managers have been requested to read the rules to all employees and to post them conspicuously as a constant reminder that good exchange housekeeping is the only kind of insurance that really insures against destruction by fire.

The bulletin service is in line with the National Association's endeavor to co-operate with fire departments of all exchange cities in minimizing the risk in exchanges.

"Have nothing for fire to feed upon," says the bulletin, "and no fire can even get under way. Good housekeeping wherever film is used is your best insurance."

A model inspection room is pictured with approved automatic sprinkler system, radiators and electric lights properly guarded, no wires wrapped on pipes, no scrap of loose film on the floors, small quantity of film on the tables, all metal waste cans, all film in cans except that actually in work, metal furniture throughout, hand hose and fire extinguisher in proper places, and order and cleanliness predominant. The ten rules for fire prevention contained in the bulletin are:

1. Keep plenty of water handy. (a) In automatic sprinkler system suitable to your own conditions; (b) In convenient buckets; (c) In faucets with an inch and a quarter hose and nozzle attached; (d) Have fire extinguisher, which everybody is shown how to use; (e) Keep sand pails handy. Sand will stop a small film fire quickly and will not damage the stock.
2. Keep film in containers when not actually in use. The time lost in replacing it is nothing. Naked film is the one condition that guarantees that a little fire will get beyond control in a few seconds.
3. Throw film scraps into self-closing metal cans, never into open waste baskets.
4. Keep the cutting rooms, etc., well swept. The tiny pieces of film that fly about make the dust as dangerous as so much gun-powder.
5. Have a professional electrician do all your wiring in accordance with every city ordinance no matter how "unreasonable" it seems. Have the light globes caged—a broken globe may make only one spark, but that can ignite \$1,000 worth of film. Handle no film by any artificial light but electricity.
6. Box your radiators and steam pipes. The film that touches a hot pipe and crinkles up might just as easily have burst into flame.
7. Enforce the "no smoking" rule. Give the boys a smoking room if they need it, and make the boss and his guests who are looking over the place leave their cigars, cigarettes and pipes outside as they would if they stepped into a theater for a glimpse of the picture.
8. Banish the "strike anywhere" match. Furnish boxes of safety matches free, if necessary. But don't have anything that will light except when it is intended to.
9. Keep only enough cement, gasoline and kerosene on hand for the day's work. They are all highly inflammable and should be stored where they can do no harm.
10. Appoint one man or woman as fire monitor and let him know it is all his job is worth to fall to call down the boss, the cutter, or the office boy for any carelessness.

3. Throw film scraps into self-closing metal cans, never into open waste baskets.

4. Keep the cutting rooms, etc., well swept. The tiny pieces of film that fly about make the dust as dangerous as so much gun-powder.

5. Have a professional electrician do all your wiring in accordance with every city ordinance no matter how "unreasonable" it seems. Have the light globes caged—a broken globe may make only one spark, but that can ignite \$1,000 worth of film. Handle no film by any artificial light but electricity.

6. Box your radiators and steam pipes. The film that touches a hot pipe and crinkles up might just as easily have burst into flame.

7. Enforce the "no smoking" rule. Give the boys a smoking room if they need it, and make the boss and his guests who are looking over the place leave their cigars, cigarettes and pipes outside as they would if they stepped into a theater for a glimpse of the picture.

8. Banish the "strike anywhere" match. Furnish boxes of safety matches free, if necessary. But don't have anything that will light except when it is intended to.

9. Keep only enough cement, gasoline and kerosene on hand for the day's work. They are all highly inflammable and should be stored where they can do no harm.

10. Appoint one man or woman as fire monitor and let him know it is all his job is worth to fall to call down the boss, the cutter, or the office boy for any carelessness.

ACTORS' EQUITY ASSOCIATION

(Continued from page 9)

than pawn a \$750 diamond ring that she wore. Sometimes, you know, there's a romance connected with a ring—maybe so, maybe not.

GET THE LITTLE NOTICE

Also they say they had been missing out on their salaries at intervals ever since the company left Waco, Tex., the artists did not know until just a few minutes before the final

performance Wednesday night that it would be the last.

A notice, posted on the board backstage at the Lyric, said:

"This will be the final performance of the present tour. The takings tonight, after the house percentage has been deducted, will be divided among the company."

When the theater deducted its 10 per cent, there was about \$10 left for each of the 20-odd performers and musicians.

The important news was late in getting to the orchestra pit, but the answer that it drew came back in a hurry. Laying down his baton, the orchestra leader took to his pen, scribbled the following note on the margin of a sheet of music and dispatched it to the box-office:

"Send back the pile after the first act and let us count it."

The Lawrence Closing

It is reported that the stock company in Lawrence, Mass., was closed without notice, and the actors were owed salaries and transportation. Equity officials will take up their claims at once.

Thrift Note

The American Federation of Labor has asked us to notify our members of the resolution passed at their last convention ordering Government securities as an investment. This is a very sound bit of advice to players. Government securities present a safe and stable field for investment, and are being issued by the treasury department in very small denominations.

Praise for Equity

A grateful member writes in part as follows: "It gives me great pride as a member of our wonderful organization to view the gratifying results that our officials are able to secure through their tireless work and constant energy."—FRANK GILMORE, Executive Secretary.

New Candidates

Regular Members—Lawrence I. Brasfield, Al Brennan, Chas. Dey, Daniel J. Fendell, Mrs. Daniel J. Fendell, Anton L. Gouman, Alice M. Guest, Audrey Lensky, Will H. Loebe, Olive May, Earl A. Moore, Milburn J. Murray, George Parsons, Frank G. Salter, Henry Sharp, Verne E. Sheridan.

Members Without Vote

Junior Members—Owen Cunningham, Weston F. Harris, Anita E. Whitaker.

Chicago Office

Regular Members—Kirk Brown, John Clarke, Charles De Wight, Verne De Wight, Leo Kendall, Isabel L. Keop, Elsie Edna Maher, Phil Maher, Bert E. Wilson.

Motion Picture Section

Regular Member—Belle Green.

Los Angeles Office

Regular Members—Michael Park, Betty Hall, Jack Singleton.

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 31)

interest and biographies of famous outlets. The book has been published by J. Fischer, music publisher, of New York City.

Sidney Woodward, for many years recognized as the greatest tenor of the Negro race, presented a Music Festival at Carnegie Hall, New York City, December 19, for which event many people came from Boston and Philadelphia. A chorus of fifty voices presented several spirituals in the original form. The soloists there were

Mme. Ella Frances Jones of Boston, Florence Cole Colbert, soprano, of Detroit; Marion Anderson, contralto, of Philadelphia; Notty B. Golden, soprano, of New York; W. H. Richardson, baritone, of Boston; Paul Johnson, violinist, of New York; Parker Ramsay, basso, and the accompanists were Mrs. Mae Woodward and Lorenzo P. Dyer, pianists, and Melville Charlton, organist.

DALLAS WELL BOOKED FOR MUSICAL EVENTS

According to the announcements made for forthcoming concerts in Dallas, the music lovers of that city will be kept busy and will have no chance to complain of a lack of musical events. Four of the greatest musical attractions of the season are booked for a single week during January, and these are the Victor Right, January 13; Rachmaninoff, January 17; Sousa's Band, January 19, and a joint recital by Marie Rappold and Arthur Middleton on January 20. During February, under the management of MacDonald Mason Company, Anna Pavlova and her Russian Ballet will be presented on the 15th and the Schubert Choral Club will bring to the city during that month Jan Kubelik, famous violinist, Frieda Hempel will be heard in a concert March 13, and on March 31 Alma Gluck and Effrem Zimbalist will give a concert, and two great artists will be heard in April. Margaret Matzenauer on April 4, and Gail Corel on April 10, while in May Joseph Schwarz,

famous singer, will be presented in a concert by the Schubert Choral Club.

In addition to these events there will be given by A. Harris & Company another concert series which will bring to the city Titta Ruffo, baritone, on February 27, and the St. Louis Symphony Orchestra, with Rudolph Ganz as conductor and pianist, on March 25. Then plans are at work for the presentation of a spectacular musical festival in connection with Music Week next spring. The Municipal Music Commission has already appointed a chairman of the Festival Committee, and it has been suggested that school choruses be organized for the event and that famous artists be contracted for. Dallas holds the record of the pioneer city in the Music Memory Contest, and announcement was made last week that the city will appropriate \$2,500 for the work of the Municipal Music Committee, and thus the third annual Dallas Music Memory Contest is assured. As the result of the musical activities of Dallas local musicians are finding increased opportunity afforded them and are being encouraged to proceed in their musical ambitions. Only last week Reubia Davies, a pianist of Dallas, was given a contract calling for eighteen appearances as soloist with Mme. Schumann-Ihlenk. He will appear with the famous singer next spring at May Festivals to be given in the Middle Western States.

PERMANENT BUILDING

As Part of State Fair Is Desired by Dallas Musical Interests

The Music Dealers of Dallas are working as one in an effort to have one of the greatest temples of music in the United States, which building they desire shall be made an important factor in the State Fair of Texas in the years to come. The dealers have obtained the endorsement of the Dallas Music Industries' Association, and every effort will be made to get the State Fair Directors to erect the building desired by the next fair, if possible. Two main things are desired in this Temple of Music, one being a recital hall, the size of which is however still in question, as some of the dealers believe the hall should be a comparatively small one, suitable for chamber music instead of a larger auditorium, which these men believe is not really needed because of the Coliseum, but others believe the hall should be large inasmuch as there are many defects in the Coliseum, and they desire a larger hall with better acoustics and better arrangements.

The second reason for desiring this new Temple of Music, built as a part of the State Fair, is that the music trade may have a suitable place in which to make their musical displays at the fair and which it is not possible for them to do under the present arrangements. They claim that if their request is met and such a building obtained they would install exhibits of great value and public interest, that arrangements could be worked out so as to have programs going on in recital hall continuously during the fair. Each dealer could be assigned a different hour each day, and at one hour there might be an orchestral concert or a program of classical numbers, and that it would not only be possible to present programs by local artists but to bring other musicians to the city for that purpose. If the music dealers are not successful this year they are determined to continue their efforts until there is a Temple of Music at Fair Park, as they believe this would do much to aid in the advancement of music not only in Dallas but throughout the entire State of Texas.

HAROLD BAUER

To Be Soloist With Symphony Orchestra in Portland, Ore.

Announcement is made that Harold Bauer, noted pianist, will be presented as soloist at the concert to be given at the Heilig Theater, Portland, Ore., by the Symphony Orchestra on January 25. Portland is enjoying many excellent concerts this season and a particularly interesting event was the concert given recently under the auspices of the Business Women's Club, for which the complete Symphony Orchestra, with Carl Denton as conductor, was engaged. A holiday popular program will be presented by the orchestra on December 30.

LITTLE ART ORCHESTRA TO APPEAR IN COLUMBUS

In conjunction with the Russian Ballet the Little Art Orchestra will appear in Columbus, O., on January 24. The orchestra, which is composed of fourteen picked chamber music players and directed by the famous Carlos Salzedas, will present a program of selections from the works of classic composers.

GARDEN HEADS GUESTS

Chicago, Dec. 13.—Mary Garden heads the list of patrons and patronesses who have engaged boxes for the University of Michigan opera, "Make It for Two," which the college players will present in Aryan Grotto Temple December 17 and 19. Former Governor and Mrs. Edward F. Dunne, whose sons have provided Michigan with football material for years, also will be boxholders.

CHRISTMAS CHEER IN THEATERS

All the prominent motion picture palaces of Broadway, New York City, have been profusely decorated for the Yuletide and their programs have been enhanced by short lengths and other selections which are delighting the children.

The Capitol is taking care of 1,500 children. Aida Armond will make the Christmas address, and the orchestra will render "The Spirit of Christmas." The Strand will give a series of moralizing shows in conjunction with The New York World, whose plan to entertain orphan children has met with a ready response.

It. Riesendorf, of the Criterion, Rivoli and Rialto theaters, is following his usual custom of donating half the theaters to the forenoon performance for the charity organizations of New York. Thousands will participate in the children's festivities.

Bird S. Coler, Commissioner of Charities, has had his hands full in arranging to fill the 7,000 seats offered to the poor children. At the Criterion "In a Doll's Shop," a most delightful performance, with fairy dolls which talk and walk, also toy soldiers which are wound up and made to salute and shoulder arms, as well as other characters like Dutch, Chinese and Negro mammy dolls, not forgetting Uncle Sam 1861, are shown daily to the delight of the little ones attending these free performances.

Talented little Miriam Battista also is giving a short recitation at the Rialto every morning.

ELINOR GLYN

Returns to Los Angeles

Sam Wood, the well-known director, has welcomed Elinor Glyn after her return from abroad to the studio on the Coast. This writer will collaborate with Mr. Wood in preparing her latest story, "Beyond the Rocks," for screen purposes.

NEW MOVIE SERVICE

St. Louis, Mo., Dec. 17.—The Exhibitors' Direct Service Exchange, Inc., will open an office at 331 Lindell Blvd. for the purpose of serving forty independent movie theaters in St. Louis and vicinity. S. J. Baker will be manager and Joe Walsh secretary and treasurer.

ROW OVER "STAR DUST"

(Continued from page 35)

reputation to permit the production to go to the public in its present state.

Mrs. Danielson had offered her time and services to the Associated First National Picture, which are producers of the film, offering to adapt her story for screen purposes, but this offer had been ignored by the firm.

The officials of First National had no comment to offer.

NEW ACTS AND REVIEWS

(Continued from page 11)

tailored dresses and hand-made sport blouses and frocks from the following: Knox Hat Co., Fifth avenue; Miss MacIver, Inc., 116 Madison avenue; D. Martini & Co., 67 W. Forty-sixth street. Afternoon dresses made exclusively for "Modes and Models" by Miss MacIver, Inc., 116 Madison avenue; Madame Claire, The House of Youth. Evening gowns, furs and evening wraps, Paul Bonnet, by courtesy of Joseph & Co., Fifth avenue; Madame Claire, 130 West Forty-fifth street; Brock Weiss, 6 West Fifty-seventh street; The House of Youth, 38 East Twenty-ninth street; Marge Studos, 318 Madison avenue; evening gowns and wraps. All hats worn by models made and designed by Brock Weiss, Millinery Co., 6 West Fifty-seventh street. Models assisting Mr. Bonnet and Madame Helen Montagu, Evelyn Richman, Doris Richards, Betty Ross, May Donovan, Lillian Kender, Nancy Griffith, Betty Marshall, Marion Easton, Georgia Empey, Elaine Gordon and Madeleine Randolph. The dancer, Martine Borley. Tenor, John Haugherty.

This act has no more place in vaudeville than a chess tournament. A crude and lengthy episode which precedes the opening of the attraction promises much to invite married men, but even this fails to materialize. The act is purely a fashion show elaborated by a hisping tenor and a toe dancer, neither of whom is a particularly apt performer.

As a display of gowns and fashions the turn may no doubt be regarded as a success, but as vaudeville entertainment it is less than insignificant. The girls showed palpable lack of schooling in the few fundamentals which are required for the rudimentary form of the ensemble work involved in the act.

Francis Renault appears at the closing of the fashion show in what is probably a most striking gown, but he is so obviously a female impersonator that the unpleasant reaction induced by the models is only strengthened.

—J. H. H.

Morati and Harris, a mixed double in songs and talk. Reviewed at Proctor's Twenty-third Street Theater Tuesday afternoon, December 13. Setting: In one, special. Time: Eleven minutes.

The chances for this turn getting by in any houses other than those of the three-day appear to be slim. The attempts at comedy are weak, and the talk more or less trite. It is the singing of the former member of the team that pulls the act thru. This chap has a first-rate voice, but is sadly in need of new numbers, those sung having long since lost their popular appeal.

Before a drop depicting a steamship pier Morati enacts the part of a French opera singer just arrived in this country. Miss Harris, as a newspaper woman, seeks to interview him. Miss Harris would do well to note that even a newspaper woman doesn't carry a notebook. There are many other things which a newspaper woman doesn't do that Miss Harris does. However these points are more or less trivial, the real fault with the act being its lack of comedy.—E. H.

Richard Carle, in a farce-playlet with music. Reviewed at Proctor's Fifth Avenue Theater Thursday afternoon, December 15. Setting: Full stage, interior. Time: Sixteen minutes.

A good act for the better class houses is the Richard Carle farce, "The Roll-Top Stocking." The action takes place in a lunatic asylum, giving ample sway for plenty of "nut" comedy, at which Carle is a past master. The situation has been well handled by the author, who has not missed a chance to work in a laugh. At several points the dialog is interspersed with song. The acting of the cast as a whole is far above the average. After a little smoothing out this act should be in line shape to tackle the two-a-day.—E. H.

AUSTRALIA

(Continued from page 28)

players the comedy has been adjudged the biggest laughter-maker seen for some time.

Lester Brown, American producer, who has been in this country for some years, during which he acquired an Australian wife and family, is now producer for George Marlow's "Theriotland" enterprise at St. Kilda, Melbourne.

Billy McDougall, brother of the Sisters Clarence, Australian dancers, who went to America years ago, returned here and settled down, was a member of the ill-fated Marcelle show, which arrived here last week. His future movements are uncertain.

Argus, "The boy with a million eyes," is drawing big crowds to his Melbourne show. The lad is giving out that he will pick the Melbourne Cup winner. If he can do this he will have accomplished something.

Bert Le Blanc and Jack Mack, American burlesque artists, are the principal funmakers in William Anderson's company at St. Kilda.

Paramount has pulled off a wonderful deal this week by arranging with Union Theaters, Ltd., to exploit Paramount film in all their principal city theaters. This will mean that Australasian Films, Ltd. (practically Union

Theaters, Ltd.), will be assured of a continuity of service for each State. John W. Hicks, Jr., is highly elated over the deal. Hicks, by the way, is in high favor here, as he is very approachable and will listen to any reasonable proposition.

E. J. and Dan Carroll, the well-known Australian entrepreneurs, who have done their share to put the local industry on the map, have just released "The Blue Mountains Mystery," a story of general appeal, but with a decidedly Australian atmosphere. The picture was produced for the overseas market and will reach America in due course. If for nothing else it will serve as wonderful propaganda for the wonderful scenic properties of this country. Most of the layout is within a few hours' train journey from the metropolis. The story itself is most capably interpreted by a local cast.

