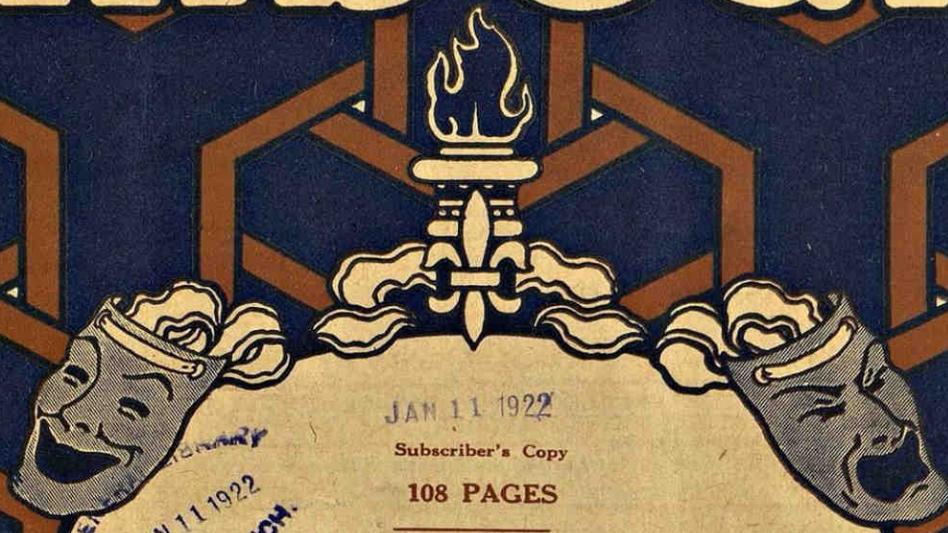


The PRICE 15¢ Billboard



JAN 11 1922

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January 14, 1922

JULIA MARLOWE'S VOICE

By WINDSOR P. DAGGETT

(Printed in U. S. A.)

A Weekly
Theatrical Digest
and
Review of the Show World

STREETMEN

Demonstrators and Peddlers



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Send \$1.00 For Sample Post Paid

14-in. Wig, Marabon Trimmed Dress, \$10.50 Doz.
18-in. Wig, Marabon Trimmed Dress, \$15.00 Doz.

Genuine Chinese Baskets at Lowest Prices
12 1/2-inch Cupid Dolls, Gloss Finish, Plain, \$25.00 per 100.
Write for Illustrated Circulars for the five lines of fair goods.

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Phone: Canal 5889.

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Jobbers

If you are looking for something entirely new and different in the line of Salesboards, assortments with plenty of pep and speed, write or wire for our new Premium Catalogue, which is just off the press.

The Biggest Knock-out of the Season

These Boards are, without a doubt, the fastest selling and repeating propositions on the market.

They Are Proven Winners

Full particulars and quantity prices upon request.

Gellman Bros.,
329 Hennepin Ave., Minneapolis, Minn.

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. 1/4 deposit, balance C. O. D.

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If you are not selling our Clock Medallions you are losing money. \$2 and \$3 profit on each sale. Made from any photographs. Send for catalogue Photo Medallions, Photo Medallion Clocks, Photo Buttons, Photo Jewelry, Photo Mirrors. Satisfaction guaranteed. Four day service.

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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 Chautauquists 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.**

AGENTS—FREE SAMPLE New patented Curtains, Rods. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample.

HOMES CURTAIN ROD CO., Providence, Rhode Island.

If you see it in The Billboard, tell them so.

WORLD AT HOME SHOWS

NOW BOOKING FOR 1922 SEASON

WANTED—One or two high-class attractions of merit, such as **Wild West**, Wild Animal, with or without outfit. All **Concessions** open except Cook House and Soft Drinks. Will lease Cafe Car to A-1, capable man. The **WORLD AT HOME SHOWS** in 1922 will consist of twenty-five cars and the finest show equipment ever assembled under one management. The show will be operated along the same high-class lines as under the management of James T. Clyde and the late Harry R. Polack. **Visitors Are Invited** to the spacious Winter Quarters at Mobile, where the active work of operation and construction is now in progress. **Wanted**—People for the Advance. Apply M. B. Golden, General Agent, London, O. **Riding Device Men**, apply Chas. Anderson, Supt. of Rides, Mobile, Ala. **Trainers**, Four and Six-horse Drivers, apply Ed. Peyton, Supt., Mobile, Ala. All others apply **ROBERT GLOTH, Gen. Manager**. Will be located at **Continental Hotel, New York City**, until January 15; after January 15, **World at Home Shows, Mobile, Ala.**

O'BRIEN'S EXPOSITION SHOWS

PLAYING THE BEST SPOTS IN LOUISIANA

WANT—To hear from attractions suitable for Pit Show. Will book **CRAZY HOUSE, WILD WEST, DOG AND PONY CIRCUS**, or any Show of clean, refined entertainment that is capable of getting money. With or without wagons.
WANT—Help for Rides. Also can place an A-1 Scenic Painter.
WANT—O'Brien's Famous Minstrels can place **Plant, People, Musicians and Performers** at all times. Best of treatment and accommodations.
WANT—To hear from White Union Musicians for Band. Communicate with Lyle Richmond, Band Leader.
WANT—CONCESSIONS of all kinds. All **STOCK WHEELS** open. No buy-backs. **GRIND STORES** of all descriptions. **NO GRIFT**. Remember, this Show stays out all winter and moves every week.
WILL BUY—Three 70-ft. Baggage Cars, one must have end door. Must be reasonable for cash. Address all wires and communications to **DICK O'BRIEN, Manager, Franklin, La.**, week January 9th.

Updegraff Bros.' Consolidated Shows

OUT ALL WINTER

PLAYING THE MONEY SPOTS OF THE SOUTH

We can always place good Concessions. Grind Stores, come on. Good opening for clean **MIT CAMP** and **Penny Arcade**. Want to buy for **CASH 70-foot Baggage Car**; also one **70-foot Combination Sleeper and Baggage Car**. They must be in first-class condition. **Week Jan. 9, Mullins, S. C.**; **week Jan. 16, Marion, S. C.**

WANTED—FOR HOWE'S GREAT LONDON CIRCUS AND VAN AMBURG'S TRAINED WILD ANIMAL SHOW

Performers, Menage Riders, Animal Trainers, Dog and Pony Trainers, Clowns and other useful people.
 Big Show People, write **Charles Boulware, General Supt.**; **Advance People, Frank A. Cassidy, General Agent**; **Side-Show People, John (Red) Fowler**. All other communications, address **Mike Golden, Manager**, and **M. B. Runkle, Treasurer**.
 Show opens in California early in March. Address all letters to different departments to **HOWE'S GREAT LONDON CIRCUS and VAN AMBURG'S TRAINED WILD ANIMAL SHOW, Winter Quarters, Palo Alto, California, Box 698.**

GIVE OUR VALUES CAREFUL ATTENTION. THEY MEAN MORE BUSINESS FOR YOU.



Brownie—22 cal., 4-Shot, Gunmetal Automatic Revolver.
 Originals 25 cal. German Automatic Revolver, \$7.75 Each.
 Originals 32 cal. German Automatic Revolver, \$8.50 Each.
 30 cal. German Lugar Automatic Repeating Officer's Pistol, \$18.00 Each.

We have just received a new shipment of .33 cal. German Mausers, \$10.00 Each.
 Hamilton Repeating Rifle, \$9.25 Each.
 Geoc—22 cal. Geoc Rifle, \$4.75 Each.



2619—Beautiful Silver Cluster, Octagon Shape Ring, with large fancy stone, surrounded by Brilliants. Big flash. \$5.50 per Doz.
2622—Pierced Plat. Inlaid Ring, set with attractive Gold Stone. 85c per Dozen.
2630—Plat. Inlaid Ring, set with three White Sapphires. \$1.00 per Dozen.
2631—Gold-Filled Cluster. Consists of seven White Sapphires. \$1.75 per Dozen.
2624—Ruby Solitaire, set in neat gold-filled, chased mounting. \$1.25 per Dozen.
2620—Beautiful Plat. Inlaid Onyx Stone Ring, surrounded with set with a White Sapphire Brilliant. Very attractive mounting. \$5.50 per Dozen.
2621—Plat. Inlaid Ring, with large Oval Cut, set with a White Sapphire Brilliant. Very attractive mounting. \$4.25 per Dozen.

- 208—21-Piece Manicure Set, \$1.75 Each.
- 2021—21-Piece Manicure Set, stamped French Ivory, \$1.90 Each.
- 6547—21-Piece Pearl Manicure Set, \$3.00 Each.
- 6548—24-Piece Manicure Set, \$3.75 Each.
- 6551—21-Piece Decorated Ivory Set, Du Barry, \$3.75 Each.
- 6550—17-Piece Tortoise Shell Manicure Set, in pigskin case, \$4.75 Each.
- 197—17-Piece Du Barry French Ivory Manicure Set, broad velvet lining, stamped French Ivory, \$2.75 Each.
- 1055—10-Piece Ivory Set, \$1.25 Each.
- X86—5-Piece Set, in leather box, \$1.75 Each.
- X101—6-Piece Beautiful Pearl Set, in leather case, green lined, \$1.80 Each.
- X81—6-Piece Set, in leather case, \$1.15 Each.
- X78—5-Piece Set, in leather case, \$1.50 Each.

OTHER BIG SELLING ITEMS

- CHINESE BASKETS (Set of Five).**
- 944—7 Rings, 5 Tassels, \$3.75 per Set
- 945—10 Rings, 10 Tassels, \$4.50 per Set
- 973—Rattan Baskets, set of three, excellent quality, \$4.00 per Set
- BLANKETS.**
- Emson Blankets, 61x78 in. \$2.75 Each.
- Beacon Blankets, 60x50 in. \$3.60 Each.
- Beacon Blankets, 72x50 in. \$4.25 Each.
- CLOCKS.**
- Disc Clock, \$12.00 per Dozen.
- Wood Clock, brass trimmings. Big flash. \$12.00 per Dozen.
- 2093—Leatherette Traveler's Clock, \$9.00 per Dozen.
- FANCY NECKLACES AND GIRDLER.**
- 24-in. La Tausca Pearl Necklace, \$4.50 Each.
- 18-in. La Tausca Pearl Necklace, \$3.75 Each.
- 24-in. Keyva La Tausca Keyva Necklace, \$5.00 Each.
- Cherry Red Necklaces and Girdles are in very big demand. We list a few that are going big:
- 7450—Cherry Red Necklace, \$1.75 per Doz.
- 7451—Cherry Red Necklace, \$3.00 per Doz.
- 7452—Cherry Red Necklace, \$3.50 per Doz.
- 7453—Cherry Red Necklace, \$5.00 per Doz.
- 7454—Cherry Red Necklace, \$7.50 per Doz.
- GIRDLES.**
- 112—Fancy Metal Girdles, \$4.00 per Doz.
- As above (better grade), \$6.00 per Dozen.
- 114—Fancy Metal Girdles, \$7.50 per Doz.
- 3104—As above, \$7.50 per Doz.

25% deposit required on all C. O. D. orders.
M. L. KAHN & CO., 1014 Arch St., Philadelphia, Pa.
 on chain. Exact size as shown in the cut. Very big seller. \$9.00 per Gross.

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Attention, Concessionaires and Showmen! INDOOR MARDI GRAS

The Tri-City Federation of Labor (6 Nights 6), Industrial Hall, Rock Island, Ill., Jan. 16 to Jan. 21, Inc. \$8,000 ALREADY SPENT FOR PREPARATION

20,000 Members, with 20,000 Members boosting, and 200,000 to draw from, and 45,000 tickets already sold. We have planned to make this the **Biggest Affair Ever Held in the Tri-Cities**. Conditions in the Tri-Cities are excellent. Plenty of money, and this **Indoor Mardi Gras Is Bound To Go Over With a Bang!** Everything open. Silk Shirts, Dolls, Blankets, Silverware, Beaded Bags, Wheels and Grind Stores. For particulars wire, no time to write. Pay your own wires. **Exclusives? Yes!** First come, first served. **Apply early. WANTED—Vaudeville and Circus Acts Nothing too big! Communicate at once. Address**

F. N. HEFFLEY, Manager, care Tri-City Federation of Labor, Rock Island, Ill.

Wanted! MORRIS & CASTLE SHOWS Wanted!

A 25 CAR SHOW

Will furnish complete outfit for the following Shows: Wild West (Dakato Max, write), Dog and Pony Show and Athletic Show. Will furnish wagon for Platform Show. Will buy or book Crazy House or Mechanical Show. Will finance any original idea. Will book any good Show in keeping with our standard.

WANTED—Side-Show People of every description. Address J. Ira Davis, Performers for a real Plantation Show. Address Pete Thompson, Concessions all open. All Concessions reduced for the coming season. All Concessionaires contracted for the coming season, please write. Dining Car for rent. Want Man to operate Merry-Go-Round, Ferris Wheel, Whip and Seaplane.

HELP WANTED immediately: Blacksmiths, Wagon Builders, Carpenters and Painters.

P. S.—Richardson, who operated Pit Show with Miller Bros.' Carnival last year, please write.

MORRIS & CASTLE SHOWS, State Fair Grounds, Box 1100,

SHREVEPORT, LA.

See Our Ad on Page
104

**THEODORE BROS.
CHOCOLATE CO.**
ST. LOUIS, - - MO.

900 Fine Plush Upholstered Theater Chairs
in perfect condition, at a sacrifice. HUGO BOCK,
285 N. 6th Street, Philadelphia, Pennsylvania.

SCENERY
15x24 Drops Complete, \$20.00,
Made to Order.
WERBE SCENIO STUDIO,
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SCENERY
Diamond Dye, Oil or Water Colors.
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**SCENERY and PLUSH DROPS
FOR HIRE**
Catalog. AMELIA GRAIN, Philadelphia.

1860—ROLLING THUNDER—1922. Oldest Medicine
Man to date. WANTED—All around Comedian, Salary
suit. Times, I board and transport. Thanking all
those I heard from from last ad. ROLLING THUN-
DER, Harrisville, Butler County, Pennsylvania.

CREAM WAFFLES IN WINTER PAY BIG
WB SUPPLY, EVERETT, WASH.
TALBOT MFG. COMPANY, St. Louis, Missouri.

WANTED—To hear from good, reliable CIRCUS SIDE
SHOW or CARNIVAL MANAGER, who is willing
and can pay a first-class salary for a first-class MAN.
Age, 34 years; height, 6 feet, 3 inches;
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AT LIBERTY—FOR TAB.
Team with dancing specialty. A-1 Chorus Girl, pony
or medium, and Straight Man, 5 ft., 6. Both have
excellent wardrobe. Youth and ability. Capable per-
formers with road and stock experience. Address
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**AT LIBERTY VIOLIN LEADER
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Experienced all lines. Union. Only reliable man-
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Blackface Comedian. Up in acts. Play piano. Change
for week or longer. Doing three musical acts. Sal-
ary your limit. Must have ticket. ROY SCHLARTZ,
Jola, Wisconsin.

Clarinetist At Liberty Band and Orchestra. Ex-
perienced in all lines. U.S. percolated in all lines. Use
Bb Clarinet only. Prefer Vaudeville or Pictures. Ad-
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AT LIBERTY FOR MED.
A-1 BLACKFACE COMEDIAN.
Up in all acts. Change for week. Join on wire. State
salary JOLLY BERT STEVENS, Barnes Hotel, Buf-
falo, New York.

**AT LIBERTY
MANAGER-OPERATOR**
Trap Drummer. Fifteen years' experience in own
show. Not afraid of work. BOX 355, Eldon, Mo.

**AT LIBERTY—TWO VERSATILE PEOPLE,
BEN & CHARLOTTE WILKES**
BEN—General Business, Characters, Specialties, Cor-
net in Bands, Band Leader, with music. Age, 40
years. CHARLOTTE—Piano, Slide Trombone, Small
Parts. Age, 33 years. Join anywhere. Address Al-
lison, Illinois.

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Eleven years in Big Time Vaudeville Houses. Capable
of handling any vaudeville or road show job. Union.
Reliable. Distance no object if position is permanent,
and salary adequate. Address VIOLIN LEADER,
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PUT AND TAKE BOARDS
60c Each in Lots of 25. F. O. B. Chicago. Sample \$1.00 Prepaid
The PUT AND TAKE BOARD is a 500-hole slateboard containing two different
sets of tickets, one set marked PUT and the other TAKE. When a player draws a
ticket marked PUT he pays the amount marked on the ticket. When he draws a
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action assured, as every other ticket is a winner. There are 250 PUTS and 250 TAKES.
Here's the way it figures out for the retailer: ONE BOARD BRINGS \$12.50, 30%
PROFIT ON MERCHANDISE, \$18.75. TOTAL PROFIT, \$31.25. A sample will be
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W. H. S., Dept. G, 6337 Ingleside Ave., Chicago.

Wanted A-1 Chorus Girls
LEAD NUMBERS, PRINCIPAL
Wire GREEN & LAWLER'S PIONEER GIRLS,
FRANK LAWLER, Manager, V. C. M. C., - - Atlanta, Georgia

WANTED--For JACK KING'S COMEDIANS
(UNDER CANVAS)
A-No. 1 Leading Lady. Must possess youth, ability and wardrobe. For one of the biggest and best Dramatic Shows in the South. Can also place real C. Melody Jazz Saxophone Player for 3-piece Jazz Orchestra. Must join on wire. All winter in Florida. Regular season North. Don't write, wire, and state your lowest. Fort Myers, Florida.

WANTED FOR ZUNI INDIAN REM. CO.
Good Sketch Team, Man and Wife, who can do good Singles and Doubles, Comedy in acts; also Novelty Man, Piano Player and Magician. All must change strong for one week. Salary in keeping with the times, or state lowest in first letter. Don't wire. Must join January 21. Russell Davis, Bert Renzo, Chief Rummel, Elk, Ed Hughes, write me quick. Address KING ALLISON, care Med. Show, Anna, Illinois.

WANTED—GIRL PIANIST and GIRL DANCER
Both must have wardrobe. Dancer must know several dances. Long season. Give full description, correct, and photo first letter, and be ready to join on wire. Lima, January 8-12; Dodolance, 13-17; Binder, 18-17; all Ohio. Permanent address, care Billboard, Cincinnati, O. MGR. DOMINGO'S FILIPINO SERENADERS.

WANTED---Real Medicine Performers
Sketch Team, Straight Man, Musical Team, good Single Woman. State
all in first. DR. V. SHARPSTEEN, Marshall, Mich.

AT LIBERTY, STOCK or REPERTOIRE
LOU HARRINGTON, | CLEO JUNE HARRINGTON,
Characters, General Business, Director, | Ingenues and Juveniles,
Wardrobe, Experience. All essentials. Address 205 First, West, Hutchinson, Kansas.

CARS FOR SALE
One long Private Car, one long Baggage Car, one Stateroom Car, all in first-class condition for passenger service. Prices attractive for quick sale. J. C. STOLTZ, care Imperial Hotel, Stockton, California.

FOR SALE
I have for sale two complete two-car Shows, one Uncle Tom's Cabin Co. and one Minstrel Show. Either show suitable for any kind of a dramatic or minstrel show. Will sell complete outfits cheap. Address E. H. JONES, Warren, Pennsylvania.

**AT LIBERTY—A HIGH-CLASS SOLO TROM-
BONIST and BANDMASTER**
Also a practical arranger in music. Years' experience. HARVEY I. SMITH, 129 So. 8th St., Allentown, Pa.

THE BILLBOARD
Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.
Entered as second-class mail matter June 4, 1897, at Post Office, Cin-
cinnati, under act of March 3, 1879.
108 pages. Vol. XXXIV. No. 2. Jan. 14, 1922. PRICE, 15 CENTS.
This issue contains 61 per cent reading matter and 39 per cent advertising.

HERE IT IS AT LAST!

WOOD PULP UNBREAKABLE LAMP DOLL
The Best Seller of the Season.
A REAL MONEY MAKER
Agents wanted in all towns. Send for price list and territory.
Sample, \$3.00
\$30.00 Dozen
Send 25% deposit, balance C. O. D.
PHILA. DOLL MFG. CO.,
324 North 8th Street, Philadelphia, Pa.

Moving Picture Rights For Sale
A three-reeler, in which Spiritualism is ex-
posed. A very highly sensational film, which
will run very well in any neighborhood. All
territory open. Write at once for State
territory rights. This picture has never been
shown before. Posters, 1 S. 6, 12-sheets.
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25 North Dearborn St., Chicago, Ill.

**NOVELTIES! Theatre Mags, and Concessionaires. For
Interior Decorating: Glass Brackets, handpainted or
lettered, for adv. display, 20c run, inch. Glace Lamp
Shades, any description, 30c inch. For Fairy, \$1.75.
Novel Cupio Lamp Shades, doz., \$10.00; sample, \$1.75.
For Parlor Window Decorating: 12x14-inch hand-
painted Glace Landscapes, doz., \$10.00; sample, \$1.50.
3-oly Paintings, 10-inch, doz., \$9.00; sample, \$1.25.
ROTH BOSSO CO., Mfrs., 3027 N. 3rd, Phila., Pa.**

**FIVE THOUSAND TONIGHTS, 4x12, \$5.75;
Half-Sheets, \$3.50, etc. Samples, ROE SHOW
PRINTING CO., Weldman, Michigan.**

X CARD SIGNS 4 Cards, 12x14, 60c
Volume permits us to give you the most signs for your
money. L. & M. SIGNS, LeRoy, Minnesota.

WANTED IMMEDIATELY
for Hal Kiter and his Live, Laugh and Love Revue,
a youthful Specialty Team with good appearance, both
principal parts; man with tenor voice to fill in Trio;
woman young, prima donna type, who puts over num-
bers. Single Woman, ingenue type, who can sing and
dance and act; dancing of least importance. Young
Chorus Girl who can play some Character Bits. State
all in letter or telegram. This is a first-class com-
pany of twenty people. Address HAL KITER, Orphe-
um Theatre, Ft. Madison, Ia., this week; week Jan.
15, Park Theatre, Hannibal, Mo.

WANTED FOR LOWERY BROS.' SHOW—Circus
Acts of all kinds; Aer Act; Acts with Jugglery; Bal-
ancing Acts, Tumbling, Talking and Singing Clowns.
Those doubling concert given preference. All must do
two or more acts. State lowest salary in first letter.
I pay all after joining. Show opens early in May.
Candy Stand and Mit Joint to let. Must have their
own truck. Also can place small Side Show, party
with their own outfit and truck. Show makes all
two-day stands. Address GEO. B. LOWERY, Shen-
andoah, Pennsylvania.

WANTED QUICK
TIGHT WIRE WALKERS and IRON JAW ARTIST.
Lady Iron Jaw, Ladies and Men for Wire. State age,
height and weight. Act booked solid. State all and
send photo. JACK MOORE TROUPE, 1289 Lowell
Avenue, Wichita, Kansas.

WANTED—ACROBATIC CLOWN
Man or woman, small stature. Must do some good
cross tricks for comedy act of circus and vaudeville
reputation. RELIABILITY, Billboard, Chicago.

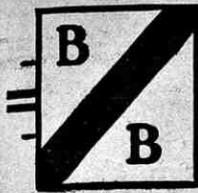
**WANTED—TWO LEAPERS
For FLYING RETURN ACT**
Salary no object to right man. FLOYD NELSON,
3323 Le Moyne St., Chicago, Illinois.

JUGGLING FERRIER
Just finished 45th week for the Loew Circuit. Have
this season open for some good show or minstrel. Ad-
dress 135 Bay 10th St., Brooklyn, New York.

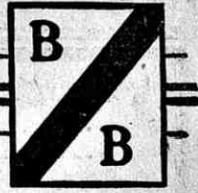
WANTED—Gentleman or Lady, to take half interest
in HI TOM WARD'S FAMOUS MINSTRELS, over
the Big Time Vaudeville houses. Must act as Inter-
locutor or Comedian. Address 138 No. 4th St., Phil-
adelphia, Pa. Care Actors' Progressive Club.

EP'S GREATER SHOWS

AN ORGANIZATION OF DISTINCTION AND QUALITY.
NOW CONTRACTING ATTRACTIONS FOR SEASON OF 1922. Show opens third week in April, in the
heart of the Coal Regions. Where everybody is working—WILKES-BARRE, PA.—Where everybody is
working. WANT reliable Ten-in-One Manager, who knows how to handle his people and also make
arrangings, and any other Shows that don't conflict. WILL BOOK OR BUY a set of Vaudeville Swings; must
be in good condition and cheap. Several choice Wheels still open and legitimate Concessions of all kinds.
Can ship into our spacious and heated winter quarters now. Everybody address
MAX EPSTEIN, Manager, Office and Writer Quarters, 63-65 E. Northampton St., Wilkes-Barre, Pa.



THE BILLBOARD



DECORUM • DIGNITY • DECENCY

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RUSSIAN PLAYERS IN DIRE NEED

Piteous Appeal for Assistance Received by Owner of Bramhall Playhouse

MANY OBLIGED TO DO HEAVY LABOR

Butler Davenport Starts Fund—Contributions Urgently Needed

New York, Jan. 7.—Butler Davenport, owner and manager of the Bramhall Playhouse, received a cablegram from Moscow, Russia, this week, containing a piteous appeal for assistance to the players in that city. The Government of Russia, according to this message, is rendering all the aid possible to the players, and they are keeping the theaters and opera houses open. With the aid of the actors and directors the theatrical educational work is also being carried on.

The cable also says that while the artists are working at their art it is necessary for many of them to work on the docks and perform other heavy

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WORLD AT HOME

Under Personal Management of Robert Gloth—Executive Staff Otherwise Same

New York, Jan. 7.—Following a meeting held at the Continental Hotel in this city today between I. J. Polack, representing the Polack Enterprises, and Robert Gloth, a deal was arranged whereby the World at Home Shows come under the direct management of Mr. Gloth.

When questioned by a Billboard man as to his reasons for placing the direction of the World at Home Shows in other hands, Mr. Polack gave out the following statement: "For some time past it has been very apparent to me that my various enterprises are expanding and are requiring more detail attention than is possible for one man. I have long since tried to find the right one for the task. As the general show world knows Mr. Gloth has fully qualified by reason of his past successes to undertake greater efforts. I have followed his activities carefully, and saw no reason why he should not be considered, in view of the fact that he had on the Gloth Greater Shows last season a vast amount of the Polack equipment, and fully lived up to his obligations and closed the season with profit. I have every assurance he will

(Continued on page 92)

"LASSIE" CLOSES

Two Weeks' Salary Owing Company

New York, Jan. 9.—"Lassie," a musical comedy, sent out for a road tour under the management of A. G. Delamater, closed last Saturday at Syracuse, N. Y., owing the company two weeks' salary. Contracts were signed individually by Nicholas Z. Coutouras, in the real estate business here in the Brokaw Building.

Equity is supplying the fares back to New York for twenty-four members of the chorus and several principals. Ten principals paid their own fare back to New York, arriving yesterday. It will cost Equity several hundred dollars to provide aid for this company.

PREMATURE

Is Report of Affiliation of W. V. M. A. With Other Agencies, Say Interested Parties

Chicago, Jan. 9.—In its last issue a theatrical publication, not The Billboard, announced that the Western Vaudeville Managers' Association-Orpheum Junior string of theaters had added nine and a half weeks' new time to its bookings thru acquiring the vaudeville bookings of Ascher Brothers and an affiliation with Billy Diamond and the Webster Vaudeville Agency. Here is what the parties interested say about it:

John Nash, manager of the Western Vaudeville Managers' Association: "The report was premature and the matter is not settled. I don't know where the newspaper in question got the story."

Charles Hodgkins, of the Pantages offices: "All I have to say is that the Pantages offices are still booking the Ascher theaters." Billy Diamond, of the Webster Vaudeville Agency: "I am not

(Continued on page 92)

DIRECTORS

Of Columbia Amusement Co. Endorse Sam Scribner's Management

New York, Jan. 9.—Sam A. Scribner, general manager of the Columbia Amusement Company, continues supreme in the affairs of burlesque, as far as the Columbia Amusement Company is concerned. This was confirmed at the regular meeting of the Board of Directors last Thursday, held in the offices of the company, at which every member of that body was present. And all stories as to dissension among Columbia officials were given a quietus. Mr. Scribner will have complete con-

(Continued on page 99)

MICHIGAN ASS'N OF FAIRS BREAKS ATTENDANCE RECORD

Optimism Prevails at Two-Day Session in Detroit—Resolution for Clean Racing Adopted—W. B. Burris Re-Elected President—1923 Meeting at Grand Rapids

Detroit, Jan. 7.—The annual meeting of the Michigan Association of Fairs, held at the Fort Shelby Hotel, Thursday and Friday, January 5 and 6, proved the liveliest and best attended session in the history of this sturdy organization. Optimism prevailed for the success of county fairs in Michigan for the season of 1922, and it was the belief of the delegates that the low ebb in industrial conditions had been reached and that the next turn in the wheel would disclose that we had turned the corner and were slowly moving toward better times. With the farm interests smarting under the whip of low markets, greater team work was imperative between county fairs and farm bureaus to encourage the movement toward higher breeding of herds

and pedigreed crops. Co-operation among farmers, merchants, county fairs and farm bureaus is the vital factor of the future success of all fairs.

Following a reception for the members of the association, held in the offices of the Michigan State Fair, 502

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SUNDAY WORK

In Washington Would Be Forbidden Thru Bill Introduced in House of Representatives

New York, Jan. 9.—A new Sunday observance bill was introduced in the House of Representatives on January 5 by Representative Fitzgerald, of Ohio, a member of the District Committee, to which the measure was referred.

The bill forbids all Sunday work other than work of necessity or charity. Just what such labors are is not defined in the bill. However, the bill would close on Sunday all theaters, dance halls and places of amusement, and would also prohibit unlawful sports; but here again no definition is given as to what sports are considered lawful. Penalty for infringement of the law prescribes a fine of from \$5 to \$50 for the first offense, increased to from \$25 to \$500 for a second offense, with six months in jail.

FEBRUARY 22-23

Dates of International Association of Fairs and Expositions Meeting

Chicago, Jan. 9.—It was learned here today that the International Association of Fairs and Expositions will meet in Chicago February 22 and 23, and that indications point to a big attendance.

It has also been learned that the International Motor Contest Association will gather here February 20, and that the American Trotting Association will convene one day later.

With these three conventions holding forth, the week of February 20 promises to be a busy one in the Windy City.

WEST VA. FAIRS

Hold Enthusiastic Annual Convention at Huntington—S. C. Dunham Heads Association

A highly successful and enthusiastic meeting of the West Virginia Association of Fairs, assembled in annual convention at Huntington, closed Wednesday evening, January 4, with an elaborate banquet at the Farr Hotel. The business program during the day was put thru in a snappy manner. Promptly at 10 a. m. S. C. Denham, of Clarksburg, president of the association, called the meeting to order. The Reception Committee of the Chamber of Commerce welcomed the delegates with addresses by President Hays and Secretary Mathews. The responses were made by Mr. Denham and Bert Swartz, Wheeling, secretary-treasurer of the association. Then things proceeded with a rush. Committees were appointed and retired for their deliberations, and a number of talks were made by members. After lunch the delegates were taken in automobiles by the Chamber of Commerce for a sight-seeing tour, and upon their return an interesting program of addresses was rendered. Among the speakers were W. H. Goscher, veteran secretary of the National Trotting Association; W. E. Deegans, Huntington, who urged the organization of a fair in the State's

(Continued on page 92)

FILM OPERATORS' STRIKE BELIEVED TO BE AVERTED

Following Flat Refusal of Chicago Theater Owners To Yield to 15 Per Cent Increase in Wages, Union Submits Counter Proposition Affecting Only Larger Houses

Chicago, Jan. 7.—For a week the Motion Picture Operators' Union and the movie house managers have been rocking in the throes of a threatened strike. The business agent of the Chicago Federation of Musicians threatened to call out all of the 2,670 musicians playing in movie houses in case of a strike.

The flat refusal of the theater owners to yield to a 15 per cent increase in wages of operators has apparently knocked most of the wind out of the impending walkout. The owners declared they would close their houses before yielding to the demand. The present agreement proscribes a minimum of \$1.50 an hour for the pay of the operators. The owners have said they will close their houses before paying the 15 per cent advance asked. Peter J. Schaefer, of Jones, Linick & Schaefer, has conducted negotiations for the owners and Thomas Reynolds, president, and Thomas Malloy, business agent of the union, represented the operators.

The union has submitted a counter proposition affecting only the larger picture houses.

In effect it provides: All Loop movie houses must have an operator for each six-hour shift at \$90 a week. Large theaters outside the Loop must pay \$75. Smaller theaters, now working one operator more than nine hours without a rest, must change to five-hour shifts with two operators. The salary now paid to one operator will be divided between the two, however. It is believed a full agreement will be reached the coming week.

NO PAID CENSOR

For Fort Worth, City Council Says

Fort Worth, Tex., Jan. 7.—Fort Worth has no paid amusement censor and will have none soon, according to a recent statement from the city council.

An appointed, unpaid board is said by exhibitors and by the commissioners to be adequate supervision. The Mothers' Council saw May McAvoy in "What's the Matter With Husbands" and in "Everything for Sale," an old edition of "Poppy," and some acts in local vaudeville, and decided the city should have a censor who would not be afraid to hurt the exhibitors' feelings.

The council at first promised the mothers a paid censor, but when it went into executive session it refused.

The League of Women Voters took the matter up and is now asking for the creating of a recreation department, which will have, in addition to park playground and other forms of recreation, the supervision of dance halls and a sensible censorship of shows.

Dance halls were closed in Fort Worth several months ago because of indecency alleged by the churches and various organizations. After a steady fight the managers have regained their privileges in some instances.

The women's clubs will insist on public dance hall supervision until they get it, they declare.

NEW CORPORATION FORMED

Watertown, N. Y., Jan. 8.—Incorporation papers have been filed at Albany covering the Robbins Watertown Company, of this city, which recently purchased three of the leading theaters here. They reveal that Julius Rothstein, of Utica, N. Y., a former Watertown resident, is the holder of one hundred shares of stock. Nathan Robbins and W. J. C. Doolittle, also of Utica, are shareholders to an equal extent with Mr. Rothstein. Directors are Messrs. Robbins, Rothstein and Doolittle, together with Walter J. Green, Jennery Lowrey, Sanford Sherman, E. M. Willis, J. Francis Day, Barney Lumberg, James J. Loftus and Graham Coventry. There are 7,500 shares of stock, 2,500 preferred and the balance common. The preferred is given a value of \$100 per share. The company begins business on \$100,000. Offices are to be located in Utica.

JOHN MEEHAN

With Cohan Again—Books Passage for England

John Meehan has booked passage for London, where he will blaze the trail for George M. Cohan again in the latter's presentation of "The Tavern" in England. No engagements have as yet been made for the English cast of "The Tavern," in which Cohan himself will be seen as the Yagabond, and Meehan will have charge of this task, as well as of the preliminary rehearsals until the star arrives on the scene. Meehan, too, may appear in the city, altho that is not definitely set as yet. Meehan has long been associated with Cohan, and was his general stage director during the latter's independent venture as a manager.

DETROIT THEATER ROBBED

Detroit, Jan. 4.—Burglars believed to have secreted themselves in the Rialto Theater, 6354 Gratiot avenue, after the doors closed Monday night, stole \$800 from the safe, after breaking it open with sledge hammers. The thieves overlooked \$1,000 secreted in an inner compartment of the safe. The police have no clue to the robbers.

CEDAR RAPIDS HOUSE CLOSES

Cedar Rapids, Ia., Jan. 5.—Greene's Opera House, one of the oldest in the Middle West, has been closed for an indefinite time, but the majestic, a vaudeville house, will set aside three nights each week for road attractions, it is announced, starting January 12 with "Take It From Me."

"THE CLAW" TO STOP

New York, Jan. 7.—Arthur Hopkins made the announcement today that "The Claw," with Lionel Barrymore, would terminate its engagement at the Broadhurst Theater two weeks from today.

BAYONNE WHIPPLE



Bayonne Whipple is a member of the team of Whipple and Huston, who have consistently supplied vaudeville with novelty sketches, and who are now appearing for the Shuberts in their most novel production called "Time," in which they are supported by a big company of clever artists.

—Photo by Apeda Studio, New York.

NEW THEATER PLANNED

E. L. Kuykendall, owner of the Princess Theater at Columbus, Miss., has all arrangements made to build a new theater in that city. It will have a seating capacity of 1,000, will cost about \$95,000, and will play pictures and road shows.

Mr. Kuykendall located in Columbus fourteen years ago and has been very successful, having no competition. He expects to have the new house ready for next season.

CANTON THEATER LEASED

Canton, O., Jan. 7.—The New Alhambra Theater has been leased by a group of local people, including John Kessler, present manager, for five years, with an option of an additional five years. The rent is \$23,000 a year.

The lease states that the building is to be used for theatrical purposes, including motion pictures and legitimate plays, and that the lessees may erect a balcony.

THEATER LOSS \$100,000

Clarksdale, Miss., Jan. 6.—R. N. McWilliams, owner of the Marion Theater Building, which was visited by fire last Sunday, places the loss at \$100,000.

BALL FOR OPERA STARS

Chicago, Jan. 7.—The next big ball on the social calendar will be one for the artists of the Chicago Opera Company, to be given Thursday night in the Gold Room of the Congress Hotel. Society will be out in force and all of the stars of the company will be there. Mary Garden, whose presence at social functions has been rare during the years she has been the idol of Chicago opera-goers, will be the guest of Mrs. Edith Rockefeller McCormick.

MILLIO ANTENORE, NOTICE!

Your father, mother, brothers and sisters have been trying to find you. Write to them in Chicago. Any showman who has news of Millio, who is 14 years old, will please write to Florence Antenore, 1248 Grand avenue, Chicago, Ill. The boy has been missing since July 4, last. At one time he was heard of as being with the Burke Musical Comedy Company.

NOTABLES SAIL FOR EUROPE

New York, Jan. 8.—Among those sailing for Europe yesterday were Paul Guppet, cellist; Mme. Camille Pissachert, violinist; J. H. Novart Chateiliana, French actor; Marc Klaw, Irving Berlin and Mrs. Al Hayman.

SUPREME COURT JUSTICE

Refuses To Interfere With License Commissioner in Case of "The Demi-Virgin"

New York, Jan. 7.—Following Supreme Court Justice Wagner's refusal this week to interfere with Commissioner of Licenses Gilchrist in the threatened exercise of his power to revoke the license of the Eltinge Theater, where A. H. Woods is producing "The Demi-Virgin," Woods, thru his attorney, Max D. Steuer, obtained an order to show why his application restraining Commissioner Gilchrist from preventing the performances of the play should not be reopened. This order automatically acts as a stay of execution pending the carrying of the case to the Appellate Division.

Woods moved some time ago to restrain the commissioner from carrying out his threat to revoke the license of the theater on the ground that he had no power under the law to pursue such a course of action. Justice Wagner, in disagreeing with Woods as to the intent of the law, explained that "the power of revocation is an administrative function and not an act of censorship, for if it is exercised capriciously, arbitrarily, upon reasonable apprehension or upon false information the courts, if appealed to, will stay the administrator's hand."

CLARKE GOES TO MEMPHIS

Macon, Ga., Jan. 6.—H. B. Clarke, who has been manager here for Lynch's Southern Enterprises, Inc., comprising the Grand, Rialto, Capitol, Palace and Princess theaters, has been promoted to manager of all the firm's theaters in Memphis, Tenn., and left to assume his new duties this week.

MRS. B. F. KAHN

Annoyed by False Reports

New York, Jan. 6.—Two theatrical paper reports to the effect that Mrs. B. F. Kahn would be associated with Sam Raymond, who formerly managed the Union Square Theater for B. F. Kahn prior to his death, have, according to Mr. Raymond, caused Mrs. Kahn much annoyance, due to the fact that there is no foundation for the report, as Mrs. Kahn has not as yet recovered from her sorrow caused by the death of Mr. Kahn. Furthermore, she has no intention of embarking in the theatrical business in any way, shape or manner. Mr. Raymond himself has not as yet fully recovered from the distress caused by Mr. Kahn's death, for he was devoted to his former employer-director and is not as yet in a condition to take on a theatrical enterprise, such as the organizing and rehearsing of a burlesque company. But, as soon as Mrs. Kahn is in condition to do so, Mr. Raymond will in all probability accept one of the theater offers submitted to him for a revival of the Union Square Stock presentations, which he feels that he should do to perpetuate the name in fond remembrance of B. F. Kahn, who has made the name known thruout the theatrical world.

STAGE EMPLOYEES REVEL

Steuenville, O., Jan. 4.—An unique party was held in the banquet hall of the Fort Steuben Hotel, under the supervision of the I. A. T. S. E. and P. M. O. A sumptuous banquet was first served to about two hundred guests, Mayor Frank Hawkins and several other prominent city officials were present and delivered short speeches. Jack Stoehr was toastmaster. The performers of the Herald Square Theater, Frank Maple's Quartet and Clyde Davis, soloist, all contributed splendidly to the entertainment. A 21-piece orchestra, directed by Mrs. Albert Myers, furnished music for the dancing. A "cake-walk," at the end, of which a large and delicious cake was awarded as a prize, took place about 4 a.m., closing the program. A delegation of stage workers from Wheeling was in attendance.

The committee members in charge of the affair deserve all the praise bestowed upon them. Charles Haney was chairman and Fred Meeswitz, John Harter, Charles Reed, Bartley Toner, James Keller, Wilmer Haney and Frank Huntsman were the other members.

SOVIET CHIEFS

In Moscow To Lease Number of City's Leading Theaters

Moscow, Russia, Jan. 5.—In accordance with the general policy of the Moscow Soviet of unloading responsibilities which have been too great a burden on the taxpayers, the lease of a number of the city's leading theaters to private concessioners has been authorized. Among the theaters involved are the Lutetia Misch and the Musical Drama Theater. These theaters were formerly operated at the expense of the local city government, but were found to make too many inroads upon the city's already jeopardized finances.

HARRIS DECLARES TAX UNFAIR

Think Box-Offices Should Add the 10% on Courtesy Admissions and Apply It to Actors' Fund

New York, Jan. 7.—"The order abolishing the war tax of 10 per cent on theater passes and allowing it to be maintained on paid admissions is unfair to the theatergoing public," declared Sam H. Harris yesterday.

"It would have been far more beneficial to the theatergoing public had the government abolished the tax on paid admissions. As it is, the man who pays to see a show must pay a 10 per cent tax, whereas the man who is fortunate enough to see a show for nothing no longer has to contribute anything to the government.

Of course the manager could strike a balance by refusing to issue any passes. But the pass evil is one that managers have never been able to eradicate. The theatergoing public may not understand this but it can be easily explained. For instance, some one performs for me or one of my attractions a service which I desire to reciprocate. So, in return, I invite him to see one of my plays.

"Then, too, it has always been the custom to extend the courtesy of passes to members of the theatrical profession when the business of an attraction would permit.

"As the issuance of passes cannot be entirely eradicated I feel that since the government has removed the tax on passes every box office in the country should add the 10 per cent on courtesy admissions and devote the

money to a special subsidiary fund of the Actors' Fund of America.

"This fund does a world of good for unfortunate members of the theatrical profession and there is no good reason why every person who sees a play for nothing should not contribute the 10 per cent tax to this worthy cause.

"Before the war the Actors' Fund issued tax stamps to all box offices for this purpose. The custom was discontinued during the war. Now that we are returning to normal conditions I believe the custom should be renewed."

THREE OSKOSH THEATERS

To Be Operated by the Saxe Company

Oshkosh, Wis., Jan. 7.—The Saxe Amusement Enterprises of Milwaukee this week took possession of three theaters here—the Grand Opera House, the Orpheum and the Majestic.

The Cummings Amusement Company will go out of existence and Roy Cummings will retire, having disposed of his interests with the purpose in view of removing from Oshkosh. He and his family will leave soon for Los Angeles to reside.

William E. Mick, general representative and manager of the three local theaters for the Saxe Company, has arrived in Oshkosh from Milwaukee and will have active charge. His family, consisting of his wife and little son, will come here soon to reside. Regarding the policy of the company, he said:

"High-class vaudeville is to be presented at the Grand Opera House, while pictures will be shown at the Orpheum and the Majestic, the former house opening this week with 'Molly O' (film)."

Mr. Mick, the new manager of the local theaters entering the Saxe Circuit, has been identified with the theatrical business for twenty-five years.

The Saxe Amusement Enterprises operates ten theaters at Milwaukee, two at Kenosha, one at Green Bay and three at Waukesha.

SUIT OVER FROHMAN SHOWS IS STARTED

New York, Jan. 7.—Marc Klaw and A. L. Erlanger, who dissolved partnership some time ago and whose relations have not been very friendly since then, joined hands yesterday for a few hours during a hearing in the case they have brought to obtain possession of half the holdings of the late Alf Hayman in the Famous Players, Inc.

They testified that they had an agreement with Mr. Hayman by which they were to have half his interest in Charles Frohman, Inc., in return for financial support which they gave Frohman's shows after the latter's death in the Lusitania tragedy. This amounted to 1,250 shares of stock in Famous Players.

Erlanger testified that he had provided \$50,000 to keep the Frohman shows going. He alleged that Hayman died without giving them half the interest promised and Klaw corroborated his erstwhile partner's testimony. Decision was reserved by the court.

PRODUCING COMPANY FORMED

Toledo, O., Jan. 7.—A theatrical producing company known as the J. Stanley O'Connell Theatrical Company was formed here this week. The directors are J. Stanley O'Connell, Edward A. Zorn, Louis A. Greiner, E. E. McCleish and Thomas R. Manton. The company will produce home talent shows in all parts of the country under the auspices of benevolent and civic organizations. Scenery and equipment will be furnished by the firm.

"PROMENADE" PRIVILEGES GOING

Paris, Jan. 7.—The Olympia here has announced that it will only issue tickets for sitting accommodations in the future. This marks the death of the "promenade" in the music halls and the elimination of this feature will further the tendency to a more decorous night life than has been noticed since the cessation of the war.

JACOBI'S ESTATE SMALL

New York, Jan. 8.—Victor Jacobi, composer of musical comedies, who died recently, left an estate of not over \$1,000, according to papers filed in the Surrogate's Court yesterday. He died without leaving a will and the money goes to relatives in Hungary.

STAGE HANDS BURLESQUE PLAY

New York, Jan. 7.—After the performance on New Year's Eve of "The Green Goddess" at the Booth Theater the stage hands gave a travesty of the show for the benefit of members of the cast and members of the Winthrop Ames staff. It is said to have been a "howling" success. The piece was written by "Baldy" Crawford Pyne and "Petey" Langmack, two of the stage hands at the theater, who also played parts with the rest of their confreres.

"SALT OF THE EARTH"

Harold Bell Wright's comedy, "The Salt of the Earth," opened in Syracuse, N. Y., last week prior to going to New York. The cast is headed by Emma Carus. The others are: John F. Morrissey, Leona Hogarth, Steve Maley, Clyde Hunnewell, Charles Coghlan, Frances Young, Horace Ruve, Joseph Spurlin, Edward Maynard, Leslie M. Hunt, Edwin Varney, Paul Byron, James Phillips, Frank Woods, Arthur Witte, Phil Young and Grant Hoag.

LOUIS MANN CLOSING

New York, Jan. 7.—Louis Mann, who is appearing in "Nature's Nobleman" at the Forty-eighth Street Theater here, will close next Saturday. It is probable that the next play seen in that house will be "The Law Breakers," by Jules Eckert Goodman, and produced by William A. Brady.

LITIGATION STARTED

By Victims of New Haven Theater Fire

New Haven, Conn., Jan. 5.—Action preliminary to filing suits for alleged damages resulting from death and injuries in the recent calamitous fire at the Rialto Theater here was started this week. Two actions involving \$30,000 each, one in behalf of Leonard B. Reilly, a minor, pro am, in his case being his father, Dr. Benjamin F. Reilly, and another by Curran Nicholas, Yale student, of Rising Sun, Ia., who was severely burned and is still confined in the hospital, were entered. The defendants in both actions were named as the Connecticut Theaters Corporation, the Hamilton Theaters Corporation, New York, and the New England Theaters Corporation, Boston.

GLENDINNING IN HOSPITAL

New York, Jan. 7.—Ernest Glendinning, recently star of "Sonny Boy," is recovering from an operation performed on his appendix in the Lexington Avenue Hospital, 691 Lexington avenue, where he has been since last Saturday. His illness caused the postponement of the new Marion Davies picture production, in which he was to have supported the star.

ALICE BRADY ILL

Appendicitis Prevents Performance of "Drifting"—Star Will Return to Movies When Recovered

New York, Jan. 8.—There was no performance, matinee or night, yesterday, at the Playhouse, on account of Alice Brady being taken suddenly ill with appendicitis ten minutes before the curtain was due to rise. She was taken to her home, and it is not known yet whether an operation will be necessary. Miss Brady was playing in "Drifting," with Robert Warwick, and Wm. A. Brady announces that the run of the play will be resumed Tuesday, with some other star playing Alice Brady's role. He said that Florence Reed or Helen Menken were in view for the part. Miss Brady will return to the movies when she has recovered.

AIDA LAWRENCE ILL

Aida Lawrence, dramatic actress, writes from Chicago that she is very ill and is anxious to locate her son, Robert Lawrence, as she is in need of his immediate assistance. Miss Lawrence is at the Revere House, 417 N. Clark street, Chicago, and anyone knowing her son's whereabouts is requested to notify her.

\$250 PRIZE FOR TITLE

Baltimore, Md., Jan. 5.—The newly formed film producing concern headed by O. E. Whitehurst is preparing to make its first picture, but has decided to build the story around a title which must have drawing power, or what is technically known as "box-office value." The producing company, thru Mr. Whitehurst, is offering \$250 as a prize for the best title submitted by patrons of the Century Theater.

TITLE TO PROPERTY

Of Gaiety and Fulton Theaters in New York Taken by Clevehanna Realty Company

New York, Jan. 7.—Title to the property at Broadway and Forty-sixth street, which includes the Gaiety and Fulton theaters and a large office building facing on Broadway, was taken this week by the Clevehanna Realty Company. The transference of title was in accordance with the terms of a contract entered into several months ago by A. L. Erlanger and the Broadway and Forty-sixth Street Realty Corporation, composed of Wertheim heirs and others, to whom the property formerly belonged. The corporation which now assumes the ownership is one formed by Erlanger for this specific purpose.

Under the conditions of the original contract the possession of the Gaiety Theater passes immediately to the new owner, which has already leased it to an organization known as the Gaiety Theater Corporation, which will manage it without any change of policy. The present lessee of the Fulton Theater will remain in control of that house until next June.

AMERICAN SHOWS CLOSING

"Cabaret Girls" Stops January 14 and "Whirl of Girls" Two Weeks Later

New York, Jan. 7.—I. H. Herk, president of the American Burlesque Association, verifies the report that Mike Kelly's "Cabaret Girls" show will close its season at the Academy, Buffalo, N. Y., Saturday, January 14, and that William S. Campbell's "Whirl of Girls" will close at Milwaukee, Wis., Saturday, January 28. No reason is given for the closing of the shows. Mr. Herk also stated that hereafter shows will jump direct from Buffalo to Chicago, and from Milwaukee direct to Indianapolis, Ind. Shows will open Sunday nights at Chicago and Indianapolis.

MARY GARDEN'S LIFE IS THREATENED IN LETTER

Chief of Police Consulted by Diva-Director Following Strange Message

Chicago, Jan. 7.—Mary Garden, director-general of the Chicago Grand Opera Company, yesterday notified Chief of Police Fitzmorris of the receipt of a letter in which the writer expressed the hope that he would "soon have the pleasure of seeing your body floating down the Chicago River."

Accompanying the letter was a box containing a pistol and a pasteboard carton containing nine cartridges. Three of the pasteboard compartments in the carton were empty. The singer treated the matter lightly.

NEW MANAGER FOR NASHVILLE THEATER

Nashville, Tenn., Jan. 7.—O. H. Dean, assistant manager of the Crescent Amusement Company, this week assumed the position of manager of the Strand Theater here, succeeding L. W. Jacobs of the Dixie Amusement Company. Mr. Dean also manages the Elite Theater here.

A rumor that the Strand had been purchased by the Crescent Amusement Company was denied by Tony Sudekum, its president. It is believed Dean's new post at the Strand is only temporary.

THEATRICAL MAN IS MAYOR

Mays Landing, N. J., Jan. 5.—Walter Mayo Leslie Monday at noon took the oath of office as Mayor of this city, which is the county seat of Atlantic County. Mayor Leslie, who is 40 years old, has from an early age been identified with the theatrical business, having been associated with such stars as Maxine Elliott, Nat Goodwin, Katie Emmett, Murray and Mack, Al G. Field and many others. He was also at one time connected with Ringling Bros.' Circus. At present he is Philadelphia representative of the Columbia Amusement Company.

BANGS IMPROVED

New York, Jan. 7.—Word from Atlantic City, N. J., where John Kendrick Bangs has been very ill, is to the effect that the noted author and lecturer is reported as improved by his attending physician.

"MAN WHO CAME BACK" AGAIN

New York, Jan. 7.—William A. Brady is producing "The Man Who Came Back" again, this time for a road tour. The first date will be played at the Majestic Theater, Brooklyn, on January 16, and a tour of the Subway Circuit will follow. Then out-of-town dates will be played for three months or more.

"LILIES OF THE FIELD"

To Be Operated on Co-Operative Basis Henceforth

New York, Jan. 7.—"Lilies of the Field," which has been playing at the Klaw Theater here for several months, will operate henceforth on a co-operative basis. There has been some question as to the ownership of the show and this caused it to be thrown into a receiver's hands some weeks ago. Joseph Klaw was appointed receiver and since then has been handling the affairs of the company.

Last week business was not up to the mark and after the house share and other expenses were deducted the players were tendered only 46 per cent of their salaries. The matter was taken up with Equity and for a time it looked as tho the show would close tonight. Later an arrangement was made between the players and the receivers by which they will go in on a true co-operative basis. That is, all money will be divided pro rata between the actors after the house share and expenses have been deducted. The house has been charging the attraction \$4,000 a week rental, but Marc Klaw, who owns the theater, has reduced this to \$3,000. On this basis it is believed that the company will make money. Last week the business was a bit above \$5,000 and this week it will top \$10,000. Some of the players are of the opinion that with good business the co-operative plan will net them more than their original salaries and all seem to think that they will get full pay with any sort of a break.

EQUITY VS. BONSTELLE CASE FOR ARBITRATION

New York, Jan. 7.—The case of the Equity against the Jessie Bonstelle Stock Company, playing in Providence, R. I., will come up for arbitration shortly. This will decide the question as to whether subterfuge has been practiced in issuing of contracts with the idea of evading the extra pay demanded by the P. M. A.—Equity contract for all performances over eight.

Miss Bonstelle joined the P. M. A. when she produced "The Triumph of X" with the Shuberts. She later changed her membership to the stock managers' class of the P. M. A., but issued contracts for the engagement with her stock company on the P. M. A.—Equity form. Under the independent form of contract, which calls for an Equity shop, but allows ten performances a week, Miss Bonstelle would have had no extra money to pay, but as the contracts are P. M. A., and call for eight shows, she has to pay for the two extra performances. Furthermore, the company is not all-Equity.

It is claimed that Miss Bonstelle tried to scale salaries so that with the extra pay they would make up the actor's regular salary; also that as under the P. M. A.—Equity contract she would have had to provide all costumes for the women of the company, an effort was made to allot part of the salary as a dress allowance. Equity balked at this, and the whole matter will be put up to arbitration under the "basic agreement" rules shortly.

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.
115 W. 47th St. NEW YORK. Tel. BRYANT 2141-2.
CHICAGO OFFICE - 102-2-33 MASONIC TEMPLE BLDG.

Fair Play for the Actor

The Freeman published a splendid article, entitled "Fair Play for the Actor," the writer of which seemed well acquainted with conditions of the stage. He pointed out that the present system compelled actors to play one part for years and that stock and repertoire were practically confined to small towns, thereby endangering the future of histrionism.

The New York Evening Globe took issue with The Freeman, and contended that actors prefer to lie in bed of a morning, to parade up and down Broadway and to seek for the flesh pots of Egypt rather than to work. However, the replies of two correspondents have entirely destroyed the contentions of this editorial writer.

It Pays To Advertise—Honestly

David Wark Griffith, pleading for better professional ethics in the motion picture field, contends deception never benefits the public. "If these cheat me once," said the old Quaker, "it is their own fault; if they cheat me twice it is my own fault." We are glad that a man of Mr. Griffith's prominence should come out so publicly for honesty in the relations between producers. The Actors' Equity Association has been in line with this attitude for years. At the present moment we are trying to put a bill thru in Albany which will insure honesty in theatrical advertising. In doing so we are not attempting to hurt the managers' business, but to preserve it. In the long run the public drifts away if it finds it is being continually deceived, and if the public stays away then there is no business, and if there is no business there is no work for the actor.

Forestalling Censorship

The Authors' League of America, the American Dramatists and the Actors' Equity Association have now been joined by the Producing Managers' Association in an effort to forestall legislation looking towards dramatic censorship. The writers and actors took the initiative and invited the managers to join them. Now we will ask the civic and religious organizations to co-operate in the formulation of "measures to obviate the necessity of censorship." Members of the three bodies first named embrace more than eighteen thousand persons, and their influence on behalf of clean and wholesome drama must be very great. A meeting of this combined committee has already been held, and the first plans laid. Here is another example of the wonderful benefits of organization. What could possibly have been done if the actors of the country had no one to speak for them or perhaps only a decadent society? The Actors' Equity Association is recognized as representing the theatrical profession and from henceforth will hold its place as one of the big powers of the theater.

Time-Clocks for Actors?

It has been suggested that Equity wishes to reduce theatrical art to the level of the "time-clock system." Does this mean that Equity has suggested that such a machine be used in theaters? Neither Equity nor employees of any other organization ever thought of such a thing. It is the employers themselves who instituted a time-clock. We believe there are two big theaters in New York City where such a thing exists, and it is certainly not there at the suggestion of Equity.

Truths About Liars

A sheet noted for its mendacity now accuses the Executive Secretary of being "a czar," a "pinhead," and uses a covert insinuation that

he pads his expense account. As was shown by a letter in last week's Billboard, neither the association nor its officers have anything to hide. We will tell the truth concerning membership, expenses and other matters without fear or hesitation. As to expense accounts, we would remind our accusers that the auditors of this association are duly accredited and go over every item scrupulously and with care. We are also accused, and this is a subtle attempt to provoke dissension, that we do nothing for the "little fellow." Yet the theatrical papers in the same week contained an account of our actions in the "Ziegfeld Follies" in Chicago. Stars of over \$1,000 a week held the curtain because our representative, acting under instructions, insisted that eleven members of the Chorus Equity Association should not arbitrarily have their salaries reduced and lose remuneration for an extra performance. Was this not looking after the interests of the "little fellow?" And among the thirty stranded companies which we have brought back from distant points it has always been the "little fellows" whose hotel bills have been met and whose railroad fares we have paid. We do not say this for self-glorification, but to refute a calumny which really should not need denial. Actions speak for themselves. Our accounts are open. You can look up our books and see the hundreds and hundreds of so-called little fellows whom we have saved from tramping back many weary miles to their homes.

Any editor who makes such statements proves, to our mind, that he is in league with our employers and inimical to the actor.

Concerning the Care of Children

A famous manager recently said that actors are children, and, from the tenor of his remark, he evidently thinks them rather bad ones. Our reply is that if such be the case, it is generally the fault of their nurses, in which position we presume the managers class themselves.

Politicians, Note!

We were recently solicited by a very sincere member to come out with a statement on what might be termed a political question. We contend that all such matters are outside the province of the Actors' Equity Association. Our membership contains all shades of political opinion, all creeds, all races. We profess to speak for them only in so far as the economic needs of their profession are concerned.

We are in a somewhat different position from other unions, since our membership is scattered. We have no locals and cannot hold general meetings of such a comprehensive nature that the opinion of the membership on political issues can be learned. Our member seemed to think we had broken this rule of ours because we published the speech of a very prominent Catholic dignitary in our magazine. We replied that there was no sectarianism in that discourse; that it was simply the opinion of a national figure on the people of the profession and that we should be just as pleased to publish the views of the Metropolitan of the Greek Church, the Lama of Tibet, the High Priest of Confucianism, or a prominent Atheist, but in so doing we would permit no discussion as to the

merits of their respective creeds. The Actors' Equity Association is a professional affiliation of Democrats, Republicans, Single Taxers, Prohibitionists and of every other shade of opinion, political or otherwise, and our members need never fear that their organization will go on record as opposing their individual views.

Food for the Censors

In The New York Times, Alexander Woolcott says in part as follows:

"It has often been said of the French drama that any one following it too receptively would be justified in thinking of fidelity as quite unknown in the homes of France. If that well-known yodel, that famous and reliable ingenue, the Man From Mars, were to haunt our own Broadway this season he would probably be justified in assuming that most American women were hussies, not only in heart, but in practice. Certainly he would have the right to assume that as a nation of theatergoers we were not much interested in a heroine unless she had been on the streets, or at least had, at some time or other, lived bravely and openly with a man to whom she had never been married.