Harry Sherman, one of the Paramount road men, has been transferred to Melbourne. His appointment is popular.

New theaters are being erected at frequent intervals. At Taree, one of the N. S. W. country towns, quite an imposing edifice was opened this week for H. J. and G. Robinson. The affair was conducted in fine style, many prominent picture men from the city being present.

Bush fires, ranging over a line of 300 miles, are seriously affecting some of the outback shows.

The British and Continental Film Company, Ltd., which has been established in New Zealand for some time, will open an office in Sydney and Melbourne as soon as registration can be arranged. Officials are already over this side making the necessary arrangements.

OFF THE RECORD

(Continued from page 18)

have tried to get all the information I could on the subject, but no one seems to be able to tell me. However, I suppose if I ever see "We Girls" I will see a close resemblance to the floor covering in the mosque. In the meantime, Paddy (the Hooper called you that, didn't he?), keep up the good work, but for the love of Abu-Talib or the prayer rug in the temple of the Sunnites, tell us you like a play once in a while. Hoping to see a review of your ideal play in the near future, I remain,

Yours as far as Nicomedia,
ROBT. W. NOBLE.

Naturally any rug is flat, if it isn't rolled up. I am afraid you will not see "We Girls" (unless you see it in a stock company presentation). It has closed, but if I were you I would not pine on that point. You will probably see something just as flat. So you have never seen a Mohammedan prayer rug? Look at the necktie Santa Claus puts in your stocking!

PICKED UP IN PHILLY

(Continued from page 32)

chorus was a fine bunch. Sorry lack of space prevents us to mention all their names.

Good old reliable Pat White was headlined at the Gayety and had a strong surrounding cast: Benn Platt, Ethel DeVieux, Mae Hamilton, Connie Fuller, Mary Padig and Tommy O'Neil, and not forgetting Pat's wonder dog, Jack. My, how this bunch did work to please. The reliable Gayety beauty chorus was on the job every minute; also here our space is too limited to mention all their names. Pat White's bad carrier number was a big winner. Fine business all week.

The "Jingle Jingle Girls" was the attraction at the People's with a good snappy show. Harry Steppe and Harry O'Neal, with Frank Anderson, got many laughs. Stella Morrissey looked and sang well, and Evelyn Ramsey and Bill Pureella, in their specialty, scored. Eddy Murray did some fine singing and stepping numbers, but killed himself by appearing too often. The chorus looked dandy and was full of pep. Business fair.

Sam Lewis, of the "Social Folies," playing the People's fast week, got a bum eye by falling against a nail while having a friendly wrestling bout with Dare-Devil Johnny Reynolds, who was the feature extra attraction.

Charles Goldie and Charles (Red) Marshall have signed up with Joe Wilton's "Hurly Burly" Show for season 1922-'23.

Bonnie Lloyd, while playing the Bijou Theater, had her back badly cut while doing the roll-over in her aerobatic dance. Some of the chorus girls' glass heads had fallen on the stage unnoticed, and our charming Bonnie had some nasty crimson marks on her famous back.

General Manager Denbow, of the People's, looks very nifty in his new black derby, and wore a pleasant smile beneath it when we called.

The mills and factories in the Kensington district are getting back to work very rapidly now, and attendance at the show shops in this locality is packing up.—ULLRICH.

REMARKABLE LETTER OF APPRECIATION

December 13, 1921.

Casino Theater, Brooklyn, N. Y.

Gentlemen—As it seems to be the general habit to roast men in the box office of theaters, I am going to vary the monotony a little and spend two cents to tell you that I have never had better service or more courteous treatment than I had received from time to time at the hands of your box office men.

They have not only saved what I have found to be the best seats they had for the money, but they have made me feel that I was doing them a favor in calling them up and not that they were doing me a great favor in reserving the seats.

I wish you would kindly present my compliments to them and tell them that once in a while in this world of tears they will find a man who will throw bouquets instead of brickbats. Yours very truly,

E. A. HOWLAND, JR.

COMMENT

When we visited the Casino Theater, Brooklyn, on Tuesday last as usual for the purpose of reviewing, we found House Manager Jim Sutherland behind his official desk going thru a stack of mail and heard him exclaim, "What do you know about that?" And in answer to our reply, "We don't," he proffered a letter of which the foregoing is a copy and which we think of sufficient importance to every box office treasurer in burlesque to publish, for it is demonstrative proof that patrons do write the manager of the house as to the courtesy and discourtesy of its attaches. Many a box office attache has been let out without any apparent reason because of numerous letters of complaint reaching the house manager. Patrons of theaters are sensitive to the treatment that they receive at the box office and many a show has been paused because the patron went in with a frown that had its origin at the box office or at the door and it's a welcome relief to receive a letter of commendation from a paying patron for the courtesy that he receives and appreciates at the hands of box office attaches. We could in all conscientiousness have written Manager Sutherland along the same lines as far back as three years ago, that he has in our personal opinion an intellectual and courteous staff at the front of the Casino, for Howard Sloan, the treasurer, is an ace and he is ably assisted by Edward Kearns, likewise Special Officer Jim Colgan. On the front door is Jack Leslie, ye oldtime showman.

Director general of the usherettes is Dan Kurtzman and assisting him are Elsie Russell, Marion Vletory and Miss Carell. From the moment one enters the lobby of the Casino until he is comfortably seated by the charming usherettes he is impressed with the fact that his patronage is welcome and made to feel that he is the right fellow in the right place, and the attention given to the feminine patrons probably accounts for their ever increasing numbers.—NELSE.

COMET STOCK

Putting Over Snappy Burlesque—Rosie Chevalier Big Drawing Card

St. Paul, Minn., Dec. 11.—Death and romance stepped hand in hand to mar the Comet Theater productions at the end of the week, but the snappy little burlesque stock company is back on its feet now and putting over its stuff with a brilliant increase of pep.

A damper on the comic side of the players resulted when Eddie Gilmore was called suddenly to Chicago by the death of his mother. He returned in time to take his place in the east Sunday night. Sunday morning Harry Bowers, straight, and his bride, Miss DeForrest, of the chorus, left for a vacation with the former's parents in Indiana.

In place of Mr. Bowers Billy Clark, of New York, is doing the straight work and won favor at his opening appearances. His brother and sister, Benton and Clark, are playing stock burlesque at the Gayety Theater here, which is only a few blocks from the Comet.

The Christmas spirit is going to make heavy inroads on the personnel of the burlesque as if present plans are carried out. Among those who will spend the Yuletide at home are Ann Owens, winsome ingenue at the Comet. She will hang up her bosomy at the family fireside in Milwaukee. Jimmy Parolle, the ever-popular comic, plans on spending Christmas in Chicago, while Louise Murray, of the Comet chorus, will also put in her holiday vacation at Chicago.

Stella Gordon, recently of the Bathing Beauties, joined the Comet choristers, and her presence has strengthened the organization considerably.

Without doubt Rosie Chevalier, the nitmate in pep and vivacity, has been a great factor in building up the patronage at the Comet. As a pony she has few equals. What is believed to be a record in burlesque history of the Northwest took place recently when Miss Chevalier

in a song number responded to nineteen encores. She has appeared with "So Long, Letty," "Hello, Alexander," and others, but prefers to work here, as this is within a few miles of her home.

SEEN AND HEARD

By NELSE

Wilson Koegle communicates that Sandusky, O., welcomes burlesque, especially the kind presented by Lew Talbott's "Lid Lifters," and that this was the third show to play Sandusky in consecutive weeks and all of them were good and well patronized.

When we stopped at Levine's Cigar Store, next to the Columbia Theater, our attention was attracted to numerous burlesquers purchasing birthday cards, and on making inquiries were informed that the cards were going to Bob Gordon, formerly company manager of Rose Sydell's "London Belles" and more recently an attache of the Capitol Theater, Washington, D. C. No one appears to know just how old Bob is, but judging from his activities he is still in the juvenile class.

Due to the serious illness of his wife, Ass Cummings, company manager of the "Whirl of Mirth," exited from the company for a quick trip to Florida and was replaced by Max Michaels.

Billy Cochran replaced Cory Hunt as juvenile in the "Whirl of Mirth" Company at the Olympic Theater, New York City.

Flo Ward, for a long time ingenue with Ben Dillon's stock company and more recently with the "Whirl of Mirth," closed at Newark, N. J.

Grace Burke, the auburn-haired, peppery pony of the "Maids of America," exited from the show at Rochester, N. Y.

A communication on the stationery of the New Majestic Hotel, Boston, Mass., advises us that Shirley Mallette, the dainty soubrette who has been with Charlie Frankly's attractions so long that she has been considered one of the official family, has for some reason not given by her to us decided to exit from "Ting-a-Ling" on Saturday at the expiration of its engagement at the Howard. What Husband I R. Hamp, the featured comic, is going to do is not stated, but we have it from another source that I. R. Hamp and Al Golden will also close and others have been engaged to replace them, which will include Joe Donovan to do Hebrew.

On Atlantic avenue, Brooklyn, Tuesday last, we were handed a blotter advertising a restaurant on Hanson street and noted the names of the proprietors as Corbett and Simonds. As both names are prominently identified with theatricals we made inquiries and learned that Simonds was no other than our old pal Teddy, formerly of Simonds & Lake, the burlesque producers, but we haven't found out if his partner is pugilistic Jim or not.

Adolph Singer, son of Manager Jack, exited as manager and became the man in advance of "Jack Singer's Show" on the Columbia Circuit, and Daddy Jack assumed the management at Chicago.

William Jennings, steward of the Burlesque Club, who has been confined in the Jewish Memorial Hospital, New York City, for several weeks, has sufficiently recovered to return home to the club house, where he is now recuperating and getting the glad hand from members who welcome him back.

Hank Engelman, straight man in Oppenheim and Williams' "Miss New York Jr.," will exit and be replaced by a Mr. Graham.

"Abe Reynolds' Revue" will play Stamford, Conn., for one day only January 2, due to a change in routing of the Columbia Circuit shows by the elimination of the Grand Theater, Worcester, Mass., and the Park Theater, Bridgeport, Conn., which have been found wanting in the way of patronage.

"Twinkle Toes," "Jingle Jingle" and "Peek-a-Boo" will play the People's Theater, Philadelphia.

Corrine De Forrest, former principal and show girl in the "Maids of America" on the Columbia Circuit, exited from the show at Rochester, N. Y.

The Hudson Sisters, dancers extraordinary with Irons & Clamage's "Town Scandals" on the Columbia Circuit, exited at Miner's Bronx, New York City, and 'tis said that they have trained for a town in the West to be married. They were replaced by Babe Allman and Helen Van. Jack Buckley, straight man, exited at the same time and was replaced by Harry Peterson.

Charlie Burns the promoter of pugilistic successes, likewise balls and various entertainments when he isn't on duty as plain clothes special officer at the Olympic Theater, New York City, has added on another job as plain clothes man for Tammany Hall.

NEW INCORPORATION

Chicago, Dec. 15.—The Harriet Amusement Company has been incorporated with a capital of \$20,000, with headquarters at 10 S. La Salle street. The incorporators are Lena Cohen, Anette Lewis, Max Gumbiner.

CARNIVAL AND CIRCUS NEWS

W. S. CHERRY STILL "IN IT"

Will Be Associated With Samuel Mechanic in Keystone Shows

The news reaches The Billboard that Wilbur S. Cherry, the well known showman and general agent, with the Rubin & Cherry Shows since their organization, will return to the carnival field next season, associated with Samuel Mechanic in the Keystone shows and will act as general representative.

On finishing his duties for the past season with the Rubin & Cherry organization Mr. Cherry announced that in all probability his future activities would be in another line of amusements. However, the past record of this veteran trail blazer formed a nucleus for pressure being brought to bear on his return to the carnival field, and not only will he doubtless prove an outstanding asset to Mr. Mechanic and the Keystone Shows, but the announcement that Mr. Cherry is to remain in the field of entertainment in which he has been notably successful will be received with welcome by his legion of friends in the outdoor show world. He is now understood to be in the South, where he will spend a great part of the winter.

ADAMS CLAIMS AUTHORSHIP

On page 142 of the Christmas Number of The Billboard appeared an article, headed "The Value of a Pal, by Jean Hunter." The article was accepted in good faith and was published not with the least idea of doing harm to anybody.

Under date of December 16 Mr. George Matthew Adams, president of the George Matthew Adams Service, 8 W. 40th street, New York, writes The Billboard claiming authorship to the article. "This article was written from start to finish by me," he says, "and was released to nearly 100 newspapers under date of Monday, July 11, 1919—and it was also published in my book, entitled 'Up,' on page 102, published by the Reilly & Lee Company, Chicago, Ill. The article was used in such great papers as The Cleveland News, The Detroit Free Press, The Philadelphia Bulletin, The Pittsburg Leader and others."

Continuing, Mr. Adams says: "All of my articles are copyrighted, and unless you print publicly in your magazine a notice apologizing for this misuse of my material, I shall take advantage of the protection accorded me thru the copyright law which, as you know, is extremely severe."

The Billboard extends its apologies to Mr. Adams for any harm that may have been done thru the publication of the article.

THE LATE JOHN A. BARTON

W. H. Miles, writing from Hot Springs, Ark., sends The Billboard a correction of the death notice of John A. Barton which appeared in the last issue. He states that Mr. Barton was never financially interested in the Barnum & Bailey Show—it was the Barton & Bailey Show. Harry Bailey, at that time a partner of his, is no relation to James A. Bailey.

Continuing, Mr. Miles says: "Mr. Barton was interested financially in the Lulu Forepaugh Fish Show, the Barton & Bailey Show and the Wyoming Mill Show. His connection with privileges dates back to when he put the first privilege car on with the Frank A. Robbins' Show. His career in the show business dates back to 1870."

"Mr. Barton died a good Catholic. High Mass was held for him and it required three automobiles to haul the floral offerings. All showmen and friends of Mr. Barton, of whom there were many present, wish to thank the priest for the eulogy, as it was eloquent and reached the hearts of every one. Mrs. Barton (widow) wishes to thank each and every one of those present for the help and sympathy to her, and also to thank the numerous friends who were absent for the many kind expressions of condolence which she received."

BRADY BACK IN HOSPITAL

After reading the appeal for assistance from Terry Brady, a sufferer of tuberculosis, in The Billboard, Edward M. Solomon, of New York City, sent The Billboard his personal check for \$10 to be forwarded to Mr. Brady, which was done the same day the check arrived in Cincinnati. Incidentally, Mr. Solomon's letter ended with the phrase: "In Memory of Eleanor A. Solomon."

A letter from Mr. Brady, received last week, stated that he had left the Methodist Hospital, Memphis, a few weeks ago to try, as he stated in his request for assistance, to get farther West to a dryer climate. He could not stand the strain, however, and again broke down at Elytheville, Ark., from which place the American Legion sent him back to Memphis, this time to the St. Joseph Hospital, where he is at present confined. Owing to his desire to again get started Westward as soon as he thinks himself able, Mr. Brady requests that any of his friends wishing to contribute to his relief, send their remittances to The Billboard (Cincinnati office) and he will keep this publication advised as to his address.

W. H. (BILL) RICE'S PLANS

Los Angeles, Dec. 14.—W. H. Rice, general agent for the Greater Sheesley Shows, is here at the Hotel Continental. There has been much guessing and many varying rumors as to Rice's plans for the 1922 season, all of which have now been set aside by a statement made to the writer by a close friend of the popular "Bill" today. It is stated that Rice has agreed to attend to the Sheesley advance booking up until May 1. He will also close the fair contracts for the Greater Sheesley Shows. The Sheesley Shows will open the season at San Diego about February 1. They will play the annual Orange Show at San Bernardino, week of February 15, with other choice Southern California spots to follow, all of them booked by W. H. (Bill) Rice. It is said that Rice contemplates making his home somewhere on the Coast, and will direct his attention to attractions at the various Coast resorts. He is already interested at Long Beach, where he will place a number of shows and riding devices. In addition to this he will organize a stock company under canvas which will be located at Hollywood, Cal. Mr. Rice is loud in his praise of John M. Sheesley and says that he is breaking his affiliation merely because of other arrangements. Contrary to rumor, it is said that the Greater Sheesley Shows finished the past season with a good balance on the profit side of the ledger.

DeLONG SEEKS AID

F. E. DeLong, an old trapper, now located at Vulcan, W. Va., writes that he is in need of financial aid and would appreciate assistance from his friends. He says: "I broke a couple of ribs six weeks ago and pneumonia set in. My doctor states that it will probably be two months before I can resume work. I have a wife and two children, one two years old and the other nine years of age. I am in debt now to the amount of \$62. If I can secure aid from my old friends it will help me a great deal. I am an old trapper, having started with the Great Eastern Show in 1890."

THE "SUNWATCH"

Leo Kahn, Indianapolis, Ind., has been appointed national distributor for the Ansonia Clock Co. for the ingenious and handy pocket article known as the "Sunwatch" and which had proven a decided novelty, as well as popular with persons in all walks of life. In comment on his product Mr. Kahn describes it as follows:

"The Sunwatch, known as 'the tickless timepiece,' is one of the most interesting and fascinating articles placed upon the market in recent years. It is a pocket sun dial for the use of golfers, hunters, motorists, fishermen, Boy Scouts and all others who are frequenters of the outdoors, and is endorsed by leaders of the Boy Scouts, for whom it is practically indispensable, as it is a compass and timepiece combined. The Sunwatch is substantially made of solid brass, very compact in form and highly finished. There are no springs to break, no wheels to get out of order, no cleaning expense, the vest pocket and has the appearance of a high-priced article. It comes packed in an attractive colored box accompanied by a booklet, which gives full and clear instructions so that any person anywhere can tell the time directly from the sun."

BOYD HARRIS APPEALS

The following letter from Boyd Harris, of the team of Harris and Mines, "Checkerboard Players," and with several illustrious shows with carnival companies, last with C. D. Scott's Greater Shows, speaks for itself:

"Friends and brothers in the several lodges I belong to, I am calling you to my aid. I am in jail at Covington, Ga., and have been here since October 11 for trying to protect my wife from some ruffians. My bond has been reduced from \$800 to \$100 and my wife and myself have been trying to raise the bond, but have so far been unsuccessful. My case comes up in the January term of court, but I would like to get out under bond by Christmas and I am asking my brother lodge members and friends in the show world to help me. Please don't fail me. Send all money, either Postoffice money order or 'registered,' care of S. M. Hayes, Box 126, Covington, Ga."

RUBIN & CHERRY SHOWS

Activity Watchword at Savannah (Ga.) Winter Quarters

Savannah, Ga., Dec. 14.—When it can be stated that seventy-five people are on the actual payroll at the winter quarters of the "Aristocrat of the Tented World," some idea can be gathered of the work that is going on at the Tri-State Fair grounds. Manager Adolph Seeman and Superintendent G. A. (Baldy) Potter are directing the construction, or rather reconstruction of the Rubin & Cherry Shows, and, as is well known, President Rubin Gruberg never lets the cost of supplies enter into his mind. It is with him, the very best or nothing, and the result will be that when the "orange special" steams into town this coming season the natives will behold a show so superbly equipped that any fears regarding what the carnival "might be" will be instantly dispersed.

Carl Lauther, with a crew of men, is busy building three shows which will be under his direction this next season. Jack King, with his buffalo, elk, mustangs, steers, mules, bears and monkeys, is one of the busiest men around the quarters, while his right hand man, Leon LaMar, seldom finds time to sleep.

"Doc" Scanlon, in charge of the concession building, is busy repairing canvas and other equipment, and Charles Youngman, superintendent of concessions, is overseeing work in his department.

Ed Meinal and Dace Wolstein have a hide-bungalow all to themselves, and fried chicken seems to be on the bill-of-fare there every day.

Elsie (the famous Elsie Stirk, whose ancestry in show business dates back many years) gives a beef stew party every once in a while and invitations for the event are eagerly sought for by all with the show. In fact, one is kept busy with a social duty to keep tabs on the various parties taking place every day, or night.

Leon LaMar's brother is a resident of Savannah and every Saturday night is his night with the bunch. Josie Nagata, Bill Davis and Bobby McPherson and wife are all keeping open house, and taking it all in all, the "Rubin & Cherry Colony" in Savannah is doing very well.

Among the local merchants who are enthusiastic in their praise of the Rubin & Cherry people may be mentioned the Georgia Supply Co., Mr. Wells, of the Savannah Cab and Hauling Co. and Gelsinger's Market, the latter firm at present doing a business of \$50 per day at the winter quarters.

Rubin and Mrs. Gruberg have been in Montgomery, Ala.—WILLIAM J. HILLIAR, (Press Representative).

DAVE REID "IN LUCK"

Dave Reid, formerly manager of the C. E. Pearson Shows and last winter owner of the Dave Reid Shows, stored his show paraphernalia at El Dorado, Ark., and organized the "Troupers' Oil Syndicate." The success gained by Mr. Reid (incidentally after several almost failures) is chronicled in the following clipping from the El Dorado Daily News of December 13, forwarded to The Billboard by Harry Lease, an old trapper, who is now operating an "eat house" there known as the "Country Grub Dining Room." (Mr. Lease says that oil is selling there at \$2 a barrel):

"The Troupers' Oil Syndicate brought in their Beason No. 1, located in the northwest quarter of the southwest quarter of section 4-13-15, at 2105 feet, Sunday, making 1,500 barrels of oil, but the well sanded up in about 20 minutes. The drillers, Paul Turner and Eddy Jones, who took the job on a 50-50 basis, went back into the hole yesterday morning and had the well back in making heads at noon, and at 1:30 it commenced flowing steady, getting stronger all the time, and at 6:00 o'clock last night was estimated to be making around 5,000 barrels of pipe line oil.

"Dave Reid, the president of the company, bought this acreage shortly after the Cates No. 1 was brought in in section 33-13-15, and with it had put the Troupers' Syndicate 'over the top.' This well is the farthest south of any in the south field, being three-quarters of a mile from the Cates No. 1."

MARSH'S MIDWAY SHOWS

To Again Take Road in Spring

Ray Marsh Brydon advises from Indianapolis that his Marsh's Mammoth Midway Shows will again take the road in the spring and as an enlarged organization. Mr. Brydon states that on his return from the South a few weeks ago he found that his father had already started the ball rolling and had placed an order for a 40-foot three-abreast Spillman's 1922 special carousel and thus, with the 111 which he purchased the past summer the caravan will carry at least two rides and four shows. Mr. Brydon further states that all the canvas will be new, with Driver Bros. now working on three new tops, the ten-in-one tent being new last spring, also that he has placed an order with the Tanglely Co. for a 53-note calliope to be delivered the first week in March. Winter quarters for the show have been established at 5110 E. Michigan street, Indianapolis.

MECHANICAL SHOOTING GALLERIES

Complete Galleries or any part.

GLASS BALL FOUNTAINS, DUCK PONDS, ELECTRIC TARGETS, HINGED BIRDS, etc. Catalogue free.

W. F. MANGELS CO., Coney Island, N. Y.

CURTIS IRELAND Candy Corporation

24 S. Main Street,

ST. LOUIS, MO.

Delicious Chocolates packed in FANCY BOXES

Complete Price List and Catalogue on request

MRS. S. C. EDSON

AND MIKE ZIEGLER

WISH EVERYONE A MERRY XMAS, HAPPY NEW YEAR AND A PROSPEROUS SEASON. NOW READY TO CONTRACT WITH RELIABLE MANAGERS FOR MERCHANDISE WHEELS. SEASON 1922. Address MIKE ZIEGLER, 135 Gregory Ave., Passaic, New Jersey.

Nose Blowers

Large Size Per Gross, \$4.50; Small Size Per Gross, \$2.50

50% cash with order, balance C. O. D. Sample of both 15c.

NOVELTY FAVOR WORKS, 9 W. 119th Street,

New York City.

WANTED—FREE ACTS, CONCESSIONS, SHOWS

FOR THE BIGGEST INDOOR DOINGS CANADA HAS EVER SEEN

Auspices of ARMY AND NAVY VETERANS OF CANADA, INC., Canada's strongest soldier organization, at the Armories, Kingston, Ontario, Canada, January 9-14, 1922. Belleville, Peterborough and Ottawa to follow, same auspices. ALL STOCK STORES POSITIVELY WILL WORK. Main streets elaborately decorated with vari-colored lights, etc., for the occasion. Silver, Candy, Boffa sold. Everything else open. For terms and further particulars, see "INTERNATIONAL BAZAAR PRODUCERS," Somerset Hotel, Room 112-A, 150 West 47th Street, or DOC PRONTO, care Army and Navy Veterans' Bldg., Princess Street, Kingston, Ont., Canada. All four events under the personal supervision of Dr. J. G. Evans, Commander, Army and Navy Veterans, who is sparing neither expense nor energy to make these events the greatest successes in the history of Canada. Merely to say that the events are under his supervision speaks for itself.

PITTSBURG

516 Lyceum Bldg. Phone, Smithfield 1697.
LUCILE DAWSON-REX

J. C. (Jimmie) Simpson, of the Clarence Wortham Shows, writes Harry Dunkel from New Orleans that he will jump into Dallas, San Antonio, St. Louis, Chicago, then back come to Pittsburg for the Xmas holidays.

Capt. Andrews is keeping his comedy aerobatic act of bears well booked up in the Pittsburg district. Besides playing many of the small towns in the territory, his act has been engaged for several Xmas affairs in Pittsburg proper.

Rollo McBride, well known as a high-class vaudeville artist, has established a most worthy institution on the North Side of Pittsburg. It is a place where either discharged or paroled prisoners may have food and shelter when they leave a penal institution. They remain in the institution until they have earned their first week's pay, when they are able to shift for themselves. And Mr. McBride does all within his power to get the boys good paying jobs where their past is unknown.

The Moose Bazaar, which opened in Steubenville, O., December 19, has been holding its own and is the first bazaar of this season produced by the Tri-Six-Co., of which Jack Stoehr and Russell Price are the managers. They are now busy getting things in shape for another bazaar in East Liverpool, O., under the auspices of the Eagles.

James Lent, formerly of the Coop & Lent Circus, has been in and out of Pittsburg recently, but the object of his visit not even his most intimate friends know.

Attorney Samuel Silverman, with offices in the Jones Law Building, this city, contemplates making an appeal before the Interstate Commerce Commission in behalf of outdoor show managers. In his opinion the present transportation charges are rather heavy, making movements an unusual hardship for the outdoor showfolks. He is preparing to make a strenuous effort toward a reasonable and equitable adjustment of these conditions before the 1922 season opens.

Bert Cox, for many years connected with carnivals and outdoor shows, was a welcome Pittsburg caller December 12. He stopped en route from New York to Chicago on his way to Los Angeles to say "hello" to his first at present he is location man for the Independent Film Productions of California.

Lou Padoff, last season advance of Glot's Greater Shows and now ahead of "The Four Horsemen," is most enthusiastic about the success of this screen masterpiece. Wherever the film is exhibited, he tells us, it is a capacity house. With him was John Neale, musical director, who conducts the orchestra where the film is shown, directing the special music incidental with the story.

Genial Jimmie Franks, with the "Up in the Clouds" musical play, at the Alvin week of December 12, enjoyed meeting many of his old-time friends while in Pittsburg. Jake Liberman and he had a big time together chatting about the oldtimers and days that have gone before.

Matty Hurst, Pittsburg showman, came into his home town last week, closing with the Exposition Shows, where he had been all season as second man. He is now interested in a bird and pet store on Seventh street.

The 107th Field Artillery Bazaar, held in their new armory in the East End, has been drawing big crowds. There has been a concert each night by Cervone's All-American Band, one of the best regimental bands in Pennsylvania, and several big novelty and vaudeville acts have entertained. Vavas Pioneer Days, a Wild West show with a variety of its own, was the feature attraction. The entertainment opened December 10 and closed December 12.

A local representative of the T. R. Maus Carnival Company is busy in the Pittsburg territory just at present trying to find suitable winter quarters for this caravan.

Rupert Kuthbert, singing and talking vaudeurist, who has been on big time vaudeville with the Fort Sinners, is now playing club and private affairs in Pittsburg.

Harry Trimble, of the Pittsburg Badge & Novelty Company, promoted the indoor bazaar at the B. P. O. Elks, No. 11, club, billing the affair as "Gisaparilla, First Time North." He has just purchased a winter overcoat which he wore for the first time on the opening of the bazaar. Someone helped himself to the new coat and now Harry tells his friends his "First Time North" now overcoat "went South" with some of his old carnival friends.

Mrs. H. C. Hinder has issued invitations to a number of her showfolk friends to spend the holidays at her cozy hotel in Bay Vista, eight miles from Johnstown, Pa. She expects to have an old-fashioned house warming with plenty of the Christmas spirit about. Incidentally, Mrs. Hinder considers she has a find in her chief entertainer, Jack Wells, who is billed as "The Little Boy with the Big Voice."

Eddie Leonard, at the Davis week of December 12, has been stopping the show at such performance, his auditors letting him go only after he has sung most of his old favorites and "Holy Holy Eyes." Besides he is in great demand at social parties.

The city fathers are extremely indulgent to the pitmen and suitcase merchants, and in the heart of the "Triangle" it is not unusual to see half a dozen vending their wares on the same corner to the great delight of the juvenile Xmas shopper.

J. L. Cooper, of the Cooper-Rialto Shows, and H. Redell are running a successful doll and novelty store in Youngstown. Johnny says he has several big indoor events coming off in his neighborhood. At the same time he is making big preparations for the opening of his

CONCESSIONAIRES!

A Christmas Present

TO YOU FROM

SNAPP BROS.' SHOWS

Realizing that the concession people in all parts of the country had a hard time in 1921, and preferring to have prosperous, well dressed and contented concessioners with us, who can pay their concession money when due in 1922, we have reduced prices on all concessions to less than half the lowest rate ever offered by any 30-car show. Our new rate is so low that you can live properly, dress properly, pay your concession on time and make some money for yourself each week. Our low rates make "stepping" unnecessary, so want legitimate ten-cent grind stores only.

DO NOT DELAY, WRITE US TODAY!

Get our proposition before you even think of booking elsewhere. Only a show owning all their own shows, rides and equipment (as we do) could duplicate our offer, and then only if their attractions had earning capacity enough to operate and move their show without any concession money.

SHOWMEN with new ideas, we will finance and build any new attraction, but it must be new and novel. Want one more real promoter. **Winter Quarters: 114-116 Maple St., North Little Rock, Ark. Phone: Main 9017. Address mail:**

SNAPP BROS.' SHOWS, P. O. Box 176, North Little Rock, Ark.

Concessions Wanted

For **BROWNSVILLE, TEX., MIDWINTER FESTIVAL**

Free gate and strong auspices, December 20th to January 2d, 1922. Other good dates to follow. No exclusives, but restrictions. Wire, stating what you have, to

J. A. SCHNECK, Manager, Lone Star Shows, Pharr, Tex.

U.S.A. PAPER MEN U.S.A.

SOMETHING NEW AND DIFFERENT

Old Head gives you plenty protection. Big gold seal credentials. Trade sheets, including Auto Sheets, Motor Sheets, several kinds; sheets for nearly all classes of merchants. A mechanical form sheet for Oklahoma and Texas that sells on all news stands for 15c. Send four bits for sample sheets, receipts, etc. Get where the money is. Small turn-in. PAID IN FULL.

THE H. & H. SALES COMPANY. Quality and Service. Lock Box No. 1274, Oklahoma City, Okla.

WILL BUY MONKEY SPEEDWAY

Must be in good condition, cheap for cash. Quick action. Address **F. L. LARKIN, Billboard, New York Office.**

WILD WEST PEOPLE WANTED, WHO LIKE WAGON SHOWS

Wire lowest salary at once. Also Musicians answer at once. **S. W. WHISNANT, Darlington, S. C.**

WANT TO BUY CIRCUS CAGE WAGONS

Large Dens and Cross Cages. Must be in good condition and well built. Write, giving price and particulars. **C. W. BEALL, 43 West 44th Street, New York City.**

WANTED FOR SPARKS' CIRCUS FOR SEASON 1922

Half-breed and Novelty Men, Candy Butchers and Stand Men. Address all applications to **BOX 2311, Station A, Jacksonville, Florida.**

JOE LEVINE PURCHASER

Of Half Interest in Hoss-Hay Shows

BEVERLY WHITE IN CINCY.

Beverly White, the genial press representative of Clarence A. Wortham's World's Best Shows, ran into Cincinnati from Chicago for a half day during the early part of last week to get acquainted with the various Billboard staffs, and to give the plant the double o. He was conducted thru the various departments and became very interested in the mechanical workings in particular.

To certain ones in the office Mr. White passed out a very neat and useful souvenir, with the compliments of C. A. Wortham. The souvenir is in the shape of a pair of ten-inch shears and is Mr. White's own pattern. He had had this novel idea in mind for some time.

Mr. White has also gotten out a neat booklet of fourteen pages (14c), describing the tour (in brief) of Wortham's World's Best Shows, starting with April 1, 1918; giving the official route for season of 1921 with brief news mention in certain cities visited, and the roster of the entire organization, from executive staff to concessions.

Incidentally Mr. White remarked that this was his first visit to Cincinnati in eighteen years. He left for Chicago at noon of the same day he arrived, and expressed himself as well satisfied for the time spent at The Billboard office. He has temporary headquarters in Chicago, located in the Palmer House.

Pittsburg, Pa., Dec. 16.—Bert Hoss, of the Hoss-Hay Shows, came to Pittsburg from Cleveland, December 11, to make arrangements with the widow of his late partner, John Hay, to accept the proposition of Joe Levine, of Tice & Levine, also of Cleveland, who wished to purchase the Hay interest in this company. The proposition was accepted and now Joe Levine and Bert Hoss are equal partners in the Hoss-Hay Co.

Mr. Hoss says this caravan will go out next season with entirely new equipment, and everything possible to make it a high-class, attractive outdoor amusement aggregation will be done. They are now wintered in the old quarters in Cleveland, O.

LEEMON & McCART DISSOLVE

A letter from W. R. Leemon states that he is no longer associated with the Leemon & McCart Shows, having disposed of his interest in the organization to his partner, J. O. McCurt, who, according to Mr. Leemon, assumes all indebtedness of the firm, although they are "fifty-fifty" on the money now owed to the Leemon & McCart Shows, which may be paid to either of them, he advises.

Mr. Leemon further states that he has not as yet decided with what company he will be connected for the coming season. He is at present in San Antonio, Tex.

LEVITT-BROWN-HUGGINS SHOWS

Call it a Season and Go Into Winter Quarters at San Francisco

San Francisco, Dec. 14.—Following an unusually good season, despite the general financial depression that made itself manifest on the Pacific Coast during the latter part, the Levitt-Brown-Huggins Shows closed at Eighth and Market streets Sunday night and started going into winter quarters the following day in this city.

A large warehouse on Bay street, between Powell and Mason streets, will house the big carnival aggregation during the winter months and will afford every convenience for repainting and cleaning up in preparation for the next year's business.

On the eve of the show's closing Victor D. Levitt, who heads the organization, left this city for New York, where he will visit his wife and baby over the holidays. Sam Brown and W. C. (Spike) Huggins will remain in San Francisco pending Mr. Levitt's return, when the former will leave here for Texas for a vacation.

The refurbishing of the shows will be under Mr. Huggins' supervision and already he is busily engaged in getting the work under way. It is promised that when the opening of the coming season rolls around everything will be in A-1 shape and the entire traveling organization will be in better shape than ever before in its history.

The Eighth and Market street closing date, according to Mr. Sam Brown, in charge of concessions, was more than satisfactory, both from the standpoint of the shows themselves and the County Council of the American Legion, under the auspices of which they played. Everybody, especially those operating poultry wheels, got money and the crowds continued up to and including the final night.

BALLOONS—GAS and GAS APPARATUS

MAKE BIG MONEY SELLING "AIRO"

filled Gas Balloons for parties, dances, banquets, theatricals or anywhere that people gather for enjoyment. Filled Gas Balloons are wonderfully decorative and afford much enjoyment. Write at once for our proposition.



603 Third Ave., New York. Dept. D.

Sell to Business Men, especially Store Keepers. Balloons with their ad printed thereon. We supply them.

AERIALISTS, ATTENTION

Loop-the-Loops, Rigs, almost new, with improved safety. TINY KLINE, featured Ringling-Barnum Circus, retiring from the business, wishes to sell it. This is complete to set up on stage or outdoors. Will sell very cheap. Apply immediately. TOM SIMMONS, 301 W. 39th Street, New York.