"Now, since there is a rumor afloat that a State Censor is among the afflictions to which the poor old theater is to be subjected, it might be worth while pointing out that, had such a censorship been functioning when this season began more than thirty of the plays since produced in New York would have undergone either modification or downright suppression. In addition to all the bedridden farces and all the dramas of seduction and illicit domesticity, there has been a larger proportion of out-and-out harlots among the puppets of the season than ever before. These have ranged all the way from the little group of serious strumpets in 'Lilies of the Field' to the elegant prostitute who wanders along 'The Varying Shore' and who, at last accounts, did not know for sure whether she was going or coming."

Our Wandering Members

The Council passed a ruling suspending all those who have been delinquent in paying dues since May 1, 1920—in other words, those who were eighteen months in arrears. The number amounted to over one thousand, and of these all has been returned from two-thirds—in other words, we only had the present addresses of thirty-three and one-third per cent, which shows the character of the actor's life. Only one-third keep the same permanent addresses for eighteen months in succession; less than that, since many of these must have written us in the meantime giving a change of address.

Overheard

"These New York first-night audiences are so cold, less responsive than in any outside city." "But, my dear boy, you should act irrespective of your audience"—which reminds us of the story of a man in the hotel dining room who kept trying to give an order for eggs to the waiter, when an irritable guest at his side said: "Never mind the eggs, my boy, get on with your breakfast."

Perhaps a Raspberry Would Be Better

The following was overheard at a dress rehearsal:

Director: "Yes, Mr. Smith, that is very good, but on that particular word you should use a pear-shaped tone."

Actor: "Thank you, but which end of the pear?"

Mentioning Mr. Cohan

George M. Cohan has broken out again in a half-page advertisement in a New York daily, attacking the Actors' Equity Association. They say when George M. Cohan was a young man his visiting card read, "Mention me, please." This desire to see his name in print has evidently become an obsession; and he is willing to pay for a half-sheet in a daily paper to gratify his vanity. He heads his statement "Persecution," and winds up with the following paragraph:

"The sad part of it all is that supposedly red-blooded Americans are standing by and silently subscribing to the thing. For the love of justice and all that's decent and honest, WAKE UP!"

We thank God that red-blooded Americans are true sports and will never subscribe to the methods of an unfair fighter, of a man who hits below the belt and who shoots wild and whirling statements about his opponent.

Mr. Cohan is grossly inaccurate in many of his statements. Before he arrived from England there were paragraphs in all the papers about the American actors he intended to engage for the other side. These were issued from his American office, and presumably per his instructions. He says the first thing handed to him was a paragraph in a dramatic paper stating that the Actors' Equity Association would continue its "persecution of him on the other side if he attempted to engage any of our members." If Mr. Cohan really believed this he should have verified it either by calling at our office himself, or getting a representative to do so. An actual contrary ruling is what we issued. Immediately following his arrival, an actor (his name on request) called on the Executive Secretary, and said he expected to negotiate with Cohan, and was instructed to go ahead and that we wished him good luck. The

(Continued on page 17)



When your throat begins to choke up, think of L-L-M's. These simple, effective little lozenges contain:

LINSEED with all its healing values.
LICORICE with all its soothing values.
MENTHOL with all its cooling values.

Get the lozenge that has all three of these properties in one, that is as welcome to your stomach as to your throat and that for six years has been keeping singers' throats clear. Buy 'em in bulk and get double the quantity.

Ask ANY Druggist—
"What's the BEST throat lozenge?"
E. C. RICH, Inc.



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ANNOUNCEMENT

We have just opened at the above address with a complete stock of THEATRICAL and BALLETT FOOTWEAR, for Professionals; also SHORT VAMP SHOES for Stage and Street wear. Special attention to Productions and Dancing Schools. Productions fitted at twenty-four hours' notice. OUR TOE SLIPPERS ARE RECOMMENDED BY LEADING PERFORMERS AND DANCING TEACHERS.



GLASSBERG'S

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For Stage and Street at Moderate Prices

J. GLASSBERG, Catalogue 225 W. 42d St. Stage Last Pumps, Flats, Ballets—Box or E. FREE New York Soft Toe. Reliable Mail Order Dept.

MADISON'S BUDGET

No. 18 **NEW!!!**

PRICE ONE DOLLAR

MADISON'S BUDGET No. 18 marks a distinct advance in the excellence and originality of its contents and includes a liberal assortment of my sure-fire monologues, parodies, acts for two males and two for male and female, an original sketch for four people (2m 2f), 200 single acts, some dandy minstrel first-parts, a 1-act farce for 3 people and many other comedy acts at cetera. And remember the price is only ONE DOLLAR per copy. Send orders to MADISON'S BUDGET PUBLISHING CO., 1082 Third Ave., New York.





Mrs. Vermilya before she found out about the new discovery. Weight 163 pounds. She thought her condition was hereditary, as she had relatives who weighed 200 pounds and more.



Mrs. Vermilya after she applied the new discovery to herself. Weight 123 pounds. Not only did she regain her normal weight, but she gained a beautiful complexion as well.

Doctor's Wife Takes Off 40 Pounds Through New Discovery!

Tells how she quickly reduced to normal weight and improved 100% in health without medicines, drugs, starving or discomfort. Many others are losing a pound a day and more right from the very start!

BEFORE I began following your course my weight was 168 pounds. My blood was bad, my heart was weak and I had headaches always—didn't sleep and had constantly to use laxatives. It was a standing joke among my friends about me being fat and sick.

"With your help I am now in what you could call perfect health; sleep perfectly; my blood test is 100 per cent pure; my complexion is wonderful and my weight is 123 pounds—a loss of 40 pounds."

Above is an extract from a letter written us by Mrs. Hazel Vermilya, wife of Dr. J. C. Vermilya of Bloomington, Indiana.

Before her marriage Mrs. Vermilya was distinguished for her perfectly-proportioned figure.

Not one pound of unnecessary flesh marred her exquisite slenderness. No matter what she wore, the simplest little summer frock or the most elaborate evening gown, she was at ease. For she knew that she made an attractive, youthful appearance.

Begins to Put on Flesh

With marriage came more happiness, more friends. "I felt that there was nothing left in all the world to wish for!" Mrs. Vermilya confides. Yet even then a subtle enemy was at work, preparing to destroy her youth.

It was hardly noticeable at first. Then, slowly, she began to realize what the trouble was. She was putting on superfluous flesh. But how could she prevent it? It seemed that most men and women, once they became overweight, began naturally to add more and more flesh until they became very stout. Already she had gained flesh until she weighed 168 pounds, 40 pounds more than her normal weight.

Tries in Vain to Reduce Weight

She began to starve herself in an effort to reduce. She even gave up one meal a day and ate barely enough to satisfy her hunger. But it only weakened her without taking off a pound of flesh.

Then she drugged herself with medicines. "I even used a special corset to reduce my hips," she writes, "but it made me look just awful."

She exercised and dieted—all in vain. She was still 40 pounds overweight, and no matter what

she did she could not take off the excess flesh that was spoiling her figure and ruining her health.

Mrs. Vermilya had just about resigned herself to being fat and unattractive when she heard about a remarkable new discovery by a food specialist. She found out that he had discovered the simple natural law upon which the whole secret of weight control is based. He had actually discovered a way to reduce weight by eating. And she had been starving herself!

Finds Right Way

"I grasped at that new discovery as a drowning man grasps at a straw," Mrs. Vermilya tells almost everything and I was still 40 pounds overweight. I couldn't enjoy my meals any more—I felt sure that everything I ate would add more flesh. Oh, if this new discovery would only show me the way to regain my normal weight!"

A Remarkable Reduction

She gave up all medicines, starving and expensive "treatments" and just followed the one simple new law that has been discovered. It meant almost no change in her daily routine. She found that she could do about as she pleased, eating many of the foods she had been denying herself, enjoying her meals as never before. And yet almost from the very beginning a change was noticeable. She slept better than she had in months.

"Think of it!" she writes, "I didn't have to do anything discomforting, didn't have to deny myself anything I liked—and yet my excess flesh vanished like magic. Almost before I realized it I had taken off the 40 pounds that I wanted to lose. My health improved 100 per cent too. I no longer suffered from indigestion or sour stomach. And my complexion became so clear and smooth that my friends began to beg me for my beauty secret."

What Is the New Discovery

The remarkable new discovery—weight control—is the result of many years of extensive research by Eugene Christian, the famous food specialist. It is one of the most amazing—and yet one of the most simple and inexpensive methods of weight reduction ever discovered.

Read What These Users Say!

LOST 28 POUNDS IN 30 DAYS.

"I found your instructions easy to follow and your method delightful. In 30 days I lost 28 pounds 8 pounds the very first week. My general health has been greatly improved."—(Signed) EARL A. KRITTEL, 225 W. 39th St., New York City.

LOSES 22 POUNDS IN 14 DAYS.

"I reduced from 175 pounds to 153 pounds (a reduction of 22 pounds) in two weeks. Before I started I was flabby, heavy and sick. Stomach trouble bothered me all the time. I feel wonderful now."—BEN MADOLE, 102 Fulton St., New York City.

LOSES 44 POUNDS—REGAINS GIRLISH FIGURE.

"I will always be thankful that I wrote for the course. I weighed 187 pounds. After getting the course I secured results right away and now am down to normal weight, having lost 44 pounds. It is grand to have a girlish figure again."—MRS. ERIC CAPON, Manhasset, Long Island.

LOSES 74 POUNDS.

"I weighed 240 pounds and could not walk up a flight of stairs without my help. I was very nervous, couldn't sleep and had indigestion so bad I had to see a doctor. I had no success with anti-fat medicines. In fact, I even gained 3 or 4 pounds on some of them. Then I saw your advertisements and sent for your booklets. The first week I lost 10 pounds—and lost steadily until I reached 166 pounds (74 pounds reduction). I never felt better in my life. There is no indigestion and I can now RUN upstairs. I have a fine complexion whereas before I was always bothered with pimples. I have reduced my bust 7½ inches, waist 9 inches, hips 11 inches. About ten times a day I hear some one say: 'My, how thin you are getting.'"—(MRS.) MARY DENNENY, 82 W. 9th St., Bayonne, New Jersey.

LOSES 47 POUNDS—REDUCES HIGH BLOOD PRESSURE.

"Since following your 'Weight Control' instructions I have reduced from 195 pounds to 148. I have been benefited in many other ways, including a lowering of blood pressure. After losing that surplus fat my flesh is firm and solid. No flabbiness or wrinkles. I will follow this method even though there is no fatter need to reduce. For the menus are so wonderfully well-balanced and satisfying."—MRS. WM. B. BOYER, 9919 Ostrand Ave., Cleveland, Ohio.

He found that certain foods when eaten together are almost immediately converted into excess fat. But these very same foods, when eaten in combination with different foods, actually cause the fat which has already accumulated to be consumed. It's the simplest thing in the world. It's just a matter of eating the right food combinations and avoiding the wrong ones.

This is not a starving "treatment" or a special food fad. It's entirely new and different. You can bring your weight down to where you want it and keep it there with practically no trouble. Instead of starving yourself or putting yourself through any trying discomforts or painful self-denials—you actually eat off flesh!

Christian has incorporated his remarkable secret of weight control into 12 easy-to-follow lessons called "Weight Control—the Basis of Health." To make it possible for every one to profit by his discovery he offers to send the complete course absolutely free to any one sending in the coupon. No money. Just the coupon.

You don't starve yourself or punish yourself with strenuous exercise. You just keep on doing practically whatever you please, eating many of the delicious foods you may now be denying yourself. All you have to do is follow one simple little natural law and you can weigh exactly what you should.

Send No Money

Mail coupon at once. The complete 12-lesson course will be sent to you promptly. When it arrives pay the postman only \$1.97 (plus postage) and the course is yours. You have the privilege of returning it and having your money refunded if you are not entirely satisfied after a 5-day test. If more convenient you may remit with the coupon, but this is not necessary. Don't delay. This is a special offer and you can lose nothing—yet if you act at once you gain a valuable secret of health, beauty and normal weight that will be of value to you throughout your life. Mail the coupon NOW! The course will be mailed in a plain wrapper. Corrective Eating Society, Inc., Dept. W-2281, 43 W. 16th Street, New York City.

CORRECTIVE EATING SOCIETY, Inc.

Dept. W-2281, 43 W. 16th Street, New York City

You may send me, in plain wrapper, Eugene Christian's Course, "Weight Control—the Basis of Health," complete in 12 lessons. I will pay the postman only \$1.97 (plus postage) in full payment on arrival. If I am not satisfied with it, I have the privilege of returning the course to you within 5 days after its receipt and my money is to be refunded at once.

Name
 (Please write plainly)
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 Price outside of U. S., \$2.15, Cash with order.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFFEL

JURISDICTIONAL WRANGLE REMAINS UNSETTLED

Warring Factions of Hebrew Actors' Union Declare Intent To Fight the Issue to a Showdown

New York, Jan. 7.—Efforts on the part of officials of the Four A's to bring about an amicable settlement of the differences which have arisen between the various sections of the Hebrew Actors' Union met with failure this week, when representatives of the warring factions declared their intent of fighting the issue, now before the International Board of Investigation, to a showdown.

The present difficulty, which results from an alleged breach of the truce entered into by the various branches of the organized Jewish players in 1919, marks a reawakening of the bitter jurisdictional wrangle, which for more than twenty years prior to that date kept the entire Jewish theatrical world in a state of turmoil.

The truce of 1919, which clearly defined the jurisdictional standing of each of the various sections of the Hebrew Actors' Union, has been repeatedly violated since that time by Locals No. 1 and No. 2, according to charges brought before the Four A's by Local No. 3. In consequence, Local No. 3 demands that the charters of Locals No. 1 and No. 2 be revoked and it be given complete jurisdiction over the entire Jewish theater.

It is the contention of the complainants that Locals No. 1 and No. 2 have permitted their members to work with nonunion actors and in territory outside their jurisdiction, while members of Local No. 3 went unemployed. This is held to be a flagrant violation of the truce of 1919, in which it was agreed that Local No. 1 have jurisdiction over all legitimate houses in Greater New York (with the exception of two uptown theaters); Local No. 2 over all legitimate houses on the road, and Local No. 3 over all vaudeville houses.

With this agreement went the understanding that in the event of either of the first two locals running short of players in their respective jurisdictions (which is often the case, owing to the limited membership of these organizations) then members of Local No. 3 were to be offered the employment. This agreement, it was understood, held good, no matter what the type of the attraction might be.

In an effort to sustain these allegations, James William FitzPatrick, representing Local No. 3, submitted to the International Board of Investigation programs and billing matter for Yiddish attractions, both in Greater New York and on the road, in which appeared the names of Jewish actors playing either outside the jurisdiction of their respective locals or with players who were held to be nonunion actors.

The greater part of the two-day hearing, conducted on Thursday and Friday of this week, was given over to the filing of such evidence and the examination of witnesses. Among the latter was the secretary of the United Hebrew Trades, who, it was disclosed, is also business manager for Locals No. 1 and No. 2. Counsel FitzPatrick attached special significance to the position held by this witness in view of the fact that the charters for all three organizations are held in escrow by the United Hebrew Trades as a guarantee that the truce of 1919 would not be broken.

Under examination the witness admitted that members of Locals No. 1 and No. 2 were working without the jurisdiction of their respective organizations and that nonunion actors were also permitted to play with members of these two locals. He explained this by the fact that Local No. 3 very often hadn't the type needed and that in such cases managers were permitted to hire whom they chose. He declared that he always made an effort to secure an engagement for a member of Local No. 3 when the occasion presented itself.

One very interesting bit of evidence was let drop by the witness in connection with the policy adopted by Local No. 1 towards the Jewish Art Theater. At this house he said that the union insisted only on fourteen organ-

ized players, allowing the management to hire nonmembers when a cast demanded more than this number. The union granted this favor, he declared, in view of the fact that the management could not afford to engage more than fourteen union players, altho as a result members of Local No. 3 and even members of Locals No. 1 and No. 2 often suffered for lack of employment as a result.

J. K. EMMET AND MARY E. RYAN



Touring the Shubert Circuit in a pretentious musical offering entitled "Heartland."

MAURICE AND HUGHES TO RETURN TO PARIS SHORTLY

New York, Jan. 7.—Maurice and Lenora Hughes have completed their engagement at the Club Maurice and in Charles Dillingham's production of "Good Morning, Dearie," and will return to Paris shortly, to appear in the dancer's exclusive night-life resort there. Maurice is said to be dickering with Leo Reisman, whose orchestra is one of the features of the Dillingham show, with a view to presenting the youthful musician and his dance combination at the Club Maurice, Paris. Irene Bordoni, vaudeville headliner and musical comedy star, will appear as the entertainment feature at the Club Maurice here for six weeks, beginning February 6.

MABEL TALIAFERRO FOR LOEW'S

New York, Jan. 7.—Mabel Taliaferro has been signed by the Marcus Loew Circuit, and will open at Loew's State Theater, Newark, January 23.

ST. LOUIS THEATERS

Do Record Business New Year's Day

St. Louis, Jan. 5.—Practically all the theaters in the city did abnormal business on New Year's Monday. Columbia vaudeville, continuous, had approximately 5,200 paid admissions. This is next to the house record, which was made on Labor Day, 1920, with a total of 6,000 paid admissions, according to Dave Russell, manager.

The Riato, a junior Orpheum house, broke all previous house records and took in 4,500 admissions in three shows. J. W. Higgins, manager, reports that business has been exceptionally good all season. The Grand, junior

ALLMAN ATTACHES SHUBERT HOUSES

But Actual Tieup Forestalled When Surety Company Bond Is Pledged

New York, Jan. 7.—James Allman, thru his attorney, Morris Grossman, this week got out an attachment against the Forty-fourth Street and Winter Garden theaters in connection with the \$5,600 breach of contract action filed recently by the actor against the Shubert Advanced Vaudeville Circuit. William Kline, counsel for the Shuberts, however, forestalled actual tieup of the box-office receipts at either of the houses by pledging a surety company bond for the amount in question.

Allman, who is the producer and owner of the vaudeville act known as "The Corner Store," claims to have entered into an agreement with the Shuberts early in the present season whereby the defendants offered him twenty weeks' work at \$725 a week. Allman alleges that the opening date was set for September 25, at the Apollo Theater, Chicago, but shortly prior to that time he was notified that his services would not be desired.

Having little faith in the future prosperity of the Shuberts' vaudeville venture, Allman's attorney, Morris Grossman, this week made application at the sheriff's office for an attachment against the Winter Garden and Forty-fourth Street theaters. In the affidavit attached to the application it was set forth that the plaintiff, as a result of the Shuberts' alleged breach of contract, had been obliged to accept work on another circuit (Gus Sun) at much less salary, and that he had been generally damaged to the extent of \$5,000.

Armed with an attachment the attorney and a deputy sheriff set out for the Forty-fourth Street Theater, where they were met by a clerk from the office of William Kline, who by some means not known to either the attorney or the deputy sheriff had become possessed of the information that an attachment against the two houses had been issued. Kline's representative accepted service and offered a surety bond for the amount in question, thus forestalling an actual tieup of the day's box-office receipts.

The transaction which took place in the lobby of the Forty-fourth Street Theater drew a crowd, who thought that a hold-up was being staged.

DU' CALION MAKES DENIAL

New York City, Jan. 5, 1922.

Dear Mr. Editor:

On page 11, Billboard, January 7 issue, in an article headed "Business Outlook for New Year Is Gloomy," I am quoted as remarking at the Monday matinee of the Forty-fourth Street Theater, New York, that "The Shuberts certainly have a lot of nerve."

This is untrue and also un-English. Had I said anything to that effect it would have been, "The Shuberts are awfully courageous."

However, I did not use the expression that you credit me with, and as "Decorum, Dignity and Decency" are your slogans, I trust you will be decent and relax your Decorum and restore my Dignity by publishing an apology, contradiction or explanation. In mere justice to

Yours sincerely,
DU' CALION.

ORPHEUM PLAYERS

New Organization Presenting Vaudeville—Now Touring Indiana

The Orpheum Players, formerly the Wheeler Vaudeville Players, according to Frank M. Swan, general agent, are faring well thru the State of Indiana. Mr. Swan writes that Paull gave \$135 in one night, while a single performance in Bedford grossed well over \$350. The roster is the same as when it was published in the December 10 issue of The Billboard, with the exception that Chet Wheeler, formerly manager of the company, has left. Harry Van is now company manager.

TO WRITE MUSICAL COMEDY

New York, Jan. 9.—Eddie Dowling, author of the miniature musical comedy, "Mary, Irene and Sally," now at the Winter Garden, has been commissioned by the Shuberts to write an extended musical show.

BAYES PIANIST IN HOSPITAL

New York, Jan. 7.—Dudley Wilkinson, accompanist to Nora Bayes, is in St. Luke's Hospital, recovering from an operation for appendicitis. It is expected that he will be able to rejoin the Bayes' act in about three weeks.

BENNETT HEADS T. O. B. A. CIRCUIT OF COLORED HOUSES

Annual Meeting of Stockholders in Chattanooga, Tenn., Endorses Executives—Few Changes in Personnel

Chattanooga, Tenn., Jan. 6.—There was but slight evidence of discontent at the annual meeting of the stockholders of the Theater Owners' Booking Association held here yesterday and concluded in the wee small hours of today. Rather than the revolt against the present administration that was rumored to occur, the meeting proved to be an overwhelming endorsement for the executives who organized the circuit and piloted it thru its first year.

In point of new interest such as surrounds a spectacular fight for control of a corporation, the meeting was somewhat disappointing. As an exhibition of confidence it was a most pleasing spectacle. Sam Reevin, treasurer and manager of the Western district, and S. H. Dudley, Eastern manager, held proxies for many of the absent owners. This in itself was a most emphatic endorsement of the manner in which these two officials had handled the booking of acts over the circuit.

Clarence Bennett, of the Lyric Theater, New Orleans, was elected president for the ensuing year; Milton B. Starr, of the Bijou, Nashville, retiring to accept the newly created position of business manager. The development of the circuit is producing a constantly increasing volume of practical problems requiring diplomatic attention. It was therefore the judgment of the board that as Mr. Starr was most familiar with the workings of the entire organization, he should be released from the purely executive functions to fill a post for which his Harvard training has eminently fitted him. Mr. Bennett with his associate, Mr. Boudreaux, operates one of the most successful theaters catering to colored audiences in the country. He is a widely known and well-liked showman.

Charles S. Turpin, owner of the Booker T. Washington Theater, St. Louis, Mo., was re-elected vice-president; W. S. Scales, of the Lafayette, Winston-Salem, N. C., was re-elected secretary; Sam E. Reevin, of the Liberty Theater, Chattanooga, was re-elected treasurer. He and S. H. Dudley of the Dudley theaters and circuit, Washington, D. C., were again elected as Western and Eastern booking managers, with an unasked increase in salaries.

The Board of Directors selected comprises A. Barasso, of the Palace and Venus theaters, Memphis, Tenn.; H. J. Hury, of the Gay Theater (also the Champion theaters made famous by the Octavius Roy Cohen stories), all of Birmingham, Ala.; C. H. Douglas, owner of the two Douglas theaters, Macon, Ga.; E. S. Stone, of the Washington Theater, Indianapolis, Ind., along with Messrs. Starr, Reevin and Bennett.

In addition to all previously mentioned the following were present at the meeting: Charles P. Bailey, owner of "91" Theater, Atlanta, Ga.; E. L. Cummings, of the Belmont Theater, Pensacola, Fla.; H. B. Miller, of the Monogram Theater, Chicago; Chas. F. Gordon, of the Star Theater, Shreveport, La.; Sam Banov, of the Lincoln Theater, Charleston, S. C., and "Doc" Cough, of Birmingham.

M. A. Lightman, of the Plaza, Little Rock, Ark.; Chas. A. Somma, of the Hippodrome, Richmond, Va.; Martin Klein, of Chicago; Chintz Moore, of the Star, Dallas, Tex.; J. T. Lester, of the New Royal, Columbia, S. C.; Kaplan Bros., of the Grand Central Theater, Cleveland, O., and the Lincoln Amusement Co., of Louisville, Ky., had representatives present. In addition to five of his own properties, S. H. Dudley represented nine other houses located in Maryland, Virginia and the District of Columbia.

The following theaters booked by the association were without representation at the meeting: Liberty, Greenville, S. C.; Pelkin, Savannah, Ga.; Strand, Jacksonville, Fla.; Dreamland, Tulsa, Ok., and the house of the same name at Muskogee, Ok.; Koppin, Detroit; Star, Pittsburg, Pa.; Standard, Philadelphia; Lyceum, Cincinnati; Dream, Columbus, Ga., and the Lenox, of Augusta, Ga.

After reports had been submitted and disposed of considerable time was devoted to the discussion of matters of policy, relations with the Colored Actors' Union; closer relations with the Negro press, and other matters that bore upon the better accomplishment of the ideals that prompted the organization of the body.

While all have a common interest, there are three distinct types of business men in the association, and Mr. Reevin is to be highly complimented for the manner in which he pro-

vided for the comfort and convenience of the entire party and the facility with which the business of the body was handled. In a measure he was host to the visiting managers.

The re-election of practically all of the former administration indicates that the present policies of the organization will be continued, with possibly a modification here and there, as experiences may have warranted. The new president will issue a public letter within the next week in which alterations will be mentioned should there be any.

No dividend was declared, the directors believing it wise to retain the funds of the body as a reserve for emergencies. While no dif-

SMITH AND DALE LOSE Restrained From Appearing for Any Other Circuit Than Shubert

New York, Jan. 7.—Judge Augustus N. Hand, in the United States District Court, on Wednesday of this week, handed down a decision restraining Joe Smith and Charles Dale, of the Avon Comedy Four, from appearing for any circuit other than that of the Shuberts. This decision follows a hard-fought legal battle, which had its start with the actors' refusal to appear at the opening performance of the Winter Garden, September 23 last, on the ground that they had not been billed satisfactorily.

According to Judge Hand's ruling Smith and Dale must take up their Shubert bookings immediately or else remain idle. Whether or not the actors will seek to appeal this decision is a matter which has not yet been decided, it was stated at the offices of their attorneys, Kendler & Goldstein, today. Smith and Dale are at present appearing for the Keith Circuit, which they joined immediately following their refusal to go on at the Winter Garden.

Considerable interest has been attached to this action, as it marked the first open clash between the Keith and Shubert interests since the launching of the opposition circuit. Whether or not this decision may be considered a sweep-

FINED FOR PLAYING CHILDREN Owner of "Rising Generation" Act Gets \$50 Setback and Sympathy From Cincinnati Judge

In fining Maude Daniels, owner of "The Rising Generation" act, \$50 and costs last week for violating the child labor law, Cincinnati Police Court Judge Spiegel urged the defense to appeal his decision so as to get a final verdict for all such cases. Miss Daniels and the management of the Lyric Theater, Funtages-booked house in Cincinnati, were haled to court on seven affidavits, sworn to by an inspector of the State Industrial Bureau. Children performing in Miss Daniels' act, it was charged, were under 14 years of age. Charges against the Lyric management were dropped. Counsel for Miss Daniels showed the court that her juvenile actors are receiving daily tutoring and are being prepared for a career. The Judge said he thought nothing improper of the children's work, but, as the law was on the books, it was up to him to carry it out. The court action did not interfere with the running of the act, which was held over last week at the Lyric.

COMMERCIAL TRAVELERS HOLD MIDNIGHT FROLIC

Ottawa, Can., Jan. 4.—The second annual Midnight Frolic held in Loew's Vaudeville Theater by the Ottawa Commercial Travelers' Club, under the personal direction of Maurice D. Larose, excelled that of the club's first show. Eight acts of professional and local talent ran off smoothly and to hearty individual applause. Eddie B. Collins and his revue was easily the hit of the program. Other numbers were the Corinthian Quartet, Peggy MacLean, soloist; Edwards Brothers, dancers; Morgan, in feats of swordsmanship; Jack Grace, monologs. Jimmie Rice, entertainer, assisted by Messrs. Cowan and Beauchamp, closed the bill. Puseyler received hearty applause in his escape work on the street at noon. After the Frolic the talent was given a spread and dance in the Travelers' Rooms, which lasted till early morning. Much credit is given Mr. Larose for his work in putting over such a splendid show.

FIRE IN PROCTOR'S THEATER

New York, Jan. 7.—During the afternoon performance on Friday at Proctor's Fifth Avenue Theater fire was discovered in the paint room, located in the rear of the house. The fireman on duty at the theater forced his way into the room and found a pile of advertising sheets ablaze and the room full of smoke. Knowing how the theater was filled, the fireman ordered an alarm turned in, and then, with a fire extinguisher, helped put out the blaze before the apparatus arrived.

So quickly and quietly was the blaze extinguished that no one in the audience realized what had happened. W. H. Quade, manager of the theater, said little damage was done and that the building was never in the slightest danger.

SPARKS FROM TABLOID

Chicago, Jan. 7.—Johnny Goodman, who has closed his show in Piedmont, W. Va., is back in Chicago.

The New Albany Theater, recently remodeled, is now running a vaudeville policy, with bookings by Ashton & Mack.

Mrs. Joe Burba was obliged to cancel her engagement with the Tansey Show, owing to the illness of her mother.

Al Reynolds has taken charge of the Ashton & Mack bookings in and around Chicago.

Edith Johnson, who has been in stock for some time in Billings, Mont., will close and leave for Chicago in a few days.

The Tansey "Kewpie Doll Revue" reports very good business on the road.

Harry Ashton, Jr., has closed with Rubin Ray's "A Night at the Circus" and is now in Oklahoma City.

BUYING NEW SCENERY

Chicago, Jan. 6.—Pascale Perry, owner of the act known as "The Two Texans," who is assisted by Tex Holley, is getting a beautiful new set of scenery for the act. This is one of the fastest shooting acts on the road. The boys use pistols and rifles, splitting a card with a 22-automatic pistol while bending backward over a chair, shoot small objects off each other's heads and do a lot of other things requiring exceptional skill. Mr. Perry is a well-known roper.

MYSTERIES PRODUCTION CO.

Zanesville, O., Jan. 7.—The Mysteries Production Co., of this city, with an authorized capitalization of \$100,000, was incorporated this week, with Grover G. George, magician, president, and E. F. Felton as secretary. The company announces the production and operation of theatrical attractions as its purpose and plans to open next fall with a twenty-people show, in which magic will be featured and variety acts included.

GEORGIA O'RAHEY



Featured in Shubert Vaudeville with her own company in "Suzie From Sioux City."

facilities of consequence are anticipated, it is probable that a few dissatisfied managers in the Southeastern territory may at some time decide to withdraw several houses from the circuit.

Mr. Cutty, Southeastern representative of the Reel Production Co., from Atlanta, and W. G. Smith representing the Fidelity Pictures Corp. of New York, were at the meeting in the interest of their films. The Great Webster, magician and mystic, was also a visitor with the managers.

NEW PIANO ROLL RECORDER

New Orleans, Jan. 7.—Joseph J. Danville, inventor of this city, announced to the music roll and piano companies this week his latest creation, "Nu-Way," an electric automatic music roll perforating and duplicating device, the advanced speed and operation of which, he claims, means greater consumption of rolls and a bigger sale of player pianos, with more profit to the manufacturer and less cost to the public.

JOHN CHARLES THOMAS TO STUDY FOR CONCERT

New York, Jan. 9.—John Charles Thomas, light opera and musical comedy star, who is headlining this week's bill at the Winter Garden, will sail for Europe upon the completion of his vaudeville tour, to study with de Reszke with a view to confining his activities to the concert and recital field.

ing victory over their rivals is problematical, inasmuch as the Keith Circuit so arranged the Smith and Dale route that the actors have appeared in all of the important points of the opposition circuit during the time that has elapsed since the application for an injunction was made early in October.

ROYAL GEISHA OPENS

Ottawa, Jan. 7.—Ottawa's places of amusement have had another added to their number with the opening of the Royal Geisha under the supervision of Loew's Theater and immediate management of Wm. F. Brooker, local Loew manager. The opening was a gala event on New Year's Eve, with special novel features for the opening. Music is furnished by the Royal Geisha Septette under the leadership of Prof. Masterton. The official host of the new ballroom is Clifton Shirley, a well-known local athlete. A more than capacity house greeted the opening.

"THE BUDDHA GIRL" ACT

Word from New York states that Aryan Kelson, psychologist, just returned from London, with Hilda Ranjall, an English beauty, will enter vaudeville with "The Buddha Girl," a two-act staged by Dasgupta, who produced the famous play, "Buddha," in London some years ago. The playlet, it is said, will unfold a beautiful story of the Far East and some good comedy.

This Week's Reviews of Vaudeville Theaters

Apollo, Chicago

(Reviewed Sunday Matinee, January 8)

An attractive bill with some welcome novelty and an excess of dancing opens the week. Georgia O'Ramey won applause honors in a clever little playlet.

Arthur Terry opens the bill with a Will Rogers rope act. He has a line of patter reminiscent of Rogers and some of it is better than some of Rogers. Got several real laughs and has a winning personality. Seven minutes, in one; two bows.

Three Musical Avolos, an English xylophone act using three instruments of foreign manufacture and one of the three a massive brass xylophone. They opened with National Emblem march, followed with the overture to William Tell; then a semi-popular number, and closed with a novelty. They have the technique and musicianship, but need more popular music and more melody music. Twelve minutes, in one; two bows.

Richard Bartlett, in "Cave Man Love," assisted by Zella Rambbeau, Helen Coyne, Ann Duane, Ethel Edmunds and Buck Miller. A production well conceived, but executed not so well. The principals have inadequate voices, and the recurrence of "hells" and "damns" and "gods" are not necessary in these days to get laughs. Four scenes. Nineteen minutes; three curtains.

Clayton and Lennis, straight and English comic, with an expressive hat of wild propensities. Landed laughs fast and furious, whiled away twenty-four minutes without wearing out their welcome. Two bows and encore.

Georgia O'Ramey, in "Susie From Sioux City," aided by Florence Crowley, Francis Fierot, Bernard Thornton and Helene Carrel. A rock play, built around the stolen jewels theme, with the servant girl rescuing the necklace and getting the reward. Miss O'Ramey portrays the dumb-bell type of servant with abandon, and was the popular favorite of the bill. Twenty-four minutes; four curtains.

Shubert News Weekly followed intermission, showing a wider range of views and arousing greater interest.

Moran and Wiser, in "The Hat Shop." A hat-throwing act which embraces enough comedy to carry it along, letting the audience in on the throwing and getting laughs thereby. Twelve minutes; two bows.

Joe Niemeyer and a dancing revue, in seven scenes. Four girls help in the dancing. Niemeyer is a good dancer and Billie May is the class of the helpers. A dainty minuet closes. Well costumed and set. Twenty-three minutes; three curtains.

Hermie Dickinson and Gracie Deagon. Why Dickinson sings as he does and as much as he does is a question. He laid it to a cold today. He has a suave delivery and an expansive face, which puts everything else across big. His extemporaneous comedy is distinctive and Miss Deagon does an exaggerated bit in a natural way. Twenty-six minutes of lively fun.

La Sylphe, assisted by Fletcher Norton and Lillian Spencer, in a dance cycle named "Behind the Mask." A rather elaborate scenic setting for four episodes, the scenes changed behind a mask and during a hidden prolog for each, the costumes and props costly and ornate and giving opportunity for the unfolding of the dancer's suppleness and grace. The last scene has dramatic value, with a surprise finish, and the audience stayed for twenty-six minutes and well after five o'clock until the end. Three curtains.—LOUIS O. RUNNEN.

Orpheum, St. Louis

(Reviewed Monday Matinee, January 9)

A good word must be said about the orchestra in this theater. Without exaggeration it is one of the best in the country, alert to pick up queues, splendid ensemble, always accompanying, supporting, never noisy.

La Maze Trio, comedy acrobats. Ten minutes, full stage.

Jerome and Franco, two singers of ability and presence. Their cello and pianoforte duet was a precious treat. Can't we have more of it? Fifteen minutes, in one; several bows.

"Indoor Sports," a comedy in two, front parlors a la F. Scott Fitzgerald. Two amatory dates are portrayed at the same time. The episode is startlingly new here, very funny and registered from start to finish. Nineteen minutes, full stage; several curtains.

Moran and Mack. Nineteen minutes of slow drag humor by two very dark clouds. Their act brought much laughter and applause and closed strong. In one; several curtains.

Schlicht's Royal Wonderettes, a modernization of the well-known marionettes, uncommonly clever and interesting, received great applause. Eleven minutes, full stage.

Miss Venita Gould, in Impressions of famous stars. She has talent way above the average and a sweetness and charm that was much admired. Her Daphne Pollard not only clicked



(Reviewed Monday Matinee, January 9)

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 Daley, Mac and Daley																						
4 Lew and Paul Murdock																						
5 Harry Carroll and Company																						
6 "Family Ford"																						
7 Mrs. Irene Castle																						
8 Topics of the Day																						
9 Bert Errol																						
10 Paul Morton and Flo Lewis																						
11 Williams and Wolfus																						
12 Six Hassens./																						

This week's bill is just fifty-fifty. Mrs. Irene Castle tops it. Harry Carroll and his revue, held over from last week, prove the outstanding feature.

1—The orchestra has increased one hundred per cent in entertainment value. It's still fifteen hundred minus however. If the music at this house wasn't positively disgraceful, it would be a joke. Just imagine one second violin and one viola against a full brass choir. Now, wouldn't that make you smile? It would if you didn't have to listen to it.

2—Pathe News.

3—Daley, Mac and Daley give the show a snappy start with a rather entertaining exhibition of roller skating stunts. The routine is well timed, contains an element of comedy and just enough of the spectacular about it to send it over to a fair hand.

4—Lew and Paul Murdock are a couple of clever youngsters. Their act, described as "A Song and Dance Highball," has plenty of kick in it, barring the song. A more clever twain, when it comes to eccentric stepping, would be hard to find. They got away to a first-rate hand.

5—There are few acts that could stand the almost continuous playing at one house the way the Harry Carroll Revue can. His attempts to freshen it up, however, by the injection of some new material, nearly rocked him on Monday afternoon. Pat Rooney, roped from the audience, obligingly clowning at the finish.

6—Jim Harkins, in "The Family Ford," added a touch of slap-stick which drew him a number of laughs.

7—Mrs. Irene Castle has descended from the social Olympus to dance for the plebeian crowds. Yes, sir, the popularizer of the turkey trot and the bunny hug, after being accepted into honest-to-goodness hundred-proof society—she's got the movies and all to show it—is back kicking her heels for the mob. Real chummy, we call it. There's nothing stuck up about Irene, even if her name is Castle. That she's a graceful stepper there's no gainsaying, and as a delineator of fashion, oh, boy—I mean, sweet lady. The forepart of Miss Castle's act is taken up with the exhibition of a one-reel movie, picturing home life as it is in up-State society. We must say this was edifying if not entertaining. The remainder of the act is given over to a diverting ten minutes or so of ballroom dancing, in which Mrs. Castle is assisted by William Reardon. Oh, yes, we neglected to say that Mrs. Castle ventured a song. We should think that her experiences in "Watch Your Step" would have broken this ambition.

8—Topics of the Day.

9—Bert Errol. He's a chap, a female impersonator, who has the courage to compare his voice to that of Tetraxini's. We'd think a comparison to that of Mrs. Castle's would be more fitting. True, he has a falsetto range of sorts, but, oh, what a quality! We would rather listen to the orchestra.

10—Paul Morton and Flo Lewis, in an Edgar Allen Wolf farce, entitled "Broadway Butterfly," with music by Harry Carroll, proved rather diverting.

11—Herbert Williams and Hilda Wolfus rolled up a neat hand in their refined comedy, "From Soup to Nuts." As pure a bit of slap-stick as has come down the pike in many a day.

12—The Six Hassens closed the show.—EDWARD HAPFEL.

but nearly stopped the show. The stage setting by Bodine Spanjer is handsome. Fifteen minutes, in three; many bows; finally speech.

Babe Ruth and Wellington Cross received hearty applause at intervals and the travesty on mental telepathy received a storm of laughter. Twenty-six minutes; full stage.

Mang and Snyder, husky athletes after the old school, were fine. Ten minutes in three.—ALLEN CENTER.

Pantages, San Francisco

(Reviewed Sunday Matinee, January 8)

The Six Tip Tops, with a surprise novelty acrobatic act, opened a very fair bill at Pantages' Theater, succeeding in distributing thrills to the Sunday matinee audience. The act is clean cut and won.

Violet Carson, operatic soprano, proved exceedingly pleasing and took a number of bows. The Wynn Sisters and Alva Baker, the latter a dainty singing comedienne, in an unusually good song and dance specialty, took three bows and much hearty applause.

Hazel Hickey and Company, in "The Night Boat," a clever farce, headlined the bill, scoring heavily. Bow after bow was taken and the entire act was punctuated with round after round of applause.

Ray and Willard have a pleasing skit and took their share of applause.

La Toy's Models concluded a very satisfactory bill.—STUART B. DUNBAR.

BUSINESS CLIMBING

At the Gayety Theater, St. Paul

St. Paul, Minn., Jan. 5.—Burlesque history is being made in the Gayety Theater here since the management was taken over by Johnny Whitehead and Jack Crawford. In the two weeks since they took the reins in their own hands business has almost doubled and is climbing rapidly. The Thursday night boxing attractions are proving a tremendous drawing card and at last Thursday's exhibition four additional policemen were hired to handle the crowds, something hitherto unknown in burlesque here. Wrestling on Tuesday nights also is proving popular and attracting increased patronage.

The recent addition of the cyclonic Vivian Lawrence has been responsible for a large part of the gain in attendance. Her fiery antics have met with unusual favor.

In line with the policy to expand the company as rapidly as possible the managers are bringing on a number of new performers. Among those due next week are Florence Tanner, prima donna; Eddie Russel, novelty dancer, and Frank Hawkins, straight. The chorus will also be enlarged from its present strength of ten members to sixteen.

After ten weeks of highly successful work Benton and Clark have closed at the Gayety and have started East, where they will enter vaudeville or burlesque.

Recently two runways on either side of the

Majestic, Chicago

(Reviewed Monday Matinee, January 9)

A wonderful combination of comedy and the unusual is presented at this theater this week. Those who like to laugh and learn will find this very much worth while.

Bennett Sisters, assisted by Arthur Dennis, opened with about the tamest, most mechanical bunch of patter imaginable, but when they got into their rough and tumble boxing and wrestling they put lots of pep and ginger into all they did, and their efforts were very much worth while.

Vincent O'Donnell, the miniature McCormack, who is broadening out so that it will not be long before he will have to drop at least part of this title, opened with "I Ain't Nobody's Baby Now," introducing a few variations of his own. "When Frances Dances With Me" and a granny song were both sent over with a great hand. "Pretty Kitty Kelly" proved a great favorite. This lad has a stage presence and showmanship that is far beyond his age.

Clara and Fanny Usher in "The Bide-a-wee Home" introduced a brand new piece of business and opened their stunt by using the telephone, but when Miss Usher got on the stage there was a constant fountain of bubbling humor and a predominant personality that turned everything she did or said into fun and amusement, and back of all of her quaintness there was a strain of human interest and a touch of pathos that received universal attention, as was witnessed by the moistened eyes and generous applause. Their skit lacked a climactic finish.

Weaver Brothers, two real original comedians, who are excruciatingly funny and could make an Egyptian mummy laugh just to look at them. They are musical mokes, and they look and speak Arkansas as she is.

Helen Keller, the most talked of woman in the world, gave reason to hold her position by the marvelous exhibition that she presented. Some of the things that she accomplished make the miracles of old seem like child's play as compared with what she has overcome and achieved. The audience sat in silence and gave that deep evidence of appreciation that men and women give when they pay tribute to the superhuman, which sometimes passes for worship. Too bad the world's teachers, preachers, parents and statesmen could not witness this wonderful achievement. Miss Keller shows a soul and sunny disposition that shines thru all she does and says. One has a greater respect for life after seeing Helen Keller.

Kenney and Hollis, a nut act, with nut comedy that got appreciation by hard work and the determined effort of these hustlers.

The Avon Comedy Four opened with the same old restaurant scene, introducing a lot of comedy that finally got around to an opportunity to present the usual slushy mammy songs that seem to be the rage. They did a song and dance that was really funny, then came an unlimited grind that worked over material that Razor Jim used in the Sagawa days when the Indian medicine doctor thrived. "You'll Hear Me Calling Yoo Hoo" introduced the quartet, which was the real thing the audience wanted to hear. "Leave Me With a Smile" went better. A burlesque on Tosca's "Good-Bye" almost stopped the show.

The Andrieff Trio opened with a novel Russian dance that was a pleasure to witness. Their act was well staged and beautifully dressed with lighting effects that make it pleasant to look at. They presented a number of Russian dances in a masterful style and did them with such superb showmanship that they held the audience to the end.—FRED HIGH.

house were added, and are proving valuable, being used with all musical numbers.

A fact worthy of noting is that attendance at the Gayety is far in excess of that at the New Liberty last fall when American Circuit shows were playing there. This statement comes from Mr. Whitehead, who was manager of the New Liberty at that time.

"G. V. FOLLIES" "MOPS"

Chicago, Jan. 6.—It is probable that "The Greenwich Village Follies" led all Loop attractions in point of receipts on the last day of the old year. Three shows were given, the doubleheader at night keeping the crowd till after 12 o'clock. The total receipts for the day were \$40 short of \$10,000.

ACTRESS GETS \$100,000

New York, Jan. 6.—Marie Shotwell, a motion picture actress, living at the Hotel Seymour, was the beneficiary of a will left her by Mary J. Pierson, a teacher in the public schools for more than forty years. For twelve years Miss Shotwell had been showing the old woman, seemingly in poor circumstances, little friendly courtesies.

From Coast to Coast by Special Wire

Keith's, Cincinnati

(Reviewed Monday Matinee, January 9)

While the Watson Sisters score one of the greatest applause hits of the season at this house and the offerings of "Ohio" Sale, co-headliner, smack of his usual artistic excellence, four of the other five acts on the new bill work in a spirit of unity that results in very good entertainment. Downstairs' attendance about two-thirds.

Pathe News. Aesop's Fables. The Joannys, man and woman shadowgraphs, display their wares in a manner that keeps them in full view of the audience at all times and takes well. Eleven minutes, in four; one bow.

Edward Foley and Lea Leture. The easy-going efforts of Miss Leture overbalance the apparent up-stage conduct of her partner to a degree that brings their song and dance turn close to the average mark. Something displeased Edward during the act and he finished by taking a punch at the special curtain and refusing to reappear or allow his partner to do so, whereupon the few handclappers ceased activity and very quickly. Edward has much to learn. Twelve minutes, in one.

Jay Dillon and Betty Parker, assisted by Viola Allen, violinist, and a young man at the piano, have a beautifully mounted and wonderfully well presented concoction of song, dance and music. Dillon and Parker are long on personality and showmanship. Twenty-five minutes, special cyclorama in three; five legitimate curtains and several bows.

Fanny and Kitty Watson appeared to a good hand, and let loose a melange of comedy, interspersed with song, that rocked the house. Most of the fun centered about Fanny's heavy weight and congeniality. Twenty-six minutes, in one; three encores.

Earl and Carl Pearson and Cleo Newport. While the lady presides at the piano the men work fast in clog and aerobic dancing that lands applause throat. Miss Newport recited a country boy's story of "Uncle Tom's Cabin" that is cleverly interesting. Twelve minutes, in one; encore, one bow.

Charles "Ohio" Sale's "Rural Sunday-school Entertainment" is too generally and favorably known for additional comment. His entrance was made to sound applause, and his portrayal of five characters had most of the fans doubled up with laughter. Twenty-six minutes; special drop, in one; retired modestly after acknowledging two bows.

Page, Hack and Mack. The two young men are hand balancers and the girl contributes several contortionistic stunts. For a finish the understander, with the girl entwined about his waist, catches his male partner by the hands, after the latter leaps ten feet from atop three tables, and succeeds in raising him arm-length in the air without changing grips. Eight minutes, in three; two curtains.—J. KOLLING.

BURLESQUE BATTLE

For Supremacy Is Scented in Sudden Changes of Bookings in East

New York, Jan. 9.—A report of a Saturday night's battle between the Columbia and American circuits for cities and theaters caused a representative of The Billboard to call on Sam A. Scribner, general manager of the Columbia Amusement Co., for his version of the trouble.

Mr. Scribner said that the poor business done at Hartford recently caused the C. A. C. to cancel its contract to book the house, but as they had to fill in this week and James E. Cooper could not afford to play his expensive "Keep Smiling" show at Hartford he tried to persuade Billy Vall to play his layoff week there with an American Circuit show, but that I. H. Herk, president of the American Burlesque Association, objected, and Mr. Cooper then bought out "Puss Puss," another American Circuit show, from the Burlesque Producing Company, which controlled it. Mr. Cooper then arranged to have the "Puss Puss" show play the date and George W. Gallagher said when Mr. Herk heard of the move he decided to protect his bookings at Long Branch, Gloversville and Schenectady by having the Charles Franklyn "Ting-a-Ling" show take up the "Puss Puss" bookings, thereby leaving the Bijou Theater, Philadelphia, without an attraction for the current week.

On learning of Mr. Herk's move John J. Jerzom, who controls the Bijou Theater, Philadelphia, left New York for Philadelphia for a conference with Joe Howard, the local manager, who wired Louis Redelsheimer, the burlesque agent, to engage a burlesque stock company to open at the Bijou for Tuesday matinee.

Just what these sudden changes on the part of Sam Scribner of the Columbia and I. H. Herk of the American Circuit will lead up to is problematic, but it has started sensational rumors that this is the first gun fired in the prospective battle for burlesque supremacy.



(Reviewed Monday Matinee, January 9)

The show was real vaudeville, and much could be said of each display. The nine acts did not run in program order, but had they the performance would have netted far better entertainment results. There were three repeaters, two unknowns to Broadway, but with familiar offerings, and the other four intimately standard to vaudeville fans in this city. Why three singles and lack of anything spectacular outside of Pisano's setting is a question for the bookers of this house to answer. Frederick Daab was on hand as usual, and got the overture off at 2:25, and was playing the exit march at 4:40. The shortest running time and the smallest attendance at 55 cents top has to be recorded, and withal it is beyond doubt the best money's worth yet shown here. Half of those present were professionals. William Morris, A. E. Johnson, Charles Leonard Fletcher, Elmer J. Walters and others were sprinkled in the orchestra and loge seats. For some time such acts as General Pisano and Company and William Horlick and Sarampa Sisters have been placed to close performances, but on this matinee the former was programmed within the body of the show and to excellent results, fully justifying the judgment of the one responsible for the layout.

Jolly Johnny Jones, assisted by a woman object holder, gave the sendoff a good pace with his most extraordinary bounding wire act, as recently seen in the same position at this house. He is good at pantomime and action, but should by this time know he cannot deliver lines and govern his presentation accordingly in the future.

Great credit is due Beck and Stone for their billing, which was simply Beck and Stone. They are two nifty, peppery singers and adepts at "tomfoolery." These boys dress in tuxedos and wear derby hats, which in nowise detracts from the delivering of considerable original and bright material after they get "Strut, Miss Lizzie!" of their chests. They scored emphatically, and were showmen enough to let it stick at was.

General Pisano and Company filled full stage with their spectacular and perfectly routinized sharpshooting display, using special settings and effects. The man does all the rifle work and is as accurate as the tick of a clock, but let it be known here that Miss Moreland, who holds and sets the targets, is a dashing assistant and professional to her finger tips. His long range work from the aisle brought rounds of applause, as did his playing of "Down on the Swanee River" with single bullets at close distance on the xylophone. Several curtains should establish his future position on any bill.

Marie Stoddard does a single she calls "Kidding the Actors," in which she employs various kinds of beheadness for each type of stage personality. Miss Stoddard is a carefree sort of an entertainer who, by the way, has a voice of various ranges and well-nigh perfect enunciation. Every item of her vocalization is done in a comedy vein, and in a manner that stamps her efforts as distinctive. Welcome to vaudeville in these parts, Miss Stoddard, seemed to be the general verdict, judging from the number of bows she was forced to take.

William Horlick and Sarampa Sisters presented five dancing numbers of the Hungarian variety. They were billed to close, but filled the position listed to Homer B. Mason and Margaret Keeler. Mr. Horlick and the sisters are very familiar to vaudeville in this section. They got some applause.

Intermission filled with music and a fair news reel followed by "Indoor Sports," a cartoon comedy, which got laughs.

Belle Story sang as she did on the opening bill at this house, and later at the Winter Garden, with a special leader in the pit.

Homer B. Mason and Marguerite Keeler played to great returns their well-knit sketch, "Married," by Porter Emerson Browne, as they did some few weeks ago at the Winter Garden. Carl McCullough dresses as some musical comedy youths do, with tan coat and Palm Beach trousers, while he does travesty in songs. He is all himself and goes a-whooping after he unloads his Irish number with songs and stories. He is known to vaudeville and knows vaudeville. Finished in fine style as Harry Lander might sing.

Joe Boganny and his acrobatic comedians closed without losing a person. Something must have gone wrong with the baggage, as nothing in the act resembled a billposter, except possibly the faces of some of his actors.—WILLIAM JUDKINS HEWITT.



(Reviewed Monday Matinee, January 9)

A very big house greeted the bill at the Winter Garden this afternoon and the program went like wildfire, as it deserved to, for it was well planned and played splendidly.

General Ed Lavine opened with a variation of the juggling specialty he has been doing for years. He is a skillful juggler, showed some clean-cut comedy and made very few misses. He wound up with a surprisingly big hit for the opening position.

Ben Linn followed with a sheaf of songs and a bit of dancing. This lad is at once obese and jocose. He made the house laugh with some steps that showed considerable ability for one of his proportions, and his singing pleased.

Oiga, Mishka and Company, in a dancing specialty, had the next spot. Both Oiga and Mishka are dancers of great ability and their numbers were exceedingly pleasant to watch. One thing Miss Oiga should do and that is buy a pair of stockings. Bare legs are not pretty, particularly those of the trained ballet dancer, where the muscular developments are never of divine proportion. During the resting spell between dances John Alden fiddled and did it well. The turn was a deserved hit.

Du'Callon came out next and tickled the risibles of the audience with his imitable line of chatter. From the time the orchestra played a chorus from "Pinafore," to herald his entrance, to his final quip, he was a young riot, and completely stopped the show. The ladder on which he does some good balancing stunts is merely an excuse for his talk, but, even so, the feats he does on it are worthy of remark.

Mabel Withee and Company, in "Mary, Irene and Sally," held down the next spot. This turn is a miniature musical comedy, with a talented cast of principals, a witty book and sprightly music. Eddie Dowling and Mabel Withee are the big things in the act, but only because they have better opportunities than the others. The rest of the cast, Catherine Mulqueen, Helen O'Shea, Rebecca Ryford and Dan Sullivan, are first-rate artists and gave fine performances. The turn pleased and got numerous curtains, squarely and legitimately.

After a showing of a News Pictorial James Barton and Company appeared in what the program described as "Vaudeville's Funniest Interlude." For once the billing matter of a turn is approximately, if not quite, correct. If there are any funnier men in the varieties, I for one would like to see them. Barton's comedy and dancing both registered one hundred percentum.

John Charles Thomas appeared next in a wave of applause belonging to Jim Barton, but which he appropriated as his own. Subsequent events proved that he wasn't far wrong, for he was a mammoth hit. His program was well selected for vaudeville, and he sang each number splendidly. There is no straight singer in the two-day with a voice like this man's. It is well trained, the tone is round and his articulation is crisp. His only faults are a decided leaning to portmanteau effect and a too little attack for complete artistic results. But that is a minor matter. The audience couldn't get enough of him and he had to make a speech to get away after singing numerous encores.

Eddie Dowling followed with a routine of song and story. It is a questionable bit of showmanship to make him do a single after he has been seen on the same bill in another act and particularly to allot him the headline spot. It was a case of light them from the jump, but Dowling did it and scored emphatically.

The Kremka Brothers, in a comedy acrobatic act, had the walkout position, and the house walked a-plenty. Too bad, for the lads have a corking turn and deserve better treatment than this. Some day someone will give a spot to an acrobatic act, but I fear the music will consist of harps and timbrela.—GORDON WHEYTE.

NEW COMPANY FORMED

Bethany, Mo. Jan. 7.—Articles of incorporation have been filed for the New Hampton Opera House Company at New Hampton, with a capital stock of \$10,000. The stock is owned by G. E. Scott, H. G. Blomfield, P. M. Falls, O. W. Jones, W. G. Clough, W. G. Noble, P. H. Virden, William Johnson and E. R. Adams. The corporation is formed for the purpose of erecting, selling, encumbering, leasing or hiring, managing and conducting opera houses or other buildings, and to promote, manage or conduct theatrical or motion picture shows and the like.

Lyric, Cincinnati

(Reviewed Monday Matinee, January 9)

With three acts making strong bids for headline honors, the bill here is well worth seeing. Aside from a few miscues of the orchestra everything went smoothly.

Pictures. The John Eretto Four, three men and a woman, performed a variety of thrills in the way of clever hand jumping and balancing. They inject considerable comedy in the turn, some of which could be eliminated. Their finish is strong, however, and they doubtless would be accorded a good round of applause from a larger audience. Ten minutes; full stage.

The Four Harmony Boys, appearing before a special drop in one, sang popular and folk songs and comedy numbers with becoming nonchalance, and succeeded in winning over the house in short order. After taking two bows they sang, as an encore, a nonsensical ballad, which somewhat lowered the market value of their act. Thirteen minutes.

The Edge of the World, presented by Max Teuber, in which Miss La Lucy appeared as "The Spirit of Color," is a spectacular production of riotous color and beautiful lighting effects. The color schemes were apparently projected on a back screen arranged to look like the opening of a cave. Miss La Lucy danced poorly. Eight minutes.

Belle Oliver, with a cheerful personality, went well with her songs. Miss Oliver, to our mind, is a "blues" singer possessing a voice equal to the average of her type of vocalist. Ten minutes, in one; three bows, encore.

Amoures and Jeanette, unprogrammed, are two nut comedians who go well with a certain class of people. Their comedy is of the extremely low variety. Both possess a world of pep, but at times become very silly. Mr. Amoures plays the concertina well and also manages to garner a few laughs with it. Fifteen minutes of them proved tiresome.

The Tale of Three Cities, in four scenes, presented by Stone and Manning, is the best act on the program. The Elroy Sisters, the principal performers, are assisted by Stone and Manning, Grace Moy and Grace Chester. Each specialty is done in big league fashion. Stone and Manning are dancers of ability, as are also the El Roy Sisters, the latter pair scoring heavily several times. Grace Moy, a Chinese maiden of pleasing personality, is a fair vocalist. Grace Chester sings a prolog introducing each scene. Fifteen minutes, in one, three and full stage; two curtains.—KARL SOEMITZ.

"MARY ROSE" FOR CHICAGO

Chicago, Jan. 7.—"Mary Rose," Sir James Barrie's play, will have its Chicago premiere in the Illinois Theater Monday evening, January 16, with Ruth Chatterton in the title role. Miss Chatterton, affectionately remembered in Chicago for her brilliant work in "Daddy Long Legs," "Come Out of the Kitchen" and "Moonlight and Honeyuckle," will be supported by a company of English players.

JULIA SILVERS' RISE

Chicago, Jan. 7.—Julia Silvers, high-pitched prima donna in the "Greenwich Village Follies," playing here at the Garrick Theater, was a fugitive from the varieties of the five-day brand three seasons ago. She traversed her way into "Everywoman" and liked the change. Later Miss Silvers sang in "Lanselot" with much effectiveness. She is more effective in the Greenwich organization.

ACCIDENT DELAYS PLAYERS

New York, Jan. 6.—Last Saturday all trains on the Long Island Railroad were held up for two hours in the early afternoon on account of an accident in the power house. Donald Brian and Virginia O'Brien, of "The Chocolate Soldier" Company got caught coming from their homes in Great Neck. It was three o'clock before they arrived at the Century Theater, and the manager had to explain the cause of the delay before the curtain.

"A REGULAR GIRL"

New York, Jan. 7.—The Shuberts have put "A Regular Girl" into rehearsal. This is a new musical comedy with libretto by Cyrus and music by Sigmond Romberg. It will be the next starring vehicle for Cecil Lean and Cleo Mayfield. Besides the stars, Tom Lewis and Edythe Baker have been engaged for the company.

NEW ONE FOR SHUBERTS

New York, Jan. 8.—The Shuberts will produce a new musical play shortly called "The Leopard Lady." The piece has a book and lyrics by John P. Wilson and music by Malvin Franklin.

KEITHS ARE NEGOTIATING FOR TWO TOLEDO THEATERS

Trying To Secure Rivoli and Toledo From Sun and Sauerbier—Deal, If Concluded, Will Involve Property Valued at \$2,000,000

Toledo, O., Jan. 7.—If plans, which are now being negotiated, are successfully carried out Toledo will see the largest theatrical transaction in its history. It has been known for some years back that the capacity of the present Keith Theater is inadequate to take care of the ever-growing patronage, and numerous attempts have been made by the Keith interests to find a desirable location for a new house, but until this time none have been available at a figure possible for the enterprise.