POTATO CHIPS GOING GREAT

EQUIPMENT AND RECIPES FURNISHED. **TALBOT MFG. CO., St. Louis, Mo.**

14 1/2c TINSEL DRESSES, 14 1/2c MARABOU DRESSES

Ostrich, 100 Different Colors, Lamp Shades Complete 42 1/2c each CORENSEN, \$23.50 500 LOTS. \$25.00 100 LOTS. SILK TINSELS Lamp Dolls Attacho 75c 14 1/2c 825 Sunset, LOS ANGELES, CAL.

JOHNNY J. JONES' EXPOSITION GETS BUSY AT ORLANDO

Orlando, Fla., Dec. 23.—Last Saturday the... the additional riding built inside of the Fair Grounds was laid and Transmaster Robert Bigsby now has the Johnny J. Jones Exposition "steel flyer" of (about) 400 forty-three cars safely stored away. Johnny J. Jones arrived here from Chicago December 11, and bright and early the next morning the preliminary work on the outfit was commenced in real earnest. Mr. Jones returned in a very happy frame of mind and is much more optimistic in regard to next season's prospects than he was before, he made the trip to the Chicago meeting. He is very enthusiastic relative to future activities expected of committees appointed to thrash out the many invidious matters of the tax laws and railroad rates, and feels confident that many of these "abuses" and grievances will be duly corrected and rectified ere another year rolls around. While on his sojourn Mr. Jones looked numerous new attractions.

A. B. Miller, the well-known outdoor amusement manager, accompanied by his wife, is spending a short stay at Orlando, and may purchase a home here. Mr. Miller has bought quite extensively of the Johnny J. Jones equipment, cars, fronts and wagons. Mrs. Johnny J. Jones, Mrs. Grant Smith (Sister Sue) and Johnny J. Jones, Jr., who have been visiting in Tampa with Mrs. Jones' sister, Mrs. Joseph Fishman, returned on Sunday last. Edward J. Madigan has gone to his "old home town, Bridgeport, Conn. to eat Christmas turkey with his "mother-in-law." Mr. and Mrs. LeRoy Gill are still here. Mr. Gill is making very extensive additions to his War Exhibit. Samuel Seiden is managing the M. and M. "Café" M. and M. probably stands for Madigan and Murphy, or Money Mail, or Money Making. Twenty members of Johnny J. Jones' Exposition Band are camped at winter quarters, and every evening they give a very entertaining and much appreciated concert.

William Sturgis and numerous assistants are making wonderful progress painting and gilding new fronts. The House of Mirth will be the most novel idea the writer has ever seen in the way of an attractive front-piece. Being away with the old familiar style of winter quarters "cookhouse" and substituting a "bar" a la carte has met with the approval of all the working force now located here. Major George Keady, who successfully piloted "The Eagle," is busily engaged on the construction of a new riding device of his own ingenuity, and it looks like a winner. This is some place for amusements. The Palm Theater, a new picture house, costing \$175,000, opened last week. Orlando has three other picture theaters, a vaudeville house, playing Keith acts, and a picture house exclusively for the colored population. Last Tuesday and Wednesday the Roy Smith Highland Band and five big vaudeville acts played at the Fair Grounds, under the auspices of the American Legion, and did a large business.

Johnny J. Jones has given the writer a two weeks vacation (the first "vacate" in five years) and the "Hired Boy" is going to take to New York City and play Santa Claus for his "lady," Ed R. Salter, Jr. It goes without saying that these "two boys" will have the time of their lives in the town now controlled by William Jenkins Hewitt, Alfred Nelson and William Randolph Hearst.—ED R. SALTER ("Johnny J. Jones' Hired Boy").

FRANK J. MURPHY SHOWS

Soon To Be Made Ready for Spring Opening

Manager Murphy at this writing is a very busy man, formulating plans and surrounding himself with a good staff for the coming season. The first of the new year will start the reuniting and reorganizing of all shows and rides at winter quarters in Norwich, Conn. Manager Murphy intends to leave everything back bright and entertaining.

Mr. Murphy has recently purchased a half interest in the "Whip" from William Black, who will be with the show with a number of his concessions. It is well rumored about in general that the outdoor carnival business will be on the boom the coming season.—NELLIE MURPHY (Secretary).

THE BOYS ARE CLEANING UP WITH OUR

500-Hole Put & Take Board



PUT 5 TO 25—TAKE 5 TO 100. Don't sit around slinging the Blues. Get Busy and Make Some Real Money. 5 FOR \$5.00 10 FOR 9.50 25 FOR 22.50 100 FOR 60.00 Sample, \$1.00, prepaid. Write for details at once to E. B. Hill, Personal checks extended.

E. B. HILL 1256 West North Ave CHICAGO, ILL. Tel., Monroe 0161.

THE IMPROVED 1922 MODEL REPEATER OF ALL REPEATING RIDES

DODGEM

IS NOW READY FOR DELIVERY.

Reduced Price, \$600 Per Car

STOEHRER & PRATT DODGEM CORP.

MAIN OFFICE 706 Bay State Bldg. Lawrence, Mass.

Write to RALPH PRATT Treasurer and Sales Mgr.

CONEY ISLAND OPPORTUNITY

2 Million Dollar Board Walk

is now being built by the City of New York, which will add millions of people to the Island. I have to rent a very large space, in the best location on Island, suitable for all kinds of show purposes, excepting moving pictures.

—APPLY—

J. S. JACOBS, 536 Broadway, N. Y. C.

WALLACE MIDWAY ATTRACTIONS

Manager Wallace, of the Wallace Midway Attractions, who at present has a grand show playing the small towns of Ohio, advises that the office work in connection with the shows for the next outdoor season is progressing nicely and that many of the old concessioners have returned to the business of the show. Wallace also states that because of his other show being on the road he has not been able to answer all the letters received but all will receive due attention as soon as possible.

The Wallace Midway Attractions will be a four or six act caravan for 1922 and the opening date will be May 1, with an early start of Columbus, O. Mr. Wallace is only carrying two sales, three or more shows, that's concessions and Charles Fournier's Ladies' Band of Mystic, Ia. second season with this show. Henry Kraft's Big Ed wheel will be with the show for its second season. N. A. Wallace's three-act, almost circus (second season) Lord Mangler's Athletic Show (second season), Jack M... with his string of concessions (third season), Edward Henry, with several concessions (second season), Earl Pickering (assistant manager), novelty, Billie Burke, general (a house), country store, George Ballou (ball games) and Mr. Fish, with several concessions, will be among the personnel for the new season. Work at winter quarters will start about April 1, with Mr. Pickering in charge.—J. S. JACOBS (Show Representative).

F. PERCY MORENCY

Enjoying Vacation With Homfoks in Montreal

F. Percy Morency, the popular manager of the World at Home Shows, is enjoying a vacation with Mrs. Morency and homfoks at Montreal, Can. Mr. Morency stated in a letter to The Billboard that there are a large number of showfolks spending the winter in Montreal and with plenty of theaters and shows of various description, as well as the weather being hot too cold, there being but very little snow so far, all the campers there seem to enjoy their "off" months immensely. It is probable that Morency will return to the winter quarters of the Palace organizations at Mobile, Ala., soon after the arrival of the new year.

"DAD" STRALEY REPORTED DYING

A press time telephone call to The Billboard was to the effect that James A. Straley (known to his intimate friends of the show world as "Dad" Straley), who has been quite ill at his home at 730 East McMillan Street, Cincinnati, was expected to pass away any hour, his ailment having developed into uric acid poison. Mr. Straley was unconscious at the time the report was received.

MADDOCKS-PARK PLAYERS

(Continued from page 5)

given by managers for the balance due. The family members, William Karl Hackett, James L. Stone, Jack Mott, Myrtle Higdon and Marie Davidson, then sent a wire to Equity headquarters requesting return fares to New York, which Equity is sending. The company is to give a benefit performance in Birmingham to try and raise funds to provide for non-Equity members, stage hands and musicians.

EQUITY BALL ROARING SUCCESS

(Continued from page 5)

Starting them to the early, while patrolmen carefully controlled the auto jam.

By the time the professors came streaming into the hotel the crowd had become a crush. Congress guests lined both sides of Peacock Alley and watched the stream of arrivals with interest. On the next floor in the reception room, Barker, the head Equity official, and his assistants cordially greeted a person after another, exceeding their expectations. A veteran actor, high in the esteem of the Loop, looked over the animated scene, observed the vibrant atmosphere, and said significantly to a Billboard reporter: "The show's already going over fine." This meant a certain something that was true of the whole evening—a successful affair.

Bruce McRae was master of ceremonies and during a lull in the dancing in the Gold Room made his opening announcement of the purposes of the party. The list of entertainers who followed made a notable bill. Never were they received with greater aplomb in their respective careers. No injustice will be done in suggesting that perhaps Elsie Janis was the big "spot" on the brilliant list of artists. Among the others were Savoy and Bronnan, Elizabeth Murray, Ada Forman, Lester Allen, always a knockout, Louis Berkoff, Patricia Collinge, Virginia Bell, James Clemens, Marion Taylor, Prada Berkoff and an amazing list of the team of Russian dancers from Anna Pavlova's Ballet Russe, showing in Medina Temple.

Jeannette Hill, of the Chicago Grand Opera Company, sang "The Equity Star" with vivid power. The number was written by Grant Stewart and set to music by Victor Herbert.

The numbers were presented on the floor of the Gold Room, with spectators filling all boxes and lining the sides and ends of the room in an endless struggle to get a better view of the performers. Everybody worked under the disadvantage of such noise and confusion and several persons who should have known better dragged chairs across the floor on which to elevate their escorts to better points of vantage.

A herald, attired in the picturesque regalia of the Middle Ages, carrying the Equity emblem, stepped on the floor, preceding members

of companies playing in Chicago. They re-resented "Lightnin'," "Take it from Me," "Enter, Madame," "The Gold Diggers," "The Hat," "Greenwich Village Polkas," "Elsie Janis and Her Gang" and "Nice People."

In some necessary deviations from the set program Ann Pennington executed one of her wonderful dances. Patricia Collinge came back from matrimony long enough to burst forth entrancingly from a huge Equity star, borne on a float in the stately pageant. In this pageant all numbers bore electrically illuminated Equity emblems.

Mr. McRae stopped on the floor following the exit of the pageant and directed a giant spotlight up into one of the boxes. The rays showed the cameo-like profile and silvery locks of the veteran Frank Bacon. Amid tremendous applause the creator of "Lightnin'" Bill Jones stood up.

"It's some evening," he observed, "and I'm proud they put me to work to help it out a bit. I've had quite an experience. In going around to get money for this dance I got into the offices of men I didn't think anybody in except those who paid them money, let alone them who wanted money. One railroad president said 'Don't introduce yourself; just let me remember you like I saw you down at the Blackstone. How much money do you want?' I said one hundred dollars and got it and the man don't know yet what I wanted it for. I forgot to tell him, I've got a lot of other things to say if I know what they were."

Mr. Bacon introduced Miss Lizzie Evans, who sat by him. She is one of the two surviving performers of the company that was playing in Ford's Theater, Washington, the night President Lincoln was assassinated.

President among the figures that passed here and there greeting friends was Frank Gilmore, executive secretary of the Equity Association. This occasion was the first time that the actors have ever appealed publicly to Chicago, and even then it was not altogether an appeal for charity, because an entertainment was given worth every cent paid. The Actors' Equity Association has brought stranded actors from all parts of the country this season back to New York, which, together with other extensive relief work by the association, has constituted a severe drain on its financial resources. The proceeds of the affair last night will go to this relief fund.

A supper was served in the different dining rooms downstairs at 2 o'clock and the guests remained until about 4. The Paul Hesse and Lou Harvey orchestras played through the evening with their accustomed spirit and finish.

While the auditing has not been completed, it is believed that the Equity Association will realize a net of at least \$10,000 from the ball. The crowd present was estimated at 3,000 persons.

MONTREAL

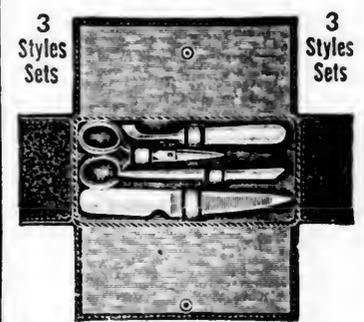
(Continued from page 5)

fringements of the Lord's Day Observance Act

Managers of the different theaters refused to comment on the decision of the committee beyond expressing pleasure that there would be no curtailment in their programs.

The American Burlesque Circuit is to invade this city next week, supplanting show at the Orpheum Theater, and has been advertising the opening for Sunday, with "Henry Barley" as the attraction. In accordance tickets already have been sold for December 18, but like the Gayety Theater management, the American Wheel folk also will be content to pass up Sunday showings so the other theaters may operate on that day.

HERE'S ANOTHER BIG SPECIAL!



No. B875—Manicure Set with 4 pieces, as illustrated above. Good quality. All steel file and manicure scissors complete in neat lined black leatherette toting case with snap button fastener. Dozen Sets \$7.50 No. B1870—Same size set above, with bone cell cleaner instead of scissors. Regular price, \$7.50. Our special price, Dozen \$3.75 Sets No. B1789—5-Piece Set, including buffer. Style like No. 875. Genuine leather toting case. Dozen Sets \$8.50 Three Samples, one each of the above, mailed, postpaid upon receipt of money order for \$1.75. Have you seen our new catalogue, just out? It is free to live dealers. Ask for No. 51, Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Holiday Goods, Vacuums and Premium Goods. Our Low Prices Will Surprise You.

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TALCO POPCORN, PEANUT-CANDY MAKING PORTABLE STAND. TALBOT MFG. CO., St. Louis, Mo.

\$10,000 ROBBERY

(Continued from page 5)

left the office by way of the fire escape and drove away in a taxi.

The Cox Theater, Cincinnati, was robbed on the morning of Monday, December 19, of about \$1,400 by three masked young men whom police believe are the same that a week previously, stole \$150 at the Olympic Theater, Columbia Burlesque house, a square away.

The Cox Theater, a Shubert-booked house opened a short time ago, was dark last week. On Sunday night, December 18, "The Hindu," with Walker Whiteside, began a seven-day engagement there.

The bandits, entering thru the stage door about 7:30 o'clock, corralled the night watchman, engineer and two pipe fitters who had just arrived to commence repair work on the heating system, and tied them to properties on the stage.

BEEHLER AND BRYANT

(Continued from page 5)

ville Exchange. This order of Mr. Shubert was told to The Billboard today. It means, according to Mr. Beehler, that the club department of the exchange will have the exclusive right to book stellar artists in any Shubert attraction playing in Chicago for entertainments, banquets or other affairs where the artist is sought and wishes to play.

It is predicted by showmen in Chicago that no successor will be appointed to succeed Jimmy O'Neill as booking manager of the Pantages office, since Mr. O'Neill has gone to the Shubert Vaudeville Exchange in a similar capacity. It is pointed out that, as Mr. Pantages personally passes on all contracts himself, it will hardly be necessary to engage another man of Mr. O'Neill's stature. It is believed that as Mr. O'Neill was the representative of the big film magnates, Lubliner & Trinta and Ascher Bros., in the Pantages office, these bookings may logically follow him to the Shubert office.

The territory booked by Timmy Holmes was also made public by Mr. Beehler for the first time since Mr. Holmes has been with the new exchange. He is now booking Belleville, Alton and Peoria, Ill.; Crawfordsville and Kokomo, Ind.; Clinton, Marshalltown and Waterloo, Ia.; Bay City, Mich., and the Windsor and People's theaters in Chicago.

JOHN EMERSON

(Continued from page 5)

Racon. Short speeches were made at the conclusion of the dinner by all mentioned, but interest centered in Mr. Emerson's address. He began his speech with some anecdotes about Louis Mann, which caused diners to laugh uproariously; then he struck a serious vein, speaking of Equity and its problems. He stated that, in his opinion, the Fido's organization must be destroyed, and said it was rapidly disintegrating already, two hundred and thirty-one of its members having joined Equity since the strike. The coup de grace would be given it in 1924, according to the speaker.

Mr. Emerson said that managers had, since the historic decision of Judge Mack, given up fighting Equity to a great extent. He said that one manager has told him that they intended giving Equity all the rope it wanted in hope that it would become autocratic and arrogant, thus driving away the conservative members and splitting the organization. He believed that managers had really thought of the only plan that could destroy Equity, and in order to forestall this the Equity Council was drafting certain amendments to the constitution that would prevent such a thing from coming to pass.

"Most everyone knows this is a terrible theatrical season. We must all suffer. But out of all the chaos I believe something fine is going to come. I see in the near future the actor and author coming into their own on the American stage. The fact that many actors are taking over the management of their own affairs looks well for the future. I don't believe, however, that the manager should be entirely eradicated. Many of them are men of distinguished talent and great discrimination, and with these we should co-operate at all times. But it does seem to me that competent producers themselves would be better off, as well as the authors and actors and the stage in general, if we could drive from the field the other so-called managers who have nothing to contribute to the stage but colossal ignorance, bad taste, cheap, flashy sen-

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(For illustrations see Xmas Billboard)

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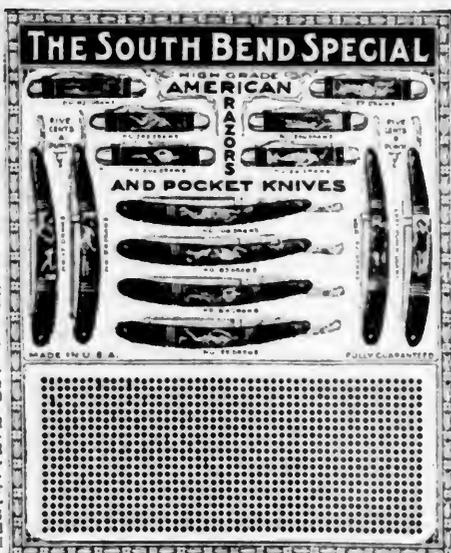
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SOUTH BEND CUTLERY CO., South Bend, Ind.

Dept. No. 20

PRYOR'S BAND AT MIAMI, FLA.

Miami, Fla., Dec. 15.—Arthur Pryor's band, numbering 25 pieces, not counting Mr. Pryor himself, and a young lady soloist, began the season here last Sunday before an audience of 10,000 Miami enthusiasts with a matinee concert in Royal Palm Park. The Pryor aggregation will give free concerts under the auspices of the Miami Chamber of Commerce every afternoon and evening for the next few months. The opening concert of the band was enthusiastically received by the public, and the press was very complimentary.

Mr. Pryor has built a spacious home here, which he intends to occupy at least a part of each winter.

RECORD FOR SALES

New Orleans, Dec. 17.—Opening a branch agency here two months ago the Southern Conn Company, dealers in musical instruments, made a record for sales. Since starting business here the local branch has equipped the Warren Easton High School Band, the Tulane University Band and the Jewish Orphan Band. One of the largest contracts received was for thirty-five instruments for the Mexican National Band of Mexico. To create more interest in saxophone playing the company has engaged Mr. Barnett, leader of the Bienville Saxophone Sextet, as instructor.

DOING AN OVERFLOW BUSINESS

Portland, Ore., Dec. 18.—John Hamrick, who opened the Blue Mouse Theater but a short time ago, is doing an overflow business, hundreds of people being turned away the past week. Hamrick's system of operating a theater is different from that of any other show in town. Before each picture he runs a string of subtitles. The Blue Mouse, formerly the Globe, was never before on a paying basis.

PIANIST ROBBED OF RING

Chicago, Dec. 16.—Molssaye Boguslawski, pianist, reported to the police yesterday that some person had stolen a diamond ring valued at \$1.00 from his apartment.

BREACH Between Musicians and Managers at Memphis Widens

Memphis, Tenn., December 18.—The breach between the musicians' union and the three large motion picture houses that culminated in the strike or flirg of all musicians three weeks ago widened yesterday when a committee appointed by the local inserted an advertisement in the afternoon papers giving the union's side of the controversy. The advertisement was answered this morning by the Consolidated Enterprises, Inc.

Contracts made with the men in September, 1920, by the Memphis Enterprises, Inc., which controlled the Strand, Majestic and Princess playhouses, were taken over the past summer when a new corporation known as the Consolidated Enterprises, Inc., was formed. The contracts ran until September 1, 1921, and specified the number of men to be employed and contained a noncancelable clause permitting the discharge of the men only in case the theater closed down. The scale called for \$90 for the leader and \$45 for the men.

The Consolidated Enterprises, not unlike its predecessor, is a subsidiary of the S. A. Lynch Enterprises of Atlanta, Ga. It was formed by an arrangement with the Loew Theaters Co., in order that it might take over Loew's Palace Theater on Union avenue, an exclusive picture house, that was starving because of its inability to obtain the big film productions. Loew's Palace was employing eleven musicians.

When the question of renewing contracts came up on September 1 the union demanded that practically the same contracts as of 1920-'21 be drawn. This specified the number of men that must be used in each house, the rate of pay, and contained a clause that the number specified must be used if the house were to remain open. The Enterprises declined to sign the contracts until the provision instructing the employers how many men they must place in each theater and the one forbidding the use of the men while the theater remained open were eliminated. The Musicians' Union, Local 71, A. P. of M., refused to concede either point. The musicians continued to work without a contract while negotiations were proceeding until November 27, when they failed to report. Mr. McElroy had asked them to continue until he could make a trip to Atlanta and communicate with the corporation officials. Since that date Loew's Palace, the Strand, the Majestic and the Princess, all photography houses, have been without music.

Local newspapers endeavoring to obtain a statement from officers of the musicians' union were met with the reply: "We have nothing to say."

MANY BEQUESTS

Portland, Me., Dec. 17.—Charles Hoburg, formerly in the theatrical business in Lewiston, but now deceased, willed to a score of relatives and friends in Cheshire, Lancashire and Yorkshire, England, and others in Massachusetts, sums of money ranging from \$1,000 to \$6,000, aggregating \$40,000. The residue of his \$95,000 estate, less \$3,000 for the Old Ladies' Home, is bequeathed to the Central Maine General Hospital at Lewiston.

"THE NIGHTCAP" IN DETROIT FOR CHRISTMAS WEEK

Detroit, Dec. 19.—The Shubert-Mehigan will be dark this week, opening Christmas matinee with "The Nightcap," a melodramatic comedy by Guy Bolton and Max Marcin. The cast: Jerome Patrick, John Dale Murphy, H. Dudley Hawley, Halbert Brown, Wilson Day, Grant Mills, Jack Raffael, John Wray, Walter Horton, W. W. Shuttlesworth, William Jeffrey, Elizabeth Risdon and Flora Sheffield.

HARRIS TO LEAVE GRAND

Columbus, O., Dec. 18.—At the expiration on January 4 of the Grand Theater lease, held by Will D. Harris, he will sever his connection with that house and enjoy a brief vacation before making known his plans for the future. Mr. Harris has been in charge of the house for the past five years.



AGENTS SELL TOILET SETS

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Before Buying your Knife, Candy and other Sales Boards send for our Catalogue and learn how to save money. HECHT, COHEN & CO. 201-205 W. Madison St. CHICAGO, ILL. "The House that is Always First"

Have you looked thru the Letter List in this issue. There may be a letter addressed for you.

RANDOM RAMBLES

For "High Brows," "Low Brows" and "No Brows." Perpetrated Without Apologies

By WILLIAM JUDKINS HEWITT

Why waste time making New Year resolutions of the "cracked" plate variety? This is ours: "May we by the grace of God be permitted to go forward without distressing our fellow man."

We are now singing that old tearful but humorous ballad, "He's on the Water With a G on N o w." Haven't come to the refrain yet. It may be a Happy New Year.

Sincerely we wish every man, woman and child a Merry Christmas. Make the most of it. It will be a Merry and Happy Christmas if you yourselves are determined it shall be that. Let joy be unconfined. Here's hoping it will be all you wish. Merry Christmas.

What do you say? Let's stop talking in "bunks." Some converse superbly, when they might just as well be talking concretely and to some objective, says Victor D. Levitt.

George L. Dobyns spent a good part of fifteen minutes last week trying to figure out why cold hard-boiled potatoes should sell for thirty-five cents each. John P. Martin wore out several pencils on the job, but gave it up.

There is many a man now sitting on a dime who not so long ago was fanning himself to keep the green backs out of his face.

Saw George Atkinson, of the old Wallace Circus, on Broadway the other day. He handed the press then. He is now in the burlesque business.

There was no scandal in Chicago during the convention. Showmen are sane as a great majority. For which all in the business are thankful.

W. H. Godfrey, long experienced in the circus business, has several very flattering offers to return to the fold in a managerial capacity. At this writing he is in New York contemplating.

Elmer Jones—How are the Alabama Minstrels and how did you like your experiences as a carnival enforcer?

Fred Buchanan—Tell us more about the Burr Robinson Circus for 1922.

One of the biggest mistakes that could possibly be made in connection with fair ground amusements is to have acts from the midway shows appear in the grand stand spectacles. The midway entertainments should be most exclusive and away and apart from anything else of a similar character on the grounds. The fair and exhibition managers will let the carnival manager furnish acts from his midway if he is "chump" enough to do it. What we are talking about happened on a number of fair grounds the past season, and in one place we heard several visitors remark while standing in front of a Wild West show lullaby—"Why, we saw those people at the grand stand show. What'er we want to go in here for?"

Remember the time W. H. Hughes announced "Steora" will not appear this afternoon, she is busy home polishing her diamonds? This was in the old days with W. H. Swanson, with the "Red Dome."

You cannot very successfully spend the winter on the African Golf Links.

W. H. Godfrey says he has been told general consternation now reigns in Russia. But W. H. goes back in the circus business.

All that is the matter with some showmen is, they think they can haul an elephant in a wheelbarrow.

J. B. Cullen can positively produce a genuine high-class plantation minstrel show under canvas.

La Salle, N. Y., each year produces a Harvest Home Celebration that draws people from Niagara Falls, Buffalo and other cities in that section, so why cannot other villages and towns do the same thing? La Salle is just a little place, too. They generally have the things the first week in September, and till the towns they wish to draw from.

Seen on Broadway recently: Frank Bergen, George L. Dobyns, Joseph G. Ferral, Victor D. Levitt, J. M. Kinsel, Lester Miller, W. C. Fleming, W. H. Godfrey, Charles Cohen, David Mann, Arthur Hill, Maurice B. Laeg, James M. Holaway, William George Everett, T. A. Wolfe.

John G. Robinson and the writer were furnishing the other day in a Broadway eatery, a "strikers" parade was passing, and as soon as the band struck up John G. said: "We are late for the parade."

Many circus men buy animals—not because they need them, but to keep other circus men from getting them.

Edward Arlington—All would be pleased to have you come into the carnival field as general agent. You can put over the circus plan right.

R. L. Lehman—Kindly accept our congratulations for attaining your present position in the outdoor show world.

Before the world war the cow catcher was on the engine where it belonged. Now it is on the caboose. That's it. Cart before the horse thing again.

Corinne Wilson once sang with the bands on Wright, Parker and other shows. She is now famous in burlesque as a prima donna. Visited us recently with Babe and Olga Hudson, sisters, soubrette and ingenue of the "Town Scoundals" burlesque which Miss Wilson is with.

Let us say to you, with all due respect to the opinions and visions of others that the "walkover," bally-hoo, wagon front, "stru-

down" show is as obsolete as the "old iron-sides" battleship compared to the modern dreadnaught. Sorry to offend you, gentlemen. Watch the progress of those who have all open front "walk-around" shows.

Again we say, if the people want to sit down, let them do it on the riding devices. That is one of the things that has the appeal in favor of the rides.

C. W. Parker—You are hereby delegated to write the history (in book form) of the carnival business from the day you entered down to date. It will sell. The wonderful letters you can write convince us you can also write a volume.

C. A. Wortham and the writer were walking down the main thoroughfare of the city of Winnipeg, Manitoba, one time. The idea occurred to us to eat. A traffic officer with a long flowing soup strainer on his upper lip, when asked "Where is a good place to dine?" replied: "I should say any first-class dining hall."

John H. Oyer, one of the men of vision and class in the show business, visited New York last week from his home in Harrisburg, Pa. Transacted some business with his former employer, Walter K. Sibley, talked of going to South America and finished up by signing up for the coming season with Larry Boyd for the World of Mirth Shows. One more showman added to the roster of these shows—and he will also have a platform show.

T. A. Wolfe, W. C. Fleming, Walter K. Sibley, Charles M. Walker and David Munn dined

getters" in this world of ours. When a man comes to our desk and says he is a "working man" with so and so show we are glad to see him. One can think all he wants to, but it takes physical effort to put a "top" in the air and to erect a riding device. Showmen, you should pay more attention to the quartering and treatment of the working man on your show. But this starts something.

Don't be afraid of mistakes, but why make the same one repeatedly? Some of the greatest inventions are the result of error. Period. Finish this one to your own satisfaction.

Matthew J. Riley says he is going to make his organization a regular department store of amusements season 1922.

John Brunen will, according to Walter K. Sibley, have one of the finest equipped organizations on tour the coming season. He recently visited the winter quarters of the Mighty Boris & Col. Francis Ferral Shows and says he saw with his own eyes enough to convince him Mr. Brunen will have an outfit that must be considered in real "high class." Congratulations, John Brunen.

Imagination is something that is not yet a concrete reality.

Had the pleasure of suggesting to John Alexander Pollitt recently that he have John G. Robinson tell the trainer of Robinson's Famous Military Elephants to teach the elephants to blow bubbles as a novelty for acts of this kind. The idea came to light after seeing Griff Blow bubbles on the same bill with the elephants at Shuberts' 44th Street Theater, New

York. What a great novelty for circuses. John Ringling, Charles Ringling, Edward Ballard, Jerry Angivan, Bert Bowers, Charles Sparks, Andrew Downie, James Patterson and others, what'er you say?

E. P. Norwood—Best wishes of the season to you, Lester Thompson, Dexter Fellows and James F. Donaldson for season 1922 with everything "bigger, better and grander than ever." This is a wonderful quartet of "space hounds," with all due compliment.

Did all of you notice how busy Johnny J. Jones was at the Showmen's convention in Chicago? And how perfectly poised A. H. Barkley, his general agent, was at all times? It all means something in connection with season activities for 1922.

Low Graham likens the world to a merry-go-round and says all of us cannot ride the same (lumpy) horse as there is a horse for each of us. He, however, sees no reason for pushing and shoving to get on. If we wait until it turns we can find one for each. Well, let's all ride on the same merry-go-round, which is the world, and keep alert eyes and open minds and we might find a horse to fit us without trying to ride one that does not, as many are wont to do.

W. H. Rice—How does this news strike you? The price of Richmond straight-cut cigars has been reduced in New York. How did you happen to miss the Chicago meeting? Strange, W. H.—If things keep up as they are, what's going to become of the great American stomach?

Some carnivals will have as many as twelve riding devices season 1922. Showmen—that means something. Tell us what.

Once played a Fourth of July celebration in Illinois. The principal free act was a man sitting on a platform playing a banjo. The worst part of it was, he was a poor banjo player.

LINE OF TWO OP' NEWS
Benjamin Williams is back in New York after closing two very important exhibition contracts in Eastern Canada.

William Hamilton, general agent World's Standard Shows, has returned to New York after a five weeks' tour of the New England States and Eastern Canada.

I. J. Polack is organizing an amusement enterprise in New York, around which there is much secrecy. He positively refuses to tell what it is.

Ralph Finney toured New England and Eastern Canada in the interest of his plans for next season. He is now back in his New York office and promises an important announcement the first of the year.

George F. Dorman has about completed his tour of the Northeastern part of Mexico. Larry Boyd will direct the advance of the World of Mirth Shows from their winter quarters in Richmond, Va., until after the holidays.

Charles Prouty is promoting bazaars in Ontario, Canada. Jack V. Lyles is assisting Edward H. Stanley in the promotion of the Shrine Exposition, Durham, N. C.

Charles G. Kilpatrick will leave Chicago for New York soon en route to London, England. John D. Tippet, former outdoor showman in America, sailed from New York last week for London, England.

E. K. Smith will have a specially built carousel on a wagon next season. Charles M. Walker has placed a portable "Dodgem" with T. A. Wolfe's Superior Shows for next season.

Never could see the reason for having a show stored in one place with offices scattered all over the country, and nobody ever in the offices that knows where the manager is or what he is doing. Concentrate your business, gentlemen of the lots, concentrate.

Mrs. Frank C. Bostock was recently reported as in this country on a visit from her home in England.

Has the day for dog, pony and monkey circuses with carnivals passed? Well, it looks that way to us, not knocking that style of show. Probably if they as an average were put on elaborately the indictment might be different.

James T. Clyde, this is our annual invitation to return to the outdoor show field.

John and Charles Ringling—Merry Christmas. Reports reaching New York have it Gaston Akoun and Louis Horn will launch a traveling amusement exposition in France, immediately following the close of the Colonial Exposition, Marseilles, in 1922. It is further reported they have agents covering Central Europe to gather details as to the advisability of expanding this enterprise as per their conception of its real possibilities for the whole continent of Europe and Russia. Both are well known in American and European park, exposition and general amusement circles as being far-seeing, hustling showmen.

Word coming to Broadway has it Felice Bernardi is on a tour of the West buying up riding devices and show property for future sale and speculation. We saw a wire confirming a purchase made in Chicago during the convention that shows he is really a "live wire" in show merchandising on a large scale. Question—Will Mr. and Mrs. Bernardi return as owners and managers of a show early in season near at hand? Their trip to Peru was most profitable.

Who wrote the scenario for the Atlantic Ocean?, inquires George H. Hamilton.

H. G. Traver—Hear you are working on a new portable ride. What about it? Do you recall the time the writer tried to induce you to make the Gyroplane portable for carnivals? Still of the opinion it would prove a big success. A reply, please; all showmen are interested.

Otto M. Hunt—You will be welcome back to talk on the front of any real showman's illusion pit show. You are there on that kind of attraction. Otto is a good constructor and has had wide experience as stage carpenter for leading burlesque shows.

Joe B. Hay, press representative Canadian National Exhibition, Toronto—The exhibition you represent is an International Amusement Institution. How's this? We mean it, John G. Kent and D. C. Ross.

W. David Cohn started to rave in Toronto about Brenham, Tex., his home town. This brought Walter F. Stanley out with the information that Rand, McNally & Co. had reported the loss of several "map locaters," while roaming in Texas looking for Brenham.

Ralph Finney, general manager and associate owner Williams' Standard Shows, Ltd., gave this writer the most concrete analysis of the carnival situation that has come from any owner or manager up to now. The whole review evidenced careful study, based on long years of experience. His opinions did not contradict in any citation.

Did you get face value for your deposit? Some did not. You'll learn soon.

"The best of us" to some means "him and his dollar."

"PROMISCUOUS PROMISERS"

We would a word with you. Don't promise. Do it. During our habitation of this terrestrial sphere we have been forced in contact with a class whose veracity we frequently have to question, as much of what they promise is deferred. For example:
"Will see you tomorrow sure."
"You can have the copy promptly by noon tomorrow."
"Will wire you immediately on my arrival tomorrow."
"Let me have five, will pay you back tomorrow."
"I will positively keep that appointment you made for me tomorrow."
"Will bring back that book you loaned me tomorrow."
"You can positively have the details of the meeting tomorrow."
"Will surely call you on the phone tomorrow."
"You can depend on me to return that copy of The Billboard tomorrow."

Like unto the procrastinator, the thief of time is the PROMISCUOUS PROMISER. He steals your time and weakens your faith in humanity in general.—WILLIAM JUDKINS HEWITT.

together in New York recently. Many things for the good of outdoor show business were talked over in the most frank and open manner possible. They told the truth to each other as all men should do. Look out for a big news story soon. There will be something doing.

The world is filled with men and women with struggling mentalities. With so much propaganda, misinformation and distorted reports going the rounds, it is a wonder half the people's eyes are not in the "bug houses." John Blake had an article recently in The New York Evening World on the subject of "Thinking Straight" which we wish all showmen could read. Why showmen in particular? Because The Billboard is interested in showmen.

Let's hear from Mrs. Erickson's Virginia Minstrels and Eleanor Phillips' Washburn Minstrels. All our dramatic, vaudeville, minstrel and novelty tent shows are requested to send in their routes to The Billboard, Cincinnati. Will you do it?

Ralph Emerson—What about the boat show business for season 1922? Are you still interested? Ralph, the show world is.