The B. F. Keith syndicate is now negotiating with the Sun Brothers and E. G. Sauerbier, of Indianapolis, in an effort to purchase their properties and take over their 99-year leases, which include the Rivoli and Toledo theaters. Under this plan the Keith vaudeville would transfer to the Rivoli, which has a seating capacity of 3,000 and now houses Sun vaudeville and pictures. The present stock company would continue at

the Toledo Theater and the present Keith Theater would be used for legitimate productions.

The deal, if concluded, will involve the transfer of property and leases valued at approximately \$2,000,000.

J. J. Murdock, of the Keith interests, was in Toledo last week, and admitted that the deal was under consideration, but stated upon leaving the city that the arrangements had not been definitely completed.

STONE HAS IMPOSING FUNERAL

Norfolk, Va., Jan. 7.—Mrs. Frank I. Stone, widow of the well-known showman who died recently, has just returned from Boston. Mrs. Stone has been seriously ill ever since the funeral of her husband in Boston. Dispatches from that city state that the funeral was unusually imposing and one of the largest ever held in Roxbury, in which section of Boston Mr. Stone was born. The burial was in Baldwin Place Cemetery, where a magnificent headstone, ordered by Mrs. Stone, will be placed as soon as the sculptor can carry out the design.

VAUDEACTOR ARRESTED

Pittsfield, Mass., Jan. 5.—Irene Burlington Daniels, 18, daughter of a local merchant, was arrested at New Haven, Conn., Monday of this week, together with Joseph Rome, a vaudeville actor, charged with living as man and wife. The girl ran away from here December 23, going to Greenfield, where Rome was filling an engagement. According to the story she told the police the vaudevillian advised her to return home, but she refused to do this. Rome is a member of the team of Rome and Mardo.

GOLDIN GETS INJUNCTION

Chicago, Jan. 4.—Richard, the Wizard, must stop "sawing a woman in half," for at least twenty days, according to a temporary injunction issued by Judge Fitzhenry, in the United States District Court, in Springfield, Ill., yesterday. Horace Goldin was the complainant, thru his secretary, Sam Margulis.

LAST RITES FOR WOLF

Ithaca, N. Y., Jan. 6.—Last rites for Renold Wolf, well-known playwright of New York, were said Thursday afternoon at the home of his mother, Mrs. Alice J. Wolf, when a short impressive ceremony was conducted by Rev. William Horn. Mr. Wolf died in New York last Sunday.

The pallbearers were Marcus Calkins, Max Gutstadt, Fitch Stephens, Edward C. Wyhoff, Daniel Rothschild, Frank Macomber, Louis O. Bement and Lionel Mintz. Interment was in Lake View Cemetery.

DARING FEAT TO BE EMULATED BY GIRL

An English girl calling herself Miss, Eleanora, of London, recently announced that she would attempt to emulate Blondin's wonderful feat of walking across Niagara Falls on a tight rope. The plucky miss a few weeks ago gave an exhibition of tight-rope walking at the Crystal Palace Circus in the English capital. According to the girl's father, the rope spanning the falls will slope and she will cross the falls and return.

COLUMBIA THEATERS MERGE

Columbia, Mo., Jan. 7.—T. C. Hall, owner of the Hall Theater, has closed negotiations with the stockholders in the Columbia Theater Company for the purchase of one-third interest in the Columbia Theater. Mr. Hall will be elected to the Board of Directors. The merging of the theaters became effective January 1. The houses will continue to be under the joint management of Homer Woods and William Karatetter, the present managers. The Columbia Theater Building was valued at \$75,000 in the deal.

THEATER ORCHESTRA LET OUT

Charleston, S. C., Jan. 6.—The Garden Theater orchestra will be discontinued after January 8. The organization had acquired a splendid ensemble under the leadership of Theodore Koster, and would have been a decided feature of this movie house had it not been hampered by being in a pit badly located and out of sight. The theater may reconsider its decision and rebuild its pit, in order to retain the orchestra.

MME. HAVERSTICK INCORPORATES

Albany, N. Y., Jan. 7.—The Secretary of State this week granted a charter of Mme. Haverstick, Inc., theatrical costumer, of 146 West 44th street, New York City. The incorporators were: Mme. Anna Haverstick, Bert Bernstein and Mary Track.

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EMPRESS THEATER OPENS

Kansas City House Overhauled, Repainted and Redecorated, Playing Pantages' Vaudeville

Kansas City, Jan. 5.—The Empress Theater, the latest addition to Kansas City's vaudeville theater colony, opened Saturday after having undergone a thoro renovation. The Empress has long been a favorite theater of this city and its location at the corner of Twelfth and McGee streets makes it easily accessible.

Louis Levand, general manager, who is also manager of the Empress Theater of Denver, came to Kansas City several weeks ago to personally superintend the redecorating, repainting and overhauling of the Empress and will spend his time between here and Denver. Harry Portman, formerly assistant manager of the Globe Theater, will be the local resident manager. Mr. Levand personally spent \$50,000 in making the Empress the beauty it is today and has secured Pantages bookings for his house.

The Empress interior is beautifully decorated, and the entire exterior has been painted white.

The following was the bill for the opening week: Vera Mercerau and her company in sensational Oriental dances, headliner; Jim and Irene Merrill, in Kaleidoscope Review; De Noyer and Danie in "Fifty-Fifty"; Young and Francis in "Revellie to Taps"; O'Hara and Neeley in "A Treat for Eyes and Ears"; Georgalis Trio, clever sharpshooters; Ward and Gory, original musicians, and the feature picture, Alice Calhoun in "The Little Minister."

An interesting advertising campaign in a local paper has been inaugurated and no other method of advertising the theater will be used. The policy of the theater is seven acts of vaudeville and feature motion pictures, continuous, 12 noon to 11 p.m. William F. Floto is in charge of the press department.

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1921 VERY SUCCESSFUL YEAR FOR THEATERS OF COLORADO

Business in Vaudeville and Picture Houses in Denver and Cities Thruout State Reported as Having Never Been Better

Denver, Col., Jan. 7.—In the face of a public policy of retrenchment that has left an un-stabable impression upon all other commercial activities, the theaters of Colorado, and especially of Denver, have experienced in 1921 one of the most successful years in their history. Not for many seasons have amusement enterprises been so gratifying from every standpoint as they have been during the last twelve months.

The theaters have been most prosperous during 1921. With particular reference to the motion picture houses the gross receipts of patronage have been larger, generally, in all the towns and cities of the State than they were in 1920. In Denver the picture theaters have enjoyed a uniform and steady prosperity of larger proportions than that of several years past. Despite the fact that there was a considerable decrease in the patronage of the picture theaters in the smaller cities and towns thruout the State during the summer, the winter months brought a preponderance of business which more than offset the dull period. The Rialto and Princess and the Fox theaters have done especially well among the larger houses.

The vaudeville theaters had the best season they have ever had, not only in Denver but elsewhere thruout the State. In Denver the vaudeville business steadily increased thru the year,

and in other cities it was uniformly gratifying. There have been more traveling theatrical companies in Colorado during 1921 than for four or five years preceding, and all but two or three of them experienced a most prosperous season.

It is significant to note that increased patronage and prosperity of the theaters prevailed in accompaniment with the increased number of attractions offered. This applies most forcefully to Denver, where almost every show of the year was generously patronized.

In the field of musical attractions there have never been so many excellent concerts, operatic programs, recitals and kindred entertainments in Colorado, and particularly in Denver, as during the last year.

Much activity in the construction of theaters, particularly motion picture houses, has been an outstanding feature of theatrical enterprises during 1921. The building of new theaters and the renovating and modernizing of old ones has been notable in the smaller towns as well as in the cities thruout Colorado.

AT ORLANDO THEATERS

Orlando, Fla., Jan. 6.—The new year has started off very nicely for the theaters here. An excellent bill of feature pictures inaugurated the year at the Phillips Theater—Mary Pickford in "Little Lord Fauntleroy" and Bill Hart in "White Oak." The new Phillips orchestra is making a decided hit.

The Beacham Theater, newly erected at a cost of \$220,000, has passed under the control of the Orlando Enterprises, a subsidiary of the S. A. Lynch Enterprises, under a ten-year lease.

Mr. Vincent, general manager of the Phillips, Grand, Lucerne and Beacham theaters, announces that regular Keith vaudeville will be inaugurated at the Beacham.

WOMAN THEATRICAL MANAGER

New York, Jan. 8.—Mrs. Margaret Abbott Barker, owner of the Greenwich Village Theater, has taken over the lease of her playhouse down in Sheridan Square from Harold Meltzer and Frank Conroy. Mrs. Barker is of the opinion that she can improve upon the methods of handling the property. It will be her first experience in this field. Barney Gallant will resume the management of the house again under her regime. He resigned his post last May.

LEASES HARTFORD THEATER

Martha Kelleher and I. J. Hoffman have leased the Princess Theater at Hartford, Conn. They have installed new seats, redecorated the house, put in a new front and an electric sign, and will run the theater as a picture house from 10 a. m. until 10 p. m., changing films three times a week. An orchestra of seven pieces has been engaged, and the house is 100 per cent union. Harry Needles is local manager.

MAINE THEATER DAMAGED

Lincoln, Me., Jan. 4.—Fire in the Odd Fellows' Building Tuesday destroyed the Rialto Theater, located on the first floor, nothing being saved but the picture machines. Howard Turgeon was manager of the theater.

The loss to the Graphite Theater Company, owners, was \$8,000, with no insurance.

NEW PERSHING OPENS

Oil City, Tex., Jan. 7.—The new Pershing Theater was opened to the public this week. The house is modern, with up-to-date equipment and seats 1,000 persons. It is owned and operated by Q. O. Thompson, a well-known theatrical man of Ft. Worth, Tex., where he owns a playhouse of the same name.

ARBUCKLE'S SECOND TRIAL

San Francisco, Jan. 7.—Gavin McNab, chief counsel for the defense in the Fatty Arbuckle case, announced yesterday that he would oppose postponement of the second manslaughter trial of Arbuckle beyond next Tuesday, and it is expected the trial will start on that date.

MINSTREL REPORTED CLOSED

The Gus Hill-Geo. Evans "Honey Boy" Minstrels are reported to have closed in Bowling Green, Ky., Thursday night, January 5.

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WM. McNALLY

81 East 125th Street, New York

VAUDEVILLE NOTES

Jack Norworth, assisted at the piano by Emma Adelphi, headlined the holiday bill at the Capitol Theater, Hartford, Conn.

Burt Stanley is rehearsing a new single and expects to hit the big time soon. His "six feet" of blackface comedy and songs are going big.

It is stated that W. S. Butterfield will confine his energies to the State of Michigan, having sold his interests in Lima, O. and Terre Haute, Ind.

Benjamin Leigh has resigned as stage manager of the Dixie Theater, Manayunk, Philadelphia, Pa., and has gone into the sign and printing business in the Quaker City.

Prof. J. Rex writes that he is operating the Opera House at Harrisburg, Ark., and that, thus far, business has been satisfactory. The policy is pictures and vaudeville, with an occasional road attraction.

Beulah Vinetta, of Fox and Vinetta, spent the holidays at her home in Reading, Pa., while her partner, Ben Fox, visited his sister, Mrs. Ed Hawkins, in Pittsburg. They will open on the United Time the latter part of January.

Harry Beresford, recently on the dramatic stage, appeared in a new comedy sketch, entitled "A Night Before Christmas," at Poli's Capitol Theater, Hartford, Conn., the last half of Christmas week. Martha Beaufort, Dorothy Hays and Harry Wall are in the cast.

Through the Times' Christmas Fund and Manager Clancy, of Poli's Capitol Theater, Hartford, Conn., 2,000 orphans, poor and crippled children of the city, were tendered a vaudeville and picture show. S. Z. Poli donated the theater and entertainment. Each child received a box of candy.

Jolly Leo and Girls are offering a novelty comedy act, entitled "In the Studio," wherein Mr. Leo displays considerable talent as a chalk artist. Minnie Miller and "Billie" Huebner are the girls. They possess good voices and greatly assist Mr. Leo in putting his rube comedy over.

Al Moore and his Synopajed Melody Makers, Eddie Mahoney, piano; Fred Settino, violin; Al Kuntz, bass; Fred Batch, clarinet; Billy Burns, E-flat saxophone; Jim Hardy, saxophone; Billy Dyer, cornet; Harold Bernier, trombone; Billy McFadden, drums; Joe Hardy, banjo, and Jackie Russell, dancer, headlined the holiday bill at Poli's Capitol Theater, Hartford, Conn. The boys, all ex-service men, are booked solid until March on the U. B. O. Time.

An oldtimer submits the following: "Who remembers the oldtime variety theater of the '80s when managers played five acts and charged ten cents admission. Attached to the admission ticket was a coupon good for ten cents' worth of (?) at the bar, which was run in connection with all variety theaters. Who remembers Paul La Petre, song and dance artist? He

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had few equals and no superiors in his day; also Nellis Bascom and her lady minstrels, every one a star? They could stop any show—all for ten cents."

Over one hundred theatrical folk playing in Hartford, Conn., held a New Year's celebration at the New Dom Hotel, where excellent fare, speeches, dancing and entertainment predominated. Vaudeville acts from the Shubert Time, Poli's two houses and the "Sugar Plums" burlesque company formed the entertainment program.

The Melody Duo (E. Kohn and Jim Dipinto), with their violin and accordion, are creating quite a lot of comment in the South as exponents of "jazztication." Last week they played the Riato Theater at Macon, Ga., and this week are splitting Griffin and Newman, Ga., appearing at the Alamo Theater in each place. They have had six return dates in the last three months, which speaks for itself.

Manager Quirk, of the Strand Theater, Shamokin, Pa., gave a banquet to the performers playing his house, on Christmas Day, at the Moose Temple. Those present were Earl Carr, Jed Monahan, Blanche LaTelle, Billy O. Welp, Alma Breault, Mattie Crofts, Irene Cassini, Mrs. and Bobby Connelly, Miss Burbage, Barbara Babin, J. Galligar, Wild and Hills, Ketch and Wilma, Julia Curtiss and Osaki and Taki.

INSTITUTE PLAYERS TO GIVE THREE SKETCHES

New York, Jan. 8.—The one-act play has gained a recognized place among the authentic mediums of art. The Institute Players have selected for their January bill three one-act plays.

A. A. Milne is represented on the program by "Wurzel-Fimmery," Bernard Shaw's "The Man of Destiny," and a Harvard prize play by Howard Brock, entitled "The Bank Account," will be given by the players at the Academy on January 13 and 14.

WINCHELL SMITH SAILING

New York, Jan. 7.—Winchell Smith and his wife are leaving today aboard the Adriatic for a tour of the Continent that will last several months.

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ETHEL BARRYMORE

As Rosalind in "As You Like It"

Ethel Barrymore will be seen as Rosalind in "As You Like It" at the conclusion of her tour in "Declasse." Augustus Thomas is authority for the statement. In the course of an address on the theater at the Academy of Music in Philadelphia Mr. Thomas stated that he had persuaded Miss Barrymore to add the role of Rosalind to her already extensive repertoire.

THIRD BILL AT NEIGHBORHOOD

New York, Jan. 7.—The third bill at the Neighborhood Playhouse, which began Tuesday night, comes under the restful title of "The Mid-Week Interludes." Three one-act plays will be given—"A Morality Play for the Leisure Class," from the pen of John Loyd Balderston, and dramatizations of the Leonard Merrick stories, "The Cafe of the Broken Heart" and "The Suicide in the Rue Sombre."

FLORENCE MOORE LOSES CAR

New York, Jan. 8.—Last week Florence Moore left her sedan in front of the Music Box, where she is playing. When she came out all primed for a drive the car was missing. In fact the car is still missing and Miss Moore wants the whole world to know it. She has so little faith in the chance of its recovery that she did not notify the police.

COLUMBIA-BARNARD COMBINE

New York, Jan. 8.—For the first time in the history of the college Columbia dramatic society, Philolectian, and Wigs and Ones, the Barnard College dramatic organization, will combine to give a program of plays. They will present "As You Like It," with scenes, costumes and presentation done by the students.

TO PRESENT MILLAY FANTASY

New York, Jan. 9.—"Arla de Capo," Edna St. Vincent Millay's ironic fantasy, directed by her sister, Norma Millay, will be presented by the impromptu players of the Society for Ethical Culture at the Hudson Guild, 438 West Twenty-seventh street, Wednesday, for the benefit of the Guild Library.

"THE PIGEON"

Edward Goodman will produce John Galsworthy's "The Pigeon," with Whitford Kane in the leading role. Mr. Kane created the part in London ten years ago.

ROGERS' REVUE OPENING

New York, Jan. 8.—"The Midnight Frolic," which Ziegfeld is putting out with Will Rogers as the star, will open at the Garrick Theater, Philadelphia, tomorrow. Leon Errol staged the piece. The cast includes Jimmy Duffy, Arthur West, Brandon Tynan, James B. Carson, Jack McGowan, Eva Shirley, Lotta Miles, Pearl Eaton, Annette Bade, Marcella Earl, Ollie Osborne, Doris Lloyd and Beulah McFarland.

LAUDER'S CHICAGO APPEARANCE

Chicago, Jan. 7.—Sir Harry Lauder, singing old and new Scotch ballads, will reach the Shubert-Northern the week of January 22.

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BIGELOW SENDS 'EM OUT

Chicago, Jan. 6.—Errett Bigelow, booking manager for Emile De Bezat, Inc., has been sending out many people lately. To the Grand Theater stock, San Antonio, Tex., he sent Luella Davis, prima donna, and Choristers Mable Mackey, Diana Manners, Irene Ritchie, Evelyn Wear, Rene Porter, May Murray, Cal Bennett and Alice Bigelow.

For the new stock in the Jefferson Theater, Dallas, Tex., Mr. Bigelow furnished the entire cast: Blanche Schwed, soubrette; William A. Harvey, straight; Lonella Ray, prima donna; Dorothy Sharpe, danseuse. Choristers: Florence Russell, Hilda Dornell, Mable Rice, Mildred Lee, Stella Brasse, Marcia Adair, Gertie Amber and Babette Sheridan.

For Harry Lewis' big "Derby Day" act, on Pantages Time, Mr. Bigelow booked Dora Hopkins, prima donna; Tom Daley, straight; Percy Davelle, light comedy, and Choristers Betty Davelle, Irma Ranker, Gene Clifford, Amelia Stockton, Billy Haste and Maybelle Hornoff.

For the G. & F. Amusement Company, Garden Theater, Waterloo, Ia., the following were booked: Thelma Combs, bass viol; Lula Lamond, soubrette; Leo Daly, straights and dancer, and June Collins, violinist. This act will be used as a prolog in big picture houses.

Three girls have been placed with "Take It From Me," and four girls with Eddie Cantor's "Midnight Rounders" this week by the same agency.

PROVIDENCE T. M. A. ELECTS

Providence, R. I., Jan. 7.—Herbert B. Caffrey has been named president of the Providence Lodge, Theatrical Mutual Association. Other new officers are vice-president, Richard Gambles recording secretary, Walter L. Delaney; financial secretary, Charles J. Luther; assistant financial secretary, Joseph F. Ortiz, Jr.; treasurer, Harry W. Callender; chaplain, William J. Curtis; musical director, George F. W. Myers; sergeant-at-arms, Edward DeAndrea; marshal, William Connolly; physician, Frederick J. Phillips; trustees, Charles G. Holzappel, Fred Friend and James P. Sullivan.

FALSE ALARM CAUSES PANIC IN EAST SIDE MOVIE HOUSE

New York, Jan. 6.—Following a false alarm of fire, six hundred men, women and children fought to escape from the Waco Theater, East Side movie house, last night, many suffering slight injuries.

According to the police the house was jammed when someone cried "fire." In a moment a mad stampede resulted. Every effort of house attendants to quiet the audience failed, and it was not until firemen and police reserves arrived that order was restored.

IRENE BORDONI

In "The Little Filly"

New York, Jan. 9.—Irene Bordoni will star in a play from the French entitled "The Little Filly," adapted by A. E. Thomas. She will open out of town January 30 and come to Broadway two weeks later, under the management of E. Ray Goetz. A few songs will be rendered by the star during the action of the piece.

STAGE CHILDREN IN BENEFIT

New York, Jan. 9.—Seventy-five stage children took part in a benefit performance at the Thirty-ninth Street Theater last night for the Stage Children's School Fund. The offering was "The 1921 Buzz Buzz," written and staged by Amelia Morgenroth. The proceeds will augment a fund for the construction of a summer home for stage children.

CARL HUNT TO PRODUCE

New York, Jan. 6.—Carl Hunt has become a member of the Producing Managers' Association and his first production will be a musical comedy, called "Bibi of the Boulevards." The piece has a book and lyrics by Catherine Chisholm Cushing with music by Rudolph Friml. Rehearsals started this week with a cast composed of Dorothy Maynard, Rose Coghlan, Elsie Lawson, Ivan Sampson, Gertrude Maitland and William C. Holden.

MARILYNN MILLER WINS PRIZE

New York, Jan. 7.—Marilynn Miller was notified this week that she had won a beauty contest staged in Paris by a newspaper. The contest was run for six weeks by photographs sent in by readers and Miss Miller will receive as the prize a bronze statue modeled from her photograph.

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CHARLES EDMONDS SUES

New York, Jan. 8.—Charles Edmonds, owner of the "Hammed Violin" act, which recently played in "The Greenwich Village Follies," is not going to rely on the spooks to get a matter of breach of contract adjusted. Instead, he has gone to court and filed suit against his ex-employers. He says he has a contract for one year with the company which calls for \$350 a week for the first ten weeks and \$500 for the rest, with a 20 weeks' minimum guarantee. The company unjustly discharged him on October 1, he says.

"BLUE KITTEN" JANUARY 13

New York, Jan. 6.—Arthur Hammerstein will defy all the laws of superstition by opening his new musical show, "The Blue Kitten," at the Selwyn Theater on Friday, January 13. In the cast are: Joseph Cawthorne, Lillian Lorraine, Robert Woolsey, Marion Sunshine, Douglas Stevenson, Dallas Welford, Victor Morley, Lorraine Manville, Grant and Wing, Jean Newcombe, May Cory Kitchen, Corola Parson, George Le Soir, Betty Barlow and Bill Hawkins.

ELSIE AND HER "GANG"

New York, Jan. 9.—Elsie Janis will open here at the Gaiety Theater one week from tonight in an entertainment styled "Elsie Janis and Her Gang in a New Show," under the management of Charles Dillingham. "Atlas Jimmy Valentine," now playing the Gaiety, will be removed to another house.

ACTRESS IS ROBBED

New York, Jan. 9.—Following a chase in which several hundred persons took part, two men were arrested last night in the vicinity of the Pennsylvania Station, charged with stealing a purse from Madeline O'Connor, actress. The handbag contained \$185, a diamond ring and some valuable papers.

TRIMBLE TO PITTSBURG

New York, Jan. 9.—George Trimble, executive secretary of the Actors' Equity Association, left town last night for Pittsburg on business connected with a company playing that city.

"BEHIND THE MASK" CLOSES

New York, Jan. 9.—"Behind the Mask," a drama, under the management of Jules Hurlig, closed Saturday at His Majesty's Theater, Montreal.

"SMART SET" AGAIN

New York, Jan. 9.—Charles Williams, formerly with Gus Hill's Minstrels, will revive the old all-colored musical show, "The Smart Set." Rehearsals are to begin shortly.

ACTORS' EQUITY ASSOCIATION

(Continued from page 8)

Very next day the Council confirmed this ruling, as can be seen by the minutes. The association, which were shown afterwards to several newspaper men. A few days later, to our utter amazement, Mr. Cohan was reported to have said in interviews that he could not engage American actors, because he feared interference from Equity. As we have proved, he had not the slightest foundation for this fear.

Mr. Cohan, in a bad season, deliberately raised hopes of employment in the casts of American actors, and then deliberately shattered them. Yet he poses as one who loves his people and offers one hundred thousand dollars if we can bring forth any members with whom he made any arrangements whatever. We have never contended that definite arrangements were made, but the above-mentioned facts speak for themselves.

In regard to the world-wide affiliation of English-speaking actors, this was actually arranged during the late summer and published in trade papers about six weeks ago. Later, by chance, a representative of a big New York daily called about it, and printed a long story on the subject, then other important journals followed suit. To all these newspaper men we stated it would not affect Mr. Cohan's status in England, since he would then be outside our jurisdiction. We have never suggested to the English Association that it should discriminate against Cohan; it would be just as impertinent against Cohan; it would be just as impertinent on our part to do as for the English Association to suggest a similar thing to us. We do not dictate their policies. They have no Equity Shop over there. If ever they feel there is a reason for it they will adopt it, but it will not be on account of their American affiliation. The same is true of Australia. All affiliation means is that an American going to England automatically comes under the jurisdiction of the English Association; just as an English actor coming to America comes under our jurisdiction. We hope this matter has been made clear and has been settled for all time.—FRANK GILLMORE, Executive Secretary.

New Members

At the last Council meeting 25 new members were elected as follows:

New Candidates

Regular Members—Alexandra Carlisle, Isabel Carson, Albert Cowles, Pauline Crell, Mildred Dana, Almeda Fowler, Ann Douglass, Arthur Gervase, Mary Hazel, Arthur Maitland, Jess Mendelson, Louis Stenger, Ruth Welch and Caroline Kohl.

Members Without Vote (Junior Members)—Shirley Albert, Alice Randolph De Long, Julia Hoyt and Robert Norris.

Chicago Office

Regular Member—Miss Claudie May.

Los Angeles Office

Regular Members—Theodore Bull, Charles Calkins, Franklin Farnum, Frons Hale, Billie Holloway and Jack W. Perrin.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

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

Five companies now playing in New York have one hundred per cent Equity choruses. These companies are "Tangerine," "The Perfect Fool," "The Greenwich Village Follies," "Up in the Clouds" and "Honeydew."

Two new productions left New York last week with one hundred per cent Equity choruses—"Lassie" and "Marjolaine," formerly called "Pomander Walk." Both are controlled by independent managements and must be one hundred per cent. When these companies were organized there were several chorus people in each who were not Equity members, and several more who were in bad standing. The people expressed themselves as being anxious to join Equity, but said they would not be able to do so until they had received one week's salary. In each case the management was asked to advance this money so that his chorus should be in good standing, and in each case this was done before the company left town. The management of the "Lassie" Company objected at first, claiming that, while we would not trust our people for the amount of their dues, or initiation fee and dues as the case might be, we expected the manager to do so. This is not true. It is not that we did not trust our people, but the manager had given us no security and we had no way of judging his financial standing. The chorus people may have had every intention of joining, but if they were not paid their first week's salary they would have been unable to do so. And the Equity might find itself in the same position as it was with the Ned Weyburna Company. When that company went out a

number of chorus people, who expressed themselves as anxious to join but unable to pay before the opening, were allowed to sign applications and I. O. U.'s for dues and initiation fees. These were to have been paid the second week. The chorus didn't get any salary that week, and the Equity paid hotel bills and return fare for its hundred per cent Equity chorus, many of whom have not yet been able to pay dues. The "Blue Eyes" Company was another case somewhat similar to this.

It is only fair that the independent manager, of whose financial standing we are not assured, should be asked to advance enough money to make his company a hundred per cent in good standing. The Equity may possibly have to spend much more than this for his company should it get in trouble. People who are unable to pay membership dues are too anxious for work to jump a company in order to escape paying the six or ten dollars the management may have advanced them for their Equity obligations. The manager may be sure of getting his money back. On the other hand he has taken out an "accident insurance" for his chorus by putting them in good standing with their association. You know how many business organizations insure employees engaged in hazardous occupations. This policy will be followed with all independent companies in the future. It is always the manager's privilege to engage a one-hundred-per-cent Equity in good standing in the first place, in which case there would be nothing for him to advance.

One manager waxed very wrathful last week because he chose to think that the Equity was forcing him to keep incompetents. Upon investigation it was found that it was our turn

to be wrathful. The three people he wanted to dismiss were not Equity members, but we would have had to accept them had he kept them with the company, as it was one in which the Equity Shop was enforced.

The chorus of the "Chocolate Soldier" Company received a half week's salary for five days' overtime rehearsal. Do any of you remember the old days when you rehearsed twelve and fourteen weeks—and paid a shoe bill when you opened?

Start the New Year with a paid up Equity card.—DOROTHY BRYANT, Executive Secretary.

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OFF THE RECORD

By PATTERSON JAMES

THE latest addition to the list of Shubert theaters in New York is the Forty-ninth street playhouse. The gold rush to California in '49 had nothing to do with the selection of the location for the building nor the choice of its name. Neither has the fact that it occupies a strategic position in the heart of the gold digging section of Manhattan. The interior of the theater is marked by good taste in the decorations, which are quiet and unpretentious. There is, however, one bad feature connected with the downstairs section, at least so my stiff neck informs me. The staircase leading from the second story (no offense) to the entrance floor opens directly onto the aisle. The wind which blew down the stairway the night Leo Ditrachstein's "Face Value" was offered, for the benefit of the Poor Relations of the Newswriters' Association, almost blew the remaining four hairs off my occiput straight into the top of the bassoon, if there had been a bassoon in the orchestra, which there was not. Apparently no one either thought about such a remote contingency as the wind blowing down the stairs—and the spinal columns of the occupants of aisle seats—or considered it worth while to place a sheltering screen. But then no one pays any attention to the comfort of theater patrons nowadays. You either roast or freeze, cook or congeal. There is no happy medium. The heating hole under the seat in front of you frizzles one shinbone to a lovely brown. Meantime your other leg has stiffened into an icicle because of the blast that whistles up the opening in the floor under your own seat, whence heat should emerge. The boiler tender is out calling, or the flue is plugged up, or somebody lost a rubber down it. Anyway it doesn't work, except to furnish an unexpected and unwelcomed bit of refrigeration.

AT the Princess recently I had to move my point of observation or else simmer to a grease spot. Like an ass I went to the usher and suggested it might be a good idea to shut off the heat, who listened to me as if I were speaking Nez Perces. "Yeh?" she yawned. "Maybe the lid isn't on the heater under your chair." I returned to my place and endeavored to perform a little amateur steam fitting. The lid was not on. It had not been on. Furthermore it showed an unalterable determination not to go on. I dirtied my hands, ruined my otherwise angelic disposition and amused the other victims looking at me. They, more wise than I, suffered in silence and made no complaints to anyone about it because they knew it would be useless. Streaming perspiration from every pore, my collar a rag, and with my head boiling with indignation and moisture, I withdrew to another section of the house where the top of the heater under the seat was not only on, but had apparently been hermetically sealed to prevent the escape of the slightest whisper of warmth. There I chin-chattered and teeth-rattled until the show was over, when, upon returning home, I took a large dose of kwineen, a hot mustard footbath, a bowl of Bonaset tea, tied a red flannel rag around my throat and buried myself in the feathers.

A FEW nights before I attended a performance of "Danger." It sometimes happens that, if I am unable to buy tickets for a show I have to see on a certain night and passes from

that show come into the office, I swap my money for the passes. That is I used to do that. Not any more after my adventure at the Thirty-ninth Street Theater. The tickets for "Danger" were regulation Annie Oakleys with three or four holes punched in them to indicate that the possessor was not paying in. The seats they called for were on the aisle where the hurricane blowing down from the stairway leading to the upper boxes had full swing.

I weathered the gale for ten minutes before the play began and then as the house looked particularly sparse I thought that I might ask that my seats be exchanged for ones in a less pneumatic area. The girl at the box-office window gave me a withering look when I made the request and turned to a White Shirt Front shining thru a grilled door opening into the treasurer's cage. He inspected the checks with their tell-tale Annie Oakley holes and refused to change my location in the theater. The glance he gave me I interpreted to mean "You ought to be glad you got in for nothing and tickled to death to sit anywhere I put you." I returned to my seat like a whipped dog. The wind roaring down the stairs brought all sorts of things to my mind. Tonsillitis hovered lovingly around me. Laryngitis breathed sweet nothings in my ear! Backache, chills and fever, epizootic, lumbago and chilblains came and played with me. I rose and took my toys and went to the box-office. There I purchased two seats in a slightly less draughty location. I thanked White Shirt Front for his courtesy. I was very sarcastic. I considered I was magnificently crushing. White Shirt Front grinned thru the grill superciliously. Courtesy to the Fourth Estate meant nothing in his young gay life. He had my money and all I had was my snuffling pharyngitis. When the play started one might have shot a machine gun off in the auditorium without injuring anyone except White Shirt Front behind the grilled door. That would have been awful. There were many seats to which I could have been transferred without costing the management a cent, because they were empty anyway. But I was in on a pass sent to the "Dramatic Editor" and the worst was none too good for me. I deserved what I got, tho the money I would have paid myself will be paid later by the office ticket hound with whom I made the swap for the "ducats." But as far as comfort went I was no better off as a paying patron than I was as "a guest."

A very fat man eased himself into a seat a few chairs away from me and held a lively ten-minute argument in the heart of the play with a pair of friends whether they should have lobster or not after the show. The noise from the back of the theater was constant and ugly, but White Shirt Front behind the grilled door in the box-office never issued forth to see that the customers in the seats were protected in their rights. That was not his business. It is nobody's business, in the New York theaters, to see that an audience has anything but the necessary pasteboards to get by the door tender. Once they get you in, what happens to you is not important. Late comers are seated during the entire first act! The house attaches frolic during the next two. No one opens an exit to let in a little fresh air during intermissions! No one turns off the heat! No one does anything to make playgoing a comfort instead of a savage penance! The

American theater is run by a mob that is "out for the coin" and nothing else. We are all "suckers" in the managerial eye. The managers are right. No other living thing would stand the treatment show patrons receive from the men whose existence they make possible. I am even of the opinion that we are slandering that well-known fish when we are called after him. In very early spring, when the water is still chilled from the ice, the sucker is firm-fleshed, sweet and toothsome. We are not even that.

I HAVE been trying for some time now to discover a reason why hissing should not be permitted in the theater as well as applause. Suppose I pay \$4.40 (as I have) for a ticket at a speculator's lair and I go to the theater. The show is rotten. I am permitted to express my approbation and disclose my ignorance by clapping my hands until they waterblister and until I become a pest, a nuisance and an excrescence to everyone around me. No one interferes with the exhibition of weak-mindedness I am making of myself. To the management and the actors I become that indescribably infamous thing, "A good audience." Every other defrauded wretch in the theater may be disgusted with the show, and justly so, but there is no chance for unloading the feeling. One hiss, and the entire machinery of the law is sicked onto the foolhardy protestant. An usher rushes down the aisle to locate the escaping steam of resentment! The house officer unsheathes his hip-pocket billy! The managerial Shirt Front swells with 100% American rage at such an outbreak of Bolshevism. The doorkeeper swings wide the portals! The hisser is dragged forth and loaded into a patrol wagon! Hatless he is jerked before the magistrate in the night court and sentenced to 90 days in the workhouse for BREACH OF THE PEACE. What ineffable rot! Is there any reason in truth or justice or charity why a man who buys a ticket to see a show should not be just as free to express his displeasure at his bargain as his delight over it? There is no reason. In this land of the free and the home of the brave we are hogtied to applause and frightened to death of disapproval. It is the only land in the world I know of where, if you hiss in the theater, you are an anarchist, and if you cheer you are a law-abiding citizen. The custom of expressing disapproval ought to be revived and practiced assiduously if for no other reason than the free and unabashed exercise of an inalienable right. Who will be the first to go to jail?

THE gloom distributors who have been wringing their hands over "the awful conditions" in the New York playhouses have succeeded in attracting a lot of attention to themselves. We have heard stories about theaters in and about Times Square which were sure to go either dark or into pictures as soon as the New Year's rush was over. There is one basic reason for all the to-do, the ingrown determination of managers to reduce by hook or crook actors' salaries. The producers have read so many instances in the newspapers about successful wage reductions by employers in other industries that they cannot rest peacefully or peaceably until they have frightened actors into cutting salaries. The co-operative plan advanced by them was the first move. The propaganda is all directed to that

end and there have been few who have had the intelligence to recognize that fact. If it had not been for active opposition in the so-called first-class vaudeville field, and the fear of an apparently dormant but very wide awake organization among actors in that particular department of the show business, variety players' salaries would have been slashed to the quick long ago. In the early days of the great war the managerial axe fell on the variety actors' salary neck and lopped off large hunks of money with not even a squeak from the victims. That taste of power the barons of the vaudeville business have never forgotten. The same axe has been shined up and sharpened on more than one occasion since. Something always happened to interfere but the intention remains perfectly good. The magnates of the dramatic field felt the same urge long ago, but the successful strike of the dramatic actors stifled it. What the theater bosses were unable to accomplish by direct action they are now endeavoring to have offered them by threats of shutting up shop unless salaries recede. Any actor who follows such a suggestion is a fool. Once a salary is cut from its established figure the actor never gets it back. Promises butter no butter cakes!

There are five things the matter with the show business:

1. Too high prices for worthless shows. A two-dollar top is enough.
2. Plundering "the road" by fake "original New York" companies at outrageous prices with the natural reaction against all sorts of shows.
3. A complete and total loss of confidence in the integrity of managers by reason of their unscrupulousness.
4. Resentment by all classes of theatergoers against commercial fifth.
5. No money to waste on shows when food, clothing, rent and fuel are so high.

If managers will reduce the prices of admission to a reasonable figure, stop playing "whole hog or none," look up some decent plays and refrain from collusion with ticket speculators, the business will be all right as soon as working men's wages are steady and good. Meantime if they stopped whining they would acquire a little respect from those who keep them in business.

I HAVE received a dashing letter from Texas on the subject of the good-play famine in New York. The writer describes himself as "part owner of a tank town show which plays organized territory and pleases its audiences." He says:

"I get more personal pleasure out of watching audiences than I possibly could from any producing manager's check book. We make a little money with our tank show and we live in comfort and we lay it away. I have never let Broadway worry me and I am not going to start now. But if there had been some assurance that a new man would have the ghost of a chance I might have tried to make the big time. Before I went to France I sent in a few manuscripts and had most of them returned as unusable and a couple 'lost in transit.'"

He goes on to say that he wrote a play and sent a request to one of the producing managers to send someone at his (the author's) expense to see the show. The letter enclosing a stamped envelope for reply went unanswered. For over a year now the play has been given to highly pleased audiences of all classes thruout a wide stretch of territory. "Was that producing manager making any effort to secure new material?" asks my Texas writer. Like a good man and true, he answers his own question better than I could do it for him, to wit:

"I do not think he was. I am too busy making a living to go to New York and wait until somebody gets good and ready to listen a few minutes and then shoo me out of their office. I know at least two other young authors who take the same viewpoint I do. No doubt there are many others. In my mind the game is not worth the candle and in the

(Continued on page 92)

NEW PLAYS

NATIONAL THEATER, NEW YORK
Beginning Friday Evening, December 23, 1921

NATIONAL PLAYERS, INC.

"TRILBY"

By Paul Potter From the Novel by George de Maurier
(By Permission of William A. Brady and Harper Bros.)

THE CAST

(In the Order of Their Appearance)
Madame Vinard (a concierge).....Miss Jeffreys Lewis
Tobot Wynne (called "Taffy").....George Nash
Alexander McAllister (the Laird).....Joseph Allen
William Bagot ("Little Billie").....Edmond Lowe
Trilby O'Ferrall (an Artist's Model).....Charlotte Walker
Svengall (out of the Mysterious East).....Wilton Lackaye
Gecko (Second Violin at Gymnase).....Harry Mestayer
Angele.....Ruth Harding
Hourline.....Grisette.....Violet Anderson
Mrs. Bagot (Mother of "Little Billie").....Carrie Radcliffe
Rev. Thomas Bagot.....Frank Doane
Duc de la Rochemartel (called "Zu Zu").....Ignacio Martinetti
Theodore de la Farce ("Dodor").....Wilton Lackaye, Jr.
Anthony Lorimer.....Desmond Gallagher
Musette.....Diana Gray
Mimi.....Guests.....Geneva Harrison
Rebe.....Laura Walters
Fil.....Rose De Vere
Colonel Kaw (a Theatrical Manager).....J. B. Johnson
Phillippe (a Footman).....Harry Kirtredge

"Trilby" finished at the National on Saturday night, December 31, 1921. Whatever chance it might have had the hatchet men who make the daily paper reports on the theater hacked to death. The selection of the cast was far from ideal in several instances, but the scheme deserved a little better treatment from the same scribes (and pharisees) who are so eager to boost the "new theater movement," provided it is sponsored by the right sort of people. The right sort of people, to the critics of Our Set, are those who pretend largely—and entertain on the same scale. For purposes of study and comparison, and as an educational experience for the present generation of theatergoers, the press gentlemen might have loaned their typewriters to the cause and helped a little. There were some faults of stage management. There always are, when actors themselves are involved in the success of a play. Even stage crews treat the co-operative theater (when they are out of the scheme) with indifference—or worse. Perhaps it is because they are worrying about their money on Saturday night. Neither George Nash nor Joseph Allen were fitted for "Taffy" and "The Laird." Charlotte Walker acted "Trilby" to the rafters, which did not make for effectiveness. But Wilton Lackaye's "Svengall" demonstrated once more that he is one of the few really able actors on our stage. I never saw him play it before, but I can easily understand the furore which it created when it was first seen and which serves to make Mr. Lackaye's name synonymous with "Trilby" whenever either is mentioned. Ignacio Martinetti played "Zu Zu" with true Gallic exuberance, and Harry Mestayer was admirable as Gecko. Jeffreys Lewis and Carrie Radcliffe were excellent, and Ruth Harding acted naturally, with life, verve, sprightliness. The dance scene in the second act was carried off with more real spirit of fun than anything of its kind I have seen in many weeks. Altogether "Trilby" was not in her first youth, but served as a means to an end (which was the announced plan to present other plays and newer). The presentation by the National Players deserved a longer and a more prosperous life. What they needed more than plays or actors, apparently, was a

lot of money furnished by rich pretenders who are just crazy to uplift the theater after the manner of the Theater Guild, the Neighborhood Playhouse and the Provincetown Players. The National group started off on the wrong foot. An angel, or a group of them, from Park avenue would have done the trick, even with "Trilby."—PATTERSON JAMES.

THE 49TH STREET THEATER,
NEW YORK
Beginning Monday Evening, December 26, 1921

MR. LEO DITRICHSTEIN

Presents

MR. LEO DITRICHSTEIN

In a New Comedy

"FACE VALUE"

From the Italian of Sabatino Lopez
Adapted by Miss Solita Solano

THE CAST

Cecilia Leonard.....Nellie Burt
Henry.....M. A. Kelly
Edward Barton.....Leo Millar
Jose Henriquez.....Leo Ditrichstein
Alexis Borzouff.....Alexis Pollanov
Harry Stewart.....Hugh O'Connell
Mrs. Rose Jennings.....Josephine Hammer
Alma Curtis.....Frances Underwood
Dr. Frederick Curtis (her husband).....Orlando Daly
Arabella Mapes.....Clara Mackin
Miss Farrell.....Mary Duncan

Once again Leo Ditrichstein, a finished and intelligent player, is wasting his time and talents on a piece of Continental muck. With the minuteness which characterizes the European school of sexology, Sabatino Lopez has written a play in which he proves—to his own satisfaction, I hope—that the charm of ugliness, supplemented by cleverness, is the open sesame to women's love. A dramatic-comic essay on "The Attraction of the Repulsive."

I can imagine what "Face Value" must have been in the original tongue. The mark of the beast is still apparent in the English translation, in spite of the skillful job done by Miss Solano. In Europe, where a certain type of man makes the possession of women more than an article of religion and where playwrights make the same subject an item of constant study, a play which has to do with the almost completed seduction of a married woman by a gorgon-faced banker, whose knowledge of women is based upon experience (with that kind), can get an attentive hearing. Of course, the explanation of his action is his friendship for the husband, his desire to cure the silly wife, his determination to take the conceit out of the hotel lady-killer, and by so doing save his own ward from the wiles of the lady-killer. The Continental playgoer would accept all this winking one eye. He knows when Henriquez goes after Mrs. Curtis he is fooling on the level. Mr. Ditrichstein manages to escape grossness only by his agility as a reader, but the play does not, as evidenced by the stenographer in his office, who could wear her skirt for a garter it is so short. I suppose that touch is a tid-bit for the people who come to New York from the chaparral and must perforce be shocked. Mr. Ditrichstein's performance, apart from the play, is a treat to watch, but it is quite equalled by Frances Underwood, who plays the role of the nearly seduced wife. Miss Underwood's characterization of a woman who is both neurotic and erotic, full of pudgy passion, sloppy sentimentality, weakness, selfishness and willingness, is a fine, perfectly rounded piece of acting. The fact that Mrs. Curtis is a fool and acts like one does not prevent Miss Underwood from presenting her without any signs of shrinking away from a disagreeable characterization. Orlando Daly was properly glib as the husband, Dr. Curtis. How these Conti-

mental dramatists do love to make the husband a fool! Clara Mackin did a small bit very well, and Mary Duncan showed two good reasons for her selection of the role of the typist. I always like Mr. Ditrichstein's work because it displays brains. The plays he selects may be trashy or worse, but he can never be accused fairly of doing anything badly. I wish he would stop playing rakes for a season or two. I am tired of looking at these stage experts in women. There is no such animal in the first place, just as there is no European dramatist who has yet turned out a play of domestic life which does not stick in the throat of American audiences. We may be just as sex-mofally rotten as the Europeans. But we like to assume a virtue, even if we have it not. Stage exhibitions of what may be our private shortcomings do not interest us. We prefer our emotional experiences in camera and in play reporting. Summed up, "Face Value" has Mr. Ditrichstein and Miss Underwood. If you can stand an evening of shoddy theorizing, a constant patter of epigrams, which you cannot remember five minutes after you hear them, and you can approach seduction (as an experiment in psychology) with an academic emptiness of mind, you will probably be entertained by the play. To me it has a nasty trail over it all.—PATTERSON JAMES.

The popular pastime for stage writers of loading a blunderbuss with easily contrived, near-cynical epigrams, and firing it at poor old Matrimony with machine-gun rapidity is losing out. The great mass of theatergoers do not analyze, and therein lies the danger to them. But they have a sort of instinctive knowledge, a natural sense of self-protection, which tells them that certain preachments from the stage are wrong, even though they may not be able to put their fingers on the defective spots. It is not necessary to be an analytical chemist to know when an egg is good or bad. The egg, opened and placed within sniffing distance of one nose properly qualified with normal olfactory accuracy, will afford of itself sufficient data to enlighten the person interested, whether he wishes to pursue further investigations or not. It is the same with plays like "The Married Woman." As far as appearance goes, it looks like a good egg. But once it is opened no one has any further doubts. I think it is one of the most vicious things intrinsically I have seen this year, because its air of glib cocksurenness will pass with many for the truth. It is played in capital style tho. Mr. Trevor seemed to me a bit harsh, but that may be because I have seen so many emasculated performances lately that his real virility seems rough. Marsh Allen tickled the soul of me. Here is a genuine exposition of the quality called "merriness." In truth Mr. Allen made Henry Matthewson a merry dog, and he took the nasty taste of the play out of my mouth—almost.

Percy Waram was excellent as the mutton-headed Englishman who supports the empire, and Grant Stewart fitted his carpet slippers very well. Beatrice Maude, as the married woman whose husband's aura did not vibrate in time or tune with hers gave a sincere and simple characterization to an utterly hollow role which is a fake. Despite the fact that Maragaret Dale is every day walking more and more like young K. O. Hogan entering the prize ring, her crisp performance stands out clearly and distinctly in a cast which is shrewdly chosen. That is one reason the play irritated me. It always annoys me when I see ability such as there is in the company at the Princess slimed in a mess like "The Married Woman." Plays like it start nowhere and get there. The time they consume and the good actors they involve (when they are played by good actors) might be so much better used and employed. There is no real excuse for putting on the play. If it were not for Mr. Allen, as far as I am concerned there would be no reason to see it, much less write about it. Mr. Trevor ought to try again as a producer. If his experience in "Lilies of the Field" has so affected his sense of smell that he can not tell the difference, he ought to hire someone who knows a good egg from a nuisance.—PATTERSON JAMES.

PRINCESS THEATER, NEW YORK

Beginning December 24, 1921

NORMAN TREVOR

In a Comedy Entitled

"THE MARRIED WOMAN"

By C. B. Fernald

Play Staged by C. A. de Lima

"The Past Worshipped the Past;
The Present Worships the Present;
But the Future Shall Worship the Future."

CAST OF CHARACTERS

Mrs. Temple.....Mrs. Edmund Gurney
Alice Mathewson.....Margaret Dale
William Temple.....Grant Stewart
George Herbert.....Percy Waram
Henry Mathewson.....Marsh Allen
Sylvia Temple.....Beatrice Maude
Maid Servant at William Temple's.....Anna Gaston
Hugh Dellamy.....Norman Trevor
Footman at George Herbert's.....Edmond Norris
Man Servant at Hugh Dellamy's.....Charles Herbert
Maid Servant at Hugh Dellamy's.....Ida Molthen
I laughed heartily at the nonsense with which the first act of "The Married Woman" is filled. The family bickering, the contrast of characters, and the really excellent acting amused me. I knew, tho, it couldn't last. The minute Hugh Dellamy, a bachelor who knew just why marriages went wrong, was announced to call on the young lady who was to be married on the morrow I was sure the first act contained all the fun there was in the play. Mr. Dellamy walked in, delivered a sermon filled with the bogus logic which untrained thinkers write for "revolutionary" dramas, and walked out again. In fact, Mr. Dellamy's presence in the piece was largely a matter of entrances and exits. Whenever the author got into a tight place in the story or cluttered up the scene a bit Mr. Dellamy said: "I am leaving for America in the morning." After the sixth or seventh utterance of that doleful news (going to America is about the worst thing that can happen to anyone in an English-made play) the audience laughed. As long as C. B. Fernald kept his (or her) "message" undelivered, everyone took the play in good part. But the minute the audience realized that a dose of very unpleasant medicine was being administered with laughing gas as a carrier the piece was dead.

COMEDY THEATER, NEW YORK

Beginning Monday Matinee, December 26, 1921

MADAME OLGA PETROVA

In a Romance in Three Acts

"THE WHITE PEACOCK"

By Madame Petrova

Staged by Leon Gordon

THE CHARACTERS AS WE MEET THEM
Anna.....Ludmilla Toretzka
Marietta.....Doris Carpenter
Don Miguel di Ribera y Santallos.....Leon Gordon
Rafael Rodriguez.....E. L. Fernandez
Revette di Ribera y Santallos.....Madame Petrova
The Countess Wyanock.....Letha Walters
Captain Hubert Lang.....George C. Thorpe
Don Caesar di Mendoza Gonzales.....Malcolm Fassett
Josefito.....Charles Brokaw
Pedro.....Judson Langill

Of all those adding and abetting "The White Peacock" I guess the safest one to pick on is Saint Anthony. Being a

(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.)

LIONEL ATWILL

Drama Today a Battle of Real Estate and Commerce, He Says—Let Actor-Manager Come Back, He Urges

LIONEL ATWILL

Born in Kent, England. First appearance in London in "The Walls of Jericho." Has played in "Masks and Faces" (Peg Woffington), "Jim the Penman," "Justice," first production of "Milestones," played Shakespearean repertoire in provinces; leading man for J. C. Williamson in Australia; "Doll's House," "Pillars of Society," and with Elizabethan Stage Society.

Came to the United States in November, 1915, with Lillian Langtry in a play called "Mrs. Thompson" (a failure); went into vaudeville with her to fulfill contract for twelve weeks in a sketch called "Ashes"; produced "The Lodge" with own company in 1916 at Maxine Elliott Theater; with Grace George in "The Heights," "The Indestructible Wife"; under Arthur Hopkins in "The Wild Duck," "Hedda Gabbler," "Doll's House"; appeared in "Another Man's Shoes"; with Belasco in "Tiger-Tiger," "Deburau." Now playing in "The Grand Duke" at Lyceum Theater.

We like serious-minded people whose jobs mean more to them than merely a means of paying the ubiquitous landlord. And we liked Lionel Atwill. He was as refreshing as a green tree with outspreading branches in a half-baked desert.

We should like very much to be able to say that Mr. Atwill is representative of the many. But he is not. He stands alone, more's the pity. The reason is obvious. From the richness of his experience and the fulness of his training he speaks, and what he says is worth hearing. He knows, for he has gone over the bumps to the tune of Merrie England.

Of all the things that we liked about Mr. Atwill, his uncompromising attitude, his earnestness, his chafing against what he calls the "ready-made clothes method of the present system," impressed us the most. He is a rebel, and we need rebels.

"The theater isn't a matter of art," he said to me. "It's only a question of real estate. There are too many theaters, yet none can be obtained for an independent production unless a guarantee of \$3,500 or \$4,000 is given. Now, you know, that is prohibitive. Every bit of individualism is repressed. One is cut off on every side. Mr. So-and-So presents—" shaking his head. "That's all wrong. I object to this syndicate, to this canning process which everything must go thru. There's too much machinery, do you understand? Every play, every actor must fit a previous model. Like a suit of ready-made clothes."

Mr. Atwill's Training

"Won't you tell me something of your background?" I asked. "Your people were not of the stage, were they?"

"No," he shook his head. "Not one. I was always keen about the stage, at least as far back as I can remember. I trained to be an architect for three years during the day, but my evenings I gave to the theater. At seventeen I had formed a club and we put on plays in halls in the London suburbs. Then I threw up everything and went on the stage. My first engagement was in London, and my salary was the magnificent sum of one pound a week—about five dollars. But I considered that part of my apprenticeship.

"That's what makes me sick now—when I see people who are no better than extras—walk-ons really, and they demand \$40 and \$50 a week. They have no experience or training. It seems to me they ought to be glad to accept less and be very happy to have the experience. There is a girl I'm thinking of—she is pretty enough. She had two lines to speak in a play last season—it was her first appearance on any stage—and this season she went out and demanded leading parts. And he worst of it is that there is a certain type of manager who will hire her, because he can

get her for less money than he would have to pay to a real actress.

"But to get back to London. After that first engagement I saw very well that I should never travel far in London. I knew that I must go to the provinces and get some experience."

Presently he continued: "To me the all-important thing is to get variety. A variety of plays and of parts. My parts, always, have been different. Under Mr. Hopkins—in the Ibsen plays—my roles were quite distinct. With Mr. Belasco it has been the same. In 'Tiger-Tiger' I took the part of an English aristocrat, cultured, worldly, a bit blasé. In 'Deburau'

show that comparatively more actors committed brave and heroic deeds than any other profession. I believe that was because the actor depends so much on his nervous energy and works on his tremendous enthusiasm. Now if they don't have new flames to feed the fire they lose all, do you see? When you've played a part for a month or two you're ready for something new. You may come back to the same part later, but to play it continuously—it simply kills your creative instinct stone dead!

"I have come to the point where I praise heaven if I meet a young actor who is taking his work seriously, who studies and who feels

LIONEL ATWILL



David Belasco is presenting Mr. Atwill in "The Grand Duke," a Parisian comedy by Sacha Guitry, at the Lyceum Theater, New York City.

—Photo by White Studio, New York.

I was the artist, a bit of a bombast—as I'm afraid most of us are. In this play ('The Grand Duke') I am again different. I am not at all myself. I wear a mustache and a graying wig. I speak with a foreign accent all thru the play. People write in and they say: 'Oh, I like you in a romantic part.' Perhaps they do. But if they never saw me in any other they'd be sick and tired of me in five years. Perhaps they don't think so, but I've seen it happen.

Scores Long Runs

"To the English actor who comes over here I would say: 'For God's sake, when you come to this country don't sit back and say, 'I am English, I must play English parts.' Remember, there are no types. You are an actor. It is your business to make yourself into whatever you may portray. I am English, of course, but it is incidental—I wish it to be incidental. Above all, don't capitalize your youth. If a man plays juveniles for several years, what good is he after a bit?"

"And long runs! Think of giving three of the best years of an actor's life to one part! Three years—during which you get into lazy habits, you lose that tremendous enthusiasm and youthful spirit! It isn't worth it. And why? To make money to put into someone else's pockets. It's all wrong, I tell you.

"I often point to the war as an example. Statistics in England and America, especially in England, because she was in the war longer,

that there are still some things about the stage for him to learn. I don't care how poor the school is, if he shows the desire to attend it. I don't care how bad the stock company is, let him join it for two years. Let him learn his technique—tho he never use it. Let him learn technique and then forget all about it—just so that he knows it and so that he may be sure of himself.

The Remedy

"Just so long as salaries are so high and traveling so expensive, and theater guarantees so prohibitive, there are only two things which can save the drama, as I see it. First, there is the small repertory company to travel within a short radius of miles. And, secondly, the actor-manager has to have his chance. That's the only time we'll really have great actors. This acting business is an art, you know. It can't be cut down to fit any preconceived pattern. It can't be put into a uniform-sized tin-can. It must develop thru individuals who can see something besides the commerce end of it. Where would Mansfield have been if he hadn't been on his own?"—MYRIAM SIEVE.

TO PRESENT DANCE DRAMA

Z. C. Anderson, of New York City, advises that on February 20 Mile. Theo. Hewes will produce at the Shubert-Murat Theater, Indianapolis, Ind., "Shobu," a dance drama by Mr. Anderson.

CAST FOR OBERAMMERGAU PASSION PLAY IS CHOSEN

New York, Jan. 7.—Word has reached this country from Oberammergau, Germany, that the cast for the Passion Play, which will be produced in that village several times in 1922, has been selected and rehearsals have begun. The chief roles will be played again by veterans, some of whom have participated in the presentations for forty years.

Anton Lang will portray the character of Christ for the third time. Anton Lechner will be the prologist for the second time. Other characters will be: Peter, Andreas Lang; John, Melchior Britsampter; Judas, Guido Mayr; Calaphais, Hugo Ruts; King Herod, George Bretsanter; Annas, Sebastian Lang; Pilate, Hans Mayr; Mary, Martha Seits; Magdalene, Paul Rendl.

One of the last selections was Guido Diemer for choir leader. There has not been a performance of the play in eighty years that a Diemer was not leader of the choir or one of the important singers in it.

The Passion Play Committee decided not to violate Oberammergau tradition by permitting pictures to be taken of the play. American moving picture representatives approached the committee with offers of millions of marks, but their proposals were promptly rejected.

TAX REQUIRED

On Paid Ticket, Not Theater Pass

The tax has been lifted from the theater pass, but not from the paid ticket, except where the admission is 10 cents or less. The International Theatrical Association issued the following statement:

"The revenue act of 1921 eliminates the tax on free admissions and also provides that no tax shall be applied on admissions to any place the amount paid for which is 10 cents or less. This change is effective January 1, 1922. Otherwise the law remains practically the same."

The International Theatrical Association found it advisable to inform the theatergoers, as many treasurers of New York theaters have reported the fact to that association that many patrons think the box offices are illegally collecting tax on theater admissions.

EXPERIMENTAL THEATER

An experimental theater for testing plays before a selected audience was discussed at a meeting of the Play Producing Society, of New York, December 29. The plan of the society is to give the plays deemed worthy of the trial a performance before an audience which shall be composed of specially invited guests chosen because of their competency to pass a fair and critical judgment on the performance. The first play to be performed is "The Idiot," by Dostoevski.

Those who spoke were: Ruth Helen Davis, Alfred H. Brown, Helen Freeman, Iden Payne and Blanche Yurka. Among those interested in the movement are: Prof. John Cooper Powys, Anna Steese Richardson, Mary Shaw, Hilda Spong, Helen Varick Boswell and Emmanuel Rejcher.

"GOLDEN DAYS" CLOSES TOUR

Washington, Jan. 5.—Helen Hayes and her charming company, who have been presenting "Golden Days" the week of December 28-31 at the National Theater here, will return to headquarters due to the abandoning of the tour. "Golden Days" was given a fair reception in Washington, but not such as to justify its continuing the tour. The press seemed to like the show and to see possibilities in it, but the money did not come.

CHICAGO GIRL IN "PETER GRIMM"

Chicago, Jan. 7.—Miriam Doyle, who plays the sympathetic role of Kathrine in Mr. Belasco's "The Return of Peter Grimm," now current at the Powers Theater, is a Chicago girl and the daughter of Austin J. Doyle, of this city. She made her first appearance five years ago in "The Silent Witness." Two years later she played an important role in "The King" with Leo Dittrichstein. Later she was a member of the John Craig stock company in Boston.

GREEK THEATER PROPOSED

Detroit, Jan. 7.—Col. Edward G. Heckel, city park commissioner, offers a proposal to the City Council to build a Greek theater in Memorial Park, on the banks of the Detroit River, facing Belle Isle. The theater would be terraced with turf and would seat 25,000 persons. The stage would be by the river. In addition to dramatic productions the big arena could be used for band concerts.

NEW PROGRAM

New York, Jan. 6.—The Provincetown Players have changed their bill and are now presenting three one-act plays: "Footsteps," by Donald Corley; "A Little Act of Justice," by Norman C. Lindau, and "The Stickup," by Pierre Loving.