All you chariot racers who claim to be the first to run chariot races in front of fair ground grand stands should hark back to the days of Myrtle Peete, some twenty-five years ago. Ask Andrew Downie when he saw the first chariot race in front of a fair ground grand stand. He can give you some enlightening information on the subject. Ha! Ha! Yes, back to the days of Nero, in Rome.

Sammy Watson, veteran leaper and clown, now at the New York Hippodrome, met Jim Mason, neobot and comedian, on Broadway the other day. They talked of leapers and "object" holders. Sammy said he once received a large salary for holding "objects" and that it was an art in itself. Jim agreed. Well, come on with a good word for the "object" holders. Later Ed G. Holland told the writer he received pay for holding "objects" that equaled the combined salary of a troupe of neobots with the circus he was with. Why, the poor "object" holder; strange he has been neglected so long.

Christmas time is a time when all should give thanks for the workers, doers and "go-

DEATHS

In the Profession

BACRACH—David, one of the best known photographers in the country, died in Baltimore December 10. The deceased for many years conducted his own studios in Detroit, New York, Baltimore and other cities. He had been retired for about seven years. He was one of the first patentees of photo engraving.

BLADES—Mrs. 45, mother of Marion Harris, famous vaudeville and phonograph record singer of popular numbers, died December 18 at St. Luke's Hospital, Chicago, as a result of an operation for cancer.

BLISSOE—J. A., secretary of the Lincoln County (Tenn.) Fair Association died at the City Hospital, Fayetteville, Tenn. December 8, of Bright's disease. The deceased was regarded by horsemen as the most capable secretary on the Tennessee and Alabama circuit and was well liked by the many carnival people with whom he came in contact. A sister, Mrs. Cummings, of Nashville, survives. Interment was in a cemetery at Petersburg December 10.

BRADY—John R., for more than 50 years one of the best known dancing masters in New York, died December 12 at his home in Kingsbridge, N. Y. He was born in Ireland 73 years ago and came to this country at the age of 12. For more than 20 years he conducted a dancing academy on the present site of R. H. Macy's department store.

BURNS—Mrs. Grace Belasco, whose husband is a brother of David Belasco, the producing manager, died at her home in Blau, N. J. December 3. Her death was due to apoplexy.

CADY—Mrs. Paula, 44, wife of Claude E. Cady, manager of the Gladwin and Colonial theaters, Lansing, Mich., died at the Edward W. Sparrow Hospital, Lansing, two weeks ago, following an operation. She was born in Hessel, Mich., and had spent most of her life in Lansing. She was married in 1898. Besides her husband she leaves her parents, Mr. and Mrs. Charles Wood of Martine, Wash., and two children, Eugene and Albert in Lansing.

CLARKE—R. N., believed to be an outdoor showman, died in a tourist camp at Gainesville, Fla., last week. Among the effects of the deceased was found \$13 in cash and a violin. He also possessed an old mule, a wagon and a tent. Arrangements as to the funeral are pending, but an attempt is being made to have the Showman's League of America provide a suitable resting place for him.

CROSSON—Louis Howard, vocal teacher, died December 12 at his home in New York City. He was well known in stage circles, many actors and actresses having been his pupils at various times.

DOZFY—Dorcas, nee, who went to Australia about three years ago with the Five Men-burians, acrobats, jugglers and contortionists, died recently in that country. He was about 30 years old and was buried a pauper.

FINNITY—Mrs. Ralph, wife of the well known Eastern carnival showman, died at her home, 768 Tinton avenue, Bronx, New York City, November 22, following a long illness. Funeral services were held the following Friday with interment in the family burial plot in Bogota, N. J. The deceased enjoyed a wide acquaintance among showfolk, who responded with floral offerings that covered the casket and almost filled her room. She is survived by her husband, daughter and three sisters.

FOSTER—Mrs. Donna Wilbur, prominent in repertoire circles, died at her home in Pentwater, Mich., December 6, of tuberculosis. She was 26 years old. Her parents had grown old in the repertoire game and she was practically brought up on the stage. Besides her parents, "Doc" Walter Wilbur and Edie Wilbur, she leaves her husband, Lawrence Foster, leading man with the Marguerite Bryant Stock Company in Pennsylvania.

FREEMAN—Eugene (Dad), 72, died in the Milwaukee Hospital, Milwaukee, Wis. December 10. He was one of the oldest concessioners in the business, having been, in his time, with almost every carnival show in the country. Interment was in Arlington Cemetery, Milwaukee.

GAMMONS—Mrs. Jessie Inman, wife of a newspaper man of Boston, Mass., died at her home, 31 Perkins street, West Newton, December 11. The deceased was well known in musical circles in the Hub as a composer, singer and teacher.

HALL—Charles, 73, for many years in the circus business, died December 15 at the Franklin County Home (Madhus), O.

HANCOCK—Thomas E., veteran film man and formerly president of the Los Angeles Film Board of Trade, died suddenly in Los Angeles December 2.

HARDMAN—Charles, 63, one of the directors of the State Fair at Shreveport, La., died December 14.

HENDERSON—The mother of Slim Henderson, colored performer, died last Thanksgiving Day.

KLEIN—Irvin, 32, known on the vaudeville stage as Edward Harris, died suddenly in Louisville, Ky., December 17. Death was caused by hemorrhage of the lungs presumably from ill effects of having been gassed while serving overseas during the late World War.

LAVEAU—Mrs., the mother of William Laveau, the latter a member of the Al Luttinger Stock Company, Salem, Mass., died December 12 at Beverly, Mass.

LAVIGNE—Marguerite, appearing at the Palais Royal, Paris, France, died suddenly November 29.

LAWRENCE—Stephen H., popular carnival trouper, dropped dead of heart trouble December 8 in Kansas City, Mo. He was for three seasons with the Ed A. Evans Greater Shows. He was also with Russell Brothers, Henry Neal and others. His widow, one daughter, two sons and two grand children survive.

LEE—Mrs. Margaret, died December 10 in Newark, O., at the age of 87. She was the mother of Mrs. D. S. Robbins, of the Robbins Family.

LOWERY—J. C. (colored), attorney, died at his home in Okmulgee, Ok., December 4. Before practicing law he was a band leader with the Heers Sisters, various circuses and other amusement enterprises. He is survived by a brother and sister.

MARVIS—Mrs. 55, the mother of Olga Mundy, well-known Pittsburg cabaret singer, died at her home, 58 S. 22nd street, Pittsburg, S. D., December 12, following a long illness. Interment was in Calvary Cemetery, December 25. Besides her daughter, Mrs. Marvis is survived by her husband and two sons.

MAURICE—Louis, musical director for David Belasco, died Sunday, December 18. He was born in Belgium fifty years ago and came to this country in 1880. He was well known as a composer.

MERRICK—Thomas, formerly electrician at the Hippodrome, New York City, died December 13 at the Sea View Hospital, Long Island, from an illness that was the outgrowth of exposure suffered during the late World War.

MINUS—Bud (colored), of the team of Minus and Bryant, died recently following a lingering illness.

MITCHELL—Frank, brother of Mme. Nellie Melba, famous opera prima donna, died in Victoria, Australia, recently. He was about 52 years old.

MORRIS—Wilson Cooper, manager of the Hubbs Club, New York City, died there December 12 of pneumonia. The deceased was 63 years old.

OTWAY—Cedie, talented actress of the Marie Lohr Dramatic Company, died at St. Paul's Hospital, Vancouver, B. C., December 6, following an operation. The deceased had been a member of the Lohr company for a number of years and had appeared with that organization at the Globe Theater, London, England, in many performances.

PERRON—Louis, Frenchman, manager of the Grand Theater in Bordeaux, France, died suddenly in that city November 27.

RAYNARD—Charles, 55, for years well known in road show circles, and who during the late World War served as an overseas entertainer in various cantonnments, died in the U. S. P. H. S. Hospital No. 29, Army Supply Base, Norfolk, Va., December 15. The only known surviving relative is Mrs. Blanche Grue, a sister, who resides at 405 E. 39th street, New York City. I. P. Rogers, blackface comedian, who has been at the hospital since last February, was with Raynard to the end.

ROGERS—Winthrop L., formerly of Chelsea, Boston, Mass., president of the Winthrop Rogers Company, 135, music publishers in London, England, died in the English capital December 12. The deceased in his youth was an exceptionally good violinist, and being very much

FRED P. (DAD) CORNING

His friends in the show world will regret to learn of the passing of Fred P. (Dad) Corning, veteran circus and carnival man, who died at Elgin, Ill., December 12, at the age of 84 years. He had been in a paralyzed condition for the past five years.

During his long career Mr. Corning was connected with many amusement enterprises as a performer as well as manager. He was one of P. T. Barnum's oldest trapeze performers many years ago. He was with the John Robinson Circus, seasons 1902-'03. His last engagement was at Forest Park, Chicago, in 1916, where he managed one of the concessions. Mr. Corning was a charter member of the Jolly Corks, No. 1, B. P. O. E., New York.

The funeral was held December 15, Rev. Dr. Adams, of the Universalist Church, officiating. Burial was at Hill City Cemetery, near Elgin.

Mr. Corning was born in Corning, N. Y., June 17, 1837. In 1890 he married Elizabeth Heath, a trained nurse, in Chicago. He had been an Elgin (Ill.) resident for 23 years.

The Billboard representative at Elgin (W. A. Atkins) visited the Corning home and found "Mother" Corning ill, almost helpless. She will need funds to defray the funeral expenses of her late husband, "and it seems to me," says Mr. Atkins, "that the many friends of Mr. Corning, connected with the various amusement enterprises, would like to make a donation, no matter how small, and assist this dear old circus lady, who has been made famous by the delicious pies which she bakes, the excellence of which many circus and carnival men will admit. I personally know that the case is a deserving one."

Mrs. Corning says she will appreciate any favors. Her address is 490 Enterprise street, Elgin, Ill.

interested in music, became connected with the music publishing house of G. Schirmer, New York. Later he went to London as representative of that firm there. He afterward bought out the London branch of Schirmer, which from that time was known as Winthrop Rogers Company, Ltd. His widow, two daughters, one of the latter, Calista Rogers, a concert singer in London, survive.

ROLLER—George, for years with H. W. G. Great London Shows and other outdoor amusement organizations, died at his home, 27 S. Hancock street, Louisville, Ky., on December 5. For the last two years he conducted concessions on the Campbell carnival company. He leaves a sister, Pauline, and a brother, Edward Roller. Interment was in Cave Hill Cemetery.

SOUTHROP—Mrs. R. A., mother of "Brother Hub" (carnival worker), died in Victoria, Australia, recently. Frank and Gertrude Sidney, now in America, her son-in-law and daughter respectively, survive.

SMITH—Claude, 41, known to the profession as Charles Kendall, and for many years connected with Kendall's "La Auto-Id" vaudeville act, died in New York City December 7. His widow, Dorothy Kendall, residing in Detroit, Mich.; a son, Douglas, and two sisters survive.

SOBY—Charles, recently elected president of the Connecticut Fair Association, died December 12 at his home in Hartford. He was a pioneer director of the fair association and also prominent in the commercial life of his native city.

STONE—Frank I., 34, of Boston, well known carnival showman, died at a hospital in Norfolk, Va., December 10, of heart trouble. The deceased had been with the Greater Sheepley Shows seasons of 1918 and 1919, with Rubin & Cherry season of 1920, and the past season with K. G. Barknot's organization. Surviving are his widow, mother and a married sister. The remains were shipped to Boston where they were interred.

UREN—Frank, Australian juggler, formerly with the Frank, Lank and Alice team, died recently in Melbourne, Australia, after a long illness. He was 27 years old and is survived by a widow and young daughter.

VANCE—Joseph, 52, character and vaudeville actor, and husband of Bonnie Vance of the Edna Park Stock Company which closed last Saturday in Miami, Fla., died recently in that city of acute peritonitis. The deceased since graduating from the University of Georgia had been on the stage, where he enjoyed much success, particularly on the Keith Circuit. He was prominent as a director and banjoist and directed many companies of his own. He has appeared with the Charles H. Chaudin Stock Company, the Heisman Stocks, the Leo Mark Company, the Frank Urban Shows and others. Funeral services were held in Washington, D. C.

WALLACE—Samuel P., pioneer showman of Red Oak, Ia., died of a complication of diseases in that town December 3. He was fifty years old. Mr. Wallace entered the circus business 25 years ago when he gathered together a variety of attractions and started on the road. His circus was known as the Golden Rule Show. Besides his widow he is survived by five children.

WILLIAMS—Prof. Eph, one of the oldest and best known colored men in the show business, died at his winter home in lower Florida, December 13, following a long illness. For many years he "Silas Green" Company was the most prominent aggregation traveling in the South. The deceased was the fifth Negro to attend a circus.

WILSON—Ed A., vaudeville agent, with offices in the Gaiety Theater Building, New York City, died December 11 at Bellevue Hospital, New York, of bronchial pneumonia.

WOOD—William L., well known voice teacher, died December 9 at Galesburg, N. Y.

MARRIAGES

In the Profession

BENEDETTI-CASH—A Jules Benedetti, connected with the Fox (motion picture) office in Dallas, Tex., and Mrs. Madeline E. Cash, of Ft. Worth, were married recently.

BROCKMAN-HUBB—Harry Brockman, a divorced merchant of Boston, and Freda Hyde, with "Evelyn Toe," a burlesque organization, were married at the home of the bride, 18 Mulberry street, Providence, R. I.

BROOKS-MAIGE—Arthur Brooks and Margie Maige, both members of the "Oh, Frenchy" Company, an cabaret organization, were married at Tallahassee, Miss., December 15.

COHEN-SLATCHKIN—M. Ben Cohen, non-professional, and Frances Slatchkin, secretary

to Joe Leblang, theater ticket broker, were married at the Bedford mansion, Brooklyn, December 8.

DAVE-GRAY—Claude C. Cole, of Elmira, N. Y., and Val Gray, of "The Social Follies," were married in Binghamton, N. Y., recently.

FAIRMAN-CASTLES—Lancelot Fairfax, baritone at the Tivoli Theater, Sydney, Australia, and Veta Castles, formerly on the stage of Frederic Shipman, concert impresario of Sydney, were married recently.

JOHNS-PILKINGTON—L. B. Johns, manager of the Myeroff-Tanier enterprises on the Wortham Show No. 1, and Grace Pilkington, professionally known as Grace Johnson, were married November 25.

KEARNS-DISTLER—Eddie Kearns, assistant treasurer of the Casino, Brooklyn, and Grace Distler, Brooklyn society girl, were married in St. James Church last Thanksgiving Eve.

LINDBAUM-SCHAU-LOUER—Charles Lindbaum, well known in the park business as a concessioner, the past season assistant to Oscar C. Jermy, manager of Rendezvous Park, Atlantic City, N. J., and Helen Schaulouer, were married in that city October 15. It became known early this week. After a honeymoon in Florida this winter they will make their home in New York City.

LIPTON-MORTIMER—Bailey Upton, Jr., of Washington, D. C., and Beatrice Porteous, director of the Edison-White Southern Festival Circuit, were married at Price, Utah, November 8. They will make their home in Washington.

WEISS-GOWEN—Morris Weiss, bandmaster with the Johnny J. Jones Exposition, and Anna Gowen, of Miami, Fla., and formerly of Chicago, were married in Miami December 11. Besides being bandmaster with the Jones organization Mr. Weiss also has charge of the wall.

COMING MARRIAGES

In the Profession

Dan W. Reardon, manager of the T. and D. Theater, Richmond, Cal., and Gertrude von Bergen, vaudeville actress, are engaged to be married, according to an announcement given out by Mr. Reardon.

It was reported in Chicago recently that Mary Yago, "Follies" girl, is soon to wed Gordon C. Thorne, wealthy diamond of that city.

Miller Higgins, manager of the pennant winning New York Yankees, it is reported, will soon be married to one of New York's most prominent theatrical stars. The name of the prospective bride is not mentioned for the present but the wedding is scheduled to take place at the close of the theatrical season next summer.

Henry A. Cato, manager of Cato's Orchestra drummer, now appearing at Rumbon's Theater, Bighart, Ok., and Crystal Duncan, of the Duncun Sisters, of Tom Coffey's Revue, are to be married Christmas Day, according to a letter to The Billboard from a member of the orchestra.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Gustave Fishback of Leavenworth, Kan., December 2, a son weighing 8 1/2 pounds. The child has been christened Phillip Gustave. Mr. Fishback is well known in the show world thru his connection with C. W. Parker's riding device factory at Leavenworth.

To Mr. and Mrs. O. C. Haly, of the Wortham Shows, a son, November 29, at Weston, Miss.

To Mr. and Mrs. George M. Heller, of the Heller Shows, on December 8, a 7 1/2 pound son, at St. Louis, Ill.

To Mr. and Mrs. Jack Young, of the C. R. Leggett Shows, December 13, at Gurydan, Ga., a daughter.

DIVORCES

In the Profession

Edward R. Collins, known in burlesque, was granted a divorce some time ago in North Dakota from Sarah E. Baldwin, non-professional.

CAMILLE SAINT-SAENS

The death of Charles Camille Saint-Saens, considered one of the greatest of modern composers, comes as a shock to lovers of classical music all over the world. The great musical genius passed away in Algiers, Africa, Friday, December 16, at the age of 86.

Saint-Saens was born in Paris, France, in 1835, and when but seven years old began to display marked talent as a pianist. He studied music under the greatest masters of his day, and in 1851 was awarded first organ prize at the Conservatory in Paris, where he was at that time a student.

When a few years later the deceased began to seriously consider the composing of opera scores, he found more cooperation in Germany, thru the influence of Liszt, than in his native land. "Samson and Delilah," the best known of his operas and his masterpiece, he began before the Franco-Prussian War (the War of 1870). This opera was first produced at the Grand Opera Theater, Weimar, Germany, December 2, 1871. It was not until twenty years later that Paris accepted this work, and it was some years after that that English-speaking nations recognized it.

Following is a partial list of his works: "Phaeton," "Le Ballet d'Opéra," "La Jeunesse d'Herode," "La Danse Macabre," "La Procession," "Le Timbre d'Argent," "Etiennette," "Henry VIII," "Proserpine," "Ascanio," "Phryne" and "Helena." The last-named work was considered his "swan" song, for it was not long after the piece made its appearance that he presented all of his personal belongings to the town of Bièvre in France, the city of his ancestors, and retired.