OLIVER MOROSCO

To Have Stock Companies in Large Cities

Oliver Morosco has unfolded a brand-new scheme to replace troupes, and it embraces no less ambitious a project than the establishment of permanent producing stock companies in the large cities of the country, where he—and possibly other managers—can present plays destined for New York at a minimum of expense and a complete curtailment of railroad fares before the productions are brought in for a metropolitan hearing.

Already Mr. Morosco has two houses in Los Angeles devoted to this policy and negotiations will in all probability be closed for another one in San Francisco during the week to come. In addition to these he is arranging for theaters in Philadelphia, Pittsburg, Cleveland and Boston, and if his plans go thru uninterrupted there will be Morosco stock organization flourishing in all of these cities by spring.

Morosco's contention is that preliminary try-outs of plays are too expensive and that the stock producing company solves the problem to a nicety. In substantiation of this view he cites the fact that he has produced on the Coast in stock several of the most successful plays that the East has seen, including "Peg o' My Heart," "The Bird of Paradise" and "The Unchastened Woman."

Moreover, when he presented "Civilian Clothes" in stock in Los Angeles, it ran for thirty-nine weeks and gathered in a net sum of \$100,000 in this way alone.

SOTHERNS AT HOME

Chicago, Jan. 7.—Mr. and Mrs. Edward Hugh Sothorn are at home at 30 East Cedar street. This has a formal ring to it, but the fact is that Julia Marlowe and her husband always take an apartment and set up housekeeping when they have a month's engagement in any city, which is often. They carry their servants with them on all tours. Their engagements in the Shubert-Northern in Shakespearean presentations is for a month.

"THE TOWN MOUSE"

New York, Jan. 6.—The Gilloc Producing Company will come into being in Stamford with the presentation of Kenneth O'Hara's new play, "The Town Mouse." Normal Hackett will have the leading part, and others in the cast will be Elma Gillette, Jeanne Elliot, George Spalding, Eugene Weber, Jeanne Collette and David Manning.

THIRD BILL OF GUILD

The third bill of the Theater Guild, "He Who Gets Slapped," the play by Leonid Andrejev, was presented Monday night. Henry Travers has a leading role in it, as has Edgar Stehli.

THE LITERARY REVUE

Miss Helen Frost, author of "The Clog Dance Book," is conducting a class in Clog Dancing at Columbia University for students in Physical Education.

Harold Bell Wright, who writes novels that sell by the million, has made his first attempt at writing for the stage. He has just completed a play called "The Salt of the Earth," which will be produced some time this month. Sooner or later they all get the fever.

Burns Mantle has just had his second "Best Plays" book published. Annually Mr. Mantle selects what, in his judgment, are the ten best plays seen in New York during the season. His selection this time includes "Deburan," "The First Year," "Enter, Madame," "The Green Goddess," "Lillom," "Mary Rose," "Nice People," "The Bad Man," "The Emperor Jones" and "The Skin Game."

Last week the National Association of Book Publishers, which was holding a meeting in New York, attended "A Bill of Divorcement" at the Times Square Theater. The play has been published in book form by Macmillan.

H. L. Mencken devotes a whole chapter in "The American Language," just published by Alfred A. Knopf, to an American standard of pronunciation. And he holds an able brief for it, too.

Those who have read Wells' "Outline of History" will welcome the announcement from England that a similar enterprise is on foot that will do the same kind of thing for science. Professor J. Arthur Thompson is editing "The Outline of Science," which will be issued in monthly parts by Newnes in the same manner that the "Outline of History" was. The American rights have been secured by Putnam who will bring out the work in four volumes, the first volume of which, containing the first five parts, will be ready in the spring. There will be 800 black and white illustrations and forty plates in colors in the set.



AN OLDTIMER REMEMBERS

James L. Ford is not going to feel offended if I call him an "oldtimer." I know, for no man who titles his book *Forty-Odd Years in the Literary Shop* can fairly be called anything else, particularly when he revels in the fact thru-out its pages. It is because he can and does do so that the book has such charm. The continual stream of odd places and people that he describes so chattily, the folks he knew and can hit off so well, all contribute to the making of the most delightful volume of reminiscences I have read in a long time.

One is taken back into the '60s by Mr. Ford and right thru to almost the present moment. He leads you by the hand up what he terms the "green turf" of Broadway, letting you into many a secret and introducing you to many an interesting character. Then, he seems to have known all the queer places in town. For example: He describes what must have been a local counterpart of the old "free-and-easy" that used to exist in England and gave birth to the modern music hall. As he tells it, the place was called Clifton's, and was on Houston street. There was a chairman and several singers; drinks were served, of course, and the chairman's admonition to the guests before introducing the singers, to "Give your orders to the waiters, guests, and then Mr. Roach will oblige, and after him, Mr. Harry Waldemar," bears the stamp of authenticity.

The author's acquaintance was wide among the writers and actors of his time. He views both classes from a healthy viewpoint, and abhors the shams among them as much as he does press agents. If you read the book you will find that this is a sort of super-abhorrence on his part. He speaks of the theatrical profession with genuine love and has a good word for all those who gave him pleasure in the theater. He is also a trained observer, with the advantage of a detached viewpoint and the ability to make himself plain in print. Such a man is always worth listening to.

Most players will be happy when they read what Mr. Ford has to say about the "type" system. He has scant use for it and has no hesitation in saying so. For instance: "An incompetent producer will cast an actor for the part, let us say, of a coachman, because he once saw him play a gardener, but would never stretch his imagination to the point of asking him to play a bishop. That is why so many players find themselves bound to a narrow line of roles by chains of managerial ignorance which they can not break. Moreover, this producer always looks for types instead of actors. In the belief that a part calls for a long-legged man with blue eyes, he walks along Broadway until he meets some one possessed of these peculiarities and engages him without asking if he can act. That is one reason why our stage is crowded with incompetents, while players of known ability are unable to obtain an engagement. It accounts also for the failures of plays that might succeed were they not miscast."

Another thing that Mr. Ford properly insists upon is the importance of the art of "feeding" or listening on the stage. He is of the opinion that the actor's ability as an artist can be largely judged by it. He insists that it is the most difficult part of the actors' art, and many will agree with him. He cites examples to prove his point and argues a great case for it. I mention this because it is one of the prime indications that Mr. Ford studied the stage and its people, and so gained the right to speak authoritatively on the subject. Would that more writers on the theater would do likewise.

One could go on quoting page after page of interesting and informative matter from this book, but one or two instances must suffice, for I don't want to dull the edge of your enjoyment when you come to read the volume itself. Well, James L. Ford knows the history of the "fright" wig. He says he first saw it when a child of eight at Hooley's Minstrels in Brooklyn. That is a good many years ago, but for his information I can tell him that I heard an audience in that same town of Brooklyn fairly scream with joy when it was pulled in a musical comedy which played there a few weeks ago. He also says that it was the invention of the man who devised the "slippery-day stairs" and that he died holding the position of stage doorkeeper at the Howard Athenaeum, Boston. Such is fame, for even the brilliant memory of Mr. Ford cannot place his name, or, if it can, it is not mentioned in the book.

There is some competition today for the honor of first "cleaning up" the vaudeville stage. There have been several who claimed that distinction, and it is strange that nobody has awarded it before to the man who did it when the other claimants had not even a store show. That man was Tony Pastor, of whom Mr. Ford states: "He engaged in management on the Bowery in the late sixties at a time when the variety theater was little better than a dive and was not patronized by the more respectable classes. In order to place it on a higher plane he provided entertainment that could not offend decent taste and offered prizes of half barrels of flour, half tons of coal and dress patterns to induce respectable housewives to visit his theater on Saturday nights. It was said of him that he was the only manager in New York who would not allow a profane word to be said on his stage." It was mighty decent of Mr. Ford to pay his respects to a man who did his bit toward elevating the stage and from whose house some of the leading lights of the theater graduated.

So it goes, thru-out the book. Genial and merry when the subject calls for it; sarcastic and satirical when needs be, Mr. Ford is always interesting. This "oldtimer" will have a memory awakened when he cons the pages of this book, and the younger generation will like it for the charm and the entertainment it gives them.

A POCKET CHESTERFIELD

One of the nicest little books I have handled in a long time is *The Pocket Chesterfield*, sent with the gracious compliments of the editor, Gordon Dorrance. From one Gordon to another, as it were.

Bound in a most genteel dress, quite in keeping with its text, it will fit the coat pocket and not burden you unduly with the weight of it contents. There are few letters so interesting and instructive as those the Earl of Chesterfield wrote to his son, and a judicious selection of these has been made by Mr. Dorrance, who also contributes a quite charming apologia to the volume.

Here is the code of a gentleman—a true gentleman. One of those real gentlemen who believed that true gentility lies in the consideration of others—and practiced it. He could also express that belief with sincerity and force, and point it with precept and example. Do people read *Chesterfield* nowadays? Many of them don't show it if they do. But that is no reason why they should not, and this edition of the famous classic should make it easy for them. I would strongly recommend that a copy be given to all managers' and agents' office boys. Can you imagine the sensation that would make in the amusement world, if they read and practiced its teachings? Now that hallucination is over, I suggest that you get it yourself. Not that you need it, kind reader, but if you have never read it you have missed one of the best things in the language, and if you have—well, it won't do any harm to read it again.

FORTY-ODD YEARS IN THE LITERARY SHOP, by James L. Ford. Published by E. P. Dutton & Co., 681 Fifth ave., N. Y. C. \$5.
THE POCKET CHESTERFIELD. Published by Dorrance & Company, Philadelphia, Pa.

DRAMATIC NOTES

Frederick Kerr has been added to the cast of "The Czarina."

"Bulldog Drummond" will be produced in Australia next month.

Selena Royle is understudying her sister, Josephine, in "The Squaw Man."

"The Circle" has moved from the Selwyn Theater to the Fulton, New York.

"The Idle Inn," with Ben-Ami, will be withdrawn from the Plymouth Theater, New York.

Edward Forbes has joined the cast of "Madras House" at the National Theater, New York.

Emma Knill has been engaged as general understudy for the female parts in "Face Value."

Les Millar has signed a contract with Leo Dittrichstein to be his stage director for five years.

Austin Strong has written another comedy, called "Three Candles," to be produced by John Golden.

Frank Reicher will have an important part in the New York Theater Guild production of "He Who Gets Slapped."

A one-act play by St. John Ervine is to precede the play, "S. S. Tenacity," at the Belmont Theater, New York.

Lenore Ulric in "Kiki" is in her second month; and Lionel Atwill in "The Grand Duke" has passed his 75th performance.

Leo Dittrichstein, now starring in "Face Value," is writing a book called "The Decline of Dramatic Criticism in New York."

Cecil Owen has joined Madge Kennedy in "Cornered." He will play the leading role for the remainder of the tour. The company is now in the South.

Mr. and Mrs. Charles Coburn have acquired the rights of "The Bronx Express," by Ossip Dymov, from George H. Cohan, and the play will be produced in March.

"The Town House," a play by Kenneth O'Hara, based on a story by Nalbro Bartley, will be produced at Stamford by the Gilloc Producing Company next week. Norman Hackett will head the cast.

"Lillom" will begin an engagement at the Princess, Chicago, February 6, with Josepa Schldkraut and Eva Le Gallienne as its leading players. This play will follow Margaret Anglin in "The Woman of Bronze."

The completed cast of "Rosa Machree" includes besides Julia Adler and Sonia Marcell, Mabel Allen, Lucy Beaumont, Fuller Mellich, Clarence Derwent, Charles Esdale, Ryder Keane, Harry Green and Austin Huban.

Basli Rathbone, one of the most popular leading men on the London stage, is to play the principal role opposite Doris Keane in "The Czarina," which Gilbert Miller is producing.

In the production of "Rags" (Shmattes), by H. Levick, which the Yiddish Art Theater is housing under the direction of Maurice Schwartz, those who take part are: Mark

(Continued on page 29)

NEW BOOKS

DRAMATIC THEORY AND PRACTICE IN FRANCE, 1690-1808—By Eleanor Frances Jourdain. 240 pages. Longmans, Green & Co., 443 Fourth avenue, New York City. \$4.25.

This volume traces the developments of drama in France from the 17th to the 18th century, and shows the relation between the theory and practice of the stage in that period.

FORM-ROOM PLAYS—By Evelyn Smith, comp. senior; compiled from English literature. 253 pages. (The king's treasures of literature.) E. P. Dutton & Co., 681 Fifth avenue, New York City. 70 cents.

Partial contents: *The Mill on the Floss*, from George Eliot; *Nicholas Nickleby*, from Dickens; *Comus*, from Milton's *Masque*; *The Alchemist*, from Ben Jonson.

THE MERRY WIVES OF WINDSOR—By William Shakespeare. 149 pages. (The new Shakespeare.) The Macmillan Company, 64 Fifth avenue, New York City. \$2.50.

MOVING PICTURES IN THE CHURCH—By Boy L. Smith. 74 pages. Abingdon Press 150 Fifth avenue, New York City. Paper, 35 cents.

Partial contents: Getting our church into the moving picture business; pictures in the community program; financing the church picture program.

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 sport skirt which you see sketched is an exceedingly smart one of white flannel with bands of color. It is cut with a slight circular flare, as all the newest skirts are cut, and it is trimmed with Tangerine, vivid red, blue, black or jade green. The price is very reasonable—\$12.75. Skirts of this material and workmanship were selling for \$25 last year.

2.

Here we have a blouse to go with the skirt of a heavy quality white habutai silk with a yoke back, round neck and mannish cuffs. The knife pleating about the neck, cuffs, and down the front are becoming. This model is cut with special care that it be well-fitting; and the tailoring is exquisite. Price is \$9.75.

3.

The dress is an imported novelty of softly tinted Alpaca wool. It comes in a dull Postman's blue or a navy blue piped with white. The price is but \$35.

4.

The chemise is of heavy Italian silk, in orchid pink, and costs \$1.75.

5.

Jet spangled and beaded tunics cut in straight line effects with V necks are only \$15.90.

6.

Everywhere one finds reductions of lingerie after Christmas days. Everything is marked down, of course, but lingerie seems to take the quickest and most decided drop each year. One store offers imported, hand-made, hand-embroidered envelope chemises with strap and regulated aboulters for \$1.95, \$2.95 and \$3.95 on blues that were formerly up to \$8. Attractive nightgowns with square, V or round necks, with or without sleeves, are \$1.95, \$2.95 and \$3.95. Values up to \$9.

7.

One shop is closing out its entire stock of velvety silk or wool skirts at \$10.50.

8.

If your hair is white—or perhaps your mother's is?—you'll want to keep the natural luster and luster of white or gray hair. There is a French bluing imported by one store for its purpose, which costs \$1 for a three-ounce tin. It will not injure the scalp.

9.

Hand-made American lingerie trimmed with flannel and Irish lace has been marked down. Nightgowns are \$2.95 and \$3.95; envelope chemises are \$2.45, \$2.95 and \$3.95; step-in awers are \$1.95 and \$2.45; vest chemises are \$1.95; and bodices are \$1.95, \$2.45 and \$3.

10.

Fur wraps and coats and women's and men's fur-trimmed coats and wraps have been marked down from 33-1-3 to 50 per cent by fur stores. Call the Shopping Editor on the telephone and she will give you the names.

THE MISSING RIB

By MARCIE PAUL

The American Influence

The first thing Alice Lloyd did when she landed in this country to fulfill her contract with the Shuberts was to have her hair bobbed. Miss Lloyd is playing in vaudeville.

A Limerick

M. W. saw "The White Peacock" the other night and got so excited about it that she wrote us the following:

Olga Petrova, who hacked out a play,
Which every good critic could only say,
Set sail for fair Spain, (?)
Some material to gain—
Some bunk! Is all I can say.

The Young 'Uns

There are one or two youngsters on the Broadway boards this month who will bear watching—if the critics don't spoil them first. Marguerite Forrest, now playing in "S. S. Tenacity" with Augustin Duncan, is one of them; Winifred Lenihan in "The Dover Road" is another; Sue MacManamy in an ungrateful part in "Nature's Nobleman" with Louis Mann, is a third; and Florence Eldridge in "Ambush" is still another.

Catherine Calvert, the widow of Paul Armstrong, the playwright, has announced her engagement to Col. George Carruthers, of Montreal, Can. Miss Calvert will continue to appear on the stage and screen, however.

Nobody knows, nobody cares
Unless one goes, unless one dares!

Changes Job

Helen Ingersoll, for two years with the Theater Guild in the capacity of business manager, has gone over to the Neighborhood Players. Miss Ingersoll is now manager of "The Madras House," the Neighborhood production which has moved from Grand street to the National Theater in the Times Square district.

Good News

Julia Arthur is returning to the stage. When Miss Arthur married Benjamin P. Obeney, of Boston, fifteen years ago, she retired from the stage for good. It is rumored that Miss Arthur is returning because her husband has lost his fortune, and she needs to earn her own living again. Certainly, a most commendable reason.

A Misunderstanding?

They are telling a story about Ethel Baedor, of the cast of "Bombo," who was ill for several nights last week. When she reappeared Al Jolson made a bit of spontaneous fun at her expense in the scene in which she handles the rope ladder.

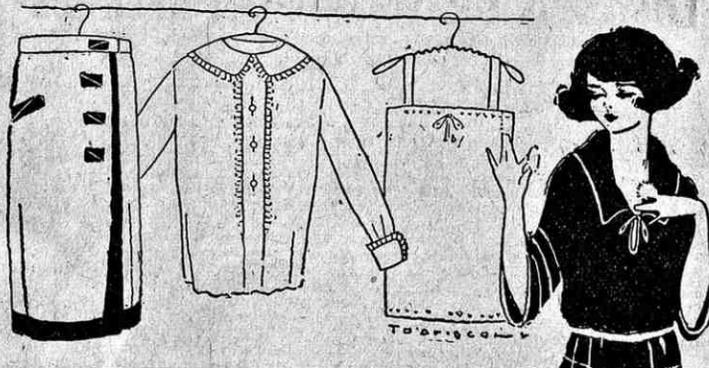
Says Bombo to Columbus: "Yo ho, this little sailor was off the ship last night. What was he doing? Was he a deserter and should he be clapped into your brig?"
To which Columbus replied: "Nay, nay, Bombo, you lad was tarring down the top halyards."

But Ethel is not at all nautical, even though she wears a sailor suit, and Jolson found her weeping. "Oh, Mr. Jolson," she sobbed, "I don't know what tarring down the top halyards means, but it must be something terrible. I wasn't doing it—I really wasn't. I was homesick."

And Jolson had to buy her a lot of candy to pacify her.

Mrs. B. Delgarian, better known professionally as Amorita, one of the best Oriental dancers in the business, came in to see Red Onion the other day. She's availing New York—has been in the big town for two weeks in fact, but also she's seeing all her friends, she isn't buying any clothes. For her thoughts are beyond the Hudson Seal Dolman stage—she thinks to buy a home in her beloved Chicago.

It's worth an extra thought—what she says about business. It's tough to be an Oriental



Di Mil

Peggy Hopkins Joyce, former "Follies" girl, who has had four millionaire husbands—count 'em—is so afraid the dear, sweet public will forget her that she is going back to the stage. She doesn't need the money, she says, but she doesn't want her public to forget her as an actress.

No one ever heard of Peggy Hopkins until she LEFT the stage to marry one of her millionaires. She has been in the limelight only on account of her sensational marital troubles—as an actress she never got any more notice than hundreds of other chorus girls. Yet it is this sort of thing that reflects most upon the vast majority of stage folks.

Drifting

"Drifting," which was originally planned by William A. Brady to co-star Alice Brady and her husband, James Crane, has hit New York after drifting on the outskirts for months, with Robert Warwick playing opposite Miss Brady. It's an honest-to-goodness old-fashioned kind of a mellerdrummer, but they seem to be eating it alive.

dancer—they restrict one's movements, so to speak. Or so Amorita says. She told the editor that she was becoming discouraged with so many limitations as are being put upon her work. "The ones who dance suggestively and vulgarly make those of us who are artistic suffer," she declared. "And if you are going to do interpretive dancing at all, you want to do it well. And now are you going to do it right when every time you do something new you're in danger of getting a free ride?"

FASHIONS EN PASSANT

More attention is being given to sport hats than ever before.

Bands of wool and straw combined are much favored.

Self-trimming is a feature of many models. Cocardes and tassels in fringed straw and wool are used. Angora and hair braids in tweed coloring are also stylish. Novelty felts of vari-colored dye are popular as are appliques of high-colored felt on straw.

Shirt and coat collars, while buttoning high around the neck, are made to open gracefully. The choker collar of fur is much in evidence. Skirts still average about six inches from the floor and are fairly straight in line.

A new idea appears in the coat-dress or robe manteau, as the French call it, developed in velvet or heavy woolen material and shown with a short circular cape and muff of fur. The muff is crescent shape.

The afternoon frock of velvet, satin or crepe has in many instances long mandarin sleeves of chiffon or Georgette crepe.

A black satin dress shown in a Fifth avenue window recently had white chiffon sleeves ornamented with steel beads and embroidery in old red. The girdle was of steel beads.

One designer makes a feature of three-piece suits with smart cravat blouses of white crepe de chine having high collars. The jackets are hip length and in both straight and slightly flaring lines. Skirts are straight. A number of three-piece suits are seen with knee-length tunics of chiffon.

Very pretty are the three-piece dresses of velours de laine, broadcloth and velvet, in which the coat is very long—reaching to within six inches of the hem of the skirt and entirely covering the tunic dress of crepe de chine or Georgette in some new vivid shade, to which is set a deep hem matching the coat.

Fur hems are a part of some of the new suits. If there is a hem of fur there is, of course, a collar of fur to the jacket, and usually there also are deep cuffs of fur.

A black evening frock has a novel train consisting of a panel attached at the shoulders, split into two parts, each ending in a long point finished with a jet tassel on the floor and caught in at the waist with a jet girdle.

Girdles of all sorts may be had to add to afternoon and evening gowns. Some of them are made of segments of metal and others of some composition like celluloid, held together with metal rings. Some are of jade and silver.

Butterflies of some one of the compositions that are used for hair ornaments this year are made and spangled with colored stones.

Dyed lace is used for evening frocks. It is dyed green, red, blue or any other color that is desired, and it is made up over tulle or crepe.

Some of the frocks made of heavy cloth are belted with narrow cloth girdles, which are tied and hang in long tasseled ends below the hem of the skirt.

Hatpins have a decidedly decorative place on many of the new hats. They are made of jet and pearl and jade, in imitation, of course, and often of other colored stones.

Milady wears hatpins and earrings to match these days.

Gray fishnet run with blue threads is used in making a really effective scarf.

Other scarfs are made of lace, the pattern picked out and run with silver and gold and colored threads.

Glass tubes open at both ends which diffuse perfume with a delightful fragrance, and yet do not lose a single drop. A tube will fit into such places as a bureau drawer, purse, week-end case, work basket or desk with pleasant results.

Speaking of metallic ribbons, there are some lovely wide ones in silver and gold stamped, with a design in color—pink roses and faint green foliage. These are used for sash ribbons.

They say that white will play a big part in the fashions of the coming spring.

Peasant feathers have come in for a good deal of comment and use. Nobody thought when they became common as a hat trimming that fashion would have anything more to do with them. They are being used for dress hats and even for festive gowns.

A wardrobe trunk with an ironing board enclosed. Think how useful when traveling.

Flower holders for the desk or dressing table that come up in three slender columns of pastel tinted pottery. They suggest the pipes of Pan and are just the thing for a few exquisite blossoms.

The Chinese turban is used a great deal for hat shapes.

LOU HOUSEMAN HEADS PRESS CLUB OF CHICAGO

Chicago, Jan. 5.—Lou Houseman, Western representative of the A. H. Woods theatrical interests, has been elected president of the Press Club of Chicago.

GUILD'S "JANE CLEGG"

Chicago, Jan. 8.—The Theater Guild of Chicago will present "Jane Clegg," in the Illinois Theater, February 12.

CHRIST ON ENGLISH STAGE

For the first time an impersonation of Christ has been permitted on the English stage in a production of Strindberg's symbolic play, "Advent."

NEW PLAY FOR LARRIMORE

Francine Larrimore is to have a new play, called "The Snowbird," which Jack Lait is writing for her.

NEW PLAYS

(Continued from page 19)

saint—and dead—he is least apt to resent criticism. But just why he was dragged from his tomb by Madame Petrova to furnish a reason for an escaped convict, named Isidor, to bust into Senora Revette di Ribera y Santallos' bedroom is a mystery.

The "SPOKEN WORD" Dear Sir: "One thing is certain, much more attention is being paid to pronunciation on the stage, and I believe it is greatly due to your efforts." BLANCHE FRIDERICI, New York City Stage diction. Private lessons and classes. Circular WINDSOR P. DAGGETT STUDIO 327 West 56th Street Tel., Circle 9847 NEW YORK CITY

sweetie and doesn't know where to find her. Delightful idea that! So Spanish (according to Madame Petrova), the I dare say not altogether approved by the ecclesiastical authorities. You just go to bed (and when Madame Petrova goes to bed!—but more of that later), throw open the shutters and in fly bats, owls, mosquitoes, vampires, moths, gnats, fleas, midges, cockatoos, and mayhap, escaped convict gentlemen, like Izzy, whose blood was as red as the tie around his neck and the sash circumventing his abdomen.

tress and dresser never shone brighter. Don't make any mistakes! Madame Petrova never is indelicate in her attire. She may be foolish, but she has a weird modesty. So when other ladies disrobe to go out or to bed Madame Olga Petrova dresses up. Of course, she had to live up to the surroundings, and it is no easy job to get a nightgown that will fit in with a four-poster, canopied, brocade couch, which is set in a room made up to resemble intimately an indignant Spanish omelet just coming down with blood-poisoning.

Once I was gray! Mail the coupon for free trial bottle of Mary T. Goldman's Hair Color Restorer and you can soon make this statement yourself. It proves how a clear colorless liquid and a little comb will restore your hair to its original color in from 4 to 8 days, whether your gray hairs are many or few.

LONG RUN DRAMATIC PLAY RECORDS Number of consecutive performances up to and including Saturday, January 7. IN NEW YORK A Bill of Divorcement..... Allan Pollock..... Times Square..... Oct. 10..... 106

this peaceful scene that Izzy crashes with his tie and sash and his burning words of love. The senora's husband has sent him to prison for a murder he did not commit, and he is getting square by breaking into the wife's bedroom. Bue he loves—! That is as far as I think I ought to go with the story, tho I might say that the play ends happily, with a couple of peppery murders and some of the platteriest platitudes I have ever heard.

For Men With Crooked Legs The Trousers Garter Pat. May 18, 1920 It makes the trousers hang straight whether the knees bend inward or outward. It holds Socks Up and Shirt Down. It is not a "Form" or "Harness." It contains no "pads," "air-cushions," "metal springs," etc. It is simply a beautiful garter fitting inside knee curvature, self adjustable.

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IN CHICAGO Daddy's Gone A-Hunting..... Marjorie Rambeau..... La Salle..... Dec. 26..... 15 Lightnin'..... Frank Bacon..... Blackstone..... Sep. 1..... 168 Little Old New York..... Cohan's Grand..... Dec. 25..... 16

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STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

ROBERT SHERMAN

Busy Organizing New Stock

Veteran Chicago Producer To Launch Strong Company in Evansville, Indiana, January 16

Chicago, Jan. 6.—Robert Sherman informed The Billboard today that he has arranged to open a stock in Evansville, Ind., January 16. "Turn to the Right" will be the opening bill. Mr. Sherman has engaged Dorothy La Verne, Jack Boyle, Patti McKinley, Fred Gordon, Lillian Watts, Karl Hackett, Miles Putnam and others for the cast. Late releases will be played and the company will be, according to Mr. Sherman, one of unusual strength and capability.

Evansville has not had a stock company for ten years, and Mr. Sherman should, and doubtless will, find a most favorable field. The cast is all Equity.

SYDELL LANDREW BURNED

Wrapper of Leading Lady Ignited on Stage—Orpheum Players, Ottawa, Can., in "The Storm"

Ottawa, Can., Jan. 5.—The Orpheum Players, in their second week at the Family Theater and sixteenth in Ottawa, are offering "The Storm" this week. Smythe Wallace makes a decidedly favorable appearance in the lead, while he is ably supported by Sydell Landrew, leading lady; H. DeGuerre, John Ellis, John McCable and Anna Athy. The settings, considering the size of the stage, under the direction of John Ellis, are of the finest, from a spectacular point. The storm scene in particular is a work of art. At Wednesday matinee Miss Landrew, while lighting a candle during the second scene of the second act, unfortunately ignited a light wrapper she was wearing. She was enveloped in flames, scorching her hair and receiving slight burns. Thru the calm-mindedness of Messrs. Wallace, DeGuerre and a man of the audience a fatality or panic was averted. The man in front, realizing an accident had occurred, quickly threw over an overcoat, smothering the flames. Despite the fact there were many women in the audience, little excitement prevailed. Manager John Soanes reports continued good business.

LEITH-MARSH PLAYERS

El Paso, Tex., Jan. 4.—The Leith-Marsh Players, at the Texas Grand Theater, are in their fifteenth week to remarkable business. "Turn to the Right" recently was a revelation to the town, scenically and dramatically, and "Iliac Time" was a most finished and artistic production. From the present outlook the success of this stock company bids fair to continue indefinitely. The personnel includes Fay Leith and Lawrence Marsh, owners; Chas. Gilbert, business manager; Ferdinand Munier, director; Will H. Locke, stage manager; Alfred Cross, Charlotte Treadway, Eddie Lawrence, Rolfe Sedan, Arri Rodman, Etta Belmas, Paul Parr Smith, Leone Pritchard, Orville Mathews, Dolley Browne, George Murdock and Ben Tipton, scenic artist.

PERMANENT PLAYERS PLEASE

Winnipeg, Can., Jan. 4.—"Come Out of the Kitchen" is proving an ideal offering this week for the Permanent Players at the Winnipeg Theater. The three-act comedy affords John Winthrop sufficient opportunity for work with which he has won favor, inasmuch as he has lately been cast in character roles. Monday night's performance was given in a manner that would please the most exacting, as each member is perfectly cast.

LORSCH CO. PREPARING FOR WICHITA FALLS (TEX.) RUN

New Orleans, Jan. 4.—Advice received from Alexandria state that, after making three stands, the Theodore Lorsch Stock Company, which recently played a stock engagement at the Louisiana and closed on account of poor business, has again closed, temporarily, preparatory to going into stock at Wichita Falls, Tex., for an indefinite period.

BIG XMAS SPREAD AT STRAND, LANSING

Chicago, Jan. 4.—Billy Champ, who is laying off a week from his regular vaudeville engagement, came to Chicago yesterday and told The Billboard about a Christmas spread in the Strand Theater, Lansing, Mich. Those present were the performers of the Dorothy La Verne Stock Company and the actors from the Strand and Regent theaters, both vaude. houses. Twenty tables were placed on the stage of the Strand after the night performance. All of the stage hands and other employees from all the theaters above named were with the bunch. One hundred guests were present and each made a short speech. Other reports say that Mr. Champ, known for rare fluency of diction, made a talk that his manager thought might be used in the act.

PRICES REDUCED

At Woodward Theater, Spokane—Bigger Scenic Production Promised, Too

Spokane, Jan. 5.—"The Love of Su Shong" is being produced this week by the Woodward Players at the Woodward Theater, and serves as the first of the many big scenic productions that are contemplated for the coming weeks, according to an announcement by O. D. Woodward, president and director of the organization. As a result the full stage crew employed at the beginning of the season will be back on the job for the balance of the season. "Our future productions will be up to our old standard," said Mr. Woodward. "We have reduced the price of a lot of our seats, beginning Sunday, but we are not cheapening the

MARJORIE FOSTER



Miss Foster is the charming leading lady of the National Players, Chicago.

WILLARD MACK

Leaves Wilkes Players—Iva Shepard To Remain in Salt Lake City

Salt Lake City, Jan. 4.—This is the final week of Willard Mack's engagement here with the Wilkes Players, and many local theatergoers are crowding the box-office for the opportunity to see him for the last time in his own drama, "The Big Chance." Critics proclaim this play Mr. Mack's greatest, and in it he is seen as Larry Thorndyke.

Following "The Big Chance" the Wilkes Players will present "Clarence." Iva Shepard will remain as leading woman with the Wilkes Players, and Robert Craik will be the new leading man. Mr. Mack will leave at the end of this week for Los Angeles, where he will begin rehearsals for "The Scarlet Patrol," his latest drama, which was presented this season at the Wilkes for the first time on any stage.

TOM CASEY PLAYERS

New Castle, Pa., Jan. 5.—"Civilian Clothes," offered by the Tom Casey Players the last half of last week in the new remodeled Opera House, was most enthusiastically received. The company plans to offer only late royalty plays and will give away occasionally to a road attraction. Manager Casey announces many new stock releases are underlined for presentation within the next two months.

shows. We have had a series of one-set pieces, but are about thru with them and will return to the bigger productions. We have strengthened the company and will do our part in the new year in giving the Spokane public first-class dramatic entertainment."

BROADWAY PLAYERS

At Dallas Disband—Contractors Bidding on Reconstruction of Burned Capitol

Dallas, Tex., Jan. 5.—The Broadway Players, a stock company, which had been appearing at the Capitol Theater, destroyed last week by fire, have disbanded, temporarily at least. Members of the company were informed that it was hoped to have the Capitol Theater or another one ready for use in about ten weeks and were asked to hold themselves in readiness to come to Dallas again.

Some members of the company have already left for their homes. A few of them are considering other engagements, but most of them will take a vacation of a few weeks, awaiting word that the Dallas company is to be reorganized and the schedule of plays resumed.

Contractors have been asked to make estimates on the cost of rebuilding the theater, and insurance adjusters are working on the loss.

B. L. FEINBLATT

Resumes Management of Mt. Vernon (N. Y.) House—Stock Company Opens in "The Broken Wing"

Mt. Vernon, N. Y., Jan. 4.—B. L. Feinblatt's return this week to the management of the Westchester Theater is an auspicious one. When he was last at the house it had a picture policy, but Mr. Feinblatt knows the three essentials of stock—a good play, a good company and a good production—and has all three on view in the current offering. "The Broken Wing," Lillian Desmonde's work in the role of a Mexican girl is, as usual, excellent. Miss Desmonde has mastered the dialect surprisingly well, considering the time allotted her, and gives a performance that is interesting at all times. Richard Cramer does a braggadocio Mexican bandit in splendid fashion, playing the role with force, but not overemphasis. Leslie Adams, new leading man, essays the hero. Mr. Adams has a nice appearance, plus some talent, and should prove popular here. Helen Smith, the new ingenue, unfortunately does not have much of an opportunity in her opening week. The Mexican character which she plays is not one calculated to make an impression on an audience. J. Dallas Hammond plays Basilio well. The rest of the cast, who are, in the main, old standbys, handle their parts acceptably. Scenically the production lives up to the newspaper advertisements, "fit for any city in any land." The airplane crash is unusually realistic. Harry Jackson, the new director, promises that the high level set in the current presentation will be maintained. "Polly With a Past" is announced for next week.

EDWIN SCRIBNER

Completes New Melodrama—Play To Be Given Premiere in Little Rock, Ark.

Edwin Scribner, a member of the Frank Hawkins Players and who has gained quite a reputation as a playwright, has just completed his latest piece, entitled "Law's Enemy," a thrilling melodrama in a prolog, three acts and eleven scenes. The story is founded upon the career of the notorious bandit, Tom Slaughter, who recently made a sensational escape from the Arkansas State Penitentiary. The Frank Hawkins Players will give the piece its premiere January 10. The Governor of the State of Arkansas, Mayor of Little Rock, sheriff and chief of police, with their staffs and assistants, have been extended an invitation by Manager Hawkins to attend the opening performance. A State tour of the play is now being arranged by Manager Hawkins.

FRANK HAWKINS PLAYERS

Have Delightful Christmas Party

Actors' Xmas at Little Rock, Ark., was an affair which would have been a treat for most anyone to witness. The Frank Hawkins Players had their Xmas tree at the home of Mrs. Pearl Pepin, 411 Rock street, and presents numbering over 450 were exchanged Xmas Eve. Manager Frank Hawkins held a dinner party for the company at the Marlon Hotel in a private dining room Xmas night at 5:30. Numerous gifts were sent the respective members of the company from local patrons and goodies and sweets were plentiful. A Xmas tree laden with all sorts of trimmings, reaching twelve feet high, took the members back to their childhood days. Jack Ball, who acted as Santa Claus, has presided in this capacity on three different Christmas days with the company. It was not until the wee hours of morning that the party broke up.

JACK X. LEWIS PLAYERS REVIVE "LENA RIVERS"

Akron, O., Jan. 5.—Opening with a special New Year's Day matinee, the Jack X. Lewis Players are offering "Lena Rivers" for the first time in stock in Akron. Miss Grandin is cast in the leading role and Jean White interprets the role of the jealous girl. Jack Cardington, Freddie Beaudoin and J. Frank Marlow also have important parts.

Warren Wade has supplanted Mr. Lewis (Mr. Lewis is leading man of his No. 2 company in Chester, Pa.) as leading man. Bessie Hawthorne is the new character woman. Business in Akron has greatly improved.

STOCK COMPANY OPENS IN LAWRENCE, MASS.

Lawrence Mass., Jan. 5.—J. Wm. Schaeke, manager of the Opera House here, has also assumed the management of the Colonial Theater and stock company, which opened Monday in "The Storm." The company includes Leo Kennedy, DeForest Dawley, Arthur Bell, Bert Sabourin, Jerome Kennedy, Fay Courtenay, Alice Baker, Edith Spencer and Marie Hodgkins, with Harry Horne as director and Albert Amend scenic artist.

Beginning January 9 and for one week "Scandal" will be presented, followed by "The Broken Wing."

FRANK HAWKINS PLAYERS

Score Big Success in "Scandal"—Company Congratulated on Presentation

Little Rock, Ark., Jan. 4.—The Frank Hawkins Players, now in their eighteenth week at the Kemper Theater, produced "Scandal" as the Xmas week offering. The piece met with the biggest success of any play which popular stock players of this city have given the patrons. Florence Lewin, in the Francine Lormore role, scored the biggest triumph of her career. Many visitors praised her work in this particular role. The stage settings by Jean DuToit were real masterpieces. Business during the entire week was far above the average.

The following letter was received by Manager Hawkins from Jack Livingston and Al Harris, New York representatives of the Trivers Clothes Company, of Little Rock, congratulating him on his excellent production: "Having witnessed the original production of 'Scandal' at the 89th Street Theater, New York, we take pleasure in congratulating the Frank Hawkins Players on their excellent work last evening in the presentation of this clever comedy. We can truly say that your company, as it played 'Scandal,' proved in every way of exceptional ability with a play that easily could have been marred by poor work. The theater-going public of Little Rock must realize the genuine ability of your players and the privilege that is theirs of seeing Broadway productions so splendidly presented at bargain prices. As we are now visitors to your city while closing out our local store, you can count on us as weekly patrons as long as we remain in Little Rock."

JOHN DAVIS

Joins Pauline MacLean Players—Company Presents "Turn to the Right"

Canton, O., Jan. 5.—Probably the most ambitious undertaking of the Pauline MacLean Players since their opening at the Grand Opera House is this week's offering, "Turn to the Right." By far the most pretentious scenic effects since "Smilin' Thru," are used this week. The peach orchard scenes, for which the piece is famed, are reproduced as well as the road companies which offered it here some seasons ago. Ed Clarke Lillie, absent from the cast for several weeks, is back this week in the leading role of Joe Bascom, while Miss MacLean is seen in the lead feminine role of Elsie Tillinger. Francis Sayles and Dean Borup are the other two men in the masculine triangle.

"Rebecca of Sunnybrook Farm," the Christmas week offering, was most enthusiastically received.

John Davis, well known in repertoire circles, joined the company and made his debut to local stock patrons in the role of the tailor. Davis, for many years, was a member of Charles Roskam's Chicago Stock Company. He is an excellent character man.

NEW YEAR'S DAY

Marks Reopening of Princess Theater, Des Moines, With New Stock Company

Des Moines, Ia., Jan. 4.—The Princess Theater was auspiciously reopened with a brand-new stock company New Year's Day, and to say that the company made a most favorable impression would be putting it mildly. The medium of introduction for the new players was "Adam and Eva." Arthur Vinton, a former favorite with local dramatic stock enthusiasts, is seen in an important role, that of the young business man with romantic ideals about home life. Nina Bristow is indeed charming as the headstrong girl. Here is a wonderfully fine bit of acting. Arthur Buchanan is back as character man, and an usual he plays with a vim and sincerity which delight his many admirers. Edward Van Sloan, second man, and Frank Harrington, juvenile, both newcomers, are sure to become popular if their acting in "Adam and Eva" is a criterion. Jay Ray is another popular favorite here. Other members have minor roles. The Princess is under the management of Messrs. Eibert and Getchel, who have been responsible in no small way for most of the splendid dramatic entertainment that patrons of the Princess have enjoyed in the past decade.

KINSEY STOCK COMPANY REVIVES OLD PLAY

Rochester, N. Y., Jan. 4.—"Ten Nights in a Bar Room" is being revived by the Kinsey Stock Company this week at the Arcade Theater. The work of Milton Goodhand, who plays the role of Joe Morgan, is especially commendable. Cal P. Coast is well cast as Simon Slada. The comedy roles are capably handled by the Van Miller and Kathryn Winsley. Others in the cast are: Hazel Baker, Beth Kinsey, Paul Brady, Frank Miller and Helen Louise Thomas, child actress.

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ORPHEUM PLAYERS

Present "Daddy Dumplin's"

Germantown, Pa., Jan. 3.—"Daddy Dumplin's," Tom Wise's vehicle of last season, was presented by the Orpheum Players last week. Both acting and stage settings were all that could be desired and another success has been added to the Orpheum Players' current engagement.

To Dwight A. Meade goes the laurels. His character portrayal of the old lovable "Daddy" was so convincing that on the opening night the audience had its doubts whether or not Mr. Meade was really the daddy. Ruth Robinson was well received as Florence, the eldest of daddy's six wards. The children were splendid and the Orpheum is to be congratulated on having five such capable children among its personnel.

Special mention should be made regarding the work of little George Willis, Alif Lee and Dolly Parker. They show great promise for the future. John Lott as Danks, and Bernard

WILKES PLAYERS, SEATTLE,

CLOSE IN "TEA FOR THREE"

Seattle, Jan. 3.—The Wilkes Players closed here Saturday night in "Tea for Three." According to the explanation on the printed program last week, Thomas Wilkes "will withdraw his company from Seattle until such a time as conditions are more favorable and will warrant the permanent maintenance of an organization of its high standard." Small attendance is said to have made it impossible to operate the Wilkes Players on a paying or even a self-sustaining basis.

MAJESTIC PLAYERS DISBAND

Utica, N. Y., Jan. 4.—The Majestic Players closed their long engagement at the Majestic Theater Saturday night. Stock will probably be resumed at the house in April and some of the old company may return. Adelya Bushnell, leading lady, has gone for a few days rest to Boston, where her husband is in busi-

KIDDIES HAVE GAY TIME

Vaughn Glaser Players Delight Nearly 3,000 at Performance of "Penrod"

Toronto, Can., Jan. 8.—At Loew's Uptown Theater, Friday afternoon, December 29, the Vaughn Glaser Players voluntarily delighted nearly 3,000 children with a presentation of "Penrod."

Thru the Rotary Club tickets of admission were distributed among the orphanages, institutions and settlement clubs, and transportation was provided for the crippled children and those from the Orthopedic Hospital and the Home for Crippled Children and those from the Soldiers' Children's Hostel, outside the city, on the Kingston road, while the majority of the girls and boys came on the street cars, under the supervision of social workers or superintendents.

At the conclusion of the play, owing to the skillful management of the crowd, the theater was emptied in a few minutes, and 3,000 children went home after one of the happiest afternoons in their experience.

YIDDISH PLAYERS IN "WITHOUT A MOTHER"

Montreal, Can., Jan. 5.—Jacob Cone is dividing honors this week with Mme. Paskovitch in the presentation of "Without a Mother," by the Yiddish Players. Week by week the support from the Yiddish community has been improving, and at the opening performance there were few vacant seats, in spite of the fact that the Monument National is a large hall to fill.

BIG ADVANCE SEAT SALE AT ARLINGTON, BOSTON

Boston, Mass., Jan. 4.—The Arlington Theater Players are presenting a revival of "Jack and the Beanstalk" this week, the fifth of their current season. The house is reported virtually sold out for every performance in advance. The roster of the company is: Helena Morrell, Howard Paden, Stanley Deacon, Lois Elwell, Stella DeMette, Clara Sheer and Elva Boyden.

OTIS OLIVER PLANS TWO NEW COMEDIES FOR ROAD

Owing to the few road shows in the Middle West, Otis Oliver, well-known stock producer of Chicago, will open two "Marjory" companies and one "Peggy" company. Both are comedies with music.

SCREEN PLAY FOR STOCK

So successful has the Selznick production of "A Man's Home" been that the authors, Anne Stesse Richardson and Edmund Brees, have arranged to place their original play, on which the picture was based, in stock for the winter and spring season. Stock managers express great faith in the dramatization for stage revival.

MOVEMENTS OF ACTORS

Chicago, Jan. 4.—Ted McLean, Chicago actor, returned to Chicago and played his act in McVicker's Theater last week.

Glenn White, well-known picture star, formerly a Chicago boy, is here this week. He has played leading roles with Virginia Pearson, Theda Bara and other film stars.

Lillian Stewart, a leading woman in pictures, is back home for a time.

A new stock company for Rock Island, Ill., is being planned with all-details being rigidly kept secret at present.

When Miss Field, of the Marjorie Rambeau Company, in the La Salle, was suddenly taken ill last week, it became necessary to secure a substitute on short notice. A Milo Bennett sent Ruth Copley to step into the breach with scarcely any preparation. Miss Copley worked four nights with such manifest success that when Miss Field returned to her part Miss Copley was promptly offered another part in (Continued on page 29)

CENSORSHIP NONSENSE

(ARTHUR BRISBANE, IN THE DENVER POST)

The duty of police and courts to punish indecency, flagrant immorality and incentives to either is plain. And it should remain the duty of police and courts. Enlightening and amusing is some work of highly intellectual censors who read and change moving pictures. For instance, in Philadelphia the censors saw a picture, "All for a Woman," dealing with the French revolution. Danton makes a fool of himself and a subtitle reads: "He who neglects his duty to the state to revel with wantons is an enemy of the people."

The order of the censor reads: "Eliminate the word 'wantons' from the subtitle."

Isn't that deliciously "pure"? How fortunate for Timothy, Isaiah and the plain-spoken James that they died before the censor arrived. Timothy wrote:

"But younger widows refuse; for when they have waxed wanton against Christ they desire to marry."

James wrote:

"Ye have lived in pleasure on the earth and been wanton."

Magnificent old Isaiah tells you that the Lord has used the word that pure Philadelphia censors forbid. Read the sixteenth verse, third chapter—and, by the way, read all Isaiah, if only to improve your English, before the censors get at it:

"Moreover, the Lord said: Because the daughters of Zion are haughty and walk with stretched forth necks and wanton eyes, walking and mincing as they go, and making a tinkling with their feet."

What would the pure censors do to that beautiful verse?

The whole censorship nonsense will prove whether or not Americans are mentally vertebrates or jelly fish.

In Paris they feed chickens, and in Strassburg geese, by stuffing food down their necks. Are we to take our morality in that fashion?

McOwen as Dubbs, the butler, scored heavily. Mr. McOwen provided much comedy as a haughty but love-sick servant.

Germantown showed many Christmas presents on the members of this popular company, and as late as Wednesday evening they were still being passed over the footlights. A special kiddies' matinee was held December 29. There were souvenirs for the youngsters and a doll baby show on the stage at the close of the performance. Miss Robinson, an enthusiastic collector of dolls, provided the first prize in the form of a very large size doll for the best-dressed doll exhibited.

Next week, by popular request, "A Fool There Was" will be presented.

MARGARET CUSACK

Joins Toledo (O.) Stock Company as Alternate Leading Woman

Toledo, O., Jan. 4.—Elsie Bartlett has been succeeded as alternate leading lady by Margaret Cusack, who arrived here last week from New York. Miss Cusack has appeared in various road productions, both in musical comedy and dramatic, and was formerly a member of Howard Rumsey's Stock Company. She has also appeared in stock in Buffalo, Syracuse and Rochester, where she played leads. This week, as Julie Rutherford, in "A Little Journey," Miss Cusack has a role that serves to establish her with supporters of the Toledo Theater Stock Company at the Toledo Theater.

Next Monday she opens an engagement with the Vaughn Glaser Stock Company at Loew's Theater, Toronto, in "The Lion and the Mouse." Most of the players trekked back to New York, among them John Lital, Adrian Morgan, Willard Foster, Helen De Land (his wife) and Lois Bolton. Harry Horne, stage director, has joined a stock company in Lawrence, Mass., and J. Randall O'Neil has accepted an engagement with a company in Hoboken, N. J. Ann Robbins returned to Chicago and Ohir Boyer to his farm in Sagarties.

ALLEN STOCK COMPANY

Adds to Laurels in "Come Out of the Kitchen"

Edmonton, Alta., Jan. 4.—The Allen Stock Company gained additional laurels with its latest offering, "Come Out of the Kitchen." Verna Felton, as always, gave a perfect performance. Allen Strickfadden is always easy and natural, and this week is no exception. Taylor Bennett, who recently joined the company, gave the same excellent performance the people used to look for when he was with the Temple Stock. Alvin A. Baird and Jack Cleaver were splendid as the brothers. Fred Clifford gave another of his good character performances, and Marvel Phillips, who is one of the prettiest and best ingenues in stock, was all that one could ask in the part of the younger sister. Business was splendid.

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HOUSE REPERTOIRE TENT

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

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

MARCH 1

Selected as Opening Date

Of Newton-Livingston Company in Opera Houses—Season To Last Two Months

The Newton-Livingston Comedy Dramatic Company will start its opera house season March 1, continuing that policy until April 29, when it will open the regular summer season under canvas at Medina, O. Mr. Livingston has leased all new plays for the 1922-'23 repertoire. Harry E. Lloyd has been re-engaged for characters and specialties and Wm. Desmond will again have charge of the box-office and put on the vaudeville. Little Madeline Newton, Daisy Newton and Ethel Livingston will be with the company as usual. Mr. Lloyd was a guest of Mr. and Mrs. Newton in Akron, O., Christmas Day.

NEW DRAMATIC COMPANY OPENS IN CINCINNATI

New Year's Eve, at the Strand Theater in Covington, Ky., we had the pleasure to witness a performance of "Down in Oklahoma" by a newly (so new, in fact, that the company is without a title) organized dramatic company which is to play on the rotary stock plan in Cincinnati and suburban houses. There was an ill-mannered audience in attendance and during the serious moments of the play the ignorant element, most of whom occupied the seats in the rear of the house, burst out in mirth. These "Joy sitters" imagined they were watching a pair of burlesque comedians or a Harold Lloyd comedy, all there was nothing "ticklish" in the play except the rude antics of Bert Blake, whose dialect and makeup were as near perfect as he could make them. In gesture and facial expression Nellie Muller, character woman, transformed herself into a person who might have walked right out of the pages of a Geo. Ade story. Frank A. Dixon played Merry Diew and was successful in making himself generally disliked in the heavy role. Dot Blake played the awkward Hoosier girl with many humorous touches and some pathetic ones. However, a little more attention should be given to diction, which evidently is the result of rapidity in speech. Meta Walsh had a small part but handled it well. John Muller is pianist. Nellie Muller and Bert Blake offered specialties between acts to fair applause. The continued loud talking of the house employees at the front door and the inopportune laughter from the rough element spoiled an otherwise enjoyable evening for the normal listener.

LYCEUM COMEDY COMPANY

Doing Better Than Normal Business, Says Walter H. Curtis

The New Year was ushered in with appropriate ceremonies by the members of the Lyceum Comedy Company at the Austin House, Central Bridge, N. Y., where the show had closed a successful and pleasant engagement. A complete surprise was handed the members of the company when Bob Fleck, comedian, announced his marriage to Margaret Bryan, a non-professional, which took place at the Lutheran parsonage in Central Bridge at 3 p.m. January 1. Congratulations and good wishes were in order, with a banquet served by the genial hotel proprietor.

The roster of the company is as follows: Bob Fleck, Walter H. Curtis, Harry S. Gay, Charles Coombs, Misses Mandana Hubbard, Mercedes Lowie, Gertrude Riggs and Isabel Lowrey.

"Business has been exceptionally good," Mr. Curtis writes, "despite the holiday season, and while we hear reports of poor business from different parts of the country we can't understand it, as our business is way above normal. Optimism, pep and close attention to business are rapidly making the Lyceum Comedy Company one of the standard repertoire attractions in this part of the country."

K. C. SHOWMEN IN DEBT

Says Stockholder Who Files Application for Receivership

Kansas City, Jan. 5.—In the Circuit Court yesterday A. E. Elliott, vice-president of the Deposit Company, of Independence, filed an application for a receivership for the Kansas City Amusement Co. and Edward and Maurice Dubinsky, theatrical managers. The application will be heard today by Judge Samuel A. Dew.

In the petition Mr. Elliott asks that he be appointed receiver, asserting that he owns two-thirds of the stock in the company and the Dubinsky brothers the other third. He also alleges the brothers have run the company into debt, have abandoned the Grand Theater and have refused to pay the Government \$5,000 war tax collected by them.

PRICE-BUTLER CO. LAUDED

The Price & Butler Stock Company has reached years of age and dignity and it never showed its strength to better advantage than at the Strand Theater, Berwick, Pa., last week. The press, public and clergy endorsed the show as one well worth seeing and as clean as a minister's sermon. A big week's business was done, it is reported.

LOOMIS-O'BRIEN COMPANY DOING EXCELLENT "BIZ"

New Orleans, Jan. 4.—B. F. Brennan is booking the Loomis-O'Brien Show in territory served by the Illinois Central. The company carries seven acting people and an orchestra of six pieces. Business is reported excellent, despite the rumored hard times.

BRINGING THE STRANDED HOME

Statistics show that \$60,000 in salaries are owing members of the Actors' Equity Association from financially irresponsible managers whose companies have stranded or disbanded, leaving the actors, in many cases, almost destitute.

Two of these companies were owned by a manager who has been indefinitely suspended by the Producing Managers' Association for his failure to pay his obligations to actors. The P. M. A. has a rigorous rule which applies in such cases, and it offers the actors a guarantee by that token, but it is up to the Actors' Equity, it appears, to protect its members from bankrupt producers by investigating them and reporting on their financial status.

No member of Equity will be permitted to work for any manager who has failed to meet his obligations in the past, and all those who have lapsed in this way are on Equity's blacklist.

A great deal of needless suffering will be obviated if Equity proceeds to function as it proposes in investigating and reporting upon all managers whose financial responsibility is in doubt. The actor rehearses for four weeks without pay, and the average actor is usually pretty low in his finances when a new show opens. He is guaranteed two weeks' work under the present production contract. In some instances actors have not even received this from irresponsible producers. In one case Equity stepped in and practically assumed charge of a musical show because it had faith that the show would eventually be a success, but this faith was not justified, as events proved, and Equity not only had to spend \$2,000 in bringing the company home, but it was unable to do anything to get the salaries owing the actors from the bankrupt management. There is no doubt that Equity officials did everything in their power for what they thought as the best interests of its members in this unfortunate case, which only goes to prove the value of the Producing Managers' Association and the necessity of co-operation in all good will between the P. M. A. and Equity.—NEW YORK REVIEW.

ORPHEUM PLAYERS SUCCESSFUL

The Orpheum Players, successors to the Wheeler Vaudeville Players, are reported doing a nice business in Indiana territory. The company opened a new house in Freetown and is said to have realized \$100 for one performance. Seymour followed and was a loser on account of three days of continuous rain. In Bedford December 26 the show played to over 980 paid admissions at forty cents top price. The members of the company express themselves as being fully satisfied to work on the commonwealth basis. The members are Harry Van, manager; Frank M. Swan, advance agent; Van Barkley Trio, Lee Edmonds, blackface comedian, and La Sere and La Sere. The organization is headed for the coal district of Illinois.

PAUL BROWN WRITES

Paul Brown, co-partner with Ralph Davis in the ownership of Brownie's Comedians, and a successful home talent producer, writes that theatrical business at Newark, O., his home, is at a standstill. Mr. Brown informs of the death of his mother, in Jacksonville, Fla., Monday evening, December 26, after a brief illness. The remains were buried in Dresden, O., where she made her home before taking up residence in Jacksonville eight years ago. The deceased was 62 years of age.

ARP'S NATIONAL PLAYERS SOON

Emil A. Arp announces a revival of the old National Players, to open soon. During the past five years Mr. Arp has conducted his own one-ring circus. He was formerly with the Canada & Orin Stock Company.

ROBISONS IN CINCY

Bill Robison is an occasional caller at The Billboard office, and among other things expressed to a representative much optimism in regard to business revival for the coming season. "Bill" barely averted serious injury, as was evidenced upon exposure of his manly chest, in a disastrous fire which recently destroyed the Arcade Theater in Brownsville, Pa., in which he and Mrs. Robison, professionally known as Louise Excella, lost in excess of \$1,500 worth of wardrobe and show paraphernalia. "Bill" didn't enlighten us as to the Robisons' plans for the future, but said they were maturing and that in the meantime the team will show Cincinnati a sample of their comedy ability.

BIG BUSINESS FOR ANDERSON CO. IS REPORT

In behalf of the management Joe Adams reports big business everywhere for C. E. Anderson's "Ten Nights in a Bar Room." The company carries a band of twelve pieces and an acting cast of ten people. The roles are assigned only with the thought of suitability and the members, who are satiated with the idea of "team work," acquit themselves with credit.

EARLE YOUNG COMPANY PROSPERING IN MISSOURI

Barnett and Adams, just repertoire people, but two of the best, express contentment as members of the Earle Young Stock Company, one of the finer repertoire organizations. They report very nice business at all stands in Minnesota.

BILLY TERRELL

Explains His Plans of Operation for Next Season

Managers all over the country are asking the question: "What is the matter with repertoire?" Billy Terrell, well-known tent showman, offers his opinion as follows:

"Some say it is the plays, while others say hire competent actors, pay a good salary, carry good scenery, etc. This all sounds very good. I have been operating a show several seasons, winter and summer, and have at present a dramatic and musical show combined and doing well in Omaha, Neb. Here is my answer to this question, and I speak the truth. The country is in a deplorable condition (some will say 'he is a calamity howler'), and the farmers, railroad men, miners, managers of shows, in fact practically every one except the actor suffered financially last year. The managers put out their dough every week (at least I did and I know several more that did) and came in last October anywhere from \$3,000 to \$10,000 loser on the season. Now, it certainly is going to be up to the actors to suffer some this season, by accepting a cut in salaries in keeping with the times, or quit. The thing of charging forty to seventy-five cents, plus war tax, is a thing of the past so far as the public is concerned, and salaries will have to come down for the manager to meet the ten, twenty and thirty-cent prices, inclusive of war tax. Last season I paid \$85 for teams, \$45 for singles, had a real show, but came in very much to the bad. I never missed a salary day, never cut salaries and took my medicine. My show opened on Monday night in one town last summer to \$18 gross. We showed Keytesville, Mo., to \$142.50 gross on the week. My suggestion to managers for next season is to engage two first-class teams and cut them equally on the privileges, so as to run them around what they have been making the past seasons, because all this talk about stuff getting cheaper is bunk. It is all right for the cities, but stick your name on a small town hotel register and see what they ask; just the same as two years ago. By paying the actors a salary in keeping with the times and a privilege, we might pull thru next season a little to the good. Don't talk this property stuff, you are just kidding yourself. When I was in Illinois, a fellow bought three tickets. "Three times forty," he remarked, "\$120, there goes four bushels of corn." I don't want performers to feel that I am trying to get their services for nothing. Any one who has worked for me can verify as to how I treat my people. I figure the manager that goes out with a big salary list next season will probably last until the middle of June, unless the actors care to carry around I. O. U.'s all season. That is something I won't tolerate. When the ghost can't walk we close. I would like to hear other managers' opinions on this subject."

OLIVER KIGHT

Is Advocate of Clean Material

In the lobby of The Billboard the other day we overheard a discussion regarding the "whys and wherefores" of the present state of things theatrical between several "oldtimers." Oliver Kight, who, they say, is about as important in the success of Charles W. Benner's "Peck's Bad Boy" Company as a good captain on an ocean steamer, brought out some interesting points as to the trouble with the American stage today, talking from the viewpoint of the "tired business man," who vainly tries to find decent entertainment in the form of an occasional show.

"Clean material is wanted by the public," he said, "and not that which disgusts the pure-minded person. Some managers allow vulgarity to literally drive the patrons away from their shows. The sooner all trashy material is relegated to the junk heap the better."

Mr. Kight has made Schults his specialty for eight or more years with the Benner show and hopes to be with it for several more. He claims that his receipts this season are ahead of his expenditures, and judging from his conversation he knows well how to appreciate the fact. Stella Hayes, who is said to have a clear, sweet soprano voice, is his charming spouse. They are making their home in Cincinnati for the present.

OBECHT PLAYERS REHEARSING

Rehearsals are now being held in Winona, Minn., preparatory to the advent of the 1922-'23 season of the Obecht Players, which are routed thru Minnesota and Wisconsin territory, opening January 13. Eight people, besides Christy and Katherine Obecht, will comprise this popular repertoire organization, which will be new in detail and effect. As he has done in the past, Mr. Obecht will offer a show worth anybody's money by a group of excellent talent. The specialties between the acts will be high class, it is promised. Harry Clarke, Mr. Obecht's right-hand man, engaged most of the people in Chicago. The company will play three-day and week stands.

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh street, Sydney

Sydney, Nov. 23.—Sydney shows are as last week, with a few changes in the vaudeville programs. At the Fuller Theater Maud Courtney and Mr. C. have been added to the bill. They are very popular in this country, where they have been for considerable time. The rest of the show includes Les Revedon, Continental dancers, a big hit; Edwards and Parkes, Australian sketch artists; Keith Desmond, monologist, who has come direct from the Fuller show; Sumas, in a pot-pourri of cleverness, and the Walter George Sunshine Players. This latter combination provides one-half of the bill.

After a great deal of advance publicity "The Follies of 1921" was produced at the Tivoli last Saturday. Spencer Barry, imported from England to supervise matters, has accomplished a good deal, for the show is very bright and consists, in the main, of several tabloids. Many new people have been introduced and they all created a very favorable impression, particularly Leyland Hodgson, a recent arrival from one of the Bantmann companies, India. In the cast also are: Moon and Morris, comedians and dancers; Ray McLean, specialty dancer; Hector St. Clair, Cissie Vaughan and Fressie Preston. The vaudeville section is contributed to by Ada Cerito, Ridiculous Recco, Ethel Walker, the Darwinians and Charlie Zoll.

The Ray & O'Donnell Pantomime Company, a very compact local organization, is now touring to good business and will locate in Tasmania for the Xmas season.

Tom H. Beasley, formerly publicity man for the Fullers, is on the permanent staff of The Evening News. Roy Murphy, who represented the Fullers in Frisco some years ago, is doing the advertising for the Fuller firm.

Ocell Trevelyan, secretary of the Adelaide branch of the Musicians' Union of Australia, was fined five guineas in the Industrial Court this week. He was charged for an April offense, when he encouraged certain members of the Theater Royal orchestra to do something in the nature of a strike. There was no order for costs after the judge had assurance that the secretary would not be guilty of a second offense. Information against five other members of the union was withdrawn.

Arthur Shirley, the actor-film producer, was the defendant in a small debt case recently, when S. P. Bray, a local caterer sued him for the return of sundry articles hired for the cabaret scene in "The Throwback," now being produced by Shirley. Defendant decided to be his own attorney and was non-suited.

Laura Guerite, the vaudeville artist, is now headlining the bill at the Bijou, Melbourne.

Bert Desmond and Frank Matana, who took a touring company out North for some time, returned to town recently, the bankroll being very satisfactory.

The Molantris, duettists, now appearing at the Haymarket Theater, just finished a year's engagement in the East, their return to Australia being due to Signor contracting typhoid fever. They will return East in about nine months.

Ella Shields, English male impersonator, is still proving a strong box-office attraction at the Tivoli, Melbourne.

Jennie Hartley will be principal boy in one of the forthcoming pantomimes.

Edeley and Dawes, English comedians, will be featured with the Tait Pantomime this coming Xmas. They have been in this country considerable time, but have not hitherto played Sydney.

Coleman's Vaudeville Company, which has been up North for some time, threw up the sponge owing to poor business during the past month, prior to which it did payable business.

Amy Rochelle, one of the finest singers on the Australian stage and who has just terminated a seven months' season in the one Brisbane Theater, has been secured for the Fuller Pantomime, Sydney, in which she will be principal boy. Miss Rochelle will subsequently leave for England via America.

Dame Clara Butt and her husband, Kennerly Bumford, are giving a series of concerts throughout Australia with marked success.

Dame Nellie Melba is now giving several concerts in Melbourne and getting top prices, which have been the biggest ever gotten for a singer in this country.

Barrington Waters, manager of the Empire Theater, Brisbane, is recovering from an illness of some weeks' duration. Business at the Empire is now improving after a big slump. Bastus and Banks, colored entertainers, are the best in the show.

The vaudeville bill at the King's, Adelaide (Fuller), includes Mile. Nadje in her artistic posing and athletic act, and Ward and Sherman in musical tabloids. Both acts are well known in America. The company at this house held a picnic last Sunday and it proved most successful.

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Musicians for B. & O.; also Band Actors. One show a day. One-piece production. Also want two good Agents. Address RALPH EMERSON, care Billboard, Cincinnati, Ohio.

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WANTS HEAVY MAN, CHARACTER WOMEN,
People in all lines doing Specialties. Wire age and weight. Don't write. Open at once. Address **BOBBY WARREN, Galveston, Texas.**

Wanted--Musicians for Orchestra

Must be willing to do little extra work on put up and tear down. Good Canvas Man; also an A-1 Scenic Artist that can paint signs. Show stays out. State all you can and will do. **J. DOUG. MORGAN STOCK CO., Orange, Texas.**

WANTED for WILL MAYLON PLAYERS

Ingenué, General Business Man, Character Man, Specialty People preferred. Send photo and program first letter. Address **ROBERT E. LAWRENCE, Director, Maylon Players, Oroville, Cal.**

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Break your long jumps. Avoid layovers. Communicate with us for open dates. **GRAND THEATRE, Homer, Louisiana.**

CAMPBELL'S COMEDY COMPANY WANTS REPERTOIRE PEOPLE

all lines, with specialties; Song and Dance Comedian and Soubrette, must dance; Lady Pianist to double stage in not more than three bills. Show opens Feb. 1. Rehearsals week earlier. Write, don't wire, and don't misrepresent. **OTTO JOHNSON, 302 Fifth Avenue, Rochester, Minnesota.**

Reg Harrison, of Perth, W. A., who is an ex-professional, has just left for a tour of Java. Later, he may decide to go to America. He is one of the best friends the performer has in this country.

Joseph Coyne, the American comedian with an English reputation, has made good here in everything but "Hit the Trail Holiday." Australian audiences don't get the humor until the piece is almost over.

The Academy, Launceston, closed to vaudeville after Manager Wright had done his best for some months. It is noteworthy that, although tried off and on for many years, nobody has made more than a temporary success of variety in the tight little island.

The Humphrey Bishop Company, which has been very successful in India and the East, has been doing remarkably well since its return here and is now being secured by the Williamson firm for a summer season in Adelaide, where the heat certainly is suitable for all fresco entertainment.

Victor the Great, who has been running his own magic show thru Queensland for many years, found things so bad recently that he had to close. He is back on the Fuller Circuit. This poor support is not attributed to any lack of interest in the magician's popularity, but is put down to the present outbreak of bubonic plague. Further North there are many shows out, nearly all of them doing nicely.

The "All Diggers," a costume company now playing the Fuller Circuit, have just returned from a season in New Zealand, where their efforts were not much appreciated this time. The combination comprises nearly all effeminate males, and their costumes, all of which they make themselves, are a big advertisement wherever they are.

Circus business is rather brisk in the various States and New Zealand, almost every show catching good money. Wirth Bros. have two new acts with their combination, the Aerial Lloyds and Alfred Clarke, trick jockey act, said to be the only rider in the world doing a somersault from the ground onto the back of a galloping horse. This feat is certainly a thriller and is meeting with due appreciation.

Barr's Flying Circus is due here shortly from the East and will be under the management of Duncan Nevill, who piloted Chelaflo and Palermo (magicians) thru that country. A couple of Australian performers are said to be with the Barr show.

Several of the carnivals are again coming into disfavor owing to the very unsatisfactory balance sheets.

Fillis' Circus, which has been playing India, the East and elsewhere for some years, has Madame Lorenz, an Australian trapeze artist, as one of the headliners.

The Wirth Bros. will have to consider a new bunch of artists for their next Sydney season. The bulk of their present combination has been with the show for years, and this refers also to several imported acts. A little real, live opposition is needed to have the desired result.

Will G. Slattery is now playing Balmalm with his carnival organization, the proceeds, after deducting expenses, going to the funds of a local charity.

Alex Hellmrich, head of Mason Feature Films, a small organization here, leaves for America by the "Ventura" December 7. He will endeavor to secure sole representation for this

country of the output of some of the American and Continental releases. Hellmrich is one of the pioneers in the business and has always been a booster for co-operation among showmen.

Hughie McIntyre, who was seriously injured in a motor accident some months ago, is still confined to his picturesque home at Vaulcuse (Sydney), where he transacts a good deal of his business by phone. Although slowly recovering, one of his legs was so badly battered that it will be some time yet ere he is able to use it.

Paramount is holding special screenings to the trade at their own house theater from this week. One day will be set apart for the purpose and feature films will be shown.

"Skirots," the William Fox film, featuring Clyde Cook, Australian comedian, is doing big business here, thanks to special exploitation.

At the Fox office things are no better, so far as many of the old staff are concerned. Reg Mitchell has been told that there is no hope of reinstatement, and the same applies, in a sense, to Ross Soden. In respect to the latter some very paltry questions have arisen and the case looks like one of victimization. Soden has the sympathy of a big lot of showmen behind him.

T. H. Eslick, originally the designer of the White City and who is a showman of repute, has been appointed publicity manager of the Fox Film Corporation. He is a very virile exploitation expert, but whether he can carry this out in the newspapers is another question. He should certainly stir things up no matter what happens.

The weather during October and November has been unparalleled, so far as N. S. W. is

(Continued on page 29)

BROADWAY, THE UNCONQUERED ROAD

By J. FRANCOIS BURKE
(Copyrighted by Author)

Yes, I am ever Broadway, the unconquered road,
and my brilliant lights still shine,
Tho' for years they have tried to break me;
take the glory that is mine.
I am the pathway that has no turning, tho'
you tramp for a day or a year.
And my tempting smile is a look to beguile,
for my motto reads "Good Cheer."
Yes, I've seen wine flow like mad rivers,
and millions cast to the winds,
As creatures in reckless abandon tried hard
to forget their sins,
And youths whom fathers left fortunes thought
they with me could stay,
But I kept them awhile in a frivolous mood,
then sent them along their way.
My days are not measured by hours; my nights
are as long as the years,
And your laughter is only a drop in the cease-
less flow of tears,
I've had masters of art and of drama; souls
from all stations in life;
From a millionaire's son to a pauper who ne'er
knew save trouble and strife.
So remember, I warn you, my victims, this
story is simply a truth—
My dearest playboys are the treasures of fools
or misguided youths,
And the once you enter my portals don't think
that you're long to stay.
For I am king of the Primrose path, the un-
conquered road, Broadway,

REPERTORY NOTES

Jack Gamble is circulating manager of Miss Clair Tuttle's enterprises in Berlin Heights, O.

A six-people repertory company, which will play thru Illinois and Iowa, is being organized by Jack Brady in Chicago.

The Sherman Kelly Company, which closed after a tour of Wisconsin, is being reorganized for an indefinite engagement in Green Bay, Wis.

Dr. Jewell Kelly, formerly owner of a tent organization, was a recent visitor to Houston, Tex. He left there for Ft. Worth to visit friends and relatives.

Mr. and Mrs. Chas. Brunk are enjoying a visit at the home of the latter's parents in Atchison, Kan. Mr. Brunk is manager of Brunk's Comedians, No. 4 show.

Jack H. Kohler, owner and manager of the Kohler Players, who has closed that company for the first time in seven years, joined Shneider's California Stock Company at Coshocton, O., recently.

The Nutt Stock Company, featuring Nona Nutt, is playing winter stock in Houston, Tex., under its mammoth tent theater located in the heart of the city. Business is reported good and the weather ideal.

The Sterling Stock Company is making a hot path in Ohio. This ten-people organization is offering a program that will please the most fastidious, according to Larry Powers, and is leaving an impression that will insure a greater welcome on its next visit.

While laying off during the holidays in Denver Clay Wheeler and a number of other theatrical people were entertained at the home of Dick Bosanko and wife, Lola Everhart, former troupers. Mr. Bosanko is the junior member of a large wholesome concern there.

BEACH-JONES CO.

Red Wing, Minn., Jan. 5.—The Beach-Jones Stock Company opened a week's engagement at the Auditorium Monday evening, following its seven-day engagement in Owatonna. This is a splendid troupe and one which Messrs. Beach and Jones should well feel proud of, for they are just about as good a bunch of entertainers in their line as found anywhere in the country. Repertoire shows are always enjoyable, but when good ones come along they are most refreshing, and such is the case with the entertainment furnished by the Beach-Jones Stock Company.

DAUGHTER TO LATIERS

Mr. and Mrs. Harry C. LaTier, well-known dramatic show folk, are the proud parents of a seven-pound girl, born at the LaTier home, Griggsville, Ill., December 22. We feel quite sure that the LaTiers are equally as proud of their bright, sturdy young son, who, if our memory serves us correctly, was a year old last August. At this rate Eddie Foy better look to his laurels.

Show Printing

SPECIAL PRICES FOR JANUARY:
TACK CARDS
11x14, 500, \$8.50; 1,000, \$74.50.
14x22, 500, \$18.50; 1,000, \$21.50.
4-Pl. Beards. One Color Ink.
SMALL WORK IS OUR SPECIALTY.
Wire orders. We run day and night.
KANSAS CITY SHOW PRINT.
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REP. MANAGERS!—Do you want a brand new bill, with a star Toby part? If so, send for "Love and Horse-Radish," a RED HOT RURAL Comedy. Only five people. No doubles. Three men, two women. One set. Send one dollar and script will be sent on approval, subject to reading examination. Price of script and parts ten dollars. **DON MELROSE, 100 Smith Street, Charleston, South Carolina.**

AT LIBERTY—A real Dance Drummer for a real snappy dance orchestra. Am young, neat appearance, have Tux. and can cut the stuff. Either soft syncopation or fancy novelty playing. Have been with the best orchestra in South. Will go anywhere and do not need ticket. Can join at once. State your best. Write or wire **BOYD GASQUE, Rockingham, N. C.**

TIGHTS

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College Dramatics

In The Independent of December 10 Charles W. Elliot, president Emeritus Harvard University, writes of the "Degradations of the English Language." He closes his brief survey in these words: "Altogether good English usage in speech and writing seems to need more advocates and exemplars. Will American schools produce them? Apparently the families will not."

I found a happy answer to this question on the evening of December 23. I attended a performance of "The Duchess of Padua" by Oscar Wilde, presented by The Pipers of Hunter College, New York City. I take this performance to be a "sign" of a new impulse in American education, and the sign says that the schools will produce exemplars of good English usage. The sign says that the work has begun.

This play at Hunter College was the first play in English I ever attended where the center of instruction on the part of the student actors and instructors was "good English usage in speech" such as Mr. Elliot refers to. I have seen French plays presented for the purpose of drilling students in the French language, but I have never seen English students in English plays for the sake of learning English speech as it should be learned. Hunter College is demonstrating a big idea.

A recent issue of The Billboard recorded some interesting data "About College Dramatics." Courses in dramatic composition, in acting, in pageantry, in "little" and "community" theater movements have sprung up in colleges, large and small, and even the high schools have undertaken preparatory work in these arts. This same issue of The Billboard, however, has a pointed remark about the professional value of this work under the heading, "Mr. Sothorn's Lament." This remark, quoted from The Portland Oregonian, has this to say:

"It is a striking fact that at the time when Mr. Sothorn is calling for a play of 'significance and importance' there exist more schools which purport to teach the art of playwriting than there ever have been in our history. There is too much theorizing in proportion to results."

The Oregonian states the case. There is too much college dabbling in play-making for the sake of entertaining the "would-be." A university with the experience and equipment of Harvard may make its influence felt in a more or less "professional" laboratory of dramatic art. But when the small colleges and high schools "purport to teach the art of playwriting" those of us who eat sandwiches around the corners of Broadway are inclined to question. In this "hard-boiled" city Olga Petrova exhibiting her "white peacock" offering cigarettes to a red-sashed outlaw in a Spanish bedroom has the march on the small-town playwright.

College dramatics as college dramatics are excellent. All depends on their aim. If the aim is individual and community expression, well and good. But when the college classroom writes over its doors, "Gateway to Broadway," it should admit its students only on an oath of poverty and disillusionment. The professional theater in America isn't a matter of books or sentiment or ideas. It is a matter of "shop," money and salesmanship. Sometimes ideas and salesmanship go together, but not of necessity.

When college dramatics aim to make professional "actors" out of students of chemistry it is taking the chemist out of his course. If the dramatic club gives the chemist a more vital imagination, if it makes him more presentable at the dinner table, if it makes him more conversable with persons of culture, if it enables him to "speak" at all times and on all occasions like an educated man, it may be teaching him salesmanship in chemistry.

College dramatics that teach salesmanship in chemistry are worth a great deal more than college dramatics that teach acting or playwriting with no conception of a market. There is no sense of writing or depicting at an outer "gate" for the sake of filling an outer wastebasket.

Hunter College knows all this. It has no departments making press propaganda about "playwriting," no inventors of "acting." Its chief concern is making citizens and teachers. For the present it has nailed but one plank into its platform, the plank of "good English usage in speech."

Miss Henrietta Prentiss, director of the Department of English Speech, Hunter College, knows what she is about. She is making Hunter College dramatics hit a nail on the head. The situation is this: Hunter College is a free college for women of New York City. As a

free college it comprises the whole range of education from the nursery to the university. Its students represent various elements in the life of New York City. They represent neighborhoods from East Side to West Side. Their names suggest some of the mixed blood that comes to our shores. What shall be done?

Well, something was done Wednesday evening, December 23. These students, from hither and thither on Manhattan Island, gathered into a play, came nearer to using a consistent and uniform standard of English than many of the professional companies that play on Broadway. Their acting may have lacked professional tempo, but their speech was a credit to education. That is the nail that was hit on the head.

Harvard has a "Harvard English." What stands approved as Harvard English by the faculty and the mature undergraduates is a Standard English, true to the history of the English language, true to modern English, true to America. Last spring, when I saw the commence-

WEBSTER'S DICTIONARY

How shall the actor and director use a Webster's Dictionary? When The Billboard announced the winning vote in favor of Webster's Dictionary (December 31), it reviewed the statements of Frank Gillmore, executive secretary of the Actors' Equity Association, who proposed the adoption of a single dictionary as a single authority to "stick" to. As popular dictionaries go, Webster's is a happy choice. Webster's Collegiate Dictionary is an agreeable book to handle. It is as sound an "authority" as any popular dictionary is. I use my copy twenty times a day. I couldn't do without it.

But can Webster's Dictionary settle anything? Can it always be right? Can the intelligent actor be made to "stick" to Webster? Must Julia Marlowe never again say "ceremony" as she pronounced it in "The Merchant of Venice"; must she always pronounce "these" as it is spelled? I trust that this question has been answered in these columns many times. I think it was answered last week on the word "chocolate." What a pity if all actors must always say "chocolate" as it is pronounced in Webster's Dictionary. What a pity if our first-class actors must always pronounce the "oo" in "today" like the "oo" in "look," according to Webster's Dictionary.

Last Sunday at St. Bartholomew's Church I heard Rev. Leighton Parks say "today," "to be," "to light" a dozen times without ever using the "oo" in "look," and none of his congregation walked out. If we are to "stick" to Webster, our second-class actors will come to the front and our first-class actors will go back to kindergarten. Our "spelling pronunciation" will be the pride of the American stage.

This is not the fault of Webster's Dictionary. The dictionary is a "word" book, not a "speech" book. It is an "eye" book, not a "sound" book. It is a "general" book, not a "final authority." It contains a "dead" record of the past, not a "living" knowledge of the present. It has no scientific method of representing sounds, and, if it had, the reader has no scientific training in recognizing those sounds. This type of dictionary is a commercial product. It is a copy of an older copy. It is retouched by the "editor" who undertakes the "job," and the editor works under such restrictions as are placed upon him by the president of the publishing house. The living phonetician is the only authoritative judge in matters of speech. How much he is consulted in the making of a dictionary depends on the publisher.

A cultured actor who has profited by travel and good social environment knows a hundred things about speech that are not even hinted at in the dictionary. Shall a dictionary-plagued director hit an intelligent actor over the head with a Webster's Dictionary and make a dunce of him? May the prompter on the American stage be a glue-backed man with a book in his hand, but a student who has knowledge and mental ability to render a judgment? We shall not disguise our ignorance by hiding our heads in the leaves of Webster's Dictionary.

Is the actor going to be satisfied to be a parrot, to wag his tongue and not know what he is talking about? If he is, the Webster rule will add to his prestige as a parrot. But if the stage is going to be alive in matters of speech, if the actor is going to be ahead of the children in the public schools and ahead of the immigrants on Ellis Island, he is going to wake up. He is going to buy dictionaries that cannot be bought at the corner drugstore. He is going to know the Alphabet of the International Phonetic Association. He is going to read phonetic transcription. He is going to stand on his own feet. He is going to be his own dictionary and have more reasons in his head than a parrot says to Noah. A little child shall lead them. The school children within the next few years will be able to prompt the actor on pronunciation.

ment plays at Wellesley so beautifully done on the campus, I confess a little disappointment to detect no consciousness of a Wellesley Standard of speech. Pronunciations, of course, were creditable, but there was the "mixture" which indicated that the students had not faced the problem of a Standard Pronunciation with the consciousness that is necessary if our colleges are to do the work which the family has left undone.

Hunter College is making its students conscious of speech, making them conscious of neighborhood dialects in contrast to Standard English, showing them the value of the larger standard against the smaller. The result on the stage is artistic. The practical benefits are immeasurable. It is a lesson that may leave the loaf.

The Diction

The speech of each member of the cast probably represented progress in personal attainment, both to the student and to the teacher. When such is the case it seems a pity to look for faults. But real students, I am told, crave criticism. Miss Helen Luckey, as Guido Ferranti, made an excellent "young man." She sustained illusion with evenness and force through the five acts of the play. Her tongue showed weariness, or the self-consciousness that an amateur's tongue will sometimes show, on the letter "u." The sound was spread slightly so that a suggestion of "sh" was noticeable on

words like "space," "appears," etc. In the sound of "e" the breath is directed against a point. The tip of the tongue often needs education in this respect.

On the word "soul" the vowel sound became mixed, due to a thick "l." Anyone who has heard Ruth Draper's sketches depicting female lecturers of provincial education will forever scorn the thick "l." In itself it lacks the clear and liquid quality that may be given this sound; its thickness disturbs the vowel mold introducing a third vowel (o in novel) noticeably. It is unusual that a professional actor is faulty on this sound.

In the line, "Florence was wont to . . ." I heard "wont" with the sound of "o" in "on." Edward Mackay, in "Swords," pronounced this "wont" with "u" in "up." Ben Greet pronounced it with the "o" in "no." The first represents American usage; and the second British. Aside from these there is no choice. Miss Luckey said "virtue" with the sense of good values that one notices in the Sothorn-Marlowe Company.

Like other members of the cast Miss Luckey had frequent occasion to use the possessive pronoun, "my" "my loyal service," "my love." The "my" seemed always to be pronounced with the "u" in "up." On the stage one hears this pronunciation only in low comedy or colloquial dialect. But no. Since writing that sentence I have heard Mr. Fritz Leiber, in "Machbeth;" and Mr. Leiber says "nu hair," "nu hand,"

with open "o." The greater number of our careful speakers use this pronunciation. I hear it from Rev. Leighton Parks, from the pulpit of St. Bartholomew's Church on Park avenue, New York City. It is the pronunciation of Clarence Barnes, William Faversham, Estelle Winwood, Walter Laurence, Harold Heaton and V. L. Granville. It is the standard British pronunciation, and it is the only pronunciation given in Webster's dictionary. "What" was pronounced with the "u" in "up" by Helen Luckey. It has that pronunciation with many American actors on Broadway. But careful speakers render a verdict against it, and I have come to look on it as second class.

The "a" in "father," with Miss Herstein, goes too far back in the mouth. It is too much like the French "a" in "pas" in, "Je ne sais pas," and it sometimes verges on a "dark" open "o." Her difficulty in this is doubtless being overcome. Her acting shows that she is a student.

Someone in the cast said "fancy" with broad "a." That is an impossible pronunciation in cultured speech. It is the sort of mishap that may occur with persons who are changing their pronunciations and adopting broad "a" for the first time. There are many surprising exceptions in the inconsistency of language in the broad "a," and "fancy" is one. "Mass" is another word. Miss Rees as the Duke of Padua, pronounced "mass" with broad "a." That is not incorrect. Mr. Frank Peters, as Polonius, uses that pronunciation in the Sothorn-Marlowe Company. But Otis Skinner says "mass" with "a" in "at" in "Blood and Sand"—a play that very consistently sticks to broad "a" pronunciations. The "a" in "at" in "mass" is the one most frequently heard in British usage.

The scenery in "The Duchess of Padua" had much artistic beauty both in line and color. It indicated great industry and respect for detail on the part of the committee. The costumes were careful reproductions, carefully executed. They were the work of students. The Pipers' aim at "good English usage in speech" is a credit to Hunter College.

The Varying Shore

Elsie Ferguson has a stubborn and grudging voice. It left me empty and it left the play empty. I had a kinder feeling for Ethel Barrymore and Marjorie Ransome than ever before, for I concluded that the charm and personality of their voices had caught the feeling of Zoe Akins in a way that Elsie Ferguson is incapable of doing. I don't know what Miss Ferguson might do in another play, but to my hungry ears her voice gave the lie to many lines of the play and to the sense of "The Varying Shore" as I understand it.

Julie Venable is described on the printed "Prolog" of the program as an old angel—"the sinner's saint." All her life she gives, gives, gives. "Sacrifice" is her word. She goes through old age beloved by children and beggars, romantic by instinct and gay at ninety. This woman must have been lovable, impulsive, generous. In view of that I should like a lovable voice, a generous and impulsive voice.

Miss Ferguson's voice is not lovable. It is a very self-centered, static and deliberate voice. It is more selfish than generous—selfish because it builds no bridges of friendship or desire. It communicates but it does not embrace. It excludes impulse more than it lets it in.

In the Virginia girlhood I sensed a voice that was stubborn, willful, rebellious. It suggested a character that inspired no sympathy. In the next stage the voice was filled with indifference. It never once suggested the generosity that suffers from abuse. In act 3 (Paris)—the best of the lot—there was a little insincere warmth in speeches about the son. Yet the mother love had none of the deeply buried and suppressed force such as draws the handkerchief in the child story of "The Squaw Man." It was much nearer to the superficial and self-centered love of the mother in "Wo Girls." I am still in a muddle over "The Varying Shore," for I cannot reconcile all the selfishness and unflinchiness of Elsie Ferguson's voice with the palaver about "give" and "sacrifice" and "old angel." I like to have voices tell the story as well as the words.

I got my money's worth at "Trilby." Miss Charlotte Walker's voice has some of the sympathy and generosity and love that goes with the woman of varying shores who loves and wants and comes to no happiness, but yet smiles on, beautiful in the moods of womanhood.

Miss Ferguson has this same selfishness in her facial expressions. I'd rather watch McKay Morris' face in one scene as feeling as a Pavlova dance than to watch Miss Ferguson for an evening. She may coax up a tear that stretches from lash to lash, but she takes no chances with her beauty mask. Her features keep a self-protected composure which utterly lacks the infinite sympathy that we look for in a woman's face. As I left the theater I heard the audience calling the actress "beautiful." I was not convinced.

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MOVEMENTS OF ACTORS

(Continued from page 25)

the company. The fact that she has a vaudeville act prevented acceptance.

"The Girl from Babylon" has had its first presentation in Lindsey, Ont. It is a musical production, designed for amateur performances, and is said to be splendidly adapted for its purpose and to have scored a big success on its opening. The music is by Edward Braham and the book by Aaron E. Bishop. A. Milo Bennett discovered the tendencies in the mind of each writer, brought them together and the above production was the result.

E. Sardis Lawrence will put his repertoire company into stock in Zanesville, O., opening January 16.

The Ella Kramer Stock, in Pennsylvania, is reported to be doing a very fair business.

The Empress Theater Stock, Lansing, Mich., is doing well with "Hello, Bill" this week.

Frank Flesher's "Listen to Me" Company is said to be catering to a much-improved patronage lately.

Con Roddy, a leading man with several of the A. H. Woods shows, is in Chicago this week.

It is reported that the No. 2 "Lulu Bett" Company will close next week. Jack Marvin, leading man, has written that he will arrive in Chicago in a few days.

Miles McCarthy, noted Irish comedian, has written friends from Los Angeles that he has just touched American soil again after a long and pleasant tour in the Orient.

IOWA TO THE FRONT

Iowa is coming to the front as an advanced center of community play production. The Iowa Little Theater Circuit is a sincere effort to supply good plays as well as promote community dramatics, and has attracted national comment and interest. It is an outgrowth from the Little Theater conference held in Des Moines during the last State fair. Thru the activities of the Iowa Little Theater Circuit the best plays in the country, presented by the best nonprofessional talent in Iowa, will be on the road this winter under the auspices of the Drama League of America, available for production at request. Information concerning either the production or booking of plays may be obtained from the State committee, of which Prof. E. Cable, of Iowa City, is chairman.

MARGUERITE FIELDS PLAYERS

Lowell, Mass., Jan. 5.—The Marguerite Fields Players, which opened December 26 for the remainder of the season at the Opera House, is presenting "Buddies" this week. The bill undelined for next week is "Scandal," to be followed by "Turn to the Right." The company includes Marguerite Fields, Anna Layng, Ruth Fielding, Nan Crawford, Flora Frost, Harry Hollingsworth, Vincent Dennis, Kaiman Matus, Robert Faye, Wm. Worswick and Seth Arnold, with Louis Albion as director of productions and Chas. B. Stillwell scenic artist. This is Miss Fields' third consecutive season in Lowell.

JACK X. LEWIS PLAYERS RETURN TO CHESTER, PA.

Chester, Pa., Jan. 4.—The Jack X. Lewis Players (No. 2 company) opened at the Princess Theater Monday afternoon, in "The Bat," for a return and indefinite engagement. The best royalty plays will be presented each week during Mr. Lewis' engagement in this city. Mr. Lewis is leading man.

STOCK NOTES

Meyer Kaufman and wife, Lucy Wagner, are appearing with the Arthur DeVoy Company on the Loew Circuit. Mr. Kaufman was formerly leading man for the Gazzolo Stock Company, of Chicago.

W. S. Butterfield, stock producing manager, has decided to put permanent stock companies in three of his best towns in the State of Michigan.

AUSTRALIA

(Continued from page 27)

concerned. It has been either cold or raining nearly all the time. This means that country shows, which are mostly open-air, are suffering. Now that the warm weather is coming with a vengeance, bush fires are raging in many districts. So you see the man outback gets it both ways.

Phil Gell, a very capable publicity man, resigned his position with Australasian Films, Ltd., owing to a disagreement with one of the executives. He will take up a similar position with another big firm. One of Gell's pet schemes was the free distribution of the Union Photoplayer, a rather well-arranged weekly devoted to the doings of the city houses screening their own and other releases. The thing was a loss from the start, and just when it appeared to have a chance the directors decided to scrap it.

Australasian Films are screening some excellent Associated Producers' features, and they are beginning to pull big business.

Some months ago the federal authorities put a surcharge of twelve and one-half per cent

CABLES FROM LONDON TOWN

Billboard Office, 18 Charing Cross Road, W. C. 2

JANUARY 7

By "WESTCENT"

ACTS ARE UP IN ARMS OVER GULLIVER-GILLESPIE COALITION

Many of the high-priced vaudeville acts are up in arms against the coalition between Charles Gulliver, of the London Theaters Variety, and R. H. Gillespie, of the Moss Empires. The pruning knife has been drastically used to the financial disadvantage of the performers. It is openly stated that the managers have had a conference and salaries have been decided upon and that neither Gulliver, Gillespie nor Payne Davis will pay a cent more than the agreed prices.

Rumor has it that Harry Weldon has been reduced, for new contracts, to \$450, as against his former \$1,000; Little Tich, \$350, as against \$1,250, and Talbot O'Farrell, \$500, as against his present \$750 and his application for \$1,000. Scores of similar appraisements have been made with exceedingly great flutterings and waitings in performers' dove-cotes. Agents are helpless in the matter, and they will have to bear a proportionate loss of income thru this deflation.

Acts affected are inquiring whether the Variety Artists' Federation can take a stand against this managerial combine and start action against those concerned for restriction of trade, etc. The situation is piquant, moreso as the middle class acts expect to escape the financial axe. The opinion is that if the combine can take pounds off stars and pence off stage crews, they will take shillings off the rank and file. Matured opinion is that the moment either Gulliver or Gillespie get out of their financial embarrassment they will again start active competition for stars and attractions.

Another angle is that these houses, having booked many of the best theatrical attractions, number one legitimate houses are starved; thus there is room and money for an English Shubert here to run vaudeville road shows with pulling programs.

"RESISTA" GOES OVER BIG

"Resista" got over most successfully at Finsbury Park January 2, getting much news space, with attractive stories and stunts by Alf Davies, the Moss Empires press man.

Captain Templeton, who handles Mary Anderson, a smaller "Georgia Magnet," tried to queer "Resista's" show, but Gillespie severely carpeted him on January 3.

Bush Brothers' "Spilling the Beans" was the laughing hit of the same program.

DIFFERENCES TEMPORARILY COMPOSED

The Society of West End Managers met the Actors' Association on January 5 and composed their differences temporarily, but the managers assert they have no control over non-members of the Society of West End Managers.

The Associated Theater Managers, however, have riddled the standard Actors' Association contract, so much so that the Actors' Association has called a special extraordinary council meeting for Sunday, January 8, to discuss the serious situation.

"MY NIECES" CLOSING

Donald Calthorp will close "My Nieces" at the Aldwych Theater January 14, reopening with a new play by Gertrude Jennings.

"ELEVENTH COMMANDMENT" FOLLOWS "SPECKLED BAND"

"The Speckled Band" closes at the Royalty Theater January 14, with Harold V. Neilson producing there on the 16th "The Eleventh Commandment," with Viola Tree, Dawson Milward, Dorothy M. Pidcock and Grace Lane.

"THE RATTLESNAKE" AT SHAFTESBURY

Will Shakespeare's "Financial Salvation" at the Shaftesbury Theater was only a flash in the pan. It closes tonight and C. B. Cochran and Percy Hutchinson will produce "The Rattlesnake," by J. E. Harold Terry and Rafael Sabatini, on January 10, with Milton Rosmer, Franklin Dyal, J. Fisher White, Edward O'Neil, Aubrey Mather and Cathleen Nesbit.

"THE BAT" COMING TO LONDON

"The Bat" will have a trial run at the Theater Royal, Portsmouth, January 23, and is coming to the St. James Theater January 30.

EDELSTEN TO PRODUCE "THE NIGHTCAP"

Willie Edelsten, as director of General Plays Productions, Ltd., will produce at the Duke of York's Theater on January 23 a new mystery play by Guy Bolton and Max Marcin, called "The Nightcap," with Margaret Halstan, Anita Elsom, James Carew and Robert Loraine, but it can only stay there six weeks, as Owen Nares and B. A. Meyer then take possession with Sir Arthur Pinero's new play.

CHARLEY'S AUNT CLUB ANNUAL REUNION

The Charley's Aunt Club, comprised of all performers who at one time played in that farce, holds its annual reunion at the Little Theater tomorrow night, when about 150 members will be present.

NO TWELFTH NIGHT BADDELEY CAKE

Owing to there being no show at the Theater Royal, Drury Lane, there was no Twelfth Night Baddeley Cake, this being the first break for 127 years.

BAYNTON PLEASAS AS SHYLOCK

Henry Baynton, with a good provincial reputation, essayed West End honors with Savoy matinees, commencing January 2, and getting kindly critiques as Shylock. Hon. Alice de Grey, daughter of Lord Walsingham, played Jessica.

REDUCING MATINEE PRICES

So bad is business that many West End theaters are reducing prices for matinees.

LAURILLARD LEASES THE APOLLO

Edward Laurillard has acquired the lease of the Apollo Theater to take effect after that of Cochran & Nettleford has expired, which is some months hence.

G. & S. OPERAS STAY UNTIL APRIL

Gilbert & Sullivan's operas will remain at the Prince's Theater until April 8.

"PETER PAN" CLOSING SOON

It is announced that "Peter Pan" will close at the St. James Theater January 23.

ROYALTY SEES "THE KID"

The King and Queen, also Queen Alexandra, the King and Queen of Norway, Princess Victoria, Princess Mary and Prince Henry, and over 500 guests witnessed a private screening of "The Kid" at Sandringham House in Norfolk January 2, after which the King thanked Mr. Wink, of the Western Import

on all imported film other than English. The exchange man passed it on to the exhibitor, and the latter sent it to the general public. Altho a small additional sum was charged in a majority of the houses, the exhibitors took it off when the embargo was lifted on the film. Many queried the advisability of doing this, but speakers, on behalf of the showmen, stated that they had given their word to go back to the old prices, otherwise the authorities might decide to again introduce the surcharge. Now nearly all the city houses have reduced the minimum price to six pence.

Tom Ferry, who has been cutting the block for Union Theater day bills, as well as being responsible for a majority of the excellent newspaper sketch displays, will attach himself to one of the Sunday newspapers as illustrator of children's pages.

DRAMATIC NOTES

(Continued from page 21)

Schweid, Julius Adler, Jechel Goldsmith, Anna Appel, Besse Mogulesco, Hyman Meisel, A. Konigsmann, Binah Abramowitz, Zvi Skuler and a company of thirty.

The Dante Society of New York, under whose auspices Fritz Lieber appeared as Dante in the centennial celebration of the Italian poet last summer, bought a large block of seats for his Shakespearean repertoire at the Lexington Theater, New York.

Friday afternoon, January 20, is the date set by Mr. Frohman for the annual matinee in behalf of the Actors' Fund. Several new one-act plays, original burlesques and skits will be offered, including a big musical number, entitled "Sports of the World."

Charles L. Wagner, producer of "The Mountain Man," has entered the ranks of play producers for good, and has joined the Producing Managers' Association. Mr. Wagner has been concert manager for John McCormack, Mary Garden, Mme. Frances Alda, Charles Hackett.

Marie Lohr played the last three days of last week at the Russell Theater, Ottawa, Can., appearing in "The Voice from the Minaret," "L'Inconnu" and "Her Destiny," respectively. James Moxley, manager of the Russell, reports that her return engagement drew large attendance, as Miss Lohr is a favorite in Ottawa.

With seven evening and five afternoon performances Christmas week, "Lightnin'" broke all records for attendance during its long Chicago engagement. Mr. Bacon and the rest of the cast stood the strain with apparent ease. "Dean" Bacon said it was real inspiration to play to audiences that appreciated the services of the company in such degree.

Following closely on the heels of the departing Sothern-Marlowe organization, Robert B. Mantell will open an engagement at the Olympic, Chicago, January 23. His program includes "King Lear," "Richard III," "Macbeth," "Merchant of Venice," "Hamlet," "As You Like It," "Louis XI," "Othello," "King John," "Julius Caesar," "Romeo and Juliet" and "Richard III."

Film Company, for the enjoyable entertainment.

Leaves Small Estate

Glande Lovat Fraser, theatrical designer, left \$3,800 when he died.

Duke of Atholl to Preside at Dinner

Harry Marlow, organizer for the Variety Artists' Benevolent Fund, has gotten His Grace the Duke of Atholl, the Lord Chamberlain, to preside at the annual dinner in aid of the V. A. B. F. on Sunday, March 5, at the Hotel Cecil. This will be the Lord Chamberlain's first public appearance since his elevation to office. Good for Marlow!

V. A. F. Sixteenth General Meeting

The sixteenth annual general meeting of the Variety Artists' Federation will be held January 22. The balance sheet of the organization shows a gross income for 1921 of \$30,220, and payments of \$30,194, with investments standing at \$81,320, plus \$3,300-cash in hand.

The Ever-Narrowing Circle

The Chelsea Palace, one of the syndicate houses, is slated for a theatrical house as from 1922 thus closing out 450 acts a year. Sir Oswald Stoll is also going to run that double license policy at the Empire Theater, Chatham, many weeks this year, but he works on a different plan. Stoll will not allow sharing terms in his houses, but to these big theatrical and second-grade attractions he will pay outright guarantees up to \$3,000 a week. Truth to tell, the vaude managers are better able to cater for the theatrical public than the old-fashioned theater man this side. The vaude man is more alive and takes greater risks and pays better percentages and certainties; that's why the bigger attractions prefer to get to these places, tho it does necessitate playing once nightly in some houses as against the regular twice-nightly policy.

AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING
By IZETTA MAY McHENRY

Greater Exploitation

Of Good Music Essential in
Educating Musical Taste
of Public

One hears and reads much these days about educating the masses to appreciate good music. The dictionary defines "appreciate" as "to make or form an estimate of worth or quality, to esteem adequately or highly, to recognize as valuable or excellent." To be able to estimate the worth of, or recognize the value of anything, it is necessary for one to have observed, to have had opportunity to study and to have become familiar with the best works on the subject. What chance is there for the general public to familiarize itself with the best musical compositions? Little or no effort is put forth to bring to the attention of the people of this country music that is worth while, that will tend to create a desire for music that is good. Artists and composers alike have been and still are urging that publishers, manufacturers of records and music dealers give greater exploitation to classical songs and other songs of real merit. "Popular music" is the music that is best known and to make songs "popular" music publishers spend huge sums of money. But this money is spent on the "jazz" and lighter music and few publishers or makers of records or music dealers are willing to expend their cash on the class of music which is essential to a cultivation of a taste for good music. How often have you, after attending a song recital, gone to the music dealer in your vicinity and tried to buy some certain classical songs which the artist presented and been able to get it? Hasn't it been your experience repeatedly to be informed that he has not a copy, but can send for it for you? Do you have that experience very frequently when you try to buy a so-called "popular" song?

A well-known composer and singer, who has appeared in concerts throughout the United States, while talking with your editor recently, commented on the difficulty people had in obtaining the good music. He stated that almost without exception he is asked at the conclusion of every concert: "Where can I get that song you sang; by whom is it published?" How can the people acquire a love for the best in music when so little effort is made to give them opportunity to become familiar thru study of the composition, thru repeated hearings, thru learning the song or the work themselves?

Men and women who are and have long been actively interested in furthering the cause of good music, deplore the poor facilities for "popularizing" or familiarizing the better music. Clara Clemens, wife of Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, and well known as a distinguished singer, in a recent interview said: "If I could, have my wish it would be to see publishers of classical music pushing it, advertising it, making it so familiar to the American people that the whole music-loving public would instinctively turn to good music." Mrs. Marx Oberndorfer, active worker in the Federated Music Clubs, in her addresses before many prominent organizations thruout the country, has constantly urged that "good" music be advertised with the same prominence given "popular" music. And one might append herewith a lengthy list of names of those who desire to see the worthy compositions given prominence and exploited as their excellence justifies. Progressive dealers of records usually learn before hand the titles of the songs to be sung by any noted artist who is to give a concert in the city, and the dealer advertises that these records can be obtained. Were the music publisher and the music dealer to follow this plan and make it easier for the public to obtain copies of the compositions presented at concerts the masses would buy and thus a big step forward would be taken toward developing a desire for only the best in music.

Mae Graves Atkins, soprano, will give a recital in Kimball Hall, Chicago, January 19.

STOKOWSKI

And Philadelphia Orchestra Give Brahms' Symphony and "Fire Bird"
—Elena Gerhardt Disappears

New York, Jan. 4.—Famous Carnegie Hall has never held a more appreciative or better pleased audience than that which attended the fifth one by the Philadelphia Orchestra, under Leopold Stokowski's superlative direction. As usual with him, he used no score and devoted his entire attention to his men and the bringing out the perfections of his splendid program. Brahms' Symphony No. 3 was exquisitely read

VERA POPPE

Gives New York Recital

New York, Jan. 4.—Yesterday a matinee recital was given by Vera Poppe, one of the comparatively few lady cellists of considerable promise. Only a fair-sized audience expressed enjoyment and faith in her work and compositions. Bach, Rameau, Boccherini, Lalo and Tschalkowsky were included in her program. Miss Poppe's own "Sketch Book" was tapped for the most interesting and pleasing numbers during the afternoon. Five numbers were given: "Poem," "A Lotus Pool," "The Cathedral,"

MANY CONCERTS

Scheduled for Boston During Next Two Weeks

Beginning with the New Year the musical season in Boston is keeping lovers of music very busy. Since the first of the month each day has brought one or more concerts and this will continue thruout the month. On January 11 Vladimir Rosing will give his second and last recital of the season, on the 12th the usual symphony concert for which Paul Kochanski, violinist, will be soloist, and on the 13th the usual afternoon symphony concert. On Saturday afternoon, January 14, in Jordan Hall, a concert will be given by Esther Dale, who created a most favorable impression at her previous appearance, and in the evening there will be the customary Saturday evening symphony concert. Sunday will bring to Boston Frieda Hempel, noted singer, who will present a program of old airs, operatic selections and French and English songs. Other artists who will be heard during the next two weeks are Estelle Liebling, Mrs. Hudson-Alexander, Harriet VanEmden, the Flonazley Quartet, and there will also be a concert by the Apollo Club with Marjorie Moody as assisting singer.

OPERA STARS TO AID CHARITY AT A CONCERT

Chicago, Jan. 5.—The foremost stars of the Chicago Opera Company will furnish the program for a gala charity concert to be given Sunday evening, January 15, in the Auditorium. The Illinois Children's Home and Aid Society will receive half of the proceeds and the other half will go to three French war societies in which several of the French artists are interested.

Among the artists announced to appear are Lucien Muratore, Mme. Galli-Curci, Tito Schipa, Serge Prokofieff, Pavley-Oukrainsky and others. John Alden Carpenter, Chicago composer, will play some of his own compositions. The artists will give their services free. Harold F. McCormick and Mrs. R. T. Crane, Jr., have contributed the use of the Auditorium and other incidental expenses are gratis.

NEW YORK TRIO

To Play at First Frederic Warren Ballad Concert

The first in the series of ballad concerts to be given in New York by Frederic Warren during the New Year is announced for January 23 at the Selwyn Theater. An interesting feature on the first program will be the appearance of the New York Trio, Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello. Other artists on the program are Olga Warren, soprano, and Lionel Storr, bass-baritone, with Meta Schumann at the piano. The other concerts in the series will be given February 19, March 12 and April 9, and on the last date Lisa Lehmann's Song Cycle, "In a Persian Garden," will be sung.

MARTIN-SMITH MUSIC SCHOOL

Gives Benefit Concert at Carnegie Hall

A concert was given recently at Carnegie Hall, New York City, for the benefit of the Martin-Smith Music School. The school is devoted to the Negro child in the various departments of music, and the program included numbers by a children's orchestra, a particularly commendable number being Haydn's "Menuetto" in G Major. The Senior Orchestra played the opening movement of Schubert's B Minor Symphony. Vocal solos were presented by Lula Robinson-Jones, soprano, and J. Arthur Gaines, and an excellent reading was given a group of Negro Spirituals by the Young People's Chorus, assisted by a string orchestra, organ and harp.

CHICAGO MACDOWELL CLUB STRING QUARTET

To Present Lorna Wakefield

For their concert, which is to be given at Racine, Wis., January 25, the Chicago MacDowell Club String Quartet will present as soloist Lorna H. Wakefield, who has but recently concluded an extensive concert tour of the State of Wisconsin.

SONGS BY AMERICAN COMPOSERS

PRESENTED IN NEW YORK RECITALS RECENTLY

The Odisseus	John Alden Carpenter.
Slumber Song	John Alden Carpenter.
The Great Awakening	A. Walter Kramer.
May, The Maiden	John Alden Carpenter.
Retreat	Frank LaForge.
Song of the Open	Frank LaForge.
I Hold Her Hands	Alexander Russell.
Serenade	John Alden Carpenter.
Bring From the Craggy Haunts	H. F. Gilbert.
Iris	Harriet Ware.
At the Fountain	Harriet Ware.
A Call	Florence Turner Maley.
When May Is Turnin' to June	Arthur Penn.
When Love Is Lord at Last	Florence Turner Maley.
The Time for Making Songs Has Come	James Rogers.
Tyrant Love	Edward MacDowell.
The Pansy	Edward MacDowell.
The Lawd Is Smilin' Thro' the Do'	John Alden Carpenter.
Dreamin' Time	Lily Strickland.
Dirge	Horace Johnson.
Awake, It is the Day	Cecil Burchleigh.
The Last Song	James H. Rogers.
Glory and Endless Years	Mabel Daniels.
Prosperity	Sidney Homer
Sheep and Lambs	
Cuddle Doon	
Tell Me If This Be True	Mana-Zucca.
Cradle Song	Henry Hadley.
I Came With a Song	Frank LaForge.
Thy Dark Eyes To Mine	Griffes.
To a Violet	Frank LaForge.
Wings of Night	Wintner Watts.
The Quiet Road	Oley Speaks.
Mente	Edward MacDowell.
Longing	Frank LaForge.
To a Messenger	Frank LaForge.
Autumn	Ethelbert Nevin.
In the Falling Snow	Kathleen Blair Clark.
The Gull	Mabel Wood Hill.
Now Like a Lantern	A. Walter Kramer.
When I Was Seventeen	Kramer.
Love Went A-Biding	Frank Bridge.
Pierott	Watts.
Little Ghosts	Fay Foster.
One Golden Day	

and all of his players seemed striving to meet his every demand upon them.

Stravinsky's "Fire Bird" furnished six numbers, including the beautiful introduction, for the final program group. Kastecher's Infernal Dance was uniquely and well done and in decided contrast to the Berceuse and Finale.

Midway between Brahms and Stravinski, Elena Gerhardt, a much-heralded Wagnerian soprano, essayed to render three Wagner songs: "In the Hothouse," "Pains" and "Dreams." In spite of the excellent and careful accompaniments furnished by the orchestra, she experienced great difficulty in reaching the notes called for, more especially in the first number, while her sustaining quality and finish of many of her notes were lost to those in the further recesses of the hall, which was surprising because of the apparent capacity of the artist to have all heard. The song texts on the program were in English only, but were offered in German.

Stokowski and his men are adding constantly to their popularity in Gotham and are not carrying their coats to Newcastle.

"The Song of Pan" (encored) and "LaChanson Russe." Miss Poppe plays well, shows talent in interpretation and style, but lacks enough at present to keep her within the bounds of parlor musicales and smaller concert halls rather than attempting the more trying task with orchestral backing. Mr. Coenraad Bos, as is his custom, assisted admirably; in fact, buoyed up the young artist continually.

YOUNG PIANIST,

Evelione Taglione, Gives First Recital in New York City

New York, Jan. 4.—Last evening, at Aeolian Hall, Evelione Taglione, young piano pupil of Ethel Legniska, gave her first New York recital. The youthful artist included in her program compositions by Bach, Mozart, MacDowell and Chopin, and displayed a technique of splendid fluency and excellent training. In the second part of her recital she was joined by her teacher, Mme. Legniska, in playing compositions by Ornstein and Stravinsky.

PHILHARMONIC ORCHESTRA

To Present American Composition for First Time in New York

For the two concerts to be given by the Philharmonic Orchestra, with Josef Stransky conducting, in Carnegie Hall, New York, the night of January 12 and the afternoon of the 13th, a part of each of the programs will be devoted to a memorial performance of a Brahms work. The First Symphony in C Minor will be heard at the evening concert and the Fourth in E Minor on Friday afternoon. The balance of the programs will be the same and include Strauss' "Death and Transfiguration," the overture to "Tannhauser" and a novelty by an American composer in Whithorne's symphonic fantasy, "In the Court of Pomegranates." This will mark the first hearing in New York of this work, and is also the ninety-fifth orchestral work by an American composer given under Mr. Stransky at the Philharmonic concerts, over sixty Americans contributing to this list in less than eleven years. This number does not include songs with orchestral and piano accompaniment which have been heard at the Philharmonic performances in that time, of which there have been some thirty-odd American compositions.

JOSEF STOPAK,

American Violinist, To Give Second Recital This Season

In Carnegie Hall, the evening of January 14, Josef Stopak, young American violinist, will give his second New York recital of the season. Mr. Stopak was born in New York and received his musical training in that city, making his continental debut in Holland in 1920. His American debut was made at Carnegie Hall, New York, in October, 1920, and since that time he has played in many of the principal cities of the East. He is now on tour with Feodor Chaliapin, the Russian basso, as assisting artist, and recently appeared as soloist with the New York Symphony Orchestra under Walter Damrosch at New Rochelle, N. Y.

MUSICAL EVENTS IN NEW YORK CITY
JANUARY 11 TO JANUARY 25

- AEOLIAN HALL**
- Jan.
11. (Aft.) Piano recital, Harold Morris.
12. (Aft.) Opera recital, Amy Grant.
13. (Aft.) Noon-hour concert, under auspices of the Aeolian Co. and The Evening Mail. Chas. D. Isaacson, chairman.
14. (Eve.) Song recital, Bertha Erza.
15. (Aft.) Piano recital, Percy Grainger.
16. (Eve.) Song recital, Walter Lee Nolan.
17. (Aft.) Piano recital, Alexander Slott.
18. (Aft.) Joint recital, Margita Rebeczy, pianist; Fausto Cavallini, tenor.
19. (Eve.) Concert, Schumann Club of New York.
20. (Aft.) Piano recital, Myra Hess.
21. (Eve.) Concert, Flonzaley Quartet.
22. (Aft.) Piano recital, Frances Nash.
23. (Eve.) Concert, Singers' Club of N. Y.
24. (Aft.) Piano recital, Katherine Bacon.
25. (Aft.) Piano recital, Ossip Gabrilowitsch.
26. (Eve.) Song recital, Marcel Salinger.
27. (Aft.) N. Y. Symphony Orchestra, Guy Maier and Leet Pattison, pianists, soloists.
28. (Aft.) Concert, Sittig Trio.
29. (Eve.) Recital, Elsa Fischer String Quartet.
30. (Aft.) Song recital, Amy Ellerman.
31. (Eve.) Song recital, Harriet Van Emden.
32. (Aft.) Song recital, Henrietta Conrad.
CARNEGIE HALL
Jan.
12. (Eve.) Philharmonic Society.
13. (Aft.) Philharmonic Society.
14. (Eve.) Song recital, Frieda Hempel.
15. (Aft.) Piano recital, Josef Hofmann.
16. (Eve.) Violin recital, Stopak.
17. (Aft.) Philharmonic Society.
18. (Eve.) Mozart program, Biley Ney, soloist.
19. (Eve.) Violin recital, Fritz Kreisler.
20. (Aft.) Piano recital, Lhevinne.
21. (Eve.) Philharmonic Society.
22. (Aft.) Philharmonic Society.
23. (Eve.) Benefit Concert.
TOWN HALL
Jan.
11. (Aft.) Song recital by Estelle Liebling.
12. (Eve.) Violin recital by Leon Sametini.
13. (Eve.) Song recital, Josef Shlisky.
14. (Aft.) People's Liberty Chorus.
15. (Aft.) Concert and Ballet Intime, John Alden Carpenter, Poldowski, Adolf Bolm, George Barrere and others.
16. (Aft.) Song recital, Louis Graveure.
17. (Eve.) Concert and Ballet Intime.
18. (Aft.) Song recital, George Meader.
19. (Aft.) Piano recital, Alexander Sklarowski.
20. (Aft.) Song recital, Marguerite D'Ai-reux.
21. (Aft.) Piano recital, Arthur Schnabel.
22. (Eve.) Violin recital, Maxmillian Rose.
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"CARMEN"
At Special Matinee, With Geraldine Farrar

A special matinee of "Carmen" will be given by the Metropolitan Opera Company on Thursday, January 12, with Geraldine Farrar, Mme. Bori and Messrs. Martinelli and DeLuca in the cast. For the balance of the week the operas scheduled are "Boris Godunov," Thursday night; "Ernani," Friday; "Lohengrin," Saturday matinee, and "Aida" that night.

SPECIAL PERFORMANCE
Of "Tosca" To Be Given for Crittenton League

For the benefit of the Florence Crittenton League of New York City, a special matinee performance of "Tosca" will be given January 18, in the Metropolitan Opera House with Mme. Maria Jeritz and Antonio Scotti in the leading roles. The League maintains a home for girls who are in need of a helping hand.

FIRST PLAYED WORKS
To Be Featured by John Meldrum

John Meldrum, pianist, will give his annual recital at Aeolian Hall, New York, on January 26. Included on the artist's program will be Deems Taylor's Prelude, Op. 5, No. 1, and Poem Op. 5, No. 2; Emerson Whithorne's Chimes of Saint Patrick's, Op. 40, No. 2, and Pell Street, Chinatown, Op. 40, No. 3. This will be the first performance of both of these compositions and Mr. Whithorne's are from his manuscript suite "New York Days and Nights." Mr. Meldrum will also give the first performance of Saminsky's Conte Hebraique, Op. 17, No. 1, which has been brought out on the continent and is about to be published in this country.

SERGE PROKOFIEFF
To Play Own Concerto With Symphony Orchestra

The noted Russian pianist and composer, Serge Prokofieff, will appear as soloist with the New York Symphony Orchestra in Carnegie Hall, New York, at the pair of concerts January 26 and 27, with Albert Coates, guest conductor, directing. Mr. Prokofieff will play his own Concerto No. 3 in C, for piano and orchestra.

CONCERT AND OPERA NOTES

John McCormack will give a concert in the Auditorium, Chicago, the evening of January 15. Sousa and his band will give a concert in San Antonio, Tex., on January 13 at Beethoven Hall.
The Mozart Society of San Antonio, Tex., will give the first concert of the 1922 series on February 27.
The Glee Club, of Mt. Vernon, N. Y., will give a concert on January 26 with Irene Pavloska as soloist.
The young American contralto, Elizabeth Lennox, has been engaged for a recital at Newport News, Va., on March 2.
On Saturday afternoon, January 21, Louis Graveure, noted baritone, will give his only New York recital in the Town Hall.
On January 18, 18 and 20 Theo Karle, American tenor, will give recitals at Reading, Pa., Brockton, Mass., and Bloomsburg, Pa.
Alice Gentle will be soloist with the San Francisco Symphony Orchestra when it gives its fifth concert of the season January 15.
Mme. Calve, recently returned to this country, made her first New York appearance in Carnegie Hall Sunday afternoon, January 8.
Paul Althouse, tenor of the Metropolitan Opera Company, has left for Colorado, where he opens a Western concert tour at Pueblo this week.
The Chamber Music Society of San Francisco will have as soloist Harold Bauer, the distinguished pianist, at its next concert on January 17.
The Cleveland Orchestra, under the direction of Nikolai Sokoloff, will give its only New York concert in Carnegie Hall the evening of January 24.
Under the local management of Frank W. Healy, of San Francisco, arrangements have been made for a recital at Newport, News, Va., on March 2.
Miss Louise Davidson, formerly press representative for the International Concert Direction of New York City, has been appointed special

ANNIVERSARY WEEK
In Commemoration of Caruso's Birthday To Be Held Week of Feb. 27

Arrangements are being made for a nationwide participation to observe Caruso Anniversary Week, to open February 27, the forty-ninth anniversary of the noted tenor's birth. Committees are now being formed in the various States to have the assistance of the musical societies and artists, and thru the executive committee of the Caruso American Memorial Foundation comes the announcement that governors of States, public school officials and others are asked to co-operate. Concerts in which notable artists are to be soloists will be given in the principal cities. This anniversary celebration will mark the beginning of a national effort to raise \$1,000,000 as an endowment fund for the Caruso American Memorial Foundation, the annual income of which is to be used for scholarships to deserving students of music.

NEW YORK SYMPHONY ON TOUR

With Albert Coates as guest conductor and Alexander Slotti, Russian pianist, as soloist, the New York Symphony Orchestra left the early part of this week for its mid-winter tour, which commenced at Rochester, N. Y., on the 9th. The orchestra is also giving concerts this week in Buffalo, Toronto, Cleveland, Columbus and Wheeling, and on the 16th and 17th will be heard in Washington, with appearances in Baltimore on the 18th, Philadelphia, 19th; Morristown, 20th, and will return for a concert in the Brooklyn Academy of Music on January 21.

WILSON LAMB
To Open New York Studio

Wilson Lamb, a vocal teacher of much prominence in East Orange, where he has been established for some years, is opening a New York studio this month. Mr. Lamb has accomplished excellent work as an instructor, and has a number of pupils meeting with success in the profession.

A concert tour of England will be started on January 17 by Dr. Richard Strauss, who recently left this country. The noted conductor-composer will appear at Albert Hall, London, January 17, conducting the London Symphony Orchestra.

completed for a concert by Frits Kreisler at the Exposition Auditorium, that city, during the month of April.

The first of the joint recitals to be given by Jacques Gordon, violinist, of the Chicago Symphony Orchestra, and Eudolph Benter, pianist, will take place January 18 in Kimball Hall, Chicago.

Mme. Claire Dux of the Chicago Opera Association has been engaged as soloist with the Chicago Symphony Orchestra, directed by Frederick Stock, for the pair of concerts on February 10 and 11.

The Harvard Glee Club will open its spring tour with a concert in Carnegie Hall, New York, on April 17, following which it will appear in Wilmington, Del.; Philadelphia, Washington, Pittsburg and Buffalo.

The Lewis and Clark Chorus, of Spokane, Wash., composed of eighty voices and an orchestra of fifty, under the direction of George S. Stout, will present the cantata of "The Departure of Hiawatha" on January 18.

To encourage composition among Michigan musicians the Federated Music Clubs of the State will offer an opportunity for presentation

(Continued on page 92)

MOTION PICTURE MUSIC NOTES

Madame Shank, grand opera singer, is appearing as soloist in all the Capitol theaters in cities of Northwestern Canada. She is making tone tests for the Edison in all the principal cities of the Dominion and was persuaded to sing in the large movie theaters by Oral D. Cloney, manager of the Capitol Theater in Winnipeg.

The musical programs offered at the Royal Theater, San Antonio, have taken on new interest since the new organ has been installed. Next to the Robert-Morton organ in the Empire Theater, this is the largest organ in San Antonio, and due to the excellent playing of Herbert Koch, organist, theatergoers are enjoying unusually interesting programs. Mr. Koch came to San Antonio from Louisville, Ky., where he was organist of the Rialto Theater. He studied music at the Louisville Conservatory of Music and was president of the State Guild of Organists.

The orchestra of the Capitol Theater, Earle C. Hill, director, in Winnipeg, Ont., is attracting much attention as a result of the carefully prepared and well played programs which are being offered. Director Hill each week presents soloists of merit and gives an excellent musical interpretation of the pictures being shown.

Owing to the success of the film-opera, "Carmen," at the Rialto Theater, New York, last week, Hugo Riesenfeld has moved it to the Rivoli this week for another showing on Broadway. The Rivoli Orchestra, conducted by Frederick Stabberg and Emanuel Baer, interpret the Bizet music which has been matched into the picture's scenes.

Betty Anderson, soprano, is soloist at the New York Rialto Theater this week, singing Chauncy Olcott's "My Wild Irish Rose."

As the feature picture at the Capitol Theater, New York, is being held for a second week the elaborate musical program also remains the same. A specially engaged chorus of forty voices is an interesting feature of the musical presentation, and the Capitol Ballet Corps is augmented to twenty dancers with Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanou as soloists.

Herbert Waterous, basso, who returns to the concert stage after an absence of nearly two years, is singing at the Strand Theater, New York, this week. In the prolog to the feature picture Richard Bold, tenor, is the principal soloist.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 92

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BURLESQUE



WHEEL AND STOCK COMPANIES

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

I. H. HERK,

President American Burlesque Association, Busy Contracting New Theaters

New York, Jan. 5.—When we called upon I. H. Herk at noon today for information relative to progress in annexing new cities and theaters for the American Circuit shows he stated he and his associates were at it every minute of the day in an effort to eliminate nonpaying cities and theaters and replace them with more desirable places where the prospects for increased patronage were more favorable and that the Fifth Avenue, Brooklyn, N. Y., after a fair trial had been found wanting in several respects that made it imperative that the American Circuit shows should cease playing the house at the end of the engagement of "Ting-A-Ling" Saturday, January 7. The shows after that date will proceed from the Gayety, Brooklyn, to the Bijou, Philadelphia, and commencing with "Sweet Sweetie Girls" January 16 to Scranton, Pa., thence a three-day layoff into Utica, N. Y., thereby eliminating Schenectady. Beginning February 6 American Circuit shows will play the Grand Opera House, Toronto. This house was formerly devoted to high-class road attractions and is under the management of Jimmy Cowan, who is well versed in burlesque. As the route is laid out the shows will play Montreal, thence Toronto en route to Buffalo.

AVENUE THEATER, DETROIT, OFF THE AMERICAN CIRCUIT

New York, Jan. 5.—The report from our Detroit representative that the Avenue would stop playing American Circuit attractions and go into stock beginning week of January 9, was verified by I. H. Herk, president of the American Burlesque Association, this morning. Asked if he would make a legal fight to retain the Avenue Mr. Herk was non-committal, and it is taken for granted that Irons & Clamage, who control the theater, will be permitted to go their merry way, as Mr. Herk is out after another house that will in all probability replace the Avenue. Just what caused Irons & Clamage to cancel the American Circuit attractions at their Haymarket Theater, Chicago, and follow by doing likewise with the Avenue, Detroit, is problematic, but it will be remembered by many that Irons & Clamage had a show on the American Circuit, the "All-Jazz Revue," and it was eliminated by the A. B. A., and it is only logical to assume that in eliminating the A. B. A. shows from their theaters they are making a comeback at the A. B. A.

HEDGES TO BALTIMORE

Harry Hedges assumes the managerial reins of the Gayety Theater, Baltimore, this week, shifting from Cincinnati, where he served in a similar capacity at the Empress Theater. The latter house has been sold by the American Burlesque interests and will change to movies after next week. Mr. Hedges was manager of the Olympic Theater, Columbia Wheel stand, before going to the Empress. He is a seasoned showman and departed from Cincinnati with the well wishes of the host of friends he made there in the past three seasons.

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BURLESQUE BUSINESS GOOD AND BAD IN SPOTS

New York, Jan. 5.—If one was to give credence to rumors burlesque is on both the upward and downward paths, for while some of the managers are posing like pouter pigeons and claiming that their individual shows are breaking all house records and flashing their date books in confidence with figures showing receipts—and they would like to have them shown—there are others protesting against everything and everyone who has anything to do with what they term the prospective elimination of the game. Be that as it may, we will wager that, with the exception of one or two who have really lost more money than they feel they can afford to lose, burlesque will go on its merry way until the end of the current season, and when the books are balanced the income tax collectors will get theirs, as usual, from those who say nothing and saw wood and maybe get more than some managers think they will have to pay for their rascalous prattlings in the hope of publicity about their record-breaking receipts, for their Uncle Sammie and his tax collecting hounds are on the alert to check up on each and every report of money-making on the part of those who are amenable to income tax. Go to it, boys; tell the trade journalists about your record-breaking receipts, and if they fail for it and give it publicity you have no one to blame but yourselves when the tax collector confronts you with your claims.

WATSON'S DREAMS COME TRUE

New York, Jan. 5.—For seasons past we have had Jos. K. Watson and Will H. Cohan, of Barney Gerard's "Girls De Looks," tell us that they were going to split and each go his way, but we have been skeptical. When they told it up, as we are opposed to theatrical stars being their own press agents, but we were in error, for I. H. Herk admits that he has signed up Jos. K. Watson for one of the Herk attractions for next season, as Watson's contract with Barney Gerard expires with the passing of the current season.

HOPKINS BACK IN ST. PAUL

St. Paul, Minn., Jan. 6.—G. W. Hopkins has come home for the winter at least, after a swing thru the Northwest ahead of the "Four Horsemen." Hopkins reports that Canada is a theatrical graveyard, and issues a friendly warning to those who might have a notion that the North country has not been hit by the general business depression. Hopkins is holding down the door job at the Gayety Theater here. He is a member of Local 45.

GREENWOOD ON THE GROUND

New York, Jan. 5.—George Greenwood, who contracted with I. H. Herk, president of the American Burlesque Association, to start something new, novel and unique in the way of increasing patronage for burlesque, communicates that he arrived at Milwaukee for the starting of his operations at the Gayety Theater for the week of January 22, when Peck & Jennings' "Jazz Babies" will be the attraction. Mr. Greenwood says that he has fourteen high-class ad men on the job and will increase his staff to twenty. In speaking of local conditions he says:

"Charles Fox, manager of the Gayety, is a regular fellow and evidently very popular with the traveling companies and his house staff, likewise his patrons, for as we walked down the street together he was stopped at least thirty times in thirty minutes to handshake those who stopped him. What a difference in managers. Here is a gentleman who knows when and how to talk and when he does talk he says something really worth while. It is our intention to make our operation here the biggest thing that has ever happened in burlesque." Mr. Greenwood does not enlighten us as to how he is going to do it, therefore we await further developments.

COL. ED R. SALTER

Breaks Into Burlesque

New York, Jan. 5.—When Col. Ed R. Salter, sometimes referred to by himself as "Johnny J. Jones' Hired Boy," visited us this morning we informed him that we were going to make a round of the various burlesque offices, and the Colonel was at one time a burlesque house manager he offered no objections to accompanying us, and, oh, boy, what a time he had talking over oldtime burlesque days with I. H. Herk, Sam Scribner, Jess Burns, Louie Redelsheimer, Frank Forrest, Joe and Ike Weber, Bert Weston and numerous others.

DELIGHTED

New York, Jan. 4.—J. L. Connors, a contributor at Poughkeepsie, N. Y., advised the Cincy office of The Billboard that "Nelse's" review in a recent issue of The Billboard on the "Whirl of Mirth" show on the American Circuit was utilized by the management for a newspaper advertisement in the Poughkeepsie dailies when the show played the Rialto Theater, week of December 29, therefore we are delighted. Altho we can't recall what we wrote relative to the show, we do remember that it was good stuff for burlesque.

BURLESQUE REVIEWS

"TIT FOR TAT"

"TIT FOR TAT"—A Columbia Circuit attraction featuring George Niblo and Helen Spencer, presented by Joe Hurtig at the Casino Theater, Brooklyn, N. Y., week of January 2.

THE CAST—George Niblo, Johnny O'Donnell, Jimmy Connors, Joe Steno, Mando Neri, Elenore Wilson, Tenny Hilsen, Anna O'Donnell and Helen Spencer.
THE CHORUS—Dorothy Smith, Doris Gilbert, Anna McMahon, May McMahon, Loretta Morley, Siss Morley, Loraine Tortor, Elinore Luker, Martha Fountain, Durell Birch, Babe Ruth, Ruth Taylor, Doris Walker, Alice Adams, Mae Cowley, Loretta Weber, Marion Donling, Leona Alters.

PART ONE

Scene 1—Hotel and garden set for an ensemble of attractive and vivacious ponies, mediums and show girls, to herald the entry of Tenny Hilsen and Anna O'Donnell, pretty, slender ingenues, and a pretty picture they made in their vocal and dancing numbers, singly and together. Then came the stately, well-formed, Auburn-haired prima, in Elenore Wilson, who not only sings well, but yodels like a Swiss canary, followed by Jimmy Connors, a dramatic straight, who knows the art of distinct delivery of lines and their comedy-making value to the comics, and Jimmy is there with the goods every way you take him from start to finish of show. As

(Continued on page 38)

"MISCHIEF MAKERS"

"MISCHIEF MAKERS"—An American Circuit attraction, presented by Tom Sullivan at the Star Theater, Brooklyn, N. Y., week of January 2.

THE CAST—Charles (Tramp) McNally, Geo. E. Puget, Johnny Crosby, Chuck Wilson, Frances Cornell, Mabel Clark and Helen Clayton.

PART ONE

Scene 1—A roof garden set for an ensemble of variegated appearing choristers in song and dance. Then came a pretty slender blond ingenue singing and dancing soubret, followed by the majestic Frances Cornell, the prima of personality, and she in turn by Helen Clayton, an Auburn-haired, slender, Frenchified soubret, and let it be said here that they are three feminine principals of contrasting personal attractiveness who are a big asset to the circuit, for they not only vocalize melodiously but work in scenes far better than many self-termed actresses. A howl went up when Johnny Crosby, the Italian comic, came on astride a miniature bicycle with a funny patter. George E. Puget, a natty-appearing straight, came on accompanied by Charles (Tramp) McNally, who characterized his part in a manner that made his delivery of lines and his funny antics stand out. Comic McNally's dialog with Soubret Clayton and Prima Cornell started the laughs

(Continued on page 39)

JAMES E. COOPER

Victim of Pickpockets

New York, Jan. 5.—When James E. Cooper left his Riverside Drive home this morning for his usual subway journey en route to the Columbia Theater Building he had his usual size bankroll, likewise a \$1,500 lavalliere, a recent present to Mrs. James E., which the Big Boss was taking downtown to be reset, but which he didn't, due to a mob that jostled him out of both his bankroll and jewelry, which was missing from his pocket when he reached Times Square. He immediately reported his loss to the police, likewise Fred McCloy, manager of the Columbia Theater, who sent out an S. O. S. to all his friends among the city detectives to assist in its recovery, as Mrs. Cooper values the lavalliere sentimentally more than monetary.

MORE LITIGATION BETWEEN FRED IRWIN AND THE COLUMBIA

New York, Jan. 5.—The oft told tale of Fred Irwin's real or fancied grievance against the Columbia Amusement Company and its allies has had another airing in the court. Irwin's suit began back in 1919 for a franchise to which he claimed he was entitled and which the Columbia Amusement Company canceled. Be that as it may, Fred thinks he has a chance of either making the Columbia come across with a franchise which has considerable monetary value or cause the Columbia to make a settlement that will save his wounded feelings in not having a Fred Irwin show on the Columbia Circuit. Anyway they are at it again in the courts and no one can predict the outcome with any degree of certainty. Nevertheless Irwin is keeping himself in the eyes of burlesque with a hope of coming back into the fold.

REDELSHEIMER REPORTS

New York, Jan. 5.—Louis at his agency in the Columbia Theater Building reports engagements, viz.: King and Rose, straight and prima; George Banks and Bert O. Hunt, comics; Lillian Ielen, ingenue, and soubret to fill, for the Trocadero Stock, Philadelphia, week of January 9, and Majestic Stock, Wilkes-Barre, Pa., week of January 16. An added attraction at the Majestic for week of January 9 is Princess Dottie, the classic dancer. Other engagements include Billy Wallace and Larry LaMont, comics; Raymond Payne, straight; Ida Bernard and Alpha Giles, soubrets; Dolly LaMont, ingenue, for the Gayety Stock, Philadelphia, week of January 9, and the Folly Stock, Baltimore, week of January 10.

ALAMAC'S NEW YEAR'S PARTY

St. Louis, Mo., Jan. 6.—Ed Miller, owner of many theatrical hotels, opened the portals of his Alamac Hotel at Fourteenth and Chestnut New Year's Eve to all the visiting show-folk and local scribes. The cafe was garly decorated for the party with a score of Christmas trees, colored lights and sparkling snow. At 12:30 a "little snack" was served which closely resembled a sumptuous Thanksgiving banquet, with a blue points soup, turkey, salad, and ending with seasonable delicacies. After this there was dancing to the strain of a hot jig band. Between dances the guests were called upon to do a turn, which brought forth a varied exhibition of singing, patter, dancing, juggling and escapes from strait-jackets, manacles and what-not—all uncommonly good. No one seems to know what time the party broke up, but that is not apropos. The main thing is all had a wonderful time and joined in knighting Mr. Miller king of hosts.

STONE'S SIMPLICITY

Lil Harrison, who has been soubretting in "The Sweet Sweeties," was taken ill while playing the Gayety, Brooklyn, and exited from the show.

Billy Walnwright has exited from Minsky Bros.' National Winter Garden Stock, New York City, for a four-week rest. Al Solloch, of the same show, has been initiated into membership in the St. Bartholomew's Club. Joe Rose says that Kittle Warren has been induced by James X. Francis to return to the cast.

"Tis said that George McGuinness, manager of "Sweet Sweeties," made an excellent traffic cop

(Continued on page 39)

TABLOIDS

(Communications to Our Cincinnati Offices)

RATHERINE COX has been spending the holidays with her mother at 789 N. Boulevard, Atlanta, Ga. She says she is having a wonderful time and expects to remain in Atlanta indefinitely.

THE "LIVE, LOVE AND LAUGH REVUE" was given a dinner by Manager Hal Kitter at Quincy, Ill., December 25. The trio, including Jack Harley, tenor; Vic Kennedy, baritone, and Johnnie Sneed, lead, entertained with vocal selections. The show is booked until late in the summer.

THE CORTEL STOCK CO. is laying off in Pittsburgh, Pa., as a result of the destruction by fire of the Arcade Theater, Brownsville, where the show played nine consecutive months. Bert Cortel advises that he is investing in new scenic effects and wardrobe and will reopen in about ten days.

THE CONSOLIDATED THEATERS CO., owners of a string of houses in Grand Rapids, Mich., gave a Xmas banquet on the stage of the Orpheum Theater, Christmas Day, to all the employees and the members of the Orpheum Musical Revue. The revue is in the twenty-third week and is booked there until July 1. Harvey Arlington is house manager.

MRS. E. SCHOENBERGER appeals to The Billboard to locate her son, Emil, from whom she last heard in November, at which time he was playing with a saxophone quartet, a feature of the Max Reynolds "Review Girls." Any information regarding the above will greatly relieve the aching heart of a sick mother, who can be addressed 196 Menahan street, Brooklyn, N. Y.

"BROADWAY FLIRTS" continue to please patrons of the Orpheum Theater, Lima, O., where they are booked indefinitely. The show is said to afford an evening's entertainment of mirth and melody, topped off by specialties of a high grade. Arthur Harrison, manager and producer; Irish Billy Lewis and Claude Gareau have joined the B. P. O. E. No. 54 of Lima. Artie Lewis and Jack (Snooze) Kearnard are also Elks.

NIG SHOPE'S "Whirlie Girlie Revue" has just finished its fourth return date at the Arcade Theater, Paducah, Ky., in six weeks time. Manager Kyle, of the Strand Amusement Company, presented each member of the company with a handsome Xmas present, while Mr. Shope tendered a Xmas dinner to the "bunch." New additions to the company are Smith and Gordon, Babe Smith, sobret, and Tom Gordon, second comedian.

JOE CRAWFORD, of Aubrey Day's "Town Topics," now playing in stock at the Queen Theater, Ft. Worth, Tex., reports a big holiday business and favorable prospects for the future. The show is playing script bills, and the cast includes Bobby Ryan, producing comedian; Izzy Goldberg, second comic; Eddie Ryan, ingenue; Jo Hart De Vere, sobret; Chet Umpleby, straight; Joe Crawford, characters, and a fast-stepping chorus of six. Bill Mahlan is acting manager.

LARRY HYATT, Hyatt's Booking Exchange, Chicago, told The Billboard last Wednesday that the exchange has added theaters in the Texas cities of Dallas, Mexia, Breckenridge, Beaumont, Orange, and Port Arthur, also a house in Lake Charles, La., to the No. 1 Hyatt Wheel. Mr. Hyatt added that the cities named must be in very good condition financially, as almost all of the managers are buying the shows outright, instead of playing them on a percentage.

TAB. STOCK, with two acts of vaudeville, is the new policy at the Louisiana Theater, New Orleans. Last week Jim Lee in "Love Time," with a company of twenty-five, received warm praise from the local press, as well as those in attendance. Mr. Earle and Company in "Sawing a Woman in Half," the first time in

NEW MIDLAND HOTEL
Special Rates to Theatrical Profession. S. E. Cor. 14th and Oak Sts., one block from Post Office, Kansas City, Mo. Your old friend, **FRED HATTEY**, Prop.

HARRY (KID) EVANS
and His
RAINBOW GIRLS
The Fashion Plate of Tab.

WANTED QUICK FOR BROWN & WELLS' LET'S GO GIRLS COMPANY
Prima Donna, strong singing voice. Other useful people wire. McKeesport, Pa., Jan. 9, 10 and 11; Monessen, Pa., Jan. 12, 13 and 14.

WANTED AT ONCE
Three Chorus Girls, experienced: First Comedian, good Musical Act or other Specialty Team. Al Burch, write again. All others who wrote before, write again. Week Jan. 9, Connellsville, Pa. **GUS DE PAUW'S MUSICAL REVUE.**

AT LIBERTY
A-No. 1 Eccentric Comic and Chorus Girl. Numbers and Dance Specialties. Reliable managers, your limit. The Rues, 507 E. Madison St., Louisville, Ky.

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BETTER TABLOIDS FOR BETTER HOUSES. 36 W. Randolph, CHICAGO
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COMMUNICATE IMMEDIATELY WITH
THE GUS SUN BOOKING EXCHANGE CO.
New Regent Theatre Bldg., SPRINGFIELD, O.
BOOKING MORE TABLOIDS THAN ALL OTHER CIRCUITS COMBINED.

Wanted Chorus Girls
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House Manager Available
Competent, thoroughly experienced and high-class Manager desires A-1 connection. Conversant with every angle of Motion Picture, combination and legitimate branches of the business. Hard worker, good advertiser, capable of producing Prologues and Musical Revues. Member International Theatrical Managers' Association. Address
MANAGER, P. O. BOX 373, Benton Harbor, Michigan.

RICTON'S THEATRICAL AGENCY CINCINNATI, OHIO.
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VAUDEVILLE FURNISHED FOR ALL OCCASIONS. Managers, state wants. Acts, Chorus Girls, write, call. Managers of Road Shows, we can give you the people you want. Wire us. THE AGENCY WITH THE GOOD REPUTATION. N. B.—Mr. Lew Conn, Ricton's Office Representative; Mr. Wm. Kettie, Ricton's Field Representative for Cincinnati and outlying houses. SPECIAL NOTICE—Willing to work hand in hand with man, wife or company of 4, 5 or 6 clever Med. or Rep. People. Change often. Lots of time here, if you're willing to go after it. Work contests. Give away junk, etc. If you have own band, that's great. You would have to locate here. If above proposition seems good, communicate with this office. But if you are not financially able to pay your own, pass this up.

WANTED Musical Comedy and Tabloid People in all lines
A-1 PRODUCING COMEDIAN with script bills and musical openings. Must be able to produce two or three bills weekly, for short stock engagements of two to three months each. PRIMA DONNA, strong enough to feature. CHARACTER WOMAN, STRAIGHT MAN and CHORUS GIRLS. All must possess youth, appearance and ability. This is for twenty-people tab., playing short stock engagements. Peete T. Reed, Bobby Fitzsimmons, Clyde (Rube) Hooper and Harvey Gatchett, wire if at liberty. Also Patsy Gilson, Ruby Pilgreen, Grace Conley and Vic Gilbert, who can also place Musical Director. Address JACK KANE, Southland Hotel, Dallas, Texas.

RED WALTERS WANTS AT ONCE
Tall, neat appearing Straight Man. Salary no object if you can deliver the goods. Also Producing Comedian, Second Comedian, Prima Donna and Chorus Girl. Wire.
RED WALTERS, 705 Green St., Philadelphia, Pennsylvania.

WANT QUICK, STRAIGHT MAN WHO SINGS AND DANCES
Dress his parts. Singing Prima Donna, Chorus Girls who can lead numbers, Chorus Girl who can put on real numbers, dancing; one-lead Feature Act and Comedian.
AITON & BOYA, Girl From Broadway, Portsmouth, Ohio.

AT LIBERTY--MR. and MRS. JACK RIPPEL
Man Rube, Black and Light Comedy, Singing, Eccentric Dancing, Musical Specialties, Bass, Sax, and Flute, Lead or Baritone in Quartet. Lady Sobrette or Chorus, lead numbers. Wire National Hotel, Chicago, Illinois.

the city, pleased the entire week. Larry Kiquia became manager of this house January 1, succeeding Larry Montgomery, for whom the lure of the road was too strong.

AL J. LEWIS has changed his copartner to Al De Clercq for what he considers good and sufficient reasons. De Clercq is with the Danny Lund Musical Comedy Company, which is booked indefinitely at the Sun Theater, Springfield, O. "This is one of the most pleasant engagements I have ever worked," he writes. "Mr. Lund is a big favorite in Springfield, and I consider it an honor to work with him. He is a showman in every sense of the word, and the members of his company are the most congenial bunch of performers I have ever been associated with."

THE BILLBOARD is in receipt of a letter from Billy Watts, stage manager of the Yale Theater, Okmulgee, Ok., in which he states that "Wallie" Wallace, one of the principals of James Arnold's "Northland Beauty" Company, attached the box-office the night of December 31 for salary alleged to be due him. Mr. Watts further states that on Saturday, December 24, the singing comedian was served with a notice to leave, effective December 31. According to Mr. Watts there was no trouble between Arnold and Wallace, except that the latter would not agree to a cut in salary.

REPORTS FROM TABLOID MANAGERS are that Bowling Green is fast becoming one of the greatest theatrical cities in Kentucky. Walter Rechin, manager of Minnie Burke's "Stardust Girls," who recently played the city, speaks very highly of Bowling Green, so far as the theatrical possibilities are concerned. He advised in a recent letter that the new Diamond Theater would be a credit to a city many times the size of Bowling Green. Rechin says the house

collective prediction that "it won't pay." Gabe Laskin, of the Laskin Enterprises, which operate similar attractions at Dallas, Beaumont and Houston, took over the Lyceum at a time when it appeared that the showhouse was going to be dark for the season. The rent—about \$12,000—appeared large. Laskin made a few changes and at the end of a week of renovating sent for Memphis Pete Pate and his "Syncoated Steppers." The house opened November 12 and has changed bills twice weekly. With hardly an exception crowded houses were the rule until the immediate holiday season set in, when a slight decline in patronage was noted. Tabloid is new to Memphis, and the progress of the innovation has been closely watched. Three new theaters opened there within approximately a year, and have added nearly 8,000 to the theatrical seating capacity of the city. Loew's State (vaudeville), Pantages (vaudeville and pictures) and Loew's Palace (photoplays) are making strong bids for patronage. In addition to these the Orpheum is running its two-a-day house, and there are many smaller picture houses, and tabloid musical comedy, under the local management of Raleigh Dent, appears to be a permanent contender for theatrical prestige. Pate has a number of girls. His cast also includes Zoe Fraxzell, who plays character roles, designs and makes the costumes, chaperones the misses and makes herself valuable in many other ways; Inez Johnson, of Little Rock, who has built up a distinct clientele, and Laura Paulette, a vivacious brunet from St. Louis, whose stage work savors of the big time. Miss Paulette got her first musical comedy experience with James Heffner and later with Roy Dalton of Dallas. If straws indicate the way the wind blows Pete Pate and his "Syncoated Steppers" are in Memphis to stay.

"THE U. S. LEGION GIRLS," under the management of Bowman and Farrell, opened their season at the Opera House, Coatsville, Va., December 29. The roster includes Fred Bow-

(Continued on page 45)

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Platinum Diamonds
Highest cash market prices promptly paid for your old gold, silver, platinum. Realize high return from old jewelry, dental work, etc. We purchase Diamonds, too. All sizes and values. Highest prices paid. We are big manufacturing jewelers. In business in Omaha for 33 years. Highest bank references: Omaha U. S. National Bank, etc. Send a trial shipment. Draft mailed immediately. If not cashed in 5 days and our material will be returned.
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MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

NEW PLAYS

"UP IN THE CLOUDS"

"UP IN THE CLOUDS"—A musical comedy in two acts with book by Will B. Johnstone and music by Tom Johnstone. Presented by Joseph M. Gaites at the Lyric Theater, New York, January 2, 1922.

THE CAST

Archie Dawson Hal Van Rensselaer
Curtis Dawson Walter Walker
Betty Dawson Florence Hedges
Ferdie Simpson Mark Smith
Jeffreys Page Spencer
Ruby Alredale Gertrude O'Connor
Millicent Towne Gladys Coburn
Bud Usher Skeet Gallagher
Louise June Roberts
J. Herbert Blake William N. Bailey
Jean Jones Grace Moore
Gypsy Venus Dorothy Smoller
Gerald Tuttle Angelo Romeo
William Tuttle Van J. Meino
Will Tuttle John J. Weis
Willie Tuttle Roy Alexander
Premiere Danseuse June Roberts
Character Dancer Arthur Corey
Classical Dancers
..... Melissa Ten Eyck and Max Welly

"Up in the Clouds" tells the story of the formation of a film company to exploit a young idealist's opinion of what this country should be—a land of equal opportunity, as he expresses it. The company is formed by roping in an elderly banker and a young millionaire, and the star is an unknown who afterwards proves to be very well known. Mr. Gaites should not give away the secrets of film finance in this way. It isn't clubby at all. After this exhibition of veracity the book sheers away from the golden path of truth and becomes farcical, with some bright lines and some badly tarnished ones.

The music is reminiscent, catchy and rather well sung. The settings and costuming are good and the company competent in the main. Grace Moore made a favorable impression as the heroine of the proceedings. She is pretty, natural, has a sweet voice and acts well. Skeet Gallagher took the comedy honors as a cameraman. He is easy and unctuous, dances splendidly and sings well enough. Mark Smith also shone as a comic, getting many laughs during the evening. Hal Van Rensselaer, juvenile, with a head well besmeared with cup grease or Crisco, sang intelligently, and when he did not pose acted competently. Unfortunately he seemed to remember that he was on the stage most of the time and had a keen desire to act out. This hurt an otherwise good performance. Much the same can be said of Gertrude O'Connor, programmed as a "faded society bud." Miss O'Connor, who thinks that the word dew is pronounced doo, tried hard to be funny with less, rather than more, success and danced excellently. Page Spencer played the part of an English butler with a dialect that he may think is English but will fool nobody else. The high spot of the performance was the dancing of Ten Eyck and Welly. Mr. Welly does some prodigious stunts juggling Miss Ten Eyck and both dance gracefully. The rest of the cast had smaller roles and handled them well. If the arid spots in the book are properly treated it will help "Up in the Clouds" a lot. Much of the material is good, the music is up to average quality and several tableaux introduced in the show are exceptionally well done, making effective stage pictures. Another suggestion for improvement would be the removal of the piano from the orchestra pit. It altogether spoils the tone of the orchestra and is not necessary.—GORDON WHYTE.

EXCERPTS FROM THE NEW YORK DAILIES

Tribune: "Up in the Clouds" is exceptionally pleasing entertainment."
World: "It is all corking good fun, and it will leave you with a memory of its enchanting melodies. Here, we say, is real musical comedy."
Post: "Taken all in all, it is a pleasant evening's entertainment."
Globe: "It is a cheerful and hilariousodge-podge with some really entertaining and graceful moments between long spells of stale and borrowed wit and tableaux reminiscent of the Winter Garden."

VIVIENNE SEGAL SUES

New York, Jan. 6.—Vivienne Segal, prima donna, has brought suit in the Supreme Court against the Dislocated Honeymoon, Inc. This company produced "A Dangerous Maid" earlier in the season with Miss Segal in the cast. The play failed and she claims there is \$550 coming to her for unpaid salary. Miss Segal says she was engaged at \$650 per week, but only received \$100 altogether from the company and paid her own fare back to New York when the show closed after one week of playing.

"THE ROSE GIRL" TO CHICAGO

Chicago, Jan. 9.—"The Rose Girl," a musical comedy by William Carey Duncan and Anselm Goetzl, will take the boards in the La Salle Theater February 5. Marjorie Rambeau will act "Daddy's Gone a-Hunting" there until that time.

"CHAUVE-SOURIS" COMPANY IS COMING TO AMERICA

Comstock and Gest Book Famous Russian Revue for Broadway To Open Week of January 30

New York, Jan. 7.—Morris Gest announces that he will bring the celebrated Chauve-Souris company of Russian artists to New York late this month, in association with F. Ray Comstock. The announcement was rather unexpected, as it was currently reported that the players were to sail for South America at the conclusion of their London engagement. In making known the engagement Mr. Gest said:

It is the most unique theatrical organization in the world, and I think it will be just as much a wonder in New York as it has been in Moscow, Paris and London. It is presented by a company of thirty-five people, all Russians. These players give one-act plays, comedies, tragedies, songs, dances and musical numbers, in gorgeous and bizarre costumes. Nikita Balleff, the directing genius who brought these artists together and staged all of the productions, is an artist of superb attainments. Besides directing he comes before the curtain for each episode and act and explains to the audience in English just what the players are about to do. His comedy is infectious, and he establishes a close understanding at once between audience and players.

"The Theater de la Chauve-Souris, or the 'Bat Theater of Moscow,' as it was called, began in curiously intimate circumstances. It is an offspring of the famous Art Theater of Moscow. Before the war, and after, the artists of the Art Theater were accustomed to meet after the night performance in a little cafe and make up impromptu entertainments for their mutual delight. Altho these gatherings were jealously guarded from the public their fame spread, and the demand for public performances became irresistible. But in giving public presentations, the Theater de la Chauve-Souris preserved carefully the atmosphere and character of good humor that had prevailed.

"A year ago this group of designers, dancers, players, artists and musicians moved from Moscow to Paris," continued Mr. Gest. "I saw their performance there twenty-one times last spring and was fascinated. I tried to close a contract with Balleff then, but he was already under contract to visit London. They will sail on January 17, arrive in New York about January 25 and will open at a theater on Broadway during the week of January 30 for a brief engagement, giving ten different plays,

MARCUS SHOW CONTINUES

The Marcus Show of 1921, billed to open a week's engagement at the Philharmonic Auditorium, Los Angeles, December 26, did not arrive until the next night at 8 o'clock. This was due to flood conditions in the southern part of the State, there being for two days no trains out of San Diego, where the attraction played Christmas Day. The large audience present Tuesday evening at the auditorium was entertained by having the curtain raised permitting the people to see the stage set, the performance finally starting at 10 o'clock. The local press gave the show, on the whole, a fair mention. Manager Gayle Burlingame denied the report published in recent theatrical papers that the Marcus Show would close at the end of the Los Angeles engagement. He stated the show was booked for a week at the Tulane Theater, New Orleans (Jan. 8-13), following a week of one-night stands en route there after the Los Angeles engagement.

OSCAR SHAW SICK BUT PLAYS

New York, Jan. 6.—Early this week Oscar Shaw, one of the principals of "Good Morning, Dearie," had an attack of ptomaine poisoning but pluckily kept on playing, notwithstanding the pain and his weakened condition. He is slowly recovering and will probably be restored to complete health in a few days.

MARY SPEAR BREAKS HIP

Springfield, O., Jan. 7.—Mary Spear, member of the "Million-Dollar Dolls" musical comedy, sustained a fractured hip when she slipped and fell during the Thursday night performance here at the New Sun Theater. The seriousness of her injury was not realized until yesterday and Miss Spear was removed to the City Hospital where physicians say her condition is fairly good.

MAURICE AND HUGHES TO LEAVE

New York, Jan. 6.—Maurice and Hughes, dancers in "Good Morning, Dearie," will leave that show in the early spring and take a trip to California, where they will dance for a short season. After that they will return for an engagement in Paris and come back to this country for the fall season.

EARL CARROLL MOVES IN

New York, Jan. 6.—Earl Carroll moved into the brand-new offices in his brand-new theater early this week. The theater, which will bear the name of the Earl Carroll, is rapidly nearing completion at Fifth street and Broadway.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 7.

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MUSICAL COMEDY NOTES

"The G. V. Follies" has reached the 150th performance mark.

"Good Morning, Dearie" has passed its century mark for performances.

Irene and Louise McGovern joined "The Chocolate Soldier" last week.

"Shuffle Along" is still going strong with 275 performances to its credit.

Edna Bates, engaged to play a part in "Red Pepper," started in Philadelphia.

Geneva Mitchell won the recent pogo stick contest on the Ziegfeld Roof, New York, and gets a trip to London and an engagement in "Sally" there.

W. H. Post, playing in "Thank You," is author of the book, "Marjolaine."

Hassard Short was given a dinner last week by the five principal dancers of "The Music Box Revue."

Frank Gillespie, who staged the dances in "Blossom Time," will be judge of the dancing at the Art Models' ball.

The Ducos Brothers, a pair of Belgian entertainers, have been added to the show at the Hippodrome, New York.

Olga Cook, prima donna of "Blossom Time," has been invited to sing via wireless telephone (Continued on page 36)

BERT BENGE'S HELLO GIRLS

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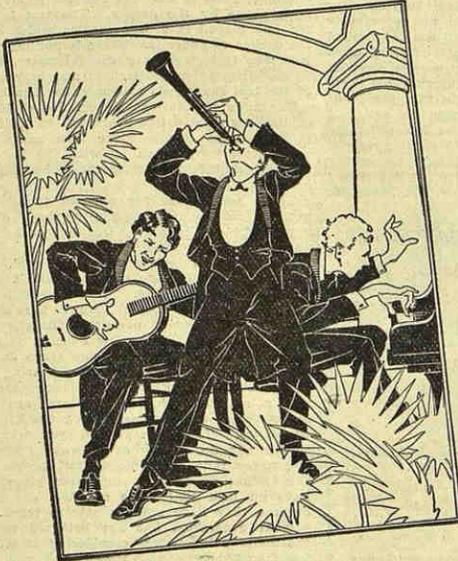
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NOTE: This is an offer of genuine merit, and we earnestly urge that every reader of this publication who is interested in Music take advantage of this liberal offer.

MELODY MART

THE POPULAR SONG BOURSE
Conducted by E. M. WICKES

MUSIC MAKERS

A few weeks ago Albert Von Tilzer opened a music publishing business at 1593 Broadway, New York City, taking with him, as a partner and collaborator, Neville Fleeson. This makes Albert's third venture as a publisher. On the other two occasions he started off with a hit, and he's quite confident that he's going to repeat this time with "Alabama Mammy" and "You'll Be Sorry You Made Me Cry."

Al Von Tilzer is a good judge of songs. At present he has two of the big sellers in "Dixie Dan" and "If You Only Knew," which are pub-



ALBERT VON TILZER

lished by the Broadway Music Corporation. Al never raves about anything he writes. He does his best and then hopes for the best. Every day of his life he carries in his hip pocket a wad of tissue paper, and when an act asks him what he thinks of his latest song he whips out the tissue paper, holds it up as exhibit A, and replies:

"It's about as valuable as this paper; and it won't have any more value until singers and musicians inject a value into it. The fact that I wrote the song means nothing to the public. Mighty few of the people know that I exist. All I can hope for is that I have something that will appeal to you fellows. I always try to get what you'll like, but I don't always succeed. However, that is part of the song game."

In the past Albert Von Tilzer has written about forty songs that went over, including "Teasing," "Tell Me That Beautiful Story," "Take Me Out to the Ball Game," "Smarty," "Good-by, Sweetheart, Good-by," "Put Your Arms Around Me, Honey," "Don't Take My Darling Boy Away," "My Little Girl," "Oh, How She Could Yaekel Hackel," "Down Where the Swanee River Flows," "I May Be Gone for a Long, Long Time," "Au Revoir, But Not Good-by, Soldier Boy," "Forever Is a Long, Long Time," "Oh, by Jingo," "Chill Bean," "Alcoholic Blues" and "I'll Be With You in Apple Blossom Time." He also wrote the music for the musical comedy, "The Honey Girl."

Persons who have heard Albert Von Tilzer's new numbers, "Alabama Mammy" and "You'll Be Sorry You Made Me Cry," say that it won't be long before he can add them to his list of hits. Al says he will not predict anything. He will just work hard, wait and see.

If Albert Von Tilzer had listened to his brother Will, who is president of the Broadway Music Corporation, the Broadway would not have two hits at present in "Dapper Dan" and "If You Only Knew." Furthermore, had Al taken his brother Harry's advice he never would have become a successful song writer. You, provided you happen to have a desire to become a song writer, may howl because publishers—utter strangers to you—offer you no encouragement, but think of the noise you'd make if your own brothers gave you the silent treatment.

When Harry Von Tilzer was with Shapiro & Co. years ago Al was working for the same firm helping to exploit Harry's songs. Later, when Harry went into business for himself, Al joined him. Then he began to write songs himself. Harry never thought much of Al's numbers, and never encouraged him to continue. Harry did publish several of Al's songs, but Al says it was

done simply to kid him along and keep him in good humor.

"I carried the chorus, words and music of 'Teasing' around in my pocket for six months," said Al. "I showed it to Harry, and everybody else in the place, but no one could see it. They all looked upon it as a joke. Even when I spoke of going into business for myself and using 'Teasing' as my first number they told me I was crazy. Well, I did not kid myself that I had something that would have been a credit to Wagner or Shakespeare, but I thought I had a tune and an idea, and I was willing to gamble with it."

Al did gamble, putting all he owned, and all he could scare up, into his business. "Teasing" was a hit a month after he opened his office. After he had been in business for a time and had put over several hits he began to play vaudeville to help out his catalog. Finally he quit publishing and gave up all his time to acting.

"Two years later," Al said, "I decided I wanted to get back into the song game. I felt that was where I belonged. So I went to

After seeing what had happened at Proctor's Al hurried to his brother Bill and offered the latter the song. Bill thought it had possibilities and suggested that Al stay with him and see that "Please Don't Take My Darling Boy Away" became popular. Given the opportunity to prove that he was not a dead one, Al worked night and day on the song until it went over. Then he wrote "My Little Girl" with Dillon and continued to write hits for his skeptical brother until he turned in "Dapper Dan" and "If You Only Knew," when he quit and decided to go into business for himself again on Broadway. Al has not said anything about what he will accomplish, but he'll be mighty glad to have you take a peep at "Alabama Mammy" and "You'll Be Sorry You Made Me Cry."

DEMAND FOR OLD FAVORITES

Few persons realize that there is a steady demand for the songs that were popular ten, fifteen and twenty years ago. Most folks think that after a song dies out in the big towns it

METROPOLITAN MIRTH—MELODY—MUSIC

COLUMBIA BURLESQUE CIRCUIT

"TIT FOR TAT"

TENNY HILSON AND ANNA O'CONNELL—"Virginia," "Stop and Rest awhile," "Peggy O'Neil."
ELENORE WILSON—"Tippy Canoe," "Emaline," "Stolen Kisses," "Lady of the Lamp," "Across the Sea."
HELEN SPENCER—"Mimi," "Bimini Bay."
NIBLO AND O'DONNELL—Dancing Specialty.
ANNA O'DONNELL—"Tennessee."
NIBLO, SPENCER AND O'DONNELL—"Way Down Yonder."
TENNY HILSON—"Moonlight."
STENO AND SPENCER—Dancing Specialty.
STENO, NERI AND MISS HILSON—Operatic Specialty.

AMERICAN BURLESQUE CIRCUIT

"MISCHIEF MAKERS"

ENTIRE COMPANY—"Pucker Up."
HELEN CLAYTON—"Lolly Pop," "When Francis Dances With Me," "Dixie," "Dapper Dan."
FRANCES CORNELL—"Daddy for Every Girlie," "How Do I Know," "Amorita."
MABEL CLARK—"Sunny Tennessee," "Carolina," "Mandy and Me," "Susquehanna Shore."
MESSRS. McNALLY, CROSBY, PUGET AND WILSON—Singing Quartet.
JOHNNY CROSBY—"When I Say Good-By To You."
MABEL CLARK AND JOHNNY CROSBY—"They Needed a Songbird in Heaven."

see my brother, Bill, who had organized the Broadway Music Corporation. Bill had an idea that I'd be all right to help him with the business, but he could not see me as a song writer any longer. He figured I had been away from it too long."

Being turned down by your own brother is about the limit. However, it did not discourage Al. He called on another publisher who he knew well.

"If you will give me a certain guarantee," Al said to the publisher, "that will enable me to live, I'll be happy to stay with you and give you the benefit of my professional following and my knowledge of song writing."

"I'll be glad to give you anything you want," replied the publisher, "provided you show me something."

Was not that some jolt? Al, a hit writer, could not get a look-in. The publisher did not have enough faith in him. The average bird would have become disgusted and quit. While Al was trying to devise some method to force his way back into the song game he met Will Dillon. Even Dillon thought he was a has-been, and when Al suggested that they write a few songs together Dillon looked as happy as if Al had tried to touch him for a hundred-dollar Liberty Bond.

Knowing that Dillon could turn out good lyrics Al kept on his trail until he talked him into writing a lyric called "Don't Take My Darling Boy Away." Al was playing Proctor's Newark house and sang the song from a typewritten set of words. The song was such a hit that he had to sing it several times.

"Of course, I realized that the song went over owing to the war sentiment at the time, but it was something the public wanted just then," he said. "Later I wrote 'I May Be Gone for a Long, Long Time.'"

is done forever. But the publishers of old hits, jobbers and the mail order houses know it is not so. One big mail order house in the West orders every year about 15,000 copies of "On the Banks of the Washaw," "In the Good Old Summertime," "Say Au Revoir, But Not Good-by," "Sweet Adeline," "Goodby, Dolly Gray," and others.

Knowing of this demand, and owning the copyright on a number of former hits, the Robbins-Richmond, Inc., is preparing to issue a book of songs called "Fifty Famous Favorites," which will retail for twenty-five cents.

SEYMOUR BROWN BACK

Perhaps you never heard of Seymour Brown. He is the fellow who wrote "Oh, You Beautiful Doll." And when he wrote it he started a cycle of dapper songs that still hold. Brown also turned out "My Baby" and "If You Talk in Your Sleep Don't Mention My Name." When the royalty checks dropped to the size of a plumber's yearly salary Brown concluded there was not enough money in the song game to hold him, so he started to write plays and vaudeville sketches and has been busy at it for the past three years. He has had as many as eighteen vaudeville sketches playing at the same time. During his leisure moments Brown wrote several plays that were produced, as well as a few that were not.

Now Brown has returned to his first love—the song game. He figures there will be oodles of money in the game during the coming season and he wants to grab off a slice of it. Do you blame him? Albert Von Tilzer, who thinks that Brown can still deliver the goods once he puts his mind down to it, has taken him under his wing as one of his collaborators.

RAZZING JAZZ

In Chicago jazz is booked to get the gate, so Fenton Bott of Dayton, O., has informed the world in a recent statement. Mr. Bott, being Director of Dance Reform of the American National Association, should know what he is talking about. Maybe he does and maybe he does not. Jazz is not likely to get the gate until the public gets sick of it. Then the music publishers, writers and performers will give it the air without any circus parade to herald their intentions.

However, Bott has his own idea. And he is entitled to it. Every man has a right to think. Some folks agree with Bott.

The trouble with the fox-trot, which is included in jazz, according to those who want to eliminate jazz, is that the fox-trot receives the most abuse by the dancer. The trot is written and played in a jazz fashion which causes the dancer to abuse it. There is nothing wrong with the trot itself, say the reformers, but it is the Oriental suggestiveness and broken time of the trot that tends to demoralize dancing.

The American National Association of Masters of Dancing started two years ago to purify the present dance craze. Since then many other associations have taken up with the idea, and reports say that the movement is making good headway.

These associations are opposed to all exaggerated movements, especially those of the upper part of the body. Don'ts issued by the various associations are:

Don't permit vulgar music to be played. Don't allow tight holding—no hugging. Don't permit cheek-to-cheek dancing. Don't permit neck or strangleholds. Don't permit the shimmy or toddle. Don't permit unusually long or short steps. Don't allow dancing from the waist up. Don't allow extreme stage dancing.

A certain music publisher after hearing about the "don'ts" remarked: "Some dancing masters, and a raft of would-be masters, are never happy unless they are destroying the happiness of others. They always tell you what you should not do. They are always criticizing, but never take the time to tell people what they might do and get the same pleasure. I have an idea that some of them are peeved because they have nothing new to teach. The present generation has not bothered to learn the waltz or two-step, considering it old-fashioned and behind the times, and now these dancing generals would like to compel everyone to learn the old waltz and two-step just so they could reap a golden harvest. How often do you hear of one of them inventing a new dance? If it were not for popular melody writers and professional dancers they would starve to death. I suppose some of their suggestions would run as follows:

"Insist that each dancing pair keep a double bolster between them, see that every woman dances with a raincoat on, each man should be blindfolded before entering the ballroom and should not be permitted to ask a young lady to dance until after he has donned rubber gloves, re-enforced by a layer of cement. Before each dance the crowd should sing a hymn and give thanks to the masters that they are allowed to breathe. Every dancer should wear ear muffs and keep in step by looking at the rhythmic grimaces displayed by the orchestra. Dancers, especially the male, should be forced to wear rubber heels, this to absorb all vibrations which might be detrimental to the female's moral equilibrium. Dancers should not be permitted to drink anything but water, which should be injected by a syringe. After the dance each dancer should be tied to a leash and led home by his or her parents. By adopting these suggestions and seeing they are carried out the various dancing masters would be enabled to get an excellent crop of the Dead Sea turned to land. But they'd be happy. And the rest of us need not care."

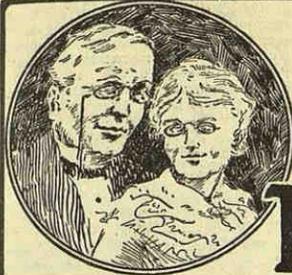
TO PUBLISH KUMMER SONGS

Once upon a time Clare Kummer wrote a hit called "Dearie." She wrote others, including "Egypt," which was featured in the "Girl From Kays." Then she took to writing plays. At this time she has "The Mountain Man" running at the Maxine Elliott Theater, New York. Charles L. Wagner, the producer, does not care to see Miss Kummer's song writing talent go to waste and has formed a music company to publish her new numbers, "Cut Down the Tree" and "Thru All the World."

SISSE AND BLAKE

Noble Sisse and Eubie Blake, appearing in "Shuffle Along," which has been playing at the Music Hall, New York, since last May, wrote the lyrics for the show. When Sisse has nothing else to do he makes phonograph records for the Emerson Company.

Sisse and Blake wrote a number of songs for the show. Several of them appeared to make a big hit with the audience. The same numbers make the same big hit at every performance. "Love Will Find the Way," "Bandanna Days" and "Gypsy Blues" are the songs that stand out and get the big hands. Other performers could make good use of these songs, but they will not get an opportunity. Judging from the way the songs go over one would be led to think that Sisse and Blake should gather in a wad



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of money in royalties. Maybe they will and maybe they won't. Too bad if they don't. If Leo Feist had the songs they could figure out almost to a nickel just how near twenty thousand apiece they would get. Feist is reported to have paid out something like \$50,000 in royalties to the writers of "Trene" songs. But Feist hasn't got them. However, the songs are with an established firm and should bring Sissle and Blake a nice piece of change. Once the leaders throughout the country get hold of the dance orchestrations they will help swell the royalty coming to the writers.

REFUSED TO KILL THE GOOSE

You would not think that a song writer who burlesques love and romance in his lyrics would possess any sentiment, or would fall for the blue eyes of a blonde, especially a song writer, who spends most of his time in and around Tin Pan Alley. Well, the other day when this song writer left a chair in one of the tontorial parlors in the Great White Way, he slipped the barber a tip that made the latter smile a mile wide.

"You look as if that fellow handed you a Liberty Bond," said a steady customer as he settled back in the chair vacated by the song writer.

"Liberty Bond, nothing!" grunted the barber. "He slipped me a thin dime—his limit. You saw me work over him an hour and I gave him everything but a drink. But I must smile. It's a rule of the house."

"He's a regular piker, eh?"

"With me, yeh," said the barber. "He's a song writer, and those birds make good money. But he don't pike with the blond nail trimmer. She's got a strangle hold on him, and as long as she holds it I'll be the receiver for a thin dime. He comes in every second day, hands me a dime for an hour's work, and her two berries for twenty minutes' play."

"Is he stuck on her?"

"Mad about her."

"Why doesn't he take her out to a show and a dinner?" asked the steady customer.

"Take her out? Oh, boy!" gurgled the barber. "He's been trying to coax her out for months. But she keeps stalling him. I wish she'd fall for him, then he might loosen up with me."

"If he's so liberal with her and she has nothing against him," remarked the man in the chair, "why doesn't she go out?"

"She may look like a doll and foolish," chirped the barber, "but she has brains—a business head. I asked her one day why she kept handling him the gate. Her answer convinced me she has brains."

"How do you make it out?"

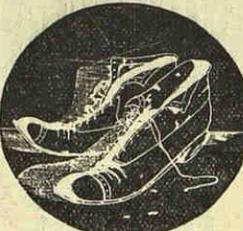
"Louie," she said, "if you were a woman and in my line, you'd starve to death—maybe lose your rep. in the bargain. To get the jack in this business you gotta use tact. Take that song writer, for instance. To me he is better than clipping Liberty Bond coupons. He blows in three afternoons a week, and, just before he fades out of the picture, after trying to make a date, he slips me a two-spot. As things stand it's a—his strictly business. He's got no claim on me and there ain't nothing between us—not as much as a whisper. Now suppose—just suppose—because I ain't gonna lose my head—that I should go out with him. Then we'd be friends, in a sort of a way, wouldn't we? Feeling that he was my friend he would not want to insult me three times a week by offering me a two-spot. And, as I need the money, I gotta go one turning him down at two dollars per turn. Ain't that logical, Louie?"

Louie sighed and stopped to strop a razor.

"She's got the right dope," he said, applying the latter, "but it's pretty tough on me to have to suffer for her prosperity."

BASS NOTES

Hearn's Department Store on Fourteenth street, New York, offered hit songs last week at fifteen cents a copy. Next some store will



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The Columbia Graphophone Company's report for the nine months ending September 30, 1921, shows a deficit of \$3,662,341.

Tourists back from Europe say that it is impossible to escape American jazz on the other side of the Atlantic. Europe is jazz crazed and displays no inclination to recover from it.

Jimmie Hoskins, Lee Lacy and Bernie G. Clement of Hot Springs, Ark., have written a song called "The Girl With Those Sky-Blue Eyes," which is published by the Universal Music Company of the same city. Hoskins intends to spend his royalties to help cure his brother who is a patient at a sanitarium in Woodman, Col.

John F. Reyrer and Bob. K. Doran have teamed up to write songs. At present they are at McKeesport, Pa., working on "My Little Rosebud Fair."

"Whistle the Blues Away!" is the title of a new song by Jack Coale, which is published by Nat Goldstein of San Francisco. Coale and Joseph Mello are conducting a piano-phonograph-sheet music store at Stockton, Cal. Coale also manages the Arcade in Stockton, where his own orchestra furnishes the music. Mello plays the piano with his own orchestra at the Fontana Cafe.

James O. Hudson and Charles Raymond of Chicago have completed two new songs, "Egypt Maid," a fox-trot, and "Sunshine," a waltz. "Remember the Girl in Your Old Home Town," by Sergeant Ret Crosley, was recently featured by a sextette of sergeants at the Hotel Crillon, the American Peace Headquarters. A Y. W. C. A. nurse performed at the piano.

Floyd P. Keeney, who has tooted a cornet with Haverly's Minstrels, "The Girl of the Golden West" and other notable shows, recently had published two new songs entitled, "Caroline" and "Twilight Visions."

Hoxie, Ark., has lost its ear for music. The town must be dead. In the future dancing will be in the same class with John Barleycorn. According to a new ordinance any one caught dancing in public in Hoxie will be fined twenty-five dollars. One man was set back ten dollars for merely renting his place to some young folks for dancing purposes.

Ray Walker wound up the old year in great style. On December 31 Ray worked during the day in Berlin's studio, New York; during the evening he played piano for a vaudeville show, and after that he blew a trombone at a dance that lasted until morning.

Miss Vaughn De Leath, Okeh phonograph artist, was recently tendered a reception at Los Angeles by the Countess Von Hardenberg. To entertain the two hundred guests Miss Leath sang a number of songs. Miss Leath writes that "Say It With Music," "When the Sun Goes Down," "Sweetheart," "Ain't You Coming Out, Malinda," and "Wabash Blues" are big hits on the coast.

Paul Melzer of Fort Pierce, Fla., has written a new song called "In the Valley of Kissimmee," which is published by a New York concern. Melzer's home town paper thought well enough of the number to give it a write-up.

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WRITER OF "BROADWAY ROSE," "EVERYBODY SHIMMIES NOW"
AND OTHER HITS

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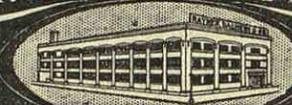
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be offering them at twelve cents, then eleven, then ten. That's the way it started years ago. On New Year Day a phonograph concert was held in Sing Sing death house for the benefit of the condemned prisoners. Owing to many requests received, the United Song Writers, Inc., 1958 Broadway, New York, has released a special quartet arrangement of "Northern Lights," fox-trot by Jack Mahoney. "Granny, My Mammy's Mammy" is Irving

LEARN PIANO BY EAR IN ONE WEEK

By the quickest and easiest system in the world. Teaches you all tricks and pointers for playing correct BASS, which is just what you need. Anyone can learn in a week.

Write F. W. LITTLE, Box 36, Arsenal Sta., Pittsburgh, Pa.

BRASS TACKS

By VAUD. E. VILLE

The Editor of The Billboard has handed me the letter printed below, he probably thinking it comes closer to "Brass Tacks" than anything else. The letter is signed "Anonymous" and is dated at Boston, Mass., December 30.

"Please accept my sincere thanks," "Anonymous" writes, "for the publication of that wonderful article, 'The Decadence of Vaudeville' in your Christmas issue. It is to be regretted that no signature was carried on the page, because men who know vaudeville as well as that writer does deserve to be known and credited."

"Another item for which I extend grateful thanks is the note in the column of your Boston correspondent regarding tryouts. I am sorry that ethics prevented the 'certain agencies' from being openly named, although most of us know who 'they' are."

"If your expert who wrote that 'Decadence' story could only be sent to Boston for a week or so to study the local conditions, I am confident he could write a humdinger on 'The Decay of a Booking Office.'"

"If the agencies would receive the legal commission to which they are entitled, the managers would receive a better show with which to build business, the artists would receive nearer decent remuneration, and the public would see bills that would please instead of drive away attendance."

"If the BOSSES in NEW YORK know what is done up in this neck of the woods, then all of this talk of ADVANCE, NEW ERA and UPLIFT is BUNK, and we might as well know it. If the BOSSES do NOT know, IT IS TIME THEY LEARNED."

"Cannot The Billboard, with its power, do something to start a cleanup of Boston as a booking center?"

"The artists cannot be blamed if they fear to come to the front as individuals. I know what would happen to my future if I came forward alone to fight the windmill. But the acts will talk to YOU and you can find enough corroboration as regards the conditions to satisfy yourself that things are really unbearable."

"Having satisfied yourself that those conditions exist, and knowing what those conditions are and how they could be corrected, you could give them publicity enough to correct them without any individuals being obliged to be offered as sacrifices."

"I am ashamed to admit that I am afraid to sign my name, but I'm only one of the many in the same state of moral cowardice. But in our defense I will add that it has been beaten into us."

"And so, by necessity, this is

"ANONYMOUS."
If conditions are as outlined by "Anonymous" and THE POWERS THAT BE ARE IN IGNORANCE, this letter should serve as food for thought to them. The subject should be investigated and conditions righted if wrong. In the meantime let's hear from others who have such experiences to tell as "Anonymous." Write the Editor of The Billboard in detail and don't be afraid to sign your correct name, as it will be held in strictest confidence if so requested.

Remember the "resident" manager sends in the report on your act from his house. He may not believe you "knocked 'em dead" on Broadway, but the "office" can tell by his report what you did to 'em in his town. That's one of the things he's there for.

Is the reason so many acts "play" or "work" the Broadway houses so much because they would not "do" out of town?

What is an "office" act?

What is a "standard" act?

What is a "big-time" act?

What is a "big small-time" act?

What is a VAUDEVILLE act?

Who classes 'em, for how much, and why?

A few men we consider real judges of vaudeville acts: Harry Jordan, "Eddie" Darling, "Mike" Shea, Carl Lothrop, Clark Brown, Messrs. Shamberger, Lovenberg and Larsen.

Do they personally "catch" your act when you are "showing" it?

What is "small-time" booker? Do any of them ever book acts in "big-time" houses?

Why are "small-time" acts booked into "small-time" houses at "big-time" salaries?

And—why are "big-time" acts booked into "try-outs" and "show" houses for "expense" money when "small-time" acts are booked into "big-time" houses at "big-time" salaries?

AMERICA'S GREATEST AND LATEST MOTHER BALLAD

YOU MADE THE WHOLE WORLD MINE

Inspired by Miss Mary Carr's Wonderful Portrayal of "Mother" in

"OVER THE HILL"

Composed within Prison Walls by men now serving sentence, and who are taking these means to "COME BACK" when they are liberated. The song is endorsed by Miss Carr and permission given to use her Photograph on the title page.

Beautiful Melody PRICE, 25c Inspiring Words

Copies may be obtained from the Writers and Publishers at their "PRESENT" address

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Prof. Copies to recognized performers. Dealers, write for Wholesale Prices.

THERE'LL COME A TIME

SENSATIONAL FOX-TROT BALLAD

In Key of "G"—from "D" to "D." In Key of "Bb"—from "F" to "F."

LOVE IS LIKE A BUBBLE

BALLAD

In Key of "C"—from "C" to "E." Low. In Key of "D"—from "D" to "F." Med. In Key of "F"—from "F" to "A." High.

\$1.00 Year Orchestra Club Fee

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A GREAT NOVELTY SONG WITH A WONDERFUL PATTERN

MY HAWAIIAN MELODY

By Dave Ringle and J. Fred Coots.

LYONS & YOSCO'S BIG SUCCESS ON THE ORPHEUM CIRCUIT

ITALY

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Professional Material Free to Recognized Performers.

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A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting Your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Your Songs Before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book. Only one of its kind on the market. Only \$1.00, postpaid. Money back if you say so. Send for circular. UNION MUSIC CO., Cincinnati, Ohio.