Charles Camille Saint-Saens, who knew many of the greatest musicians and statesmen of Europe, was not unknown in America. He had toured this country several times. But whether Saint-Saens is known personally to Americans or not, his works have played, and will for many years to come, an important part in the repertoire of the great musical organizations here. Thus he will not be forgotten.

EDWARD F. ALBEE

(Continued from page 9)

actress, who came to us after successes in other theaters, have objected to the blue-putting of their lines which they had paid authors for and considered sure-fire and necessary to their acts, and which we considered offensive, always having family trade in mind. The artists said they'd fall flat with audiences if the punch of their acts was removed. Oh, we have argued, begged, cajoled, yes, implored—and when nothing else worked we delivered an ultimatum. Afterwards hundreds of these actors have thanked us for pointing out an error to them when they could not themselves see it."

A man whose forefathers were among the first twenty or thirty who volunteered and took a leading role in defeating enemy ships and capturing the Marguerite, in the first naval battle of the Revolutionary War, felt himself equal to the task of out-maneuvering willful actors and actresses when he was convinced their stand for "double entendres" inserted in their acts was objectionable to ladies and children.

"You know we were the first to insist upon ladies removing their hats in the theater," said Mr. Albee, "and sometimes it gave us considerable trouble. I recall, for example, that after we had given the order Mrs. Jack Gardner, addressee of Boston society, came to our theater wearing a hat. An usher asked her to remove it. She was indignant and declined. The usher reported it, and we were obliged to send word to the lady that it was a rule of the house and that she must comply with it or leave the theater. She left. After a time she wrote a letter to Mr. Keith, and said that she desired to come to his theater, and that while she wouldn't appear 'bareheaded' she would wear a small bonnet. Mr. Keith replied that a rule was a rule, so she came back, wearing no hat, but wearing a tremendous aigrette that waved to and fro. It wasn't a hat, you see—and Mrs. Gardner had won her point. The theater where this occurred was the first palatial family playhouse constructed for vaudeville in Boston. Mr. Keith played me in full charge of its construction, furnishings and decorating. We were so positive the public would appreciate comfort, luxury, artistic fittings and the very best of everything we spent over half a million dollars more than Mr. Keith had expected the theater to cost. Prior to the incident with Mrs. Gardner referred to above this lady came and plucked the tapestries to see if they were 'genuine'—she knew that they were as fine as anything in her own home. It was the first time in this country that beautiful objects of art, beautiful furniture and an atmosphere of elegance had crept into the foyer of a theater operating at popular prices."

Mr. Albee said vaudeville theaters dating back for some years were operated with much the same idea as theaters devoted to other forms of amusement—the comfort of the audience was about all that was considered. In all Keith vaudeville theaters much is done to afford ease and comfort to the actor today. "They are better actors," he said, "if they are comfortable and satisfied. It is the Keith policy to aid them in this direction," he added.

It is said by those who know him best that "had" as he seemed to be in the days when E. F. Albee was H. F. Keith's all-powerful executive, he was then looking ahead to the time when after a close-knit organization had been effected he might fabricate the huge and complicated machine with the milk of human kindness. His life at present is largely given over to making vaudeville pleasant, prosperous and secure to those who have labored for and with him in its upbuilding. Mr. Albee is known to have brought about a state of affairs that would have been considered quite impossible of accomplishment a few years ago. For example, a performer missing thru illness is paid his or her salary, and medical attention is arranged for by local house managers. The writer was present when Mr. Albee addressed the convention of the International Theatrical Association when he said: "When it comes to

a matter of arbitration I believe in giving a little and taking a little, and, if necessary, give a little more."

Recently we came upon a letter—a form letter addressed to every local vaudeville theater manager booking thru the Keith office. This letter, bearing the signature of E. F. Albee, called attention to the annual Christmas dinner which he hoped every theater manager would provide for the artists playing at the time at his theater. Fearing some confusion might arise over this year's Christmas date falling on Sunday, that acts might be obliged to forego the pleasure of an informal dinner upon the stage of whatever theater they are playing because of future bookings, he fixed the official Christmas as Monday upon the entire circuit, so that artists will have ample time to indulge, to their heart's content, in the holiday meal.

When E. K. Keith died he divided his great theatrical properties equally between his son, A. Paul Keith, and Mr. Albee. A. Paul Keith died last winter, and he in turn devised the bulk of his holdings to the man who helped his father and Mr. Albee make the business, and to Mr. Albee he gave enough to control the vast enterprises, he being now practically the owner of the great circuit which he did so much to build up.

Having a natural talent for decorative art, architecture, construction, stage equipment and furnishing, Mr. Albee has worked out theories of location in selecting the many sites now in operation on the Keith Circuit and tabulated and charted business as accurately as a life insurance expert works out his tables. In the selection of his site for the new E. F. Albee Theater in Providence, however, sentiment played no small part, for it was on this very spot where, thirty-two years ago, he and H. F. Keith had their first Providence business venture, a little museum and opera company.

During his busy career Mr. Albee has found time to organize the E. F. Keith Boys' Band, 204 boys having been equipped with musical instruments and a big library of music, paying for their instruction with teachers of the different instruments; he has equipped a clubhouse for these boys and has financed the entire organization, which appeared prominent in every liberty loan parade, and every other important demonstration given in New York during the war.

In the last liberty loan campaign Mr. Albee had the hearty support of every theatrical manager in the country and over two hundred million dollars' worth of bonds were sold, over a million dollars contributed to the American Red Cross Society and hundreds of thousands of dollars given to the Knights of Columbus, the Salvation Army, the Y. M. C. A., the Y. W. C. A., the Hebrew Relief Society, the Armenian relief, the smoking funds and countless others.

To the men and women of the stage Mr. Albee did not tire in giving appreciation. "They never ceased in their efforts to help when help was needed," he said. "Always unselfish, the profession responded to every call, whether it was to parade the streets, to sell bonds, to give entertainments for the raising of funds, giving up their own work and compensation, and even yet continuing to entertain the returning soldiers and sailors, caring for the wounded by raising money for their comfort and happiness. All in all they have written a page in theatrical history which will stamp them for all time as the big-hearted, sympathetic, whole-souled children of theatricals who seem never to know 'want' themselves and who are always the first to respond to the need and sufferings of others, and whose work during the late war has compelled the respectful homage and admiration of the whole world."

This year is "The Third of a Century Anniversary" of the founding of Keith vaudeville. Mr. Keith, in the flesh, is not here to note the improvements as they exist today. The borrowing the title of Babe Ruth's song for illustrating, the song which the King of Swat recently used in his vaudeville debut under Mr.

JOHN C. FISHER

John C. Fisher, 67, widely-known theatrical man and manager of the Irish Players, which closed a five weeks' engagement at the Olympic Theater, Chicago, on Sunday night, December 18, died suddenly of heart disease Sunday while on his way to the Union Station in Chicago with his company.

Mr. Fisher was born in Louisville, Ky., and was among the best known company managers in the country. With Thomas W. Riley he produced "Floradora" twenty years ago, which netted its owners a million dollars. Later Mr. Fisher produced "The Crystal Slipper." During the war he was manager of Singer's Midgets. A year ago he assisted in the production of the Ziegfeld "Follies." Mr. Fisher was a thirty-second degree Mason, and was a member of several New York clubs.

Albee at the Palace Theater, New York, we might say that Mr. Albee recalls every step of progress of his circuit, "Little by little, and bit by bit." Where one theater in Boston sufficed at the beginning, the Keith letterhead from the Keith booking offices now carries the names of 31 E. F. Keith theaters. Twelve of these are located in Greater New York, the other houses being scattered about the East and Midwest. Aside from the actual management of these properties, the Keith booking arrangement for the booking of acts thruout the country over various circuits and into independent theaters affiliated with Mr. Albee numbers over four hundred.

John Jacob Astor is quoted as having said: "Wealth is largely a result of habit." In the case of E. F. Albee, wealth has come to him as a result of hard work—which became a habit with him—and a desire to progress and to offer his stock of goods to the public from a better display counter than that to which said public had been accustomed.

"RED PEPPER"

(Continued from page 34)

a season or two with the hard-bolled Broadway variety. I hope "Red Pepper" comes to Broadway soon, for I do want to really see it.—GORDON WHYTE.

"THE CHOCOLATE SOLDIER"

"THE CHOCOLATE SOLDIER"—An operetta in three acts. Libretto by Rudolph Bernauer and Leopold Jacobson; English version by Stanislaus Stange. Music by Oscar Strauss. Presented by Lee and J. J. Shubert at the Century Theater, New York, December 12, 1921.

THE CAST—Nadina Popoff, Tessa Kosta; Anzella Popoff, Mildred Rogers; Mascha, Virginia O'Brien; Lieutenant Bumerli, Donald Belan; Captain Massakroff, Detmar Poppen; Col. Kasimir Popoff, John Dunsmure; Major Alexus Spiridoff, John Humbird Duffey; Volga, Felicia Murrelle; Louka, Beaton O'Quinn; Stephen, J. C. McCormack; Nicholas, Victor Victoroff.

The Shuberts have done a mighty good job with their revival of "The Chocolate Soldier." The show was worth resurrecting and the production has been made with care. The only thing lacking was the sixty-piece orchestra which the advance notices promised, and this dwindled to thirty-two in the performance.

The choice of Tessa Kosta for Nadina was a good one. Miss Kosta sang the part with great finish and acted it splendidly. The "My Hero" song lays just right for her and she sang it exquisitely. Donald Brian surprised everybody with his singing. Never hailed as a vocalist, he displayed a quality of voice that steel him in good stead for his part. An arrangement of some of the waltz melodies was introduced in the second act and this gave him a chance to trip the light fantastic with Felicia Murrelle as a partner. John Dunsmure got many laughs in the part of Popoff, tho he forced a point once in a while to get them. John Humbird Duffey, with a splendid tenor voice, sang extraordinarily well. It is not often that so flexible and pure a voice is heard in musical comedy. Detmar Poppen, as a comedy captain at the head of a company of bewhiskered Bulgarians, made quite a hit with his antics. Mildred Rogers was not up to the general level of excellence set by the rest of the cast, but Virginia O'Brien, vivacious and sparkling, gave a distinctive performance as the young cousin of the Popoffs. Victor Victoroff appeared in one short dance to advantage and Beaton O'Quinn and J. C. McCormack had minute parts which they filled acceptably.

The main requirements for a performance of "The Chocolate Soldier" are admirably met in this production. After all, it is the score that counts, and if it is well played and sung, entertainment enough to suit anyone is provided. This has been done. Besides a generally good interpretation of the book is given, the chorus is ample and the mounting has been done with a generous hand. The piece itself is as bright and fresh as ever and those who enjoy a well-written operetta are going to like this revival.—GORDON WHYTE.

EXCERPTS FROM THE NEW YORK DAILIES: Times: "From a musical standpoint there is nothing in town to compare with 'The Chocolate Soldier.'"

Sun: "The first nighters received cordially this revival of a famous light opera and demanded a liberal allowance of encores."

Globe: "An excellent revival of the best operetta of a generation."

Post: "The 'Chocolate Soldier' should and probably will have a prosperous and well-deserved run."

NOTABLES AT JACOBI FUNERAL

New York, Dec. 16.—Funeral services were held at the Campbell Funeral Church Tuesday for Victor Jacobi, composer, who died last Saturday. The eulogy was read by Leonard Liebbling, editor of The Musical Courier. Frank Tours played the organ. More than 300 persons well known in the theatrical world were present at the service, which was devoid of religious rites. Among those attending were Irving Berlin, Walter Damrosch, Victor Herbert, Charles Dillingham, Jerome Kern, Harold McVicker, John Charles Thomas, Eva LaGallienne, Grace George, Wilda Bennett, Frank Tours, Mark Lonscher, Joseph Cawthorne, Percival Knight, Robert H. Burnside, Donald A. Brian, Servino Edelstein, William M. Daly, Max Dryfus, Oscar Shaw, Joseph Urban and James Santley.

The body was taken to the receiving vault of Woodlawn Cemetery, where it will be held for word of disposition from Jacobi's relatives in Hungary.

HIP. EMPLOYEES ELECT

New York, Dec. 16.—At the recent election of officers of the Hippodrome Employees' Association Thomas Colton was chosen president. The organization, which has been in existence since 1909, looks after the ill members of the Hippodrome and pays sick benefits. Other officers elected were Miss Georgie Dix, vice-president; J. Louis Bauer, treasurer; Robert St. Clair, financial secretary; Nellie Melville, recording secretary; George Bleasdale, sergeant-at-arms, and the following trustees: B. H. Burnside, William Smith, Fritz Gunther, Edward E. Roelker, Clinton E. Lake and William Van Ripper.

"IRENE" IN BROOKLYN RUN

New York, Dec. 16.—The unique experience of an extended run in Brooklyn is being enjoyed by "Irene." This musical comedy is now in its seventh week there and will stay one week longer. The Majestic Theater held the attraction for four weeks and business was so big that another four weeks was contracted for at Teller's Theater. After the Brooklyn run the company, headed by Matti Harrold and George Eising, will head for Boston.

J. V. SPOON SELECTED

Edward Rowland, manager of the Shubert and George B. Cox Memorial theaters, Cincinnati, has appointed J. V. Spoon as treasurer of the latter house. Mr. Spoon comes to the Queen City from Indianapolis, where he was treasurer of the Majestic Theater for the past several seasons.

JOLSON IN HOSPITAL—OUT

New York, Dec. 16.—Last Saturday night Al Jolson, playing here in "Rombo," went to a local hospital and had a cyst in his back removed by Dr. John S. Erdman. The following day Jolson appeared in his usual health and spirits and told his friends all about it.

"LASSIE" OUT AGAIN

New York, Dec. 16.—"Lassie," the musical comedy which had a run here last spring and summer, will be sent on the road again this season by Arthur G. Delamater. The opening date is scheduled for January 2 at Rochester, N. Y., with engagements at Boston and Philadelphia to follow.

"UP IN THE CLOUDS"

New York, Dec. 16.—Joseph M. Gattes will return to the musical comedy producing field with a show called "Up in the Clouds." The New York showing of the piece, which has a book by Will B. Johnstone and music by Tom Johnstone, will be made at the Lyric Theater January 2.

JERE GRADY

Jere Grady, whose forty or more years' association with the theatrical world had made him widely known in that field, is dead. He passed away at his home, 11 Beach Road, Lynn, Mass., late Wednesday, December 14. He was about 55 years old.

When 16 years old Grady began his stage career with James A. Hearn in "Hearts of Oak." In 1885 he formed his first stock company, and had as his partner in this undertaking Frankie Carpenter, whom he had married two years previous. The success of his initial venture, with which he toured New England, was so great that he soon became a manager and producer of plays. He was reputed to have, at various times, no less than five stock companies on the road.

Fifteen years ago, in Lynn, he met Billy Rhodes, known as "Little Billy," whose affairs he managed from that time on. The two appeared in practically every large city in the country when they toured the Keith Circuit, were members of George Polhan's "Revue" company the seasons of 1916 and 1917, and also had been members of the "Linger Longer, Letty" company.

Last season Rhodes and Grady appeared in Oliver Morosoff's All-Star company in Los Angeles, and would have again appeared with "Linger Longer, Letty" had not the Grim Reaper stepped in and put an end to their partnership.

Jere Grady was a life member of the Elks and had been a member of the Friars for many years. The funeral was held from the home, December 17, with a requiem high mass at St. Joseph's Church, Lynn.

He is survived by his widow, two sisters, Mrs. Albee McCarthy and Annie V. Grady, and three brothers, John M. B. Grady, a stage manager; James, in vaudeville, and Theodore, who resides at Old Point Comfort, Va.

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CINCINNATI OFFICE

Of Oriental Art Company Moving to 28 Opera Place

Isadore Thirer, of the Oriental Art Co., of New York City, last week returned to Cincinnati from a three-months' successful business trip thru the Middle West. Mr. Thirer is at present making his headquarters at the firm's Cincinnati office, which is under the management of I. W. Zwiebel and is being moved from its former location at 129-11 Syracuse street to 28 Opera Place, directly across the street from the Billboard Building. Messrs. Thirer and Zwiebel were callers at The Billboard offices on December 16 and the former, who has a legion of friends in the carnival world, stated that his firm has received gratifying results from its past year's advertising in "Billboard," and that he will be back in the field next season with a much larger line of concession supplies, including fancy novelties.

JAMES KING—NOTICE

A letter from Earl S. King, whose address is 110 W. Healey street, Champaign, Ill., states that owing to the recent death of his mother, Mrs. Abbie Beck, he and his family are very anxious to hear from his brother, James (Scratcher-White) King, who was last heard of with a show in California. Mr. King requests that anyone knowing the whereabouts of his brother get into communication with him at Champaign, or inform his brother relative to the above information.

CARNIVAL COMPANIES
(Continued from page 61)

Miller Show, W. T. Miller, mgr.: Marshallville, Ga., 22-21.
O'Brien's Expo. Shows, Dick O'Brien, mgr.: Baton Rouge, La., 19-24.
Reno Bros. Shows, Paul L. Clark, mgr.: Alexandria, La., 19-21; Baton Rouge 26-31.
Roberts' United Shows, West Tampa, Fla., 19-21.
Scott's, C. D., Greater Shows, Carlisle, S. C., 19-24.
Sullivan Expo. Shows, Bill Strode, mgr.: Omaha, Neb., 19-24.

BAZAARS—Indoor Shows
(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bazaar & Jubilee, North Adams, Mass., Jan. 1-5. Globe Attractions, mgrs., 959 Sixth Ave., Ctr. 54th St., New York City.
Bernard's, W. H., Indoor County Fair, Concord, N. H., 19-24.
Christmas Tree Festival & Toyland Circus (Coliseum) Chicago, Dec. 14-23. Atlantic City Board Walk, Inc., mgrs., 1211 Westmaster Bldg., Chicago.
Dicks' Toyland Circus (Terminal Auditorium) Toledo, O., Dec. 19-31.
Ferguson's Bazaar, Syracuse, N. Y., 19-23. Harry Smith, gen. mgr., 73 W. 45th St., New York City.
Globe Museum, F. P. Horne, mgr.: Akron, O., 19-24.
Kobak's Harlem Museum, 150 to 156 E. 125th St., New York City, indef.
National Bazaar & Expo. Co.: Winston-Salem, N. C., 19-24.
O'Brien Bros. Amusement Enterprises of Baltimore (Armory) Westminster, Md., 19-24.
Red Men's Bazaar, Gloversville, N. Y., 17-24.
P. L. Yennor, mgr., Red Men Hall, Stearns Expo., Durham, N. C., Dec. 21-31.
Sweeney Expo. Office, 202 First National Bank Bldg., 19-24.
Shelton Circus & Fair, Hammond, Ind., Dec. 31-Jan. 7. Arthur Davis, gen. mgr., Lock Box 115 Hammond.
Shelton Circus, E. Wayne, Ind., Jan 9-14. Arthur Davis, mgr.
World's Museum, Norman Jeffries, mgr.: Market and Eleventh sts., Philadelphia, Pa., indef.