Why don't Mr. Pantages move to New York if he is going to continue "personally okaying" the acts that play his circuit? Then he might not need that clause, "fourteen weeks or more."

What is a "copy" act? Do booking offices EVER encourage these acts? If so, why?

What is an N. V. A. contract?

"Opposition is the life of trade." Is the Fox Circuit considered opposition to any of the other New York circuits? Is Fox a member of the V. M. P. A.?

Of course there is no "blacklist." Who says so? Why? Ah, that's the reason—or rather the answer.

Familiar names mentioned often by vaudeville artists: "Goldie," "Simmons," "Samuels," "Rubin," "Aleck," "Martin," "Walter" and "Doc."

Famous vaudeville expressions: "These places don't mean anything," "I'm only breaking in some new stuff," "It's a cut for everybody," "They ain't saw this act yet," "I used that bit six years ago in the other act," "How do they get booked?" "I'm going to get me a real agent," "When we played the Palace," "The fire-proof thing is a 3p," "A route at that figure, or else—well, what is the best you can offer?" "We ALWAYS are on next to closing."

If there is a printed stipulation in all vaudeville contracts to the effect that in order to have a certain "spot" on a bill it must be so stated in the contract, how comes it that some acts walk out of bills and leave the troupe flat—and get away with it?

Reports are current that there are 12,000 acts laying off in New York now. How many of the acts laying off are worthy of regular bookings? How many of the 12,000 are bona fide vaudeville acts who can get by without the aid of "imitations," "pianos," "dress suits," etc.? In other words, who have up-to-the-minute acts that can please an audience on their merits? Answer that, and prove it, then prove why so many others who are not to be classed as "regular acts" are working.

Why do vaudeville artists figure that they may get bookings, regardless of their merits, if they advertise in the trade papers? Certainly, advertising is a good thing if artists keep their names before the vaudeville-going public. Why not spend your money getting an act that will make a name for you with vaudeville patrons? Any time you can make them talk and remember you for your talent, the managers will be only too glad to advertise you. Think it over.

How can a vaudeville writer turn out real material for you unless he has seen you work and is familiar with the style of material that will suit you? Think this over. Don't fall for those acts submitted to you by mail or over the phone. It's all April fool.

When you do get an act where the material, etc., is original, copyright it with Uncle Sam at Washington. Then when a "chooser" lifts or infringes on your property have your attorney notify all booking circuits that they will be held responsible for all infringements.

All booking offices know this. And they have protected themselves by a clause in their contracts to that effect.

If your own material is protected at Washington you don't have to worry about registering your stuff with any of the trade papers, The N. V. A. or anybody else. The U. S. courts will protect you fairly and play no favorites. The other protection is a laugh.

What is a "production" act? Who is to blame for it? How long will it last?

In vaudeville parlance, what is referred to when it is said, "my agent has to cut it up?"

We have had "all-girl bills," "oldtime bills," "request bills," "anniversary bills." Why not put out a vaudeville bill composed of present-day agents who used to do acts.

Have the bookers look them over, then they will wonder how some agents are judges of vaudeville talent.

"SWEETIE PLEASE TELL ME"

Captivating Waltz—Jolly Song

Professional Copies Free.

Orchestrations, 10c, "Small" or "Full"

McDOWELL PUBLISHING CO., Providence, R. I.

FROM FAR OFF BURMA

Columbus, O., Jan. 3, 1922.

The Billboard,
Cincinnati, O.:

Gentlemen—We are inclosing for your perusal a letter from Fred Warren, superintendent of Capt. Jack Denver's Shows, now appearing in Rangoon, Burma, in which he asks for copies of our numbers, and states, as might be expected, that he saw our ad in The Billboard.

Just a little more proof that The Billboard is in a class by itself as an advertising medium (Signed) R. C. YOUNG,
Young Music Publishing Company

A SONG OF HOPE

Philadelphia, Jan. 7.—At the Eastern Penitentiary here, motion pictures are shown the prisoners every Saturday afternoon. Recently "Over the Hill," featuring Mary Carr, was screened. Two inmates, Gillespie and Barrington, were so inspired by the wonderful portrayal of the "Mother" part by Mary Carr that they composed the words and music of a song and named it "You Made the Whole World Mine."

The piece has a beautiful melody and inspiring words of comfort and hopefulness. Both men are young and are serving sentence for implication in a robbery. Their ambition to lead a life of betterment is voiced in the inspiring composition.

Shortly after they had written the song Mary Carr paid a visit to the penitentiary, and was informed of the song composers. She interviewed them and heard the composition. Greatly impressed she endorsed it and presented the writers with her photograph and permission to use it on the title page of the now published copies.

OLD LYRICS TO REPLACE JAZZ

Detroit, Jan. 7.—Jerome Kelt, general manager of the Jerome Remick Music Publishing Company, New York, was here several days this week consulting with Jerome Remick on the firm's policy and business plans for 1922. Mr. Kelt conferred with Richard Whiting, well-known local song writer, checking up on several new Whiting numbers soon to be published by the Remick Company. Mr. Kelt said: "The days of silly jazz and rag melodies are numbered. The music-loving public is fast turning to the simple, sentimental lyrics of oldtime popularity which have appropriate verse themes."

"TIT FOR TAT"

(Continued from page 32)

proprietor of the hotel he starts off by conspiring to hold as guests Prima Wilson and her niece, Ingenues Hilson and O'Donnell, to meet Lord George Niblo and Johnny O'Donnell, who came on in somewhat eccentric tramp makeup and mannerism for a fast dance. Helen Spencer, mounted by her full form and graceful carriage, surrounded by her Frenchified facial registrations and mannerisms, has it all over many of the smaller women when it comes to gracefulness and vivaciousness in songs, dances and work in scenes. As a trio Miss Spencer and Comics Niblo and O'Donnell are an example of conscientious, talented workers that many aspirants to featured roles can follow with advantage to themselves, for they are at it every minute they are on the stage and at no time can they be accused of cheating; in fact, they are gluttons for work.

Prima Wilson rehearsing Ingenues Hilson and O'Donnell in meeting the comic lords, Straight Connors' generous springs, Soubret Spencer's vamping of comics for diamond ring and bank roll, and Prima Wilson's table bit with comics were one and all laugh evokers.

Scene 2—Was a drop for Steno and Neri in the makeup and mannerism of recently arrived aliens for an Italian comedy song that was well received.

Scene 3—Was a novelty with the exterior and interior of a street car, with Comic Niblo as the conductor, Comic O'Donnell as the motorman, Straight Connors as an inspector, and the girls, led by Ingenues Hilson and O'Donnell, as the

AMERICAN MUSIC PUB. CO.

Dear Sir:—The act of Hart & Spaulding wishes to thank you for putting out a song like "THE SWEETEST ROSE OF ALL." We used the number last night in our opening at the Bates Theatre, and were called to sing Four Choruses! Here's hoping the song becomes as popular everywhere as it is here.

(Signed) M. F. T. SPAULDING.

"My Heart Is More Than Your Gold Can Buy"

A 14-K "Gold" Song for Ballad Singers.
PROF. COPIES AND ORCH. NOW READY.

These numbers may just suit your act—send for them:

- | | |
|---|---------------------------|
| "EDNA"
(The Sweetest Little Girl in All the World) | "GYPSY LADY, I LOVE YOU" |
| "WHAT MIGHT HAVE BEEN" | "MARY-ANNA" |
| "PRETTY MAMIE" | "PLEASE DON'T ASK ME WHY" |
| "JUST A LITTLE LONGER" | "ON THE OLD COUNTRY ROAD" |
| "SOME DAY" (You'll Care for Me) | "THE KISSING BUG" |

AMERICAN MUSIC PUB. CO., 1658 Broadway, N. Y. City

HOW TO PLAY CHIMES ON THE PIANO

with songs arranged in chimes. Price, 50c, postpaid. ARTHUR D. LARKIN, 3 Tonawanda St., Buffalo, N. Y. NOTE—This book has taught pupils in China, Australia, South Africa, etc.

fare registering, bantering passengers, and let it be recorded here that it is one of the best worked bits in burlesque.

Scene 4—Was a drop for eight prancing ponies, and as the drop ascended on an Oriental set Soubret Spencer was revealed in a golden-fringed bodice and tights that showed her shapely limbs as they danced on and off the stage to encores that brought on Comic Niblo for a final flash. Straight Connors' gun drill of comics was another big laugh-getter worked along unusual lines.

PART TWO

Scene 1—Was a street scene in Paris for Ingenues Hilson and O'Donnell to introduce several catchy Irish songs and dances that went over great. Comics Niblo and O'Donnell came on in a change of attire for a shoe-buttoning session with the girls and further take part in a kissing bit, staged by Straight Connors. Comic Niblo's "dignity" bit with Prima Wilson and "kissing" bit with Ingenues Hilson and O'Donnell was fast and funny.

Scene 2—Was a pictorial drop for Soubret Spencer in Spanish costume and Comic Niblo in near-Turk attire, with guitar, to do their "Yama Yama" number to uproarious applause.

Scene 3—Was a Parisian cabaret set for Prima Wilson to appear in a gorgeous gown of old gold and an apropos headdress for her opening song, "Lady of the Lamp," thereby bringing on the girls in lamp-shade costumes of grandeur that they carried well while waiting the reappearance of Prima Wilson in a modiste creation of feathers, pearls and brilliants for the close of song, which caused many ohs and ahs from the delighted audience. Stone and Neri, in full evening dress, came on for vocalistic operatic treat, which was enhanced by the costly and attractively gowned Ingenues Hilson, who surprised everyone with her operatic ability, thereby making the number stand out as something extraordinary for burlesque and stopped the show. Soubret Spencer in a gown and headdress of jet at a table with Straight Connors, served with booze from a horse-size hypo. by Comic Niblo, first did a crying and then a laughing drunk that was a classic.

COMMENT

The scenery up to the standard. The gowning and costuming far above the average. The company, individually and collectively, talented in their respective lines, and, altho Niblo and Spencer are the featured ones and dominated the stage while on it, they, nevertheless, gave way frequently to the other principals, and there was every evidence of constant co-operation on the part of one and all alike to please the audience, and the latter's continuous laughter and applause must have been sweet music to the entertainers, for they never lagged a moment from start to finish of show. The program credits Joe Hurtig with its direction, Straight Jimmy Connors with the staging, Bennie Bernard with the dancing numbers, and H. Shubert with the music, and far from being lost or least is Sam Morris with the book, which, while it offered nothing classical, did in fact provide burlesque that in the hands of this capable company was fast and funny, and it is one of the very few shows that we have reviewed in which double entendre abounds without in any way being obnoxious, for it was handled so dexterously by Morris in the script and the artists in lines and action that it was acceptable even to those morally inclined. Taking it all in all it was a rattling good burlesque show and a credit to the circuit.—NELSE.

Look thru the Letter List in this issue.

MISCHIEF MAKERS"

(Continued from page 32)

coming and his session with Comic Crosby on his sister Alaska kept them coming. Straight Puget, furnishing husbands for Prima Cornell and Soubrets Clayton and Clark by having Comic McNally impersonate various characterizations, kept the laughter going.

Scene 2—Was a street drop for Comics McNally and Crosby to put over a blind beggar bootlegging bit until pinched by third comic, Chuck Wilson, doing a somewhat eccentric Dutch.

Scene 3—Was a palace interior for individual singing numbers and Comic Wilson's put and take top for kisses and get what you don't expect. Comic Crosby's singing specialty, which went over better than ever for numerous encores; Ingenues Clark's introduction of girls and their individual lines to the by-play of the comics led up to the finale.

PART TWO

Scene 1—Was a garden set for the ensemble of choristers, followed by Comic Wilson and Ingenues Clark to do the "Father built the Brooklyn Bridge, look me over kid," bit, followed by Prima Cornell's "Amorita" number, in which she looked and acted the part well. Comic McNally discarded his tramp attire for one of black and white eccentric, while Comic Wilson appeared in a Palm Beach suit on a settee, razing each other over the love making of Comic Crosby to their wives, Prima Cornell and Soubret Clayton, served with love-making drinks by Ingenues Clark, who one and all put it over well. Soubret Clayton, in a bizarre Oriental costume that showed her well-formed body to advantage, put over a song number and sinuous movement parade that stopped the show, for they couldn't get enough.

Comic Crosby, dreaming over a book on fishes, brought on Soubret Clayton as a mermaid with vamping inclinations until interrupted by her husband, the devil, in Straight Puget, followed by Prima Cornell awakening Crosby from his apparent dream, and it was well put over. This was followed by Straight Puget on stage as hypnotist with Ingenues Clark as subject and Comics McNally, Crosby and Wilson working from boxes and orchestra, and the only part worth while was the mechanical doll of Ingenues Clark and the dancing of McNally, which brought the show to a close.

COMMENT

The scenery up to the standard, likewise the gowns and costumes. The comics, McNally and Crosby, worked well together, but it was noticeable that when Wilson appeared in scenes the comedy slowed up, for in the first part Wilson had little or nothing to do, and in the second part what he did do didn't in our opinion help the show to any extent. The chorus was about fair to middling. However, the show went over with sufficient laughter and applause.—NELSE.

PICKED UP IN PHILLY

Holiday week in Philly town was a hummer. Each house did a capacity business the whole week and each ran a cracker-jack show.

People's Theater, with "Peek-a-Boo," did a record-breaking business. The statement in an Eastern theatrical sheet that the People's had the "lowest record for poor business" is all "boah." Every principal and every specialty and every chorus number went over big at all shows. Manager Denbow wore big smiles, and his surrounding office staff, courteous ushers, dandy orchestra and live-wire stage crew all looked the same way.

The Gayety had a good bunch of peppy principals: Hal Ratbun, Joe Mack, Eddie Miller,

Gene Hart, Babe Ward, Pep Bedford and Alma DeMar, and our peppy Gayety chorus right there every minute. The Gayety's Christmas tree was on the stage at all times, and was one of the best (and the only one in a burlesque house stage in Philly this season) that we have seen for many years. Everybody worked with a holiday smile.

At the Bijou "Harum Scarum" was the attraction, and it was a hummer. Sam Mical and Edgar Bixley scored finely, as also did Miss Hastings. Madlyn Worth, Lillian Rocky, Harry Smiri and a cracker-jack chorus.

The Trocadero had a good holiday show and a hard-working bunch of principals: George Crawford, Ed Smith, Bert Benn, Flo Allen, Bessie Fagen, Grace Beggs, and our versatile and snappy beauty chorus put over good hits. Howard McNab in his dandy specialty scored a great hit.

Colonel Robert E. Deady, manager of the "Troc.," with his usual big-hearted generosity, presented everybody connected with the house and all showfolks playing there with a handsome money gift on Christmas Day.

At the Casino "The Whirl of Gayety" was a great show from start to finish. Mickey Markwood, our Philly town boy, was a scream, and received fine receptions the entire week. Dainty Soubret May Hamilton was a dynamo of pep, and the artistic singing of Harlle Mayne was a treat. Likewise Penelope Dean and Nadine Grey, and standing out finely was the work of Leon DeVoe, Walter Brown, John Bohman, Marty Ward, George Scully and Chas. Ellis. The chorus was one of good looks and shapeliness.

Harry (Hello, Jake) Fields, while in Philly playing the Bijou, was presented with a magnificent Elks' ring by his many local friends. It is one of the most beautiful rings of its kind we have ever seen.

Everybody had a fine Christmas here. Lots of parties were held after shows at the show-folks' rooms and hotels, and, while the majority were away from their home towns, they all took on the holiday spirit and had a good time with a big "G." May the New Year of 1922 be a happy and prosperous one to every one in the show world.—ULLRICH.

DETROIT DELINEATIONS

Vic Travers, the ever popular manager of the National Theater, spent the holidays in Toronto and other Canadian cities.

The National continues to be the favorite musical comedy house on Monroe street, due to (Continued on page 44)

GOODMAN & ROSE HITS

"I'VE GOT MY HABITS ON"

(Fox-Trot)
Another "Darktown Strutters' Ball"
Now being featured by vaudeville's headliners.

"YOU'VE HAD YOUR DAY"

A Fox-Trot Blues that is sweeping the country.

"ATTA BABY"

The Greatest Novelty Song in a decade.
A Song and Dance Sensation.

"BAMMY"

(Land That Gave Me Mammy)
By the writers of "Mammy" o' Mine."
A Beautiful Dixie Rag Ballad.

"IN YOUR EMBRACE"

A high-class Ballad that will live forever.

"WHO'LL BE THE NEXT ONE"

(To Cry Over You).
Still a Terrific Hit.
Professional Copies and Vocal Orchestration of all the above hits ready.

Orchestra, Club, \$2.00 Per Year.

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SEND FOR OUR CATALOGUE OF 80 BARGAINS.

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MUSIC ARRANGED

by specialist for piano solo, orchestra and band. Vocal Piano Copy from lead sheet, \$4.00. Orchestration, 75c per part. Original Melodies to Lyric, including Piano Accompaniment, \$10.00. Work guaranteed and samples of work upon request.

HERMAN A. HUMMEL, Cleveland, Ohio.
250 Colonial Arcade, Cleveland, Ohio.

BOKAYS AND BOWS

ELMER TENLEY'S CRACKS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Vaudeville agent with a bushel of acts on his books is trying to sell them by the pint.

Will Rogers jumped out of vaudeville before they had a chance to tell him they "Want to see him."

There are more vaudeville acts today than there are railroad ties. Never mind the quality of them, they are vaudeville acts just the same.

Nothing in the world can travel as fast as a new joke in vaudeville.

Taking money out of an envelope is the latest trick Harry Houdini is doing. I could do that trick without any trouble if I could get hold of an envelope that had "dough" in it.

Some people call vaudeville a theatrical business. Might just as well call a fish a prairie hound.

Connie Farber, late of the Farber Girls, was presented with an ermine coat for Christmas. Oh, looka.

Ed (Tramp) Collins is out on the Pacific Coast cutting up all kinds of capers and is getting a world of praise for his work. The kid's clever.

Bob Richmond is playing thru Pennsylvania with his blackface angle, and is making jumps in a "divver." Bob did the "Doctor Shop" for a number of years under the name of Dr. August. That's his right moniker.

Hardest job in the world is breaking a pair of William goats for a vaudeville act. There are two Williams in Jersey getting ready to butt into vaudeville.

Most small towns take vaudeville like a child takes medicine. Nine times out of ten it has to be forced on them.

There is room at the top in everything except a vaudeville bill. It is very seldom that the strength lies in the top of a bill.

Emma Carus is a great vaudeville favorite and is always at the top of the list. Emma has worked hard for her success and deserves it.

Kello Mino has a great act that went over big in Europe and it will go over for a "kick" here if she can break thru the lines with it. She was "billed" to come over here on speculation and it was a mistake on her part to come here without booking.

Shaun O'Farrell will shelve his Irish sketch and do a single. Shaun has an excellent singing voice and should be a punch in vaudeville.

The lack of speed has killed many a vaudeville show. Shoot 'em on and shoot 'em off and keep up the action.

Counting the acts that have "flopped" on Staten Island is like trying to count a car load of shelled peas.

Arthur Rigby lost a string out of one of the shoes he works in and it has interfered with his dialect.

It takes very even tempered people to control themselves at the Monday morning rehearsals.

The Great Clayton was soaked fifty iron men for speeding over in Jersey. He was trying to beat the report on his act to the Palace Theater building.

Edith Helena is a great favorite in Brooklyn and is one of the foremost artists in vaudeville today. She has a wonderful voice that seems to improve as the seasons slip by.

Mollie Fuller is looking for a vaudeville vehicle that will suit her talents. If Mollie can land the proper act she can certainly put it over. Not only that, the United Booking Offices will give her time.

Why is it that song writers of today can not turn out a song that will stand up as the songs of long ago have stood up?

There never will be a demand for clog dancing again. Dancing has improved wonderfully since that style was in vogue. Hard shoe dancing will always be acceptable and is a great art.

Had the vaudeville stage developed as many good comedians as it has dancers it would have helped the game. Seldom see a natural comedian any more. Those "nerve" and "gall" acts have about reached the end of the rope.

Miss Norton and Paul Nicholson, while playing in Fort Worth, Tex., were presented with a cactus plant that blooms every time they lay off and produces oranges, bananas, pickles and liver and onions.

New York's "four hundred" have been reduced to one ninety eight. They will soon be on the five and ten counter.

The new tube to Staten Island will have two tubes. One for citizens and the other for "tryout" acts.

William Marshall is laid up with "Emphus-complexus-vondominix." If the complaint is as bad as the name it must be sumpin' awful.

Trixie Friganza says she was taught that the world was round, but says she has found it to be flat everywhere she has played except in Kansas City, Mo. It has taken Trixie a long time to find out that the world is not on the level.

The Arctic Zone is a warm place compared to vaudeville, if you happen to have an act that is not in demand.

Callahan and Blise and their "Atta boy, Petie" crack have created more talk than any act that has hit Broadway in fifteen years. These boys had a hard time convincing the wise ones that they are big timers.

There are a number of agents who do not know that an act is of big-time timber until they see it on the big time.

Milton Hayes arrived from Europe to play Schubert vaudeville. Clever fellow and should do big if given a chance. Welcome, stranger.

"Nancy's Fancy" has been dug up and revised and makes a corking good vaudeville act.

Ike Rose has been buying only one ticket on the railroads for the two girls grown together, under his management, and getting away with it. Ike is there with the magic stuff.

The Crimmins boys and Alice are hitting all of the high spots along the line and will soon be seen in New York City.

Vaudeville acts never sink. They just keep on going down. There is absolutely no bottom to the thing.

Where is my wandering boy tonight? He is following a forty-five-minute picture three times a day in a joint that plays two acts.

It takes exactly two hours and a half to get forty-five minutes from Broadway. Would take longer only the distance is not far enough.

Those imitations of musical comedies are the cause of the slump in burlesque. It takes high-class specialty people to put burlesque over, and it was those people who originally put the game in the running.

Eddie Mead has taken the management of Capt. Bob Roper and is going to point him for the heavyweight championship. Eddie was formerly a vaudevillian of promise.

Dick Staley and Belle Birbeck are playing vaudeville again. The musical blackamits, a transformation act that they are doing, is one of the greatest, if not the greatest, acts ever produced on any stage. This is one of the acts that helped to make vaudeville. I wonder if vaudeville appreciates it?

The rumor will not down that John P. Martin has been fooling around wedding bells. I am trying my best to keep it a secret.

We have had all kinds of twins in vaudeville and some of them were related to each other. Now we are going to have the "Earl Triplets"—all girls.

Ike Rose writes to ask if I could saw his grown-together women in half. Better write to some of the managers who have been sawing salaries in half, as I think they could handle the job.

Who originated that crack, "All the world loves a lover?" Many a gent who has been walloped by Dan Cupid does not take any stock in that crack.

Tom Shaw says he was ruined twice in his life—once when he lost a law suit and once when he won one. According to that, if you win in law, you lose.

If a peach is one and a pair two—is an apple tree?

The only way for a true gentleman to look at the faults of a pretty girl is to shut his

eyes. That, of course, will keep a man's eyes closed two-thirds of the time.

Alice Kane says she will allow no gent to

uss her for a walking stick.

George Washington never told a lie. That was because there was no vaudeville in George's day.

Cal Del Pal, a former acrobat, is now a successful writer in France. That boy certainly could turn over.

Women's rights is one question and women's lefts are widowers. The girls have us coming and going.

A lot of girls will never marry a man who travels. They figure a husband at home is worth ten with a burlesque show.

If the dinner hour in New York City gets much later we will soon be eating dinner for breakfast.

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MUSICAL MUSINGS

Conducted by O.A.PETERSON

Where is Roy Davis?

Scotti Grezair, pianist, is with one of Fuller's Novelty Orchestras.

The All-American Novelty Five are featuring "Teasing Eyes" nightly in New York.

Jean Allen's All-American Band, wintering at Lake Charles, La., will open with C. R. Leggette's Shows March 4.

The Jenkins, Marie and Luelus, report that they are still doubling in B. and O. on the W. I. Swain Show, playing thru the South.

Creator was at the Imperial Theater, Montreal, Can., last week as guest conductor, directing an augmented orchestra of 40 players.

Roy Wilson, who headed the featured orchestra last season with the Fanchon-Marco Show, is traveling thru Ohio and Pennsylvania with a dance combination.

Rex Witter, formerly of Canton, O., and recently pianist at the Princess Theater, Ft. Dodge, Ia., has taken over the music department of the Boston Store, that town.

J. A. Tierney says there are so many troupers wintering in Hopewell, Va., that a special column in The Billboard will be necessary to herald their news-if a few more tooters arrive.

Wm. J. Kuhn's Concert Band, last season with the Mighty Doris & Col. Ferrari Shows, created one of the musical hits in the Mummies' Parade in Philadelphia, New Year's Day.

The new Schimpf Cafe, Mobile, Ala., successor to the half-century famous Klosky's Restaurant, was recently opened with the Imperial Jazz Five, of New York, purveying the syncopating for dancers.

Upon suggestion of Lemis Clement, of the Toledo (O.) Symphony Orchestra, the mothers of that city are co-operating with the Musicians' Union to eliminate musicians' jazz contentions in local ballrooms.

Frank Leslie, whose "Famous Orchestras" are well established in musical circles of Winnipeg, Can., states that things may be dull in some places, but it is necessary to keep going in that section to avoid freezing.

Max Montgomery is playing trombone at the Winter Garden, Fort Worth, Tex., where he will remain until early in April, when the J. George Loos Shows strike out for the 1922 season and he again assumes the role of bandmaster.

The Wolcott (N. Y.) Board of Trade voted Lester Caster a salary of \$500 to organize and lead a town band for weekly concerts from June to September. An out-of-town band was engaged last year and drew big crowds to Wolcott.

The faces of some old troupers are to be seen in the pit of Empress Theater, Hastings, Neb., where Osman Ingraham is violin-director; Pete Hamilton, piano; Wm. English, cornet; J. D. Miller, trombone; W. D. Sharp, oboe, and Wm. Place, drums.

Timothy Schultz, who was a member of Sweeney's Famous Cowboy Band with Buffalo Bill's Show and leader of the 40-piece Willys-Morrow Band and other organizations, is now playing drums and xylophone in the Glover Theater Orchestra, Gloversville, N. Y.

Chas. E. McBride, violinist, who has been identified with orchestras and road shows for forty years, reports from Penfield, Pa., that he is working on an invention that will enable a pianist to operate a trap drum while presiding at the keyboard. He says he was orchestra leader of the June Agnost Show in 1901 and wants to know what became of players Leyton Stark, Geo. Labby and O. O. Walton.

Cy DeVry, trainer at the Selig Zoo, has organized a "Chimpanzee Jazz Band" of three pieces which has become one of the sights of interest in Los Angeles. Mary is first violin leader; Mike plays the guitar and doubles—not in brass, but vocally—and Bill picks on the mandolin. After they have mastered syncopation, Cy says he intends trying the monks out on an old-fashioned Wagner.

The lineup of Jimmie Johnson's Famous Orchestra, wintering in Brownsville, Pa., is: Frisco Maurice, piano and banjo; Fritz Baldy, violin and sax; Jean Noble, trumpet; Bill Mason, sax and clarinet; Ivan Morris, banjo and piano; Bud Addie, drums and xylophone, and R. Green, trombone. James A. Johnson and Earl Bane are managers. The boys will

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FISHER THOMPSON MUSIC PUBLISHING CO., Gaiety Theater Bldg., New York

be seen at an Indiana resort in the summer, it is said.

Earl Fuller and members of his famous New York orchestra and some of the boys of the Lassies White Minstrel Show were recent visitors to Al Sanders and his Novelty Orchestra at the Seelbach Hotel, Louisville, Ky. Sanders continues at the ivory; Largo Selbert is featured on violin and sax, and Roy Coleburn, trumpet and sax., and Lee Benedict, four-hammer xylophone player and drums, also are underlined in solos.

Arthur N. Pettengill, conductor of the Lewiston (Me.) Brigade Band, advises that 1921 was the best year the organization has enjoyed since its formation in 1887. Rehearsals are under way for the coming season with a 28-piece lineup. The Lewiston band has put in the following consecutive engagements: Maine State Fair, 31 years; Burnside Post, G. A. R., Memorial Day parade, 34 years; Lewiston Municipal Concerts, 32 years; Lewiston Commandery, K. T., 30 years; Oxford County Fair, 12 years; Dunlap Commandery, K. T., St. John's Day, 11 years; Bates College, Commencement Week, 12 years, and Bowdoin College, Class Day, 3 years. Frederick G. Payne, founder of the band, was leader from 1887 to 1898; Charles C. Johnson from 1899 to 1901; Henry M. Gifford, 1902 to 1909, and Mr. Pettengill has been conductor since 1910.

It looks quite ridiculous to see a trouping band leader directing clear thru a straight march instead of playing his instrument and letting the tempo carry itself. Victor Herbert does not bother to beat time thru a march, and really it is not necessary, especially in a small band where everybody should play.

Many years ago, at the St. Charles Hotel, New Orleans, I saw a solemn bewhiskered old man stand in front of a four-piece orchestra beating time as seriously as tho he had forty men under him. The effect was quite ludicrous. Most leaders take themselves too seriously and

greatly over-estimate their importance. In extremely small bands and orchestras every man should play an instrument. A mere time beater is an expensive luxury, even tho he may be the contractor. And again, a simple course in directing, such as Vandercook sends out, is sadly needed by many leaders.

When it comes to musing George Washington (Slim Jim) Dukelan is qualified to sit up and take notice with the oldest of old troupers still active. This week Mr. Dukelan is celebrating the seventy-eighth anniversary of his birth and also the sixth anniversary of his joining up with "Rubeville," the big vaudeville act, in which he plays violin and a horn. When in his teens he left home in the East to travel as a musician with an overland circus. He has been on the go ever since. After putting in many seasons with the white tops he served a lengthy career with leading minstrel shows. In late years he has been in vaudeville and recently, when playing one of the Keith theaters in Cincinnati, Mr. Dukelan visited this department and, among other things, let it be known that he has no intention of deserting the trouping ranks at an early date. Except for the silvery tinge in his hair Mr. Dukelan could pass for a man half his age, as he is very active and has the reputation of being the center of life among "Rubeville" "boys" on and off stage.

A good leader once said to me: "Don't worry if you lose your count; I'll bring you out all right." That is what I call a real leader and a regular fellow. That is as it should be. A leader has all the essential parts cued in exactly for that reason, so that he may be able to "help a main in" at the right time and place—and he should do so. But many leaders do not. A side man—on cornet, for instance—may have 37 measures rest to count, but he might become confused and lose his count. This may happen to any of us; no one is infallible. At such a time the leader or director can "bring us in" with a pleasant

nod and a down beat in our direction. That is why the parts are cued in to his score—so he may be helpful to us, not merely to keep tab on us. Parts cued in for a side man should be played in the absence of the original instrument. That is exactly the reason it is cued in. Not for your guidance as in the leader's score, to show what someone else has, or to help you keep track of it. It is there to be played if needed. Otherwise they would merely give you rests to count. So many men are there to be looked at. A small orchestra would sound mighty empty if we did not play all the cued notes. The cornet gets many oboe parts, which should be played muted to give oboe effect. The horn parts should be played with derby hat over the bell. In an early issue I will describe an improvement in the way of using a derby hat to give a perfect horn effect—and in tune.

PREDICT HIT FOR NUMBER

New York, Jan. 7.—Goodman & Rose's fox-trot novelty number, "I've Got My Habits On," has been interpolated in the "Greenwich Village Pollies" at the Shubert Theater with great success by Donald Kerr, juvenile dancing marvel.

The song is rapidly becoming one of the hits of the new year, and its publishers predict that it will be no less a sensation than was "Darktown Strutters' Ball." "I've Got My Habits On" is a number of that type, and is proving sure-fire with the many leading vaudeville acts using it.

"I've Got My Habits On" has been recorded by phonograph record and player roll companies, and the majority of the releases will occur in February.

NEW THOMPSON SONGS

The warm manner in which acts and orchestras are receiving "Mammy's Loving Lullaby," a waltz, and "Brown Eyes," a fox-trot, makes the Fisher Thompson Music Publishing Company, Gaiety Theater Building, New York, feel confident that the success of these numbers will equal that of "Rio Nights," the popularly received piece, also written by Mr. Thompson.

"GOOD-BYE, JAZZ"

Allegan, Mich., Jan. 7.—H. D. Tripp, music publisher, of this town, has made preparations for the publication of a new song, "Good-Bye, Jazz," which, he says, was inspired by an article in The Billboard, entitled "Jazz Being Fanned."

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"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
 "FOR OFT-TIMES VIEWS ARE LIVEST NEWS"

Columbus, O., Dec. 28, 1921.

Editor The Billboard—Your publication dated December 31, 1921, fails to publish "Off the Record," by Patterson James, and allow me to inform that I am highly disappointed, as I look forward to reading his views and reviews every week with much pleasure, for he believes in telling the truth.

(Signed) JEREMIAH P. O'CONNOR.

Brooklyn, N. Y., Jan. 3, 1922.

Editor The Billboard:

I read with pleasure the article in a recent issue of The Billboard entitled "The Oldtime Kid and the Hickville Opera House." It was so refreshing and so different from the usual preachin' and scoldin' stuff that tires one. Why not one or two articles every week on the same lines? It would certainly add more prestige to Th Billboard.

(Signed) GEO. GRAHAM.

Jefferson City, Mo., Dec. 31, 1921.

Editor The Billboard:

Please allow me to express my humble thanks for your great kindness in extending my subscription to "Billyboy" to February, when my time behind the prison walls here will expire. Words fail me when I try to tell you how I appreciate your warmheartedness and it is impossible to express the joy your publication brings to me. It is the only ray of hope and sunshine that lights the weary hours for me and some day I hope you will be rewarded for the blessing you are bestowing upon me.

I will appreciate it very much if you will print this in the Open Letters Columns and if any of the readers have any books or magazines they do not need I should be very happy and grateful to receive them, because I spend most of my time reading, and reading matter is hard to get hold of here.

(Signed) GEO. H. HOPKINS,
 22715 P. O. Box 47,
 Missouri State Prison.

Winamac, Ind., Jan. 1, 1922.

Editor The Billboard:

I greatly enjoyed the article in last week's issue of The Billboard, "The Oldtime Kid and the Hickville Opera House," by Percy W. White, but for one thing.

Why did he fail to mention the names of some of the good oldtime magicians who used to hold the boards at the Hickville Opera House for one, two or, in case of Gift's shows, three nights a week? I'm not an oldtimer in one sense of the word, but I dare say there were many of the good oldtime magicians who played there who made the natives sit up and talk about 'em and their bags or trunks of tricks for days, weeks, yes and months afterward.

Even some of the oldtimers (local) can tell us of the younger generation about the things (greatly exaggerated, of course) they saw back in the days of '62, or was it as late as 1870?

I'm sure that I am but one of hundreds who wonders why Mr. White failed to mention the wonder workers. (Signed) B. A. DANIEL.

Apollo Theater,

Gloucester City, N. J., Dec. 29, 1921.

Editor The Billboard—Some months ago I wrote a long letter criticizing one of your critics. This letter appeared in your columns and a personal letter from Mr. Donaldson asked me to please "criticize us some more, as the Billboard is getting to be such a big paper that it needs several pairs of eyes." Therefore I am writing as follows in the interest of The Billboard and of the vaudeville profession in general. Altho now a manager, I have spent many years on the vaudeville stage, and my heart is with the men and women of the vaudeville stage at all times.

One of your reviewers signs herself "Myriam Sieve." I have read several of her reviews, and each time felt that your attention should be called to her miserable attempts to be witty at the expense of artists, and to her very poor judgment of acts and her inconsistencies. To be specific and confine my remarks to one article I will take the review of Loew's State Theater, New York, in the issue of December 31.

In the beginning "Myriam Sieve" says: "It seems to us, altho we do not pretend to know anything about showmanship, mighty poor business for a man to build a million-dollar theater, one of the finest of its kind in the country and then to house in it the worst acts taken by and large in vaudeville. We say 'worst' advisedly, because it is beyond conception that there are any worse acts on the boards." That is certainly a broad, definite, unqualified statement. But see what follows:

"The Three Walters, two men and a girl, opened the bill with a skillful trapeze act. We received sustained applause." Surely so

the act was "skillful" and received "sustained applause" it could not have been "one of the worst acts on the boards."

Another: "Frank Mansfield sang 'Pagliacci' rather well, and for an encore he unexpectedly appeared with a xylophone." If Mansfield "sang rather well" and did an "unexpected" number he could not be "one of the worst acts on the boards."

Another: "A sketch, Arthur Sullivan and Company, followed. It is something about a wife who went out to work while her husband stayed at home and slept, so far as I could make out. The acoustics in this theater are abominable, and I sat no farther back than the third row." Is this "one of the worst acts on the boards" because "Myriam" could not hear it on account of the acoustics?

"There is no need to say much about James Thornton's act," says "Myriam." "Everyone knows he is the finest monologist in captivity and ought to be playing something a bit better than Loew's Time. Mr. Thornton got them as always." From this it is certain that the Thornton act cannot be "one of the worst on the boards."

Downing and Bunin Sisters come in for a roast from "Myriam." I do not know the act or, in fact, any of the acts in the bill except Thornton, but granting that the last act is "one of the worst acts on the boards" it would seem that the sweeping statement of the first paragraph is not borne out by the subsequent details in the review. "Myriam" might be in her proper element on a paper which receives its livelihood from the vaudeville performer in return for which said performer is subjected to the ignorant and insulting remarks of a bunch of incompetent "reviewers" (God save the mark!), or she might act out real cuts in a Child's beanery expressing her views of the customers upon whom she waited. But on the good old Billboard, "Myriam" does not belong. (Signed) THOS. K. LANCASTER.

Editor The Billboard—All over the country, as one travels about, you hear the wall that there are no more good shows to be found. They are either immoral or otherwise deficient.

This scribe has been spending some time in New York and has gone to some shows. Easily one of the dramatic sensations of the season is "Anna Christie," in which Pauline Lord is starring, and whose photograph was carried in The Billboard recently with a nice interview. Arthur Hopkins had confidence enough in this little lady to put her into O'Neill's sensational play. With the aid of George Marion and Frank Shannon, it is a production par excellence and the patronage indicates it is appreciated.

Ernest Truex, starring in "Six Cylinder Love" at the Sam H. Hartzel Theater, is a clean, wholesome farce comedy. One that is based on an inoffensive automobile, but carries

a plot from curtain to curtain that sends the audiences scurrying homeward discussing the plot, and when a comedy can do that, it may be considered a great, big hit, and go it is.

Ben-Ami, graduated from the Yiddish Theater, is starring at the Plymouth Theater in "The Idle Inn." This proved to be a folk story from the Yiddish, and a true-to-life picture of Russian peasant life. It is also a Hopkins production.

There are other good plays in New York that I have not had the pleasure to see as yet. But playgoers, in this writer's opinion, can see just as many good shows in New York today as they ever could. All they have to do is to pick the right ones.

(Signed) L. T. BERLINER.

Sheboygan, Wis., Dec. 28, 1921.

Editor The Billboard:

In your issue of December 24 the article, "The Old Tramping Day," by Harry Van, should be appreciated by everyone, especially the oldtimers. His list is almost complete.

How many remember Thomas Keene in "Richard the Third," Maude Granger in "The Crust of Society" and "Inherited," Rusco & Swift's "Uncle Tom's Cabin," carrying two carloads of scenery, and the biggest of them all, Gardiner's "Zozo," carrying two carloads of scenery and effects? To my notion there never has been or will be a musical show to surpass "Zozo" for scenery and lighting effects. That was thirty years ago. Beach & Bowers' Minstrels also was a real one. There also were Mr. and Mrs. Knight in "Over the Garden Wall," Nellie Walters in "Crisis Cross," J. C. Stewart's "Fat Men's Club," every actor of which weighed 225 pounds or more; the Hon. John Dillon in Bartlett's "Road to Selzerville," Chas. H. Yale's "Twelve Temptations," also his Sea King; Louise Dempsey's burlesque company, playing one-night stands; Hennessey Le Roy in "Other People's Money," Lyman Twins in "Money To Burn," Murray and Mack in "Finnegan's Ball" and later "Irish Visitors," George H. Adams in "He, She, Him and Her," also "Humpty Dumpty," Marie Bell Opera Company in "The Beggar Prince," Fred Bothner's "Bunch of Keys," "Irish Pawnbrokers," May Smith Robbins in "Uncle's Darling," May Smith Robbins, every oldtimer remembers her, in "Shaft No. 2," Eugene Blair in "Lady of Quality" and Tim Murphy in "The Carpet Bagger." My record still contains many more. Possibly this list will greatly interest oldtimers.

(Signed) ELWOOD WENTE.

Marion, Ill., Dec. 30, 1921.

Editor The Billboard:

It may seem strange to receive a communication on the letterhead of an organization of this kind. However, the writer spent the major portion of his life in the show business.

I cannot understand why an intelligent and heretofore fairminded publication such as The Billboard permits such rot as the reviews of Patterson James to spoil its columns.

I have read with interest, and, I may add, disgust, his criticisms in your columns. Is there a bright and sunny side to life for this so-called critic? If there is he has failed to show a glimmer of it to date. He apparently sees only thru a distorted set of glasses. It is he is

merely writing these so-called reviews for the purpose of creating scandal, then I must say that I am surprised at The Billboard for lowering its standard by publishing such rot.

In the current issue he reviews "Alias Jimmie Valentine" and when he could find nothing to criticize in that production he calmly proceeded to roast the film production of the plays of the same name and at the same time admits that he has never seen the film production.

What could be more inconsistent than such an admission as this? As he says, he is so disgusted with the filmed plays that he must conclude that they are all bad merely because they were reproduced on celluloid instead of the spoken stage. As I read thru his criticism I had about begun to believe that the man could give an honest criticism if he wanted to, and then he had to go and spoil my good impression of him by panning something that he admits he never saw. Please, for the sake of the show world in general, either place this poor benighted fellow in some position where he can do no more injury to the business in general or, better still, get him off the otherwise perfect staff of an otherwise perfect paper.

Imagine him criticizing an actress of the proved ability of Miss Ferguson.

I would like to feel that I could pick up my Billboard on Thursday morning and read it thru from cover to cover without running into such slime and muck as this chap insists that he drag all the plays and players thru that are so unfortunate as to have to play to such an unfair critic as he has shown himself to be.

You may publish this in your Open Letter Columns or consign it to the editorial waste basket as you see fit, but for the sake of harmony in the show world stop the childish prattling for all time to come in your columns, please.

There is enough discord and lack of harmony, bitterness, jealousy and hatred in the world today, especially in the show business. Why keep heaping coals of fire upon the heads of those that are perhaps not deserving of them? Let us all get together and boost the show business in general instead of knocking it unfairly.

(Signed) CHARLES RICHARD EDRINGTON,
 General Secretary,
 Greater Marion Association.

Toledo, O., Jan. 2, 1922.

Editor The Billboard:

I think this an opportune time for a lot of show managers to make a few resolutions that will help all concerned in 1922.

As an answer to Jack H. Kohler's question concerning a remedy for the present slump, I am afraid Mr. Kohler has committed the same sin as a great many of us have done—that of playing his towns too often. I find from experience that no matter how good a show is, the first time the natives see it they regard it as a revelation. The second time in a town it does well, but the third time it takes an awful chance. You can advertise "all new show," but usually it does not mean anything, as the new show generally carries the feature part of the performance held over from the last season. Instead of getting a new show I now spend time and money to find "new" towns.

Another evil is big shows playing small towns. Two years ago we played a town in New York State of 350 population. A minstrel show carrying 24 people was booked there for two nights. Such dates spoil small towns. The big shows can't make it pay in them and the natives get so they turn up their noses at the little attractions.

Vaudeville also has its drawbacks. Right now we notice a springing up of children acts, the members of which range from 5 to 11 years. It seems a shame when one thinks of the number of good acts that cannot get booked, and yet the public is supposed to pay for home talent features. (Signed) HARRY OPEL.

Kansas City, Mo., Jan. 2, 1922.

Editor The Billboard:

Since my letter to your most valuable column regarding the relative dependency of the actor, stage hand and musician upon each other, there have been several interesting, not to say humorous, replies. In the issue of December 31 there are two. One from Al Cotton and the other from George B. Fluhrer.

Evidently I have stepped on the toes of these gentlemen, for Mr. Cotton comes out flat-footed and tells me I am all wet, doubts if I ever saw Broadway and gives me the razz because I have only been in the show business for ten years.

Now, Mr. Cotton, we will grant that I am all wet for the sake of argument, but how often have you and everyone around a theater heard performers, the mediocre ones especially, tell in a loud voice how "we knocked 'em cold" and so on, and nine times out of ten, wind up with: "Of course we don't usually play this time, generally do our two-day, but we had a couple of weeks off and are just filling in. We are only getting so much for this, but ordinarily we get so much." That,

(Continued on page 43)

BE SURE
 IT'S A GENUINE
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MINSTRELSY

Jack McShane continues to elicit applause with his "single," in vaudeville. The act combines a freshness of wit and snappy song numbers.

Burt Proctor, band leader on the "Oobe" show, desires "Happy" Beaway to send him a few hairs from his funny wig, as he intends going with a "rep." show this summer to do character parts.

The advance car of J. O. O'Brien's Minstrels, painted yellow and red, is all ready for the 1922 season. The trucks are also being overhauled and repainted. Col. J. O. O'Brien is daily at the winter quarters in Savannah, Ga.

Yusef Khan Grotto, Akron, O., plans a minstrel show to be given in the Goodyear Auditorium three days, commencing January 30. In the Masonic organization are a number of former minstrel and vaudeville men. A noon-day parade will feature the event.

Edward Conard, of the Al G. Field Minstrels, spent the holidays at his home in Columbus, O. Mr. Conard brought Christmas greetings to Columbus from the members of the company who spent the holiday season entertaining the folks in Dixie. He rejoined the company last week.

C. Arthur "Slewfoot" Brown, principal comedian and monologist with Vogel's "Black and White Revue," is wearing a grin that reminds one of a new harvest moon, for on Christmas Day an eight-pound girl arrived at the Brown home, 128 South Mitchell street, Columbus, O. Congratulations!

Karl Denton, one of minstrelsy's premier sopranos and a luminary on J. A. Coburn's Minstrels, gave the circle quite a treat at Xmas matinee, when he appeared in one of his new gowns. The latter is an exquisite creation and this clever artist portrayed every evidence of knowing how to display his becoming habiliments.

Chester Wilson, dancer with the White Show, is still nursing a lame back and neck. He got that way looking at the tall buildings in Chicago the other week. Wilson, whose first visit to the Windy City was chock full of excitement, fignred of "Lasses" while strutting down the thoroughfare who the fellow was in the yellow taxi that followed them all over town.

Wm. J. McQuinn—Information regarding the whereabouts of friends is handled in the classified advertising section of The Billboard, under the caption "Information Wanted." The cost is three cents per word, cash, and no advertisement less than twenty-five cents is accepted. The price of an ad with the first line in large type is five cents per word, cash.

Jimmie Daniels was the recipient of a \$10,000 diamond ring from the "bunch" of the Field show Xmas Day. The present was expressed to his home in New Orleans, heavily sealed and insured, accompanied by a letter stating its value. Daniels says the ring can be duplicated at any of the South Rampart stores for six for a nickel. A Billboard representative in viewing the present states that the buyer would be stung even at that price.

Art Brown, Steve Berrian and J. Frank Garry, members of Vogel's "Black and White Revue," which closed before the holidays (a report says indefinitely), have put together the old act, "Hip, Hip, Hurrah Minstrels," using satin wardrobe and velvet drop. After ironing out the rough spots Garry says the act will be a delightful means of recreation. The trio contemplates the organization of a 10-people minstrel act to play the parks, opening the second week in May.

Another visionary dream has faded and as a result the name of Whitney Ward, the Ventriloquist Minstrel, probably will grace the roster of a reputable minstrel aggregation next season. It was supposed to have been a partnership between Mr. Ward and a financial (non-professional) backer in the ownership of a troupe of burnt cork entertainers. After Mr. Ward secured estimates on the cost of scenery, costumes, paper and going ahead with other preliminary preparations the "angel" withdrew.

Mr. and Mrs. S. F. Harris, well-known show-folk, were the guests of Alger Lancaster, assistant manager of the Lassies White Minstrels, when that show played the Plumb Theater, Streator, Ill., December 19. We quote their



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TAYLOR TRUNKS

210 W. 44th St., NEW YORK. 28 E. Randolph St., CHICAGO.

letter, as follows: "Lasses White is one of the best blackface comedians we have ever had the pleasure to see. We compliment him upon the many fine dancers and singers that he carries, and especially his band and orchestra. Jim Frichard, interlocutor, demonstrated his fitness as such."

The Police Minstrels for the benefit of the Louisiana Commission for the Blind will be presented in Jerusalem Temple, St. Charles avenue and Clio streets, New Orleans, January 29 to February 1, inclusive. It has been seven years since the Police Minstrels have given a benefit performance, and the committee in charge hopes to raise at least \$5,000 for the blind of the Crescent City. A prize of \$25 is offered to the police station disposing of the largest number of tickets. Already 5,000 tickets are said to have been sold. Jack Loycano will direct the production.

After a successful tour of the South and Middle West, Ray Zirkel, former producer of the Al G. Field Minstrels, now head of his own producing company, with headquarters in Columbus, O., is in his home city directing rehearsals for the production of his latest comic opera, "The Khan of Teheran." This offering, which is in a prolog and three acts, will be given its premiere January 12, 13 and 14 under the auspices of Aladdin Temple of Shriners. Zirkel now has three productions on the road and is spending his spare time in writing and planning several new ones for the coming season.

In recognition of their kindness in giving a matinee and night show for the disabled veterans and nurses at the Homestead and Open-Air Colony, Springfield, Ill., December 24, the members of the Gus Hill-George Evans "Honey Boy" Minstrels, who appeared at the Chatterton Theater, Springfield, Christmas Day, were entertained at a Christmas supper at the Y. M. C. A. Christmas night by the LaFore Lock Post No. 753 of the Veterans of Foreign Wars. There were thirty-five members of the company present. Following the supper cigars and cigarettes were passed, and the guests spent an hour smoking and talking over old days in the "professh."

OPEN LETTERS

(Continued from page 42)

Mr. Cotton, is how I formed my opinion of the enormous salaries paid these people, but being only ten years in the show business no doubt my letters sound as infant prattle to such a veteran performer as yourself.

Yes, I have seen Broadway, Mr. Cotton, probably more times than yourself and under more favorable conditions, because, from the tone of your letter, I judge it is personal knowledge with you when you ask about performers being paid for extra shows on Sundays and holidays, while with me it is still "close personal observation," as fortunately all mine has been two-a-day on Sundays and holidays. Mr. Fluhrer evidently did not read the article which started this controversy, so I refer him to the page conducted by Patterson James in The Billboard of November 26, 1921.

In that article the "Hooper" contends that the actor makes the living of the stage hand and musician possible, while I hold a different opinion.

Granting that some performers might do a fair job of setting a stage, how many performers could sit down in the orchestra pit and play a show? I'll venture that less than one out of a thousand. I know, and not from "close personal observation." A great many performers, I mean the three and four-a-day ones, can't even explain intelligently to a leader what they want, and I ask you in all seriousness, how long do you think it would take such a person learn an instrument?

No, Mr. Fluhrer, you might get by with a stage crew of performers, but how would the show fare with an orchestra full of them? Almost all acts depend on the music, it being the universal language. And were it not for the music where would the acts be? The orchestra can either make or ruin an act. You know that. But no matter how well an act goes, how few of them ever mention it to the boys in the pit, who were, for the most part, responsible for the performers' success? Very few, I assure you. So I still contend that the actor does not make our living possible. (Signed) FREDDIE SULLIVAN.

Look thru the Letter List in this issue.

Stage Hands and Projectionists

By WESLEY TROUT

B. F. Shearer, an oldtime projectionist, is running a theater supply house in Billings, Mont.

Oscar Hinton, we are informed, is operating at the Crystal Theater, Atchison, Kan. There are three houses in Atchison, viz.: Royal, Crystal and the Orpheum. Business at the present time is not very good in the picture line.

The crew of the Strand Theater, Kokomo, Ind., includes Floyd W. Barnett, carpenter; Ed Springer, props; Ed Gerard, electrician; J. Shuck, flyman. All are members of I. A., Local 544.

Low Howard, property man with the "Pell Mell" Company, which played the Empress

Theater, Cincinnati, last week, was a welcome Billboard caller. This is Mr. Howard's second season with a burlesque show.

At Loew's State Theater, Long Branch, Cal., Mace Taylor is stage manager and electrician; Paul Covert, carpenter; Joe Brown, props; Grant (Red) Harvey, flyman; C. A. Hickman, grips. All members of I. A. Local 33.

The stage staff of the Maryland Theater, Cumberland, Md., is as follows: Charles "Eddie" Saunders, stage manager; John Thomas Long, assistant stage manager; Cleveland N. Bramble, props; John Ebbart, stage electrician; Bradford C. Twigg and J. "Mike" Gassen, flymen; Ernest Wolford, Leo Kelly, "Dingbat" Smith, stage workers; C. C. Chandler, stage door-

keeper. All are members of Cumberland I. A. Local 258 and have been employed at the Maryland Theater for years.

Frank Fiorentino of Local 258, I. A., was, until their recent closing, carpenter on the John W. Vogel Minstrels. Mr. Fiorentino is an excellent wire performer besides being a stage carpenter, and was formerly connected with the Crandall Strand Theater in Cumberland, Md.

James Lehmkoe was elected president of the Troy (N. Y.) Stage Hands' Union at the annual meeting held in December. Other officers are James Parsells, vice-president; Henry Ives, treasurer; John Lehmkoe, corresponding secretary; John Linton, financial secretary; James Casey, sergeant-at-arms.

Waco, Tex.—The stage hands' local here is forging right to the front. It is a real live working bunch. Brother M. Fuller is secretary of the local. All the houses are on the "fair" list, having signed the new wage scale. The projectionists' local reports that all the movie theaters have signed the new scale. A few of the brothers are on the road with pictures.

O. S. Black, secretary-treasurer of Local 542, Butler, Pa., advises that the following officers have been elected for the year beginning January 6: President, C. Lundunstadt; business agent, Ed Sellhorst; secretary-treasurer, C. S. Black; recording secretary, Paul Smith; sergeant-at-arms, Frank Short. Secretary Black sends best wishes to all I. A. members for a happy and prosperous New Year.

Dear Brother Trout—Just a few words to let you know that Local 318 is doing fine, and all the brothers are working and enjoying a very good scale here. Your department is read with much interest each week. All houses in this city have signed our new 1922 contracts. I am still in charge of the screen results at the Victoria Theater. We are using the very latest type equipment and get very good screen results. Will close by wishing you and your department much success.—Fred Paterson, projectionist, Harleburg, Pa.

Local 39, I. A., of New Orleans, has elected the following officers: President, R. J. Murphy; recording secretary and business agent, A. J. Skarren; secretary and treasurer, James Dempsey; sergeant-at-arms, John Iseman; executive board, Joseph Alloy, William Johnson, Ben Maus, J. Rizzo, James Thomas, N. Tarleton, John J. Wegman; financial committee, William Huxen, George Klump, E. J. Mauras; delegates to Central Trades and Labor Council, James Dempsey, Mr. Murphy and A. J. Skarren; delegates to Theatrical Federation, James Alloy, W. S. Collins, R. E. Elskamp, E. Rizzo and Joseph Thomas; wage scale committee, Mr. Elskamp, William Huxen, George Klump, Harry Mahaney and James Sinnott.

We have recently received reports from Wichita, Kan., to the effect that all the brothers are working and securing a good wage scale. The Marple is still (Dec. 29) on the "unfair" list, but the local feels that it will be but a short time until this house will be again signed up. The Crawford Theater has signed the new 1922 contracts with the stage hands' local and the management will run a number of good road shows. Brother Seth Barnes is projecting some mighty good pictures at the Palace Theater and securing good screen results. The Wichita Theater is doing a good business. The projection at the Holland Theater is in charge of Brother Hollwanger, who has been at this theater the past seven years as the chief of screen results. The Miller State Theater is almost completed and will be open in the next couple of months. Two regulars (Continued on page 46)

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1,000 14x22 Cards, printed one color, \$21.00.
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Two Colors, \$21.00.
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Destroy old lists.
We print everything to your individual order—no stock paper, all type work.

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Buy your Printing of Show Printing Specialists, who have made a study of your requirements for 25 years who have the equipment to make a "regular job" and give prompt service. New reduced prices. 1922 Date Book FREE. Write for it.

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TREASURER IS RELEASED

Chicago, Jan. 4.—C. L. Boyd, treasurer of the Columbia Theater, a Loop burlesque house, is being held at the Detective Bureau following the alleged robbery of the theater yesterday of \$2,000 from the safe in the treasurer's office. The robbery took place on the second floor of the theater shortly before noon. Boyd told the police that two men held him up and escaped with the money.

Last April the same theater was robbed of \$1,900. The money was later recovered.

Chicago, Jan. 5.—Manager Charles Lawrence said, following the release of Mr. Boyd on a writ of habeas corpus, that the treasurer had his utmost confidence and that absolutely no suspicion should attach to him in connection with the robbery. Mr. Lawrence said that two bank books taken by the robbers were found on the south side yesterday. Mr. Boyd immediately went back to his duties in the theater following his release from detention in the Detective Bureau. He was released after habeas corpus proceedings resulted in a writ being issued by Judge David, after it was claimed that no charge had been placed against Boyd.

TABLOIDS

(Continued from page 33)

man, blackface; Billie Farrell, Irish and black comic; Bob Caprice, soubret; Eddie Butler, novelty specialties and straight; Edith Freeman, Betty Kelly, May Broughton, Edith Gordon, May Farnum and Miss Zimmerman, chorus. The company celebrated New Year's Eve in Philadelphia, Va., where it opened its first week-end engagement.

HERBERT VALLEE, five-year-old son of Mr. and Mrs. Bert Vallee (Mary Davies), was operated on for mastoid at the Bethesda Hospital, Cincinnati, December 27. This information was imparted the past week by Peggy DuShane, who, in behalf of Mrs. Vallee, appealed to The Billboard to locate Mr. Vallee. The report of the operation was later confirmed by the hospital authorities, who stated that little Herbert was recovering nicely. Mrs. Vallee resides at 614 Richmond street, Cincinnati, where her husband is asked to write her.

DENVER, COL., long ago acquired the tabloid habit, so that the large audiences which gathered at the Bijou Theater, December 11, to welcome LaMont's "Dancing Chicklets," created no surprise. The company is well balanced, has several good comedians, good singers and is offering clean script bills with specialties. The roster includes F. Longboy LaMont, producing comedian; Ed Belville, second comic; Edward Sherwood, straights and light comedy; Ruth Leslie, prima donna; Mabel LaMont, ingenue and characters; Nettie Keeton, soubret; Anna Canoose, chorus producer; Irma Dean, Nettie Pirrie, Babe Canoose and Buddy Williams, chorus. A three-piece orchestra is a feature, and includes Mena Braden, pianist; Jerry Watts, violin, and Joe Skrivaneck, drummer.

DE WITT SHANKS, who has been out of the tab, business for about two years, his last connection being with Harry Simons' "Follies of Broadway," contributes the following news from Houston, Tex., under date of December 20: "This week, at the Cozy Theater, Billy DeBrow's Company is playing to capacity houses, and the show well deserves good attendance, as it is one of the best organizations of its kind that I have ever witnessed. The company is well balanced, with the following roster: Pilly DeBrow, Bert Evans, Sherwood Culpepper, with his violin; Lillian Murray, Von Evans and a chorus of twelve. Billy Shanks, who has been summering and wintering among the 'sheltering palms' at Miami, Fla., was a visitor recently. She has joined the Hutchinson 'Zizaz Revue' as a chorus girl. Babe Denson, formerly with Ruby Darby, also joined the chorus of the same

THE BILLBOARD HOTEL DIRECTORY

(CONTINUED)

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WEST PALM BEACH, FLA.

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company. Mr. and Mrs. Weary left the city last week with Billy Van Allen's new company that organized and rehearsed here. Mr. Shanks is manager of the Southwestern Sales Agency of Houston.

"PLACES." When the girls lined up they were good to look at. They are June Roberts, Elinor Davis, Florence McDuffy, Irene Elliot, Margaret Keller, Eva Fretz and Jessie Churett. After a bright, snappy opening enters the straight man, Fitzalan Parker. Then come the comics, Joseph Mall and Harry Cook (Harry does black). Griff Gordon is doing comedy, too. Vera Hasen is soubret. There also is Frank Hobbs, who whines upon the steel guitar, and Tommy Stevens, who also whines in Spanish, and Teddy Chaluc, who moves his fingers up and down on the "one-string." Albert Bracewell has spasms and fits upon the "uke" and when these four fellows get started they can't stop. Harvey Cowan presides at the piano. This is "The Rose of Panama Girls" Company, at the Park Theater, Toronto, Can., for the season, offering two bills a week (no Sunday shows).

THE NEW PALACE, Beaumont, Tex., under the management of John I. Pittman, veteran showman, has opened with Art McLeod's "Isle of Roses" Company. With the McLeod show are the entire McLeod family, Nick Wilkie, Marie Krueger, Barney Duffy and Virgil Siner. The chorus girls have made the town all up and take notice. Not only are they excellent dancers, but they are well able to give a good account of themselves in specialties. The lib consists of Lorraine McLeod, Babe Spence, Elizabeth Phillips, Kittle O'Brien, Chick Williams, Kate Mitchell, Helen Rodgers, Jean Wilkie and Pewee Peters. The Kyle Theater, after assembling a good show, moved it to the Cozy Theater at Houston and brought in Jack Hutchinson's "Zizaz Revue." The cast of principals includes Roy Hughes, known by his act, "Humps and Bumps;" Jack Hutchinson and his wife, and others. Manager Aaron Laskin is willing to agree that several radical changes are needed in the chorus, and it is likely that next week will see these changes. Larry Smith will begin organizing a show about February 1.

assistance of R. O. (Blinker) Rice of the advertising staff of the Maryland Theater, Cumberland, got more business than expected, which only goes to prove that the right agent in the right place can get the patronage.

Doc Gardner communicates from Minneapolis, Minn., that he finds much pleasure in reading of the "oldtimers," as he was the original second man on Noah's Boat Show when he sent the Ark over the unbeaten path, and for the past thirty years agent and manager of all kinds of shows (or was until he struck Minneapolis some ten years ago and became a native, working out of that city ahead of numerous featured films). He has signed up with the Dykeman & Joyce Combined Exposition Shows as manager and will have a Hawaiian Village on the show that will make the visitors wish that they could become natives.

Clarence Auskings communicates that he has been the man ahead of many and varied attractions, including Campbell Bros' Circus for three seasons, prior to that general agent for Christy Bros' Shows for four seasons, also ahead of Elmer Jones' Attractions under canvas, also as agent for J. N. Renfrow's Stock, Perce R. Benton's "Oowboy Girls," and also manager back with Joe King's "East Lynne," Bennett & Byers' "Girl and the Tramp," Tom Marks' Stock, George Summer's Stock, and some years ago with Duncan Clark and a one-car ladies' minstrel show, Kinsey Comedy Company, under canvas in Ohio; Andrew Dowlin McPhee two-car rep. show, playing Northwest Canada when Bert Rutherford was manager, and now in advance of Khaym, the White Mohamee, playing the Trans-Canada Circuit thru Canada. Some record as agent and manager, we'll say.

WHO'S THE GOAT?—OR WHY DID HE?

Lew Sharpsteen, of Marshall, Mich., has been sending into us for publication what we considered interesting contributions, and when we received one from him about a "goat" we let it go in, and in last week's issue under "Open Letters" we note a communication from Ernest J. Sharpsteen, en route with the Payne Stock Company playing Crooksville, O., that Lew had no right to claim that he was the "goat," for by taking credit to the authorship he has made Ernest J. the "goat," for Ernest claims that he is the real and only author and that Lew made us the "goat" when we accepted him as the author. Furthermore, Lew comes along with a letter of complaint from Ernest, who breaks into a poetic frenzy with:

"NUF CED"
Material thieves are bad enough,
Who steal your stuff and quote it,
But d— the guy who steals your stuff
And claims 'twas he who wrote it.
—ERNEST J. SHARPSTEEN.

Which only goes to prove that we aren't the "goat," but that Lew got the "goat" of Ernest J. and Ernest J. now has the "goat" of Lew and we have them and all their acquaintances reading the agents' column—and "nuf ced," sez we.—NELSE.

THE AGENT MADE BROADWAY, BUT THE SHOW HASN'T AS YET, BUT MAY SOON

When Col. Ed R. Salter made Broadway last week we assumed that he came on pleasure and when we inquired what he was doing here he stated that he was still in advance of Johnny J. Jones' Exposition, and while the show hasn't made Broadway as yet it was his intention of appearing before the Board of Aldermen and convincing it that the Johnny J. Jones Exposition would prove a big drawing card to New York City, and if the aldermanic body would guarantee the show an amount of money, which the foxy colonel would not state, he was prepared to lease the Madison Square Garden and put on the show for a week's engagement, provided the Colonel himself got the grandstand ticket privilege at Times Square for the big parade. Gee, what an ambitious youngster the Colonel is, and he swears that the idea was not inspired by white mule, snow or hop. Anyway the Colonel was a daily visitor to The Billboard office and the reminiscences that his visit brought up were many and varied. One in particular, relative to another agent, made a hit with us, for, as the Colonel relates it, James Fitzpatrick, press agent for the John Robinson Circus, visited his oldtime friend, Ed R. Salter, on the Johnny J. Jones Exposition at Andalusia, Ala., and the next day met at Troy, Ala. He knew the Jones aggregation had played Troy the week previous and naturally was surprised at seeing his friend back in a town already played. Asking Salter for an explanation, that urbane gentleman remarked: "You see, Fitz, Johnny J. Jones is always anxious to please and make good, and in consequence I always return to every city we visit to ascertain the exact impression the exposition created." "Well, that's a new one," exclaimed Fitzpatrick! "Not exactly," replied Salter, "for I remember some years back of meeting with Punch Wheeler at Natchez, Miss. He was advance agent for Jerome Sykes' Alcazar Opera Company, which had played the town three days previously. Asked as to why

(Continued on page 47)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Eddie Rivers, formerly connected with Guy Brothers' Minstrels for six years, is now ready to hit the trail again after recuperating from his recent illness.

John Pyne of Winchester, Va., communicates that he will be on one of the advance cars of the John Robinson Circus after the blue birds appear in the spring.

Frederick De Coursey, who is now resting in Philadelphia, has been re-engaged by Sam E. Spencer Exposition of Rides, to open about April 15, as press publicity promoter.

Another good newspaper man gone wrong, or maybe right, for Frank J. Price, a New York City journalist, has been signed up to do the press publicity for the National Players, Inc.

Eddy (Skigs) Garrets has seen them come and go four times during the current season, but now has what promises to be a regular salary day until the end of the season with the "Honey Something" show playing thru the South.

Billy Pierce, until recently manager of the Attacks Theater, Norfolk, Va., has exited for the Broadway Theater, Washington, D. C., where he will do the publicity work for both theaters for Rufus G. Byans, who operates both houses.

H. C. (King) Bouslough, after several years of feeding on scrapple up in Pennsylvania, decided that he was sufficiently strong to tackle a tack hammer, tacks and small stuff ahead of a burlesque show, and Tom Sullivan thought likewise, which probably accounts for the showing that "King" is getting for the "Mischief Makers" on the American Burlesque Circuit.

E. H. Conway has resigned from the publicity staff of John Cort and has been replaced by Frank C. Payne, formerly A. H. Woods' representative in London, Eng., and later general publicity promoter for various attractions in New York City. Mr. Payne will have his official desk in the Park Theater, New York City.

Charles (Kid) Koster communicates from Cleveland that he is convalescing from his recent sickness at his home, 1425 Spring Garden avenue, Cleveland, where friend wife is taking good care of him and keeping the lath string

open to all visiting agents, who are assured a hearty welcome. The "Kid" hopes to be in fit condition by the time the blue birds sing in the spring to go circling.

Henry W. Link, ye oldtime advance agent who blazed the trail for many and varied in and outdoor attractions showing from the Atlantic to the Pacific, decided for himself about two years ago that he had earned a rest and, having accumulated sufficient of the long green to take it, hid himself to his home town at 2403 Lake Drive, Grand Rapids, Mich., where letters from friends will reach him.

Art G. Keen, ahead of Jacobs & Jermon's "Sporting Widows" show with Al K. Hall on the Columbia Burlesque Circuit, is spreading his wings a la Eagles since leaving his home Aerie at Newark, N. J., and has all the other Eagles coming to see Al K. Hall, and the only kick the boys have is that they are reminded of alcohol so frequently that they feel like flying to a booze foundry during the intermission.

Will S. Beecher, from his farm up at St. Johnsville, N. Y., communicates that M. O. T. in a recent issue was right about some of the house agents laying down on the job and leaving the man ahead to get the showing, and, in the event of his not doing so before leaving town, having the company manager roast the advance agent for not having the show properly billed. No one will dispute this fact, as it is known to every agent who has ever toured the country.

George R. Holmes, formerly with dramatic and vaudeville organizations and lately on the staff of The New York Daily News Record, has been made press representative of the Alviene Players, Inc., New York, a new co-operative group. After his discharge from the naval service he was assistant editor of Science and Invention and from there he went as assistant director of publicity for the New York Air Service. Later he joined the Thomas A. Edison interests as assistant director of publicity.

Harry Allen, in advance of Le Comte & Fleisher's "Listen To Me" musical show, took a gambler's chance based on past experience and gave the Rosedale Theater, Chambersburg, Pa., its first road show in three years and the billing that he gave the show in Chambersburg, likewise in Cumberland, Md., with the

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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD
WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Gene Gordon styles himself "the merry magiologist" for club engagements in and around Lyons, N. Y.

Krieger, of New York City, is said to be the most skilled presenter in this country of the three cups and balls trick.

H. Stillwell writes that he is preparing illusions and scenery at his home in Jackman Station, Me., for his 1922 show.

Eugene Devine, glass blower and magician, last season with the Greater Alamo Shows, is wintering at his home in Wichita, Kan.

The All Pasha Brothers are going big with their magic and mindreading act at independent vaudeville theaters in the New Orleans section.

Henry Weber, Detroit slicker, and his wife started out last week for a tour with their full evening show of magic and ventriloquism.

Favorable report is received from Hastings, Neb., on the work of Charles H. Craig, a local entertainer who features manipulative feats.

A lady billed as All Rajah heads a comedy mindreading act that is holding its own as headliner over the Dixie portion of the Loew Circuit.

The Great Rajah states that he recently finished remodeling costumes for Mystic Clayton's Show and that he is working clubs in his big town.

"The Growing Girl" is the title of the new illusion P. T. Selbit presented last week in England and which he plans to offer in this country in March.

An expose of the "sawing a woman in half" illusion was a heavily advertised feature of the special midnight frolic at the Shubert Theater, Milwaukee, New Year's Eve.

Princess Zuleka, mentalist, and Captain Jack Fayette, illusionist, have joined hands in an act that probably will be started over a leading vaudeville circuit shortly.

Last week was a dull one for Chicago magic enthusiasts with not a single deliver on the program of the various vaudeville houses and Dorny having left town with Elsie Janis and Her Gang.

Rex, "the mental wizard," and his feminine assistants, Frances Bowden and June Cameron, narrowly escaped serious injury when Rex's automobile, in which they were journeying from Portland to Astoria, Ore., skidded off the Columbia River Highway and crashed into

a ditch. Miss Bowden, who suffered most from the experience, was back in the show after missing two performances. The machine was badly damaged.

MAGICIANS heading for Detroit may expect the hospitality of members of the Society of Magicians of that city if they herald their coming with a line to Secretary Fred H. King, 851 Puritan avenue, Highland Park, Detroit.

In his review of the show at the Palace Theater, New York, last week, Edward Haffel said: "Houdini, the elusive, in what is truly 'the greatest performance of his strenuous career,' knocked 'em off their seats with his latest under-water escape."

Advance publicity on Pauline, French hypnotist now headlining on the Pantages Circuit, describes him as "a very clever and learned man who knows too much to claim mystic powers, but who gets a riotous quarter hour out of his knowledge of suggestion."

Says a Trinidad (Col.) paper on the recent appearances in that town of Alendale, "the miracle man": "His act is without doubt one of the most mystifying ever seen here, and those who try to solve his methods are as much in the dark as when they started."

Madame Marine and the Great Firestone were visitors to the department last week. They hopped into Cincinnati from Nashville, Tenn., to arrange for certain additions to their show, which will probably resume appearances below the Mason and Dixon line this week.

Perkey and Paffen's motorized show reports big business thru Oklahoma. The program is all magic. The "sawing a woman in two" illusion is featured. The News, of Lawton, Ok., where the attraction recently appeared, stated: "The Paffens have an act worthy of the big time."

Word from Los Angeles states that Charles Adress, veteran magician and showman, has almost fully recovered from injuries sustained recently when he and his friend, Harley Tyler, popular showman, miraculously escaped death in an auto mishap between San Francisco and Los Angeles.

Since Arthur Felsman opened his novelty and magic stand in the lobby of the Windsor-Clifton Hotel, Chicago, the fans congregate there daily to display tricks and discuss old and new angles of the great art. Visitors looking for Windy City slickers can be pretty sure to locate them at the new Felsman quarters.

A magician went Goldin and Selbit one better last week when, for his appearance at a Covington (Ky.) theater, he advertised "Sawing a Woman in Three." We didn't witness the "operation," but it is likely the illusionist counted the legs as separate parts and the upper portion of the body the third piece.

The Daily Times, Indianapolis, recently devoted considerable space in chronicling the progress of the Keith Theater, that city, since C. Roltare Eggleston assumed management of the house six years ago following his tours of the Keith and Orpheum circuits as "The Great Roltare, Magician."

K. H. Bonebright, manager of Prof. Estella Burningham Yates, advises from Salt Lake City that her recent illness has delayed the opening of her full show of magic and mindreading until March. In the meantime Miss Yates, mindreader, and Mr. Bonebright, magician, are appearing jointly at private dates in the Utah capital.

"Among Indianapolis magicians," advises Amuso, "Maly continues the most active, being in constant demand for club dates. Wood Nichols is also busy. Wilson, a youngster, is breaking in with a creditable two-hour show. I am working a date now and then. Brumfield is passing out crystals right and left. Lawrence Crane appeared here at the Lyric recently with an array of small magic cleverly

presented, and Alla Axiom, crystal gazer, put in two weeks at the city's leading picture theater."

Prof. J. Robert Miles, magician, known as "The Imp of Satan," says he will close his concert tour of the East in April and start out about May 1 with the Crouse United Shows, presenting a big museum of freaks and curiosities. A magical program also will be offered with Mme. LaPearl, the professor's wife, assisting him.

Socially and magically the New Year's Eve entertainment of the Minneapolis Mystic Club proved the greatest affair ever staged by that organization. Collins Fents is vice-president of the club; John O. Engel, new president; John F. Tyler, secretary; Harry O. Bjorklund, treasurer, and H. W. Carlisle, business manager. J. G. Stabbelein and O. M. Lindholm are new members.

Goldin's suit to enjoin Richards, "the wizard," from presenting the "sawing a woman in two" trick was heard last week by Judge Fitzhenry in the U. S. District Court, Springfield, Ill., who awarded a twenty-day temporary injunction in favor of the plaintiff. It will be a relief to the magic fraternity to learn a final and definite decision on this matter.

J. W. Speke has been re-elected president of the Society of Detroit Magicians with M. Rumsey as vice-president; Wm. Voss, sergeant-at-arms; H. E. Ciale, secretary-treasurer, and Fred H. King, corresponding secretary. The club meets the last Thursday night of each month at the Hotel Charlevoix. At a recent celebration the visiting list included the names of La Follette and his assistant, Fanzell, a former Detroit, and E. J. Moore and his assistant, Chas. Hopkins.

The Great Blackstone's recent engagement in Binghamton went over with a bang and occasioned an interview in The Sun and Record which took up a couple of columns and, needless to explain, marked a great plug for mystery entertainment. In the article, Blackstone said: "A magician is born, not made. While one may become fairly proficient in the tricks and sleight of hand employed on the stage, he must be imbued with a great and deep love for the work if he is to make a startling success of his work." He points out that it is necessary for a conjurer to constantly practice and improve his regular tricks and evolve new ones.

The Great Lester, ventriloquist, made acquaintance with the department last week while playing at one of the Keith theaters in Cincinnati. Tho it is a long while since he rolled up his sleeves to deceive the eye of an audience with quickness of the hand, Lester continues his interest in the art of legerdemain and, if need be, could entertain with a magical program that would make some of the leading slickers sit up and take notice. From the time that Lester laid down his professional wand to become a ventriloquist, he has advanced steadily until today he is recognized by the powers that be as the leader in the ventriloquial field. In speaking to Lester of ventriloquism we learned that he regards Vernon a wonder in this line because of the fact that in using a half dozen or so figures Vernon changes his tone to properly fit each of the different dummies. The Great Lester employs but one figure. In May he will return to England, where he made such a hit last summer, to begin a long route of principal theaters.

Members of Wilmington, N. C., local, No. 620, I. A., held their annual banquet at Newman's Cafe, Wilmington, on the night of December 28 and the affair was highly enjoyed by the more than two score persons present. D. B. Battle acted as master of ceremonies. Features of the entertainment were vocal selections by members of the Armstrong tab. troupe, present as guests of honor; humor contributed by Bert Wells, and vocal and instrumental selections by the Texas Duo. Jimmy Rafferty, as master of laughable features, added more laurels to an already shining crown, and the buck and wing dancing features contributed by local talent made some of the professionals sit up and take notice. The banquet was an immeasurable success and in this respect Col. Jack Newman contributed much, providing a repast fit

for a king. The affair was arranged for by a committee composed of Jimmy A. Padrick, F. J. F. Richter and C. F. Foard. The invited guests included James H. Howard of the Howard-Wells Amusement Co., Carl Armstrong and his entire company, playing at the Royal; Ira F. Cates, manager of the Academy of Music, and Mr. and Mrs. Fritz Hanson.

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GARRICK PLAYERS GO TO WILMINGTON

Alonso Jackson, director of the Garrick Dramatic School, of Philadelphia, will present some of the artists under his tuition at White's Auditorium, Wilmington, Del., on January 20. "Gringole," a comedy adapted from the French, and "Hooch," an original musical piece by Sheldon B. Hoskin, who plays the leading role, are the offerings.

Archie Davis, Evelyn Delasparre, William H. Morris, Elmer Bennett, Gwendolin Hughes, Dorothy Roberts, J. Levy Edwards, Humboldt Moore and Fitzhugh Brown will play the principal parts in the two pieces. About twenty-five others are included in the two casts, many of them being very promising material for the professional stage. Jean Thomas' orchestra will provide the music.

Mr. Jackson, the director, is probably one of the best-known authorities on dramatic production of the race, and is regarded with high esteem in dramatic circles without regard to race. His students are known wherever drama is staged by either colored or white companies all over the land. He has appeared with many of the famous artists of America.

PARK PROJECT IN OHIO

The Erie Beach Company, of Oberlin, O., is promoting an amusement park in conjunction with a real estate project in Northern Ohio about two and a half miles from Lorain. About 25 acres of property are embraced in the home site development and eight acres are set aside for the amusement enterprise. A hotel, picnic grove, bath house, boating facilities and rides are to be provided, according to the announcements of the company. They are also promoting an annual chautauqua, the first assembly being scheduled for the current summer. This territory, with a big population of the race within easy transportation of the selected site, should assure a paying and permanent institution if the promoters sincerely carry out the plans indicated in their announcements.

SOME DRAMATIC NEWS

The Bishop-Desmond group of former Lafayette Players, now billed as A. W. Johnson's Dunbar Players, played a successful three weeks' engagement at the Howard Theater in Washington, D. C., where much of their former reputation was achieved during the holiday season. On January 9 they went to the At-tucks, Norfolk, Va., for a three-day engagement, presenting "Over the Hill," "Within the Law" and "Rolling Stones," returning to the home house, the Grand, in Chicago, where the latter piece will be put on the week of January 16.

The company includes Chas. Moore, Isabelle Jackson, Lawrence Criner, Lionel Monagas, Chas. Olden, Susie Sutton, Arthur Ray, Elizabeth Williams and Walter Robinson.

The Page witnessed the presentation of the "Spider," the closing offering at the Howard on New Year's Day, and, with the remainder of the big audience, enjoyed a mighty pleasant evening, which was augmented by a visit with the artists later.

The Dunbar Players, including Evelyn Ellis, Laura Bowman, Millie Posey, Edna Lewis Thomas, A. B. DeComithere, Babe Jackson, Arthur Simmons, Edward Thompson, Eddie

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Brown, Harry Plater, James Norman, Will Cook and a chorus of 25, are billed to produce a musical comedy at the Dunbar in Philadelphia for the first week of the new year.

Some difficulties that came to a head on the closing night of the old year may be adjusted in time to permit the plan to be concluded as billed in the local papers. However, it is the opinion of the Page that Saturday evening marked the close of the company at the Dunbar. In all probability the whole company will be transferred to the new Lincoln Theater, Washington, D. C. It is officially given out that Will A. Cook will be the stage manager

of this house when it opens February 13, a position he now holds with this company. Indications are that the troupe will accompany him if Eddie Brown recovers in time.

TOOMEY'S JAZZ BAND ON TOUR

Toomey's Jazz Band has begun a tour over a circuit of picture houses, opening at the Electric Theater, Springfield, Mo. The band includes Jesse Lewis, Tama McGee, G. A. Bridwell, S. H. Collins, Ray Pike, G. L. Scott and J. W. Toomey, with George Robinson as the entertainer.

LEIGH WHIPPER



The best known of Negro directors, who is at present directing one of the scenes for the Renaissance Film Company's feature film, "What God Has Joined Together."

HERE AND THERE AMONG THE FOLKS

Leon Long is putting out two "Hello, Rufus" shows this month.

Lucretia Knox Mitchell, dramatic soprano, is appearing in churches and at club concerts in and around Cleveland, O.

Richard Scott, for many years a magician on the Con T. Kennedy Shows, is now in business at 3005 State street, Chicago.

Joseph Washington, acting secretary, announces that the colored magicians' organization

is slowly growing in number. He requests all not already in to write to him at 41 West 31st street, Chicago.

The Observer is the name of a new weekly published in Norfolk, Va. J. H. L. Baxter and G. W. C. Brown are the editors. It is the intention of the publication to accord considerable attention to music and amusements.

G. L. Taylor, a native African of Sierra Leone, conducted an orchestra of twenty pieces at the Academy of Music, Philadelphia, last

week, when an African pageant, "Asheeko," was presented.

William F. Hamby, pianist, formerly musical director with Tim Owsley's "World of Fun" Company, is now with the "Williams Supreme Syncopators," a stationary organization with headquarters at 43 N. Highland, Winchester, Ky. He says the show was still going big when he left.

The new dancing act of Scott, Thomas and Ray (Blue Gum), billed as the "Three Pepper Shakers," has been given a route on the big time, opening at McVicker's in Chicago. The act has just concluded a trip over the Sun Time with a return engagement at the Avenue, Chicago, where it was a holdover. The act goes to McVicker's on February 6.

James P. Johnson, the piano wizard, of New York, who records exclusively for the Q. B. S. rolls, was the stellar attraction at a big concert in Convention Hall, Washington, D. C., January 2, under the auspices of the "Stenographers" of the city. A. J. Collins and G. Frank Jones were the promoters. The high-class program closed with a dance, more than 3,000 participating.

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PRESS AND ADVANCE AGENTS

(Continued from page 45)

he was still in town the irresistible Punch remarked: "We expect to play return engagements and in consequence must leave a good impression. When I was here in advance I issued so many complimentary tickets that the Opera House could not hold all of them and we return next Monday to play for the people who had passed and were unable to get in."

We had one hickofating while the Colonel was here and it would have been hotter if he could have accompanied us on our rounds of midnight burlesque parties, but Col. Ed had Edward R., Jr., with him and far be it from us to do anything that would permit Ed R., Jr., carrying home any but good reports on the conduct of the Colonel. But can you guys who know us picture the wreck we could have made of Johnny J. Jones' Hired Boy if we had taken him in tow for a midnight random ramble in William Judkins Hewitt on Broadway's highways and byways?—NELSE.

SACKETT SAYS
Chicago, New Year's Day, 1922.

Dear Mr. Nelson:
For nearly twenty years I have been a constant reader and a liberal contributor to the valuable paper you so proficiently represent. My articles have been given generous space and proper locations thru your managing editor from time to time and I must not overlook telling you of the most generous attention I have also had from Nat Green, your fair editor.

Your most interesting column I always read from week to week and I note recently that one of the important issues is: Where are some of the older boys in the game today? It was this interrogative which has prompted me to dictate this letter to you, hoping that I may be able to "dust off a few of the older ones" and at the same time ask a few questions.

George Eades, who managed Louis James and Frederick James, and Gus McCune, their popular press agent; Arthur Wards, the Shakespearean star's son, who was back with Grace George some fifteen years ago; Billy Burlock, who was ahead of James K. Hackett. Where are they? Where is Stewart B. Kraft, at one time with The Detroit Free Press, who was ahead of "The Lion and the Mouse," when Miss Shotwell was being featured under the Henry B. Harris theatrical banner? George Gallagher, of "The Way of the Transgressor" fame, with his famous hounds, for several seasons? Harry Sellers, who always told on Broadway that he caused "Why Women Sin" to make a million dollars? Warren Lake of the Savage forces? T. M. Cooley, who for years managed Jules Murry's stars? Harry Daniels, a wonderful scribbler, who sure did wield a most prolific pen and engineered the tours of "The Merry Widow," "The College Widow" and "The County Chairman" for Colonel Savage. Where are these boys? Perhaps you can answer these questions yourself, Mr. Nelson.

Dear Bill Cullen, of "The Tenderfoot" fame, is now in advance of a Metro picture. Big Ed Kendall, the silver king, who was ahead of Jules Murry's meal ticket star, Lewis Mor-

ison, in "Faust," I understand, has passed away. Am I right?

Sam Thall, who with George Welty financed Tom Q. Seabrooke in "The Billionaire," is still a very young man and busy every day in Chicago booking numerous vaudeville acts on the big time only.

Ned Holmes, formerly of Jules Murry's forces, is in advance of a Fox print this season. Lee Reilly I saw last in New Orleans ahead of Richard Carle and the same week saw Jack Pratt there ahead of May Irwin when I was exploiting "The Shepherd of the Hills" in pictures for Harold Bell Wright.

I must not forget to tell you of Smith Turner, who for years was a successful manager for Julius Kahn's Enterprises and for years was in advance of Chas. Yale's production of "The Devil's Auction"—dear old Turner—and he doesn't like that either. I met him last summer on the different State fair lots where he was acting superintendent of the midway for the Wortham Shows when I was managing Theatre-Duffield's fireworks spectacle, "The Siege of the Dardanelles."

During the times of some of these oldtimers I was piloting the tours of such stars as Marie Wainwright, Madame Modjeska, Lewis Morrison and others for a number of seasons for Jules Murry when he was an active producer. Mr. Murry plucked me from the editorial staff of the old New York Dramatic Mirror and chased me out to the Pacific Coast ahead of Joseph Arthur's melodramatic success, "Lost River"—John Ince had played the heavy in this piece and I did not know a half-sheet from a streamer and a stand was Greek to me. I soon

found out, and it is needless to tell my countless friends in the theatrical profession of the most exciting training I had under Mr. Murry's jurisdiction for years, which I have since most sincerely learned to appreciate.

For several summers past I have been handling the publicity for Theatre-Duffield's fireworks spectacles and am still an agent ahead of only the real ones and have yet to pick a loser. Tell my fellow agents to stop worrying why a black hen lays a white egg and "get the egg."

I shall be in New York City this spring and make my home in East Orange, N. J., and will make it a point to come into your office and shake your hand and thereby add another valuable acquaintance to my list, which I assure you will be my sincere privilege.

Happy New Year,
WALLACE SACKETT.

SACKETT'S SUPPLEMENT

Floyd Ames, who for twelve years has been the chief electrician for Theatre-Duffield's different fireworks spectacles playing all the great State fairs, has drifted into the managerial game. Most recently he exploited an interesting film, entitled "Guarding Old Glory," and on tour evoked the co-operation of the Boy Scouts, and has just finished covering every town of importance in Illinois, where he was interested in the State rights. Floyd is now negotiating with the Metro people and we will doubtless hear of him on Broadway as a real producer. Never can tell. We cannot keep the energetic wise hustlers from becoming big fellows and making money.—Nuff Sed.

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Vol. XXXIV. JAN. 14. No. 2

Editorial Comment

THERE is a clergyman in Brooklyn, N. Y., who has broadminded views, and thru his broadmindedness he has grown very popular with his congregation. He is the Rev. Harry Knight Miller, pastor of the Hanson Place Methodist Church.

In a sermon on Sunday night, January 1, the Rev. Miller had no hesitancy in telling his congregation that the so-called amusement ban of the Methodist Church is obsolete. In brief he said: "There is not one word in Christian or Jewish Scriptures prohibiting dancing, drama and playing of games. The Methodist discipline has driven thousands of our finest young people from

the church and encouraged a false and fatal other worldly view of life."

According to Dr. Miller, all the trouble for the members of the Methodist Episcopal Church over dancing arose from that part of the Discipline penned by one Dr. Aaron E. Ballard. It is his contention that the Ballard believers read something into the Discipline that Dr. Ballard himself never intended, and they've believed it ever since.

"The Discipline was intended not to protest against card playing, but against playing for money," Dr. Miller is quoted in The New York Telegram as saying. "It did not protest against dancing, but improper dancing in improper places. It did not protest against theater going in general, but against improper amusements.

"Late in life Dr. Ballard himself made it clear that this was what he had meant by that section of the Discipline. Some years ago my authority for this statement was given in an article in The New York Christian Advocate. I am not certain, but I think that Dr. Ballard stated his attitude clearly in a letter which was printed in the article.

"That part of the Discipline is an obsolete and unused section today. The

What this old world needs is more ministers of the Rev. Harry Knight Miller kind. Be careful of the ones who see nothing but the devil in every theater.

THE good actresses in this country deserve a strong public apology from Dr. Wilbur Crafts, of the National Reform Bureau of Washington, for the contemptible remark reflecting upon their character, which he made recently in an address before a gathering of Methodist ministers, recommending legislation by Congress to prohibit marriage for thirty days after the announcement of engagement, "so that it will be impossible for an actress to get the son of a rich man drunk and marry him before he gets sober."

Why single out "actress," Doctor? It is probably true that some of them do not come in the good class, but to those who are in the good class your remark is a downright insult. Would you have dared to say "a daughter of a Methodist minister" or "a daughter of a reform advocate?" etc., etc. No, you bet not. Then why "an actress"? Is she the only kind of a girl that practices such tactics?

How came you to cite her as an example? Now that you have "declared"

which affirmed the judgment the other day.

It was the higher court's opinion that the defendant wrongfully induced the singer to suddenly leave the employ of the plaintiff and not appear in the plaintiff's show, in which the singer performed important parts; that the inducements were made for the indirect purpose of benefiting the defendant at the expense of the plaintiff; that at the time the singer was under contract with the plaintiff to continue his performances in the plaintiff's show, which contract had several weeks yet to run, and that the defendant had knowledge at the time of these facts and the plaintiff was damaged.

QUESTIONS AND ANSWERS

M. K.—There is no show titled "The Ladies' Bulklers" on the burlesque circuits.

E. R.—Theda Bara is said to be 32 years old. She has been in the movies eight years.

T. M.—The managers of Mamie Smith and Her Jazz Hounds are located in Suite 735, 1400 Broadway, New York.

P. D.—Permits are essential to import birds and animals from other countries. They are issued by the U. S. Biological Survey, Department of Agriculture.

E. S.—Frank Mayo, movie actor, is the husband of Dagmar Godowsky, daughter of the noted pianist. They were married in Tia Juana, Mexico, after Mr. Mayo had obtained a divorce from his first wife in October.

B. H.—John Philip Sousa, noted bandmaster, has a son named John Philip, who is a business man in New York. The latter's son, John Philip Sousa, 8d, now 11 years old, is said to show promise of becoming a musical genius.

Reader—"History of Music," by Rowbotham; "History of Pianoforte Music," by Ble; "A Concise History of Music," by Rev. H. G. Bonavia Hunt; Mus. D., F. R. S. E.; "Summary of the History and Development of Medieval and Modern European Music," by Hubert H. Parry, and "The Study of Musical History," by Dickinson; are some of the leading books about the history of music.

NEW THEATERS

The new picture theater in Ovid, N. Y., owned by Daniel Howard, was opened two weeks ago.

A stock company is being organized in Viroqua, Wis., for the purpose of erecting a \$100,000 theater.

T. E. Jasper will erect a \$35,000 theater on Mt. Vernon street, Somerset, Pa. The new house will seat 1,000.

The New Liberty Theater, which, when completed, will seat 1,200, is being erected in Ellwood City, Pa., by Thomas V. Barqes.

The Snappy Theater, a new picture house in Marcelline, Mo., was opened recently. The house is under the management of Rinear & Schnapp.

The new theater on Eleventh street, Wheeling, W. Va., which will be named the Lincoln, is scheduled to open February 12 (Lincoln's Birthday).

Actual work on the LaFayette Theater, Lexington, Ky., has begun. The building, exclusive of equipment, will cost \$130,000. The theater will seat 1,500.

Ed Harvey's new picture theater in New Brighton, Pa., was opened December 20. The building is 45x150 feet, seats 1,300 and has a stage large enough to accommodate road attractions. It cost \$200,000.

Charles Sesonske, president of the Nova Operating Company, which leases the Avon Theater, Watertown, N. Y., has gone to New York City to confer with architects regarding plans for the new theater his company is to erect in Watertown on the old Taggart site.

The Sangerville Amusement Company, Sangerville, Me., was organized December 15 with capital stock of \$10,000. The articles of incorporation were approved December 22 by the office of the attorney general.

PROGRESS OF GOOD ROADS

Everyone, no matter what branch of the amusement business he may be engaged in, should be interested in good roads. The reasons are obvious.

The Billboard for years has been doing its utmost in helping the good roads movement along, and it is gratifying to learn from the report of the Bureau of Roads that since the policy of Federal aid has been adopted 25,302 miles of road have been built, at a cost of \$587,321,323, of which the general Government has paid \$202,764,414.

"There was a time in the history of the country," comments The Detroit Free Press on this editorially, "when a proposal to go into any such extensive program as that at the expense of the general Government would have roused one large section of the American public into something not much short of rebellion. The people who believed in internal improvements by the general Government and those who did not were then at swords' points and the issue was a burning question, but the internal improvement faction has generally prevailed, and never more completely than now.

"There are few today who question the Government's policy toward road building. It may be that this project or that has little interest to the country as a whole, but in the mass it is recognized that good roads are a national blessing. The use of any particular road was for the most part local, but long experience had proved that the country needed some sort of leadership if the United States was ever to lift itself out of the mud. What the Government gives is at the beginning a substantial aid, but its greatest importance is as an inducement—a bait, if one pleases—rather than as a help. Having got the roads built, the Government requires each State to keep up its own highways, and that in the long run will be altogether the largest item in the cost. However, a good highway once laid demonstrates its own value so completely that a new public attitude on the subject of roads is created. What that means for the future can only be guessed, but it is safe to say that the day when two ruts and a series of mudholes were regarded as a road has departed from this land."

young woman in Kansas who was refused admission to a church because she was a dancing teacher may be glad to know that here in Brooklyn she has a friend in me.

"The vast majority of the congregation of the Methodist Church, if they are healthy and normal, dance. In view of this fact the position of the church should be clarified.

"For thirty years that part of the Discipline concerning dancing has been obsolete. Ninety-nine out of a hundred do not know that Dr. Ballard himself never intended that it should be interpreted as it has been. Today it is time that some definite action be taken."

Speaking of this season's productions, Dr. Miller is quoted as saying: "I think that fifty per cent of our plays are splendid. I am fond of the theater myself, but we have had plays that not only insult our decency, but also our intelligence." He declares that the Methodists, like other Christians, leave the matter of attending the theater to the individual conscience, while they urge careful discrimination between wholesome and unwholesome plays, as they do between proper dancing under proper conditions and dancing anything and everything in public halls with indiscriminate partners.

yourself briefly, why not be fair and write us fully of the experience that led you to say "actress"? Or, are you simply passing along something that somebody else has told you?

If a public apology is not forthcoming, we make the suggestion that the good actresses start a fund, donation limit to be one cent each, for the purpose of presenting you with the largest lead medal obtainable. "Presenting" may be the wrong word, but we leave it to the good actresses to change it to whatever they choose.

A COURT decision was recently rendered in Chicago that is of far-reaching importance to the theatrical profession. The case was the first of its kind in Chicago, if not in the whole country, wherein a judgment was obtained.

The defendant was charged with inducing a singer to leave the plaintiff's show when the singer was still under contract to the latter, who further claimed that the singer gave him no notice of leaving until a half hour before his show was to start. Suit for damages was instituted about a year ago and judgment rendered the plaintiff in the Municipal Court. The defendant appealed from the decision, and the case was taken to the Appellate Court,

JULIA MARLOWE'S VOICE

By WINDSOR P. DAGGETT

DAVID GARRICK'S reading of the church service is recorded in the following terms: "Even tenor of smooth, regular delivery," "fervent tone," "sincerity of devotional expression," "repentant tone," "evenness of voice," "tone of solemn dignity," "of supplication," "of sorrow and contrition."

Dr. James Rush felt dissatisfied with these descriptions of speech, and in 1827 he published his "Philosophy of the Human Voice." He endeavored to furnish a scientific description of intonations, based on musical notes and glides on the musical scale. Dr. Rush was not a teacher of elocution, but he furnished a "philosophy" for two or three generations of elocution teachers, who made a "system" out of Rush's "tone," "semitone," "wave," "tremor," "radical stress," and who drilled their pupils in "orotund," "offensive orotund," "expulsive orotund," "explosive orotund."

These teachers knew just what sort of a splash the voice ought to make in a piece of poetry, and they taught their students how to turn on the hose and splash with proper variations. When it came to the "various feelings or states of mind" that apply to reading, Rush passed these by in favor of his mechanics of voice.

In 1831 Dr. S. S. Curry, of Boston, published his "The Province of Expression," which sounded the modern note in the art of the speaking voice. The dominating idea of Dr. Curry's philosophy is that expression starts in the mind and soul. It can never be reduced to a mechanical performance.

As late as 1870 William Russell, of the mechanical school of elocution, wrote "Oratorical," based on Rush's work. According to Russell, the perfection of "orotund" is found in the mechanical art of calling. We can imagine a workman calling for the ferryboat across a river. That would be the perfection of vocal sound.

To get a vivid idea of "old style" elocution, we have only to turn to Russell's book, published in 1870, to learn that passion, inspiring the soul, demands that volume and force should predominate in expression, to indicate "the delight the soul feels in the consciousness of powerful action."

"He called so loud that all the hollow deep of hell resounded."

"The human voice," says Russell, referring to this quoted line, "here, superadding intense emotion to the mere physical act of shouting, becomes at it were, translated to a sphere of superhuman force and grandeur." That, in a nutshell, is the "old style" elocution.

Dr. Rush had a valid idea to work on. He attempted to do what no one has yet succeeded in doing, to analyze and record the intonations of speech. The teachers who followed him fixed his artificiality upon elocution. Dr. Curry drove artificiality into oblivion. These three names stand for three aspects of voice. Rush may be allowed to stand for Musical Speech; Russell, for Mechanically Applied Musical Speech, and Curry for the Vocal Expression of Character and Experience.

DOES Julia Marlowe belong to the "old style"? For a decisive answer, No. She is far removed from the mechanical school. As for the music, even artificial music, she has it, but she blends it with modern feeling for character and experience.

Miss Marlowe has that personal insight and broad development which takes her out of any school. She is Julia Marlowe. I have known Miss Marlowe for a long time. Not that I have supped with her or chatted with her. I have simply sat at her feet in the theater with open ears and admiring eyes. During the first Boston season of "Sothern-Marlowe," I bought a pew at the old Hollis Street, and, during the last New York season, before the retirement, I saw the repertoire.

At last, I felt that I knew the Sothern-Marlowe dialog by heart. I knew just where the tones were coming. I fancied I had tired of the Marlowe voice. When Sothern and Marlowe returned to the stage I stayed away. I said I would not disturb my memories of Hollis Street. Then the season of 1921 opened at the Century and I ventured in. I saw every play. Julie Marlowe's voice came to my heart as of yore, and I concluded that the American stage was richer and lovelier because of Julia Marlowe. I was glad to fill up again with the purity of speech and music and understanding and character that is wafted on Miss Marlowe's breath. It all came back; the womanly impulse and high humor, the deep tragedy, all the variegated emotional subtleties that fit thru Marlowe's voice like silken threads blown in the wind.

It is the noble beauty of Julia Marlowe's voice that makes it splendid. It is full-throated, musical, searchingly human. It is a tone that lives in space. Whether the pitch be high or low, the voice is always beautifully

released from the body and it has the feel of life. It is a "cultivated" voice, cultivated in musical freedom of tone and melody. To this extent it is artificial and idealistic of the old style. The whole tendency of modern acting is to be "natural." Julia Marlowe creates beauty of speech for the sake of beauty of speech.

The thing that relates Miss Marlowe to the "old style" is that she intones. There is no disputing that she intones the vowel in certain syllables of certain lines. Rush gives a definition of intonation. He calls it the "performance of the function of pitch," and he compares the voice to the handling of an instrument in striking musical pitch. A true intonation is singing on the pitch, and a bad intonation is singing off the pitch. We, therefore, see that intonation is a precise sounding of notes on the musical scale.

Miss Marlowe strikes musical notes with precision of pitch and holds them with a musical effect that beautifies speech artificially. These effects are artistically blended into a style of reading that has a noble sense of naturalness. But the musical notes are there. They are radiantly intoned, and they are not the usual thing in speech, even in elevated style.

If a scene opens with Miss Marlowe on the stage, she soon establishes herself on a full-fledged, beautiful "note." The silvery bell of Marlowe's voice is sounded and you know that she is there. In the beginning of Act II, "Taming of the Shrew," Miss Marlowe establishes her voice on the second syllable she utters:

"Of ALL thy suitors, here I charge thee tell . . ."

"All" is a word that strikes a beautiful note. These beauty notes run thru Miss Marlowe's reading in a play. They blend with the runs and vanishings of expressive speech. They charm the ear, fit reasonably with the sense and give to Miss Marlowe's characters a personal touch that makes the actress and her characters inseparable.

Does Miss Marlowe "sing" her lines? This is a pertinent question. To my ear she does not sing. I believe that the last thing one can accuse Miss Marlowe of is monotony or sing-song of any kind, or of lyric continuity that drowns thought in a trance. Miss Marlowe's lines, whether in comedy or tragedy, are held in the clutch of dynamic thought and speech stress. She could not "rant" if she tried. Her mind is too scholarly, it is too well disciplined. Her emotional and mental powers are too well balanced. When one sees Miss Marlowe, one sees intelligence harnessed. Whatever Miss Marlowe does, she does with breadth, decision and "authority." She slips out of speech into music on individual notes, not on a tune. The rest of her voice has all the ramifications of speech.

In the larger pattern of her reading one may say that there are earmarks of a tune, because we know that the "notes" are going to be sprinkled in, and, in the course of time, we learn to look for them. Certain phrases of Miss Marlowe's repertoire ring in my mind with a pattern, because of the "notes" that are struck as Marlowe strikes them: Viola's, "A BLANK, my lord;" Juliet's, "It was the NIGHTINGALE and not the LARK;" Ophelia's, "PALE as his SHIRT," are part of my musical mem-

ory, because I associate Julia Marlowe's chimed words with the chiming of Shandon:

With "the bells of Shandon that sound so grand, on The pleasant waters of the river Lea,"

In the lines quoted, the "tones" come as a blast of beauty in tranquil speaking. It is a musical note, struck with fullness and precision, and sometimes with a tremolo that is not a tremolo, but a spontaneous wave from the heart.

No one has more barricades against monotony than Miss Marlowe. The range and flexibility of her voice is complete. The "placement" of her voice has all the ramifications of breath control, perfect attack and melody, throat freedom and adjustment of resonators. She throws tone into inflections that have rainbow colors and lightning curves. Her mood can change in a single speech. Her gentlest, subtle expression can be balanced in a moment with incisive, dagger-like tones or with bludgeon cudgels to fit any requirement of mental or emotional crisis.

Juliet's speech, after learning Romeo's identity at the ball, comes crammed with feeling: "My only love sprung from my only hate! Too early seen unknown and known too late!"

Miss Marlowe always gave those lines a youthful pathos, a tragic portent and an impact of quiet force that made one's heart sink as the curtains closed.

My other stock example of Miss Marlowe's technique is her indignant speech of two lines, from "Much Ado About Nothing":

"Kill Claudio!"

The boomerang note by which Miss Marlowe could shatter the chandelier in the auditorium with the little vowel in "kill" is one of my glass-covered souvenirs of acting.

I have an actor friend who has added to my collection the one-word speech from "Barbara Frietche," in which the heroine drags her wounded lover up the stairs, and cries:

"Live! Live! Live! Live!"

Miss Marlowe's style has breadth. In humor she extracts an individual richness that is as lofty as it is roughish. This comes from subtlety of inflection and tone quality, and also, of course, from that light of personality that shows in action. In Viola's line, "I am the only daughter of my father's house," Miss Marlowe conveys a rich feeling for comic situation without in any way belittling the ideal qualities of Viola. A more joyous humor springs from Portia's line, "I gave my love a ring." This speech sparkles with the music of conquest and love radiant with vitality. A single exclamation from Miss Marlowe, as "Oh," when Bassanio chooses the right casket, has this mirth mingled with love notes. In "Portia's" longer speech,

"You see me, Lord Bassanio, where I stand . . ."

her voice clings to poetic words like a rosebush rambling in blossom time. In the Court Scene, her "No haste," to Shylock, has the darting curves of decisive force.

Miss Marlowe varies her tempo as she varies all the elements of her style. She can speak of being married to a "death's head with a bone in it," with rapid trippingness that begets laughter. To Antonio, respecting Shylock, she can speak with judicious weight, "What mercy can you render him, Antonio?" To Katherine she can add stubbornness, to Viola longing, to Ophelia the tenderness of a flower.

Miss Marlowe has no imitators. Her resources are too rich, too deep, too large, and Miss Marlowe is too normal to invite imitation. It is her

ability to sustain her style and stamp it with authority that makes her what she is.

When Alma Kruger speaks, or when Alma Kruger has a scene of large opportunity in the Sothern-Marlowe company, I immediately feel a new atmosphere on the stage. Miss Marlowe's art is too artificial to be all inclusive, and it leaves out of its compass a directness of realism, a letting go of the inward self, which gives to Miss Kruger's acting another sort of power. The comparison is worthless, except to suggest there is room for many types of acting in Shakespeare. By training and impulse I am closely wedded to that direct contact between impression and expression which I enjoy in Alma Kruger and Walter Hampden. What binds my allegiance to Miss Marlowe is the fact that her intonations and artificiality have never taken from her those qualities which are described in Garrick's reading of the church service as "fervent," "devotional." Julia Marlowe never rings false.

Julia Marlowe studied voice. She studied her dramatic text. She not only knows Shakespeare's plays, she knows her English poets intimately. She has the culture of genuine firsthand knowledge of vital things.

Mr. Sothern, in an interview with The Christian Science Monitor, says: "Mrs. Sothern studied three years before she ventured to act an important role in Shakespeare. When she sought out an eminent New York vocal instructor he told her that as she had no middle register to her voice she could never succeed on the stage. Six months later she returned to him. She had developed the register. Where are the actors of today who would labor several hours daily to produce total quality?"

My four evenings at the Century Theater during the Sothern-Marlowe season, brings this question home: Can the stage afford to let all the beauty of the "old style" go by default? From my first playgoing, at five years of age, to the present day, I have responded to the "total quality" of the individual actors in a play. It made no difference whether it was Madam Jannauechek, in "Mary Stuart," or some subordinate actor in a small-town "rep." "The play's the thing" was never the thing with me. It was the actor and the sympathetic understanding of his voice. Without voices the theater degenerates into something worse than silent drama. It becomes harsh, feeble and ugly.

THE voice problem in spoken drama is a live issue. Lionel Atwill does not hesitate to say that he studied voice production and elocution for three years before he went on the stage. Mr. Sothern reports that he interviewed fifty persons in order to select five players for some of the lesser parts in his company. Mr. Atwill tells me that it seems incredible to know the number of young persons Mr. Belasco tried out for the small-speaking parts in "Deburau." He was flooded with applications, but to find young persons with voices of any "total quality" or with speech that was even passable was extremely difficult.

The oldtime "elocutionist" had his faults in teaching voice. The schools of oratory have shared these faults. Mechanical exercises, often overdone, produced "hardness" of tone or a self-conscious artificiality. The colleges, with their 5,000 enrollment, or even with a 500 enrollment, cannot teach voice culture en masse. American carelessness in diction leads to disregard of total quality. Singing teachers often have no mastery of lyric diction, and no understanding of the mechanics of speech. Going to a singing teacher for the speaking voice depends entirely upon the teacher. Rush had a vital idea to work on. The speaking voice should have beauty. It should have richness of tonal quality, the gamut of the scale, and "authority."

The stage does not ask for repetition of talent, but it does ask for standards of talent. I am somewhat awed by the momentary realization that Julia Marlowe's voice has become a part of my life.

THEATRICAL BRIEFS

The Royal Theater, Hamilton, Tex., was sold at public auction to J. M. Roddy.

Fire destroyed the Liberty Theater at Tryon, Ok., recently. Damage was estimated at \$17,000.

"The Bluebird Theater, Mangum, Ok., has been purchased by George Slatem, an experienced theater man.

Charles F. House, manager of the Midway Theater, Rockford, Ill., since December, 1919, resigned his position January 1.

John H. Rebold, prominent oil operator, has purchased the half interest of H. D. Cook in the Orpheum Theater, Okmulgee, Ok.

G. M. Solon, who recently sold a half interest in the Solon Theater, Spencer, Ia., to Earl Moore, has repurchased Moore's half.

I. G. Kilgough, Honey Grove, Tex., will close his Topic Theater there and operate only the Strand. The change was due to dull business.

The new picture theater building at the corner of Third avenue and 112th street, New York City, has been sold by Niblott & Ricci

to the newly organized B. L. & R. Bealy Company.

Samuel Wasserman and Barnet Badner have purchased from Elmore Glutney the land and motion picture theater on the west side of Gratt street in Chicopee, Mass. The purchase price was \$14,500.

The Lyric Theater, Anniston, Ala., has been reopened under the management of Coleman & Moorefield and is now showing road attractions. It is reputed to be one of the best equipped theaters in the State.

A new pipe organ costing \$9,500 has been installed in the Columbia Theater, East Liverpool, O., by Manager Mack McOlnock. The instrument, a Wurliizer-Hopewell, was used Christmas for the first time.

J. F. Luft, associated with Dusenbery Theatrical Enterprises in and near Columbus, O., for the past twenty years, is manager of the new State Theater in Columbus, which opened the latter part of December.

The Saenger Amusement Company, New Orleans, La., gave its annual banquet at the Elks Club one night last week. The affair was attended by employees and executives of the firm of New Orleans and immediate vicinity.

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NOTICE—THEATRICAL PEOPLE WANTED—Information leading to the present whereabouts of Miss May Powers, age 34, light hair, brown eyes, weight about 80 pounds. Left Memphis, Indiana, with Jack Ford, age 67. Address E. B. BOWERS, care The Billboard, Cincinnati, O.

ROUTE DEPARTMENT

Managers and performers are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of January 9-14 is to be supplied.

A Dress Rehearsal (Davis) Pittsburg. Abbott, Al (Orpheum) Madison, Wis., 12-14. Abbott, Pearl, & Co. (Garden) Kansas City. Abel, Neal (Orpheum) New Orleans. Abraham Lincoln (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 16-21. Adair, John, & Co. (Temple) Rochester, N. Y. Adams, Phil, & Girls (Metropolitan) Brooklyn. Adams & Barnett (Orpheum) Winnipeg, Can. (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21. Adams & Griffith (Palace) Chicago; (Orpheum) New Orleans 16-21. Adelade & Hughes (Orpheum) Omaha 16-21. Adler & Dunbar (Keith) Lowell, Mass. Adler & Ross (Palace) Chicago. Ahern, Dan (McVicker) Chicago. Ahern, Chas. (Keith) Boston. Ahron, George (Orpheum) Jackson, Mich., 12-14. Alexander Bros. & Evelyn (Keith) Washington. Alexander & Fields (Majestic) San Antonio, Tex. Allen & Moore (State) Buffalo. Allen's Minstrels (Orpheum) Tulsa, Ok., 12-14. Alpha & Deltakane (Albee) Providence, R. I. Alvin & Kenny (Crescent) New Orleans. Alvin & Alvin (Bijou) Birmingham. Amaranth Sisters (Princess) Montreal. American Comedy Four (Kings) St. Louis. Amoros & Jeanette (Lyric) Cincinnati, O. Amoros & Obey (Lincoln Sq.) New York. Anderson & Yvel (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-18. Anderson & Graves (Columbia) Davenport, Ia., 12-14; (Hennepin) Minneapolis 16-21. Angel & Fuller (Foll) Waterbury, Conn., 12-14. Anselmths, The (Princess) San Antonio, Tex. Anthony & Arnold (Plaza) Bridgeport, Conn., 12-14. Archer, L. & J. (Temple) Rochester, N. Y. Ardell, Franklin (Orpheum) St. Louis 16-21. Arlington, Billy (Majestic) Milwaukee; (Palace) Chicago 16-21. Around the Clock (Loew) Toronto. Ashley & Dorney (Delancey St.) New York. Aubrey Wilson Trio (Shea) Buffalo. Austin & Cole (Kedzie) Chicago 12-14. Avey & O'Neil (Majestic) Springfield, Ill., 12-14; (Hipp.) Terre Haute, Ind., 14-15; (Empress) Decatur, Ill., 19-21. Ayon Comedy Four (Majestic) Erie, Pa.; (Orpheum) St. Louis 16-21. Bailey, Cliff, Duo (Orpheum) Joliet, Ill., 12-14; (Orpheum) Galesburg 16-18; (Orpheum) Chicago 19-21. Baker, Bert (Hipp) Youngstown, O. Ballet Trio (Keith) Indianapolis. Ball, Rae E., & Bro. (Auditorium) Quebec, Can. Ball, Ernest R. (Palace) Chicago; (Orpheum) St. Louis 16-21. Ballroom Trio (Majestic) Grand Island, Neb., 12-14; (Liberty) Lincoln 16-18; (Empress) Omaha 19-21. Barbetta (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21. Barlett, Smith & Sherry (Strand) Washington. Barlow, Billy (Loew) Holyoke, Mass. Barrack, Marjorie (Orpheum) Omaha, Neb.; (Majestic) Cedar Rapids, Ia., 16-21. Barrett & Connee (Capitol) Hartford, Conn., 12-14. Barrios, Jean (Majestic) Dallas, Tex.; (Majestic) Houston 16-21. Barry & Whittedge (Majestic) Houston, Tex.; (Majestic) Galveston 16-18. Barry, Lydia (Moore) Seattle; (Orpheum) Portland, Ore., 16-21. Barry, Mr. & Mrs. Jimmy (Keith) Syracuse, N. Y. Bass & Allen (Loew) Ottawa, Can. Beatty & Evelyn (New Mars) La Fayette, Ind., 12-14. Beers, Leo (Fordham) New York. Baked Dancers (Majestic) Houston, Tex.; (Majestic) Galveston 16-18. Bell, Adelaide, & Co. (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 16-18; (Orpheum) Joliet 19-21. Bell, Rose & Lee (State) New York. Ben Nee One (Empire) Chicago 12-14. Bender & Herr (Delancey) St. New York. Bennett Sisters (Majestic) Chicago; (Rialto) St. Louis 16-21. Bennett, Lois (Keith) Lowell, Mass. Bennett, Joe (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21. Benny, Jack (Shea) Toronto. Bentell, Harry (Liberty) Cleveland 12-14; (McVicker) Chicago 16-21. Berkey, A. P. Harty (Keith) Norwich, Conn. Bergero, Valerio (Albee) Providence, R. I. Berk & Saun (Majestic) Milwaukee 16-21. Bernard, Rhoda, & Co. (Orpheum) New York. Bernard & Garry (Riviera) Brooklyn. Bernard & Butler (Orpheum) New York. Bernie, Ben (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21. Berrens, Herman (Victoria) New York. Bessons, Mme., & Co. (Keith) Lowell, Mass. Bevans & Flint (10th St.) Cleveland 16-21. Beyer, Ben (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21. Big Jim (Columbia) Davenport, Ia., 12-14. Bicklow & Clinton (Far Rockaway) Brooklyn. Blackwell, Carlyle (Orpheum) St. Paul; (Majestic) Cedar Rapids, Ia., 16-21. Block & Dunlop (Columbia) St. Louis, Mo., 12-14; (Grand Centralia, Ill., 16-18; (Hipp.) Alton 19-21.

Bloom, Max, & Co. (Main St.) Kansas City; (Grand) St. Louis 16-21. Blossoms (Liberty) Lincoln, Neb., 12-14; (Main St.) Kansas City 16-21. Blue Demons, Eight (Riverside) New York. Boardman, Lillian (Kings) St. Louis. Bobbe & Nelson (Majestic) Milwaukee 16-21. Boland, Mary, & Co. (Maryland) Baltimore. Bond, Raymond, Co. (Shea) Buffalo. Boothby & Everdeen (Rialto) Chicago. Bordoni, Irene (Orpheum) Brooklyn. Borsini Troupe (Empress) Chicago 16-18. Bostock's Riding School (Orpheum) Minneapolis. Bowers, Fred, Revue (Orpheum) Oklahoma City, Ok., 12-14; (Orpheum) Memphis 19-21. Bowers, Walters & Crocker (Lincoln) Chicago 12-14; (Majestic) Chicago 16-21. Boyd & King (Liberty) Cleveland. Brac, Wm. & Co. (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Bradna, Ella (Keith) Washington. Brady, Paul (Regent) Muskegon, Mich., 12-14. Brava & Michielina (Greely Sq.) New York. Britton, P. & M. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21. Bronson & Edwards (Main St.) Kansas City; (Grand) St. Louis 16-21. Bronson & Baldwin (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Brown & O'Donnell (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21. Brown, Frank (Broadway) New York. Brown Girl's, Four (Delancey St.) New York. Browning, Joe (Orpheum) Oklahoma City, Ok., 12-14; (Rialto) St. Louis 16-21. Browning & Davis (Grand) Centralia, Ill., 12-14; (Erber) E. St. Louis 16-18. Brownlee's Hickville Follies (Empire) Law-

Clifford & Bothwell (Electric) Joplin, Mo., 12-14; (Columbia) St. Louis 19-21. Clifford, Edith (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Clifford, Bessie (Lyric) Hamilton, Can. Clifford & O'Connor (Majestic) Chillicothe, O., 12-14. Clifford & Johnston (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-21. Cliffords, Three (Rialto) Chicago. Clifton, Herbert (Hamilton) New York. Clifton & Rooney (Keith) Indianapolis. Claude & Hutchinson (Kyle) Beaumont, Tex., 9-21. Olowa Seal (Far Rockaway) Brooklyn. Coates, Lulu, & Co. (Erber) E. St. Louis, Ill., 12-14. Coden & Luken (Emery) Providence, R. I. Cozy & King (National) New York. Coline, Helene, & Co. (Orpheum) Okmungee, Ok., 12-14; (Columbia) St. Louis 16-18; (Grand) Centralia, Ill., 19-21. Colvin & Wood (Orpheum) Champaign, Ill., 16-18. Combe, Boyce (Orpheum) Winnipeg, Can., 16-21. Combe & Nevin (Palace) Springfield, Mass., 12-14. Comer, Larry (Hennepin) Minneapolis; (Kedzie) Chicago 16-18. Conley, Harry J. (Palace) Chicago; (Orpheum) St. Louis 16-21. Conlin, Ray (American) Chicago 16-18. Conn & Albert (Palace) Springfield, Mass., 12-14. Conrad, Ed & Birdie (Jole) Ft. Smith, Ark., 12-14. Cook, Joe (Keith) Washington. Cook & Valdare (Majestic) Grand Island, Neb., 12-14; (Liberty) Lincoln 16-18. Cook & Vernon (Rialto) St. Louis 16-21. Cook & Rosevere (Rialto) Racine, Wis., 12-14; (Orpheum) Madison 16-18; (Palace) Rockford, Ill., 19-21. Cooper, Dena, & Co. (Empress) Omaha, Neb., 12-14. Corday, Othilla, & Co. (Murray) Richmond, Ind., 12-14. Correll, M., & Co. (Regent) Kalamazoo, Mich., 12-14. Corinne & Co. (Grand) St. Louis 9-14; (Erber) E. St. Louis, Ill., 16-18. Corradini's Animals (Albee) Providence, R. I.

Del Baitly & Jap (Pantages) Winnipeg, Can. Demarest & Collette (Orpheum) Fresno, Cal.; (Orpheum) San Francisco 16-21. Denton, Herbert, & Co. (Princess) San Antonio, Tex. Dewey & Rogers (Majestic) Milwaukee 16-21. Diamond, Maurice (Main St.) Kansas City; (Orpheum) Des Moines, Ia., 16-21. Dillon & Parker (Keith) Cincinnati. District School (Majestic) Cedar Rapids, Ia., 12-14. Dilte & Marmon (Rialto) Chicago. Dilte & Clark & Dare (Broadway) Springfield, Mass. Dockstader, Lew (Davis) Pittsburg. Doherty, Leo & Viola (Orpheum) Tulsa, Ok., 12-14. Doll