ADDITIONAL ROUTES
(Received Too Late for Classification)

Red Man, with Holbrook Blinn: (Walnut) Philadelphia 27-Jan. 7.
Campbell H. W., United Shows: Houston, Tex., 19-21.
Charrington, Ruth: (New Detroit) Detroit, Mich., 26-31.
Cook's & Posters (Irving) Carroll, Ia., 19-24.
Sweeney Expo. Dodge 28-Jan. 1.
Fayson, Hypnotist, & Christina De Slouy: Denver and Spray, N. C., 19-24; Gastonia 26-31.
Gold Diggers (Grand) Cincinnati, O., 25-31, 19-24.
Honey Shows, Roy Gray, mgr.: Baton Rouge, La., 25-31.
Honey Show of Mystery, Clarence Ankles, mgr.: (Grand) Saint Ste, Marie, Ont., Can., 25-31.
Ladies' Night (Garrick) Detroit 25-31.
Leggett, C. R., Shows No. 2: Berwick, Ia., 19-24.
McIntyre & Heath: (Lyric) Philadelphia Dec. 29, indef.
Mooch (Stimbert) Cincinnati, O., 25-31.
Milk Hill Tollies Musical Boxers, Vernon, Tex., 22-24; Electra 26-27; Seymour 28-29; Haskell 30-31.
Miss Lulu Bett, Dora Crenshaw, O., 25-31.
P. O. H. Chumney, in Rugged Robin, Earl Burgess, mgr.: (Davidson) Milwaukee, Wis., 18-24; Kalamazoo, Mich., 26; Jackson 27; Flint 28; Battle Creek 29; South Bend, Ind., 30-31.
Passing Show of 1921: (Stimbert) Philadelphia Dec. 26, indef.
Quinn, Jack, & Teddy: (Beckley) Beckley, W. Va., 19-24; (Masson) Hinton 26-31.
Skinner, (Ford) Baltimore 26-31.
Starland Girls, Walter Reubin, mgr.: (Regent) Jackson, Mich., 25-31.
Sutton, Larry (Keith) Stratford, Ont., Can., 22-24; (Columbia) Detroit, Mich., 25-27.

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No. 1229 Party Hats, W. W. B. Tin Horn, Dozen	\$1.00	Gross	12.00
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Gross; No. 817	\$1.00	No. 801	2.50
No. 850 Trazze Dazzle, Dozen	30c	Gross	3.50
Wooden Ball Chapper, Gross			4.00
No. 1255 Columbia Trumpet, Gross			7.00
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No. 590 Snow White, Dozen	75c	Gross	8.50
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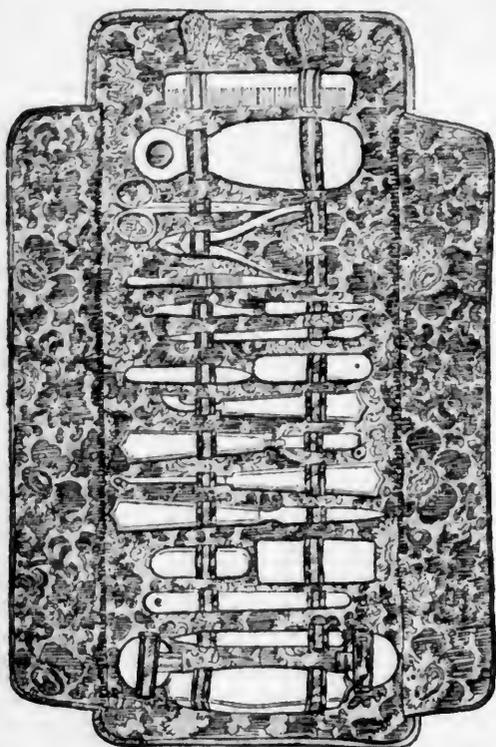
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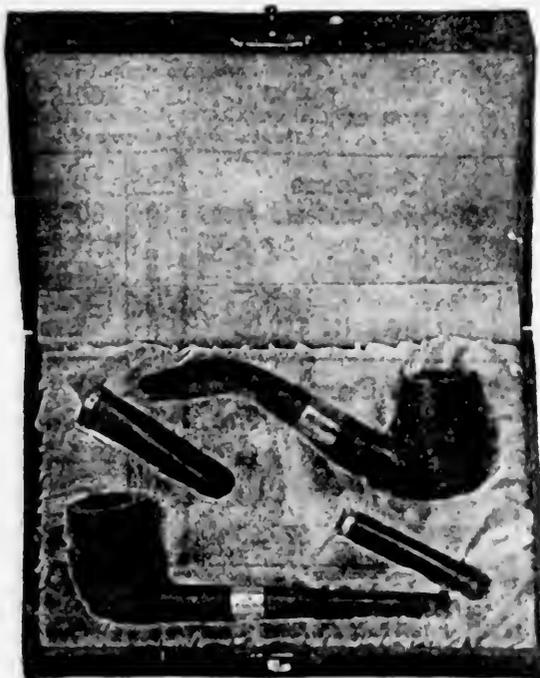
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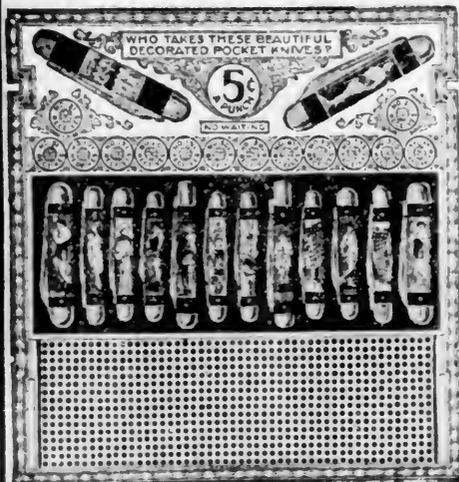
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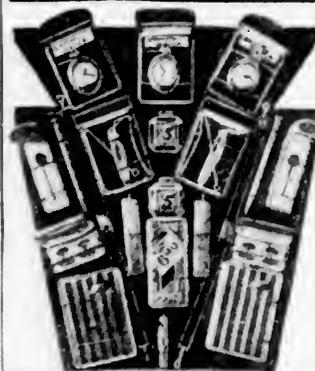
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COOK HOUSE MEN

ATTENTION!

Gasoline Stoves, Fire Burners, Jumbo Burners, Tanks, Pumps, Hollow Wire, Gasoline Lamps, Matches, Torches, etc.

Our Griddles are made of heavy boiler iron. Corners welded. Lead-proof. If you need any of these goods at once don't stop to write, but **WRITE your order to-day** with deposit of 1/2 cash. We have these goods in stock and can make immediate shipments. Write for complete price list.

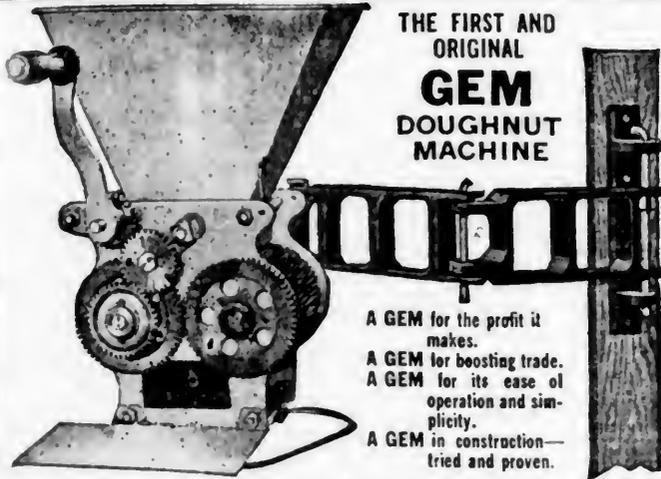
WAXHAM LIGHT COMPANY, Dept. 15, 330 W. 42d St., New York City.



Fire Burners, like gas, 4-inch \$4.25
5-inch \$5.50
Also Jumbo Burner (for gravity) \$4.75
3-Way Tank .20
Hollow Wire .05
Per foot .05

HAVE FOR SALE, PRICE ATTRACTIVE FOR CASH,

One Waterroom Car, Garage Cars, one Private Car, one Dining Car, Wild West Show and Outfit, Property in Houston, Calif. Address **J. C. STOLOT, Imperial Hotel, Stockton, Calif.**



THE FIRST AND ORIGINAL
GEM
DOUGHNUT MACHINE

A GEM for the profit it makes.
A GEM for boosting trade.
A GEM for its ease of operation and simplicity.
A GEM in construction—tried and proven.

CONCESSIONAIRES

NOTE THE FEATURES OF THE "GEM" DOUGHNUT MACHINE

1. The GEM can be installed and operated in a window in full view of the public. It will advertise and increase your business.
2. The GEM Doughnut Machine will cut from 140 to 160 doughnuts per minute. Think of the time and labor saved. Think of the increased profits this saving means.
3. The GEM Doughnut Machine is easy to operate, no experience being necessary to successfully and profitably operate it. Merely follow full directions.
4. The GEM will speed up your doughnut and fried cake business. Doughnut and fried cake stands are making from \$25 to \$100 profit per day with the GEM.
5. There is nothing to get out of repair with the GEM. Its construction has been proven and tested by the hard daily service given it by thousands of users.
6. With the GEM you will be surprised how much better your doughnuts will be and how little labor is required to make them.
7. The GEM can be used with or adapted to all other window display equipment. Makes ring and square doughnuts. Also lunch sticks (lady fingers).

Write at once for full particulars, price, etc. Address all mail and wires to

GEM DOUGHNUT MACHINE COMPANY, WATERLOO, IOWA

BIG MONEY

BENG MADE RIGHT NOW

BIG PROFIT FOR YOU



BIG PROFIT FOR THE MERCHANT

WITH E-Z BALL GUM VENDERS
The Champion Nickel Getters

Operators all over the country are reporting good business with our "Street Iron Salesman." This machine moves the merchant's own stock and no storekeeper will hesitate to put one in his store. The E-Z Ball Gum Machine holds 1,200 balls of gum, each having a hole drilled thru the center containing numbers. \$90.09 is realized in cash from every filling.

BIG PROFIT FOR YOU.
BIG PROFIT FOR THE MERCHANT.
Get busy. Write for circular today. This is the season for vending machines. You can start making BIG money next week. If you buy E-Z Machines. Others are doing it, why not you?
AD-LEE NOVELTY CO. (Not Inc.)
185 North Michigan Avenue, Chicago.

BALLOONS

- NOVELTIES
"Always Something New"
- NO 70—EXTRA HEAVY TRANSPARENT GAS BALLOONS, Gross \$3.75
 - NO 70—EXTRA HEAVY TRANSPARENT GAS BALLOONS, printed with assorted pictures, Gross 4.00
 - NO 70—TWO-COLOR FLAG AND UNCLE SAM BALLOONS, Gross 4.00
 - NO 113—EXTRA HEAVY TRANSPARENT AIRSHIP BALLOONS, Gross 4.00
 - NO 150—MONSTER BALLOONS (Special), Gross 6.00
 - NO 50—ASST. AIR BALLOONS (Special), Gross 1.25
 - NO 60—70—ASST. AIR BALLOONS (Special), Gross 1.75
 - NO 65—LONG BELGIUM SQUAWKERS (Special), Gross 2.00
 - NO 67—LONG BELGIUM SQUAWKERS (Special), Gross 2.50
 - BALLOON REED STICKS, Gross .35
 - BALLOON BELLBOWS, Each 4.50
 - BIO DYING BALLOONS with assorted color Feather and Glass Eyes, Gross 15.00
 - FOR JUMPING BARRIETS, Per Dozen 3.60
 - FOR SPECIAL IMPORTED HARMONICAS (12 reeds), Gross 12.00
 - FRENCH HUNNING TOYS (assorted), Gross 4.50
 - YELLOW FLYING BIRDS with Asst. Color Feathers, Gross 4.00
 - LARGE SIZE YELLOW FLYING BIRDS, Gr. 6.50
 - TWINKLE SHAKERS, all Assort Colors, Gr. 7.50
 - COLOR FEATHER TICKLERS, Per 100 1.25
 - LARGE MUSTACHE AND GOATEE, One Set in Envelope, Per Gross 8.15, Gross 4.00
 - LARGE SIZE PAPER BLOW-OUTS, Gross 1.25
 - 18 in. B-W-R PAPER HORNS, Gross 4.00
 - 18 in. B-W-R PAPER SHAKER HORNS, Gross 8.00
 - MUSICAL NOVELTY KAZOONS, Gross 7.50
 - ASSORTED PAPER HATS, Gross 4.90
 - ASST. CONFETTI TUBES, Per 100 2.50
 - 500 B-RAG ASST. COLOR CONFETTI, Per Bag 5.00
 - 500 B-RAG CONFETTI, in Solid Colors, 1 lb. Bag 7.50
 - ASST. COLOR SERPENTINES (50' Bags to 1,000) Per 1,000 2.75
- TERMS—ONE HALF CASH WITH ORDER.
BALANCE C. O. D.

D. & I. READER, Inc. 121 Park Row, NEW YORK CITY

BETTER PRINTING CHEAPER

14x22 To-Nighters, one side, \$10.00; two sides, \$12.50. 10x14 Badgers, one side, \$12.50; two sides, \$15.00. 10x14 Badgers, one side, \$18.00; two sides, \$21.00. Folders, Dates, etc., priced in proportion. Send for samples and complete price list. Cash with order. **CHRONICLE PRINTING CO.** Louisville, Ind.



TO CLOSE 'EM OUT
No. 2 Fruit or Grocery Baskets

Either Style at
\$4.00 A DOZ.
8 BASKETS TO A BUNDLE

25% deposit required. This price good only while present stock lasts. Catalogue FREE

BAYLESS BROS. & CO., Inc. Factory 704 W. Main, LOUISVILLE, KY.

OWNERS MAKING \$10 to \$20 PROFITS DAILY

FROM THIS NEW 1922 MODEL SILVER KING O. K. MINT VENDER



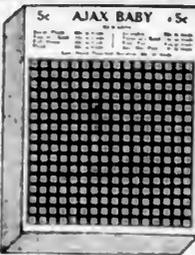
This new machine is making \$10.00 to \$20.00 profit daily. Have you one in your store doing this for you? Send us \$25.00 down payment with order and pay balance C. O. D. Weight, 75 lbs.

No Blanks—a five-cent package of standard size mints or gum tender for each nickel played. This takes away all element of chance and will run in any town. You should have one of these machines getting this big profit.

PRICE, \$150.00. GUARANTEED TO GET THE MONEY. Have some used, rebuilt, refinished to look like new for \$85.00, in excellent running order.

Do not fail to order mints with machines. \$30.00 per case of 2,000 five-cent packages. Single boxes, \$2.50 per 100 five-cent packages. Order now and get this big profit.

SILVER KING NOVELTY CO.
604 Williams Building, INDIANAPOLIS, INDIANA.



"KNOW US BY OUR BABY"

Our line of SALESBOARDS are guaranteed perfect in every respect. Crimped tickets. Protected front and back. Special boards always on hand and made to your order. Prompt shipments. Buy direct from the manufacturer.

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100 money everywhere with the original "BABY LAMP".

This beautiful 2 1/2 lb. solid cast lamp has genuine shade, with dress and neck-piece to match. It is furnished in assorted colors and makes a wonderful flash.

We have arranged to sell 50,000 of these best quality lamps at the low price of \$36.00 per dozen, one-third with order, balance C. O. D. Sample Lamp, \$3.50.

NOVELTY DOLL LAMP CO.
3943 Nicolet Ave., MINNEAPOLIS, MINN.

Punch up your sales



Quality Boards for Every Kind of Business

Exclusively Manufacturers of Trade Stimulating Devices for Over 15 Years.

WHY EXPERIMENT?

Buy Your Salesboards of
THE J. W. HOODWIN CO.

2949 W. Van Buren St., CHICAGO.

Paddle Wheels

BEST EVER.

32 Inches in Diameter.

- 60-No. Wheel, complete.....\$11.00
- 90-No. Wheel, complete..... 12.00
- 120-No. Wheel, complete..... 13.00
- 180-No. Wheel, complete..... 14.50

PAN WHEEL.

16 Inches in Diameter. Complete with Pans

- 7-No. Wheel, complete.....\$12.00
- 8-No. Wheel, complete..... 13.00
- 10-No. Wheel, complete..... 14.50
- 12-No. Wheel, complete..... 16.00

Amusement Devices, Dolls, Novelties, Serial Paddles, Sales Boards, Candy. Deposit with order. Send for Catalogue

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128 W. Lake Street, CHICAGO, ILL.

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Heralds, Tonighters, Dodgers, Tack and Window Cards, Half-Sheets, One-Sheets, Three-Sheets, Cloth Banners, Card Heralds, Letterheads, Envelopes, Etc. Type Work Only. No Stock Paper. Everything Made to Order. Don't order from old price lists. Save delay and misunderstanding by writing for present prices on the forms you want. **GAZETTE SHOW PRINT, Mattoon, Ill.**

AGENTS—FREE SAMPLE—New patented necessity in every home. Big profit. Curtain Rod sale at every house. Write for free sample. **HOME CURTAIN ROD CO.** Providence, Rhode Island.

If you see it in The Billboard, tell them so.



A. D. MATTFELDT

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SIDNEY C. ANSCHELL

"MATT — You are right, but without your wonderful assistance it never could have been done."

"May the Cheer
Distributed thru the ages
By the greatest of all Professions
Be returned ten-fold
To they who give their all
That the load of the many
May seem lighter
On this—
Our Christmas."

UNIVERSAL THEATRES CONCESSION COMPANY

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EASTERN OFFICES:
1027 Gates Avenue, - BROOKLYN, N. Y.

26 and 28 North Franklin St.
CHICAGO, ILL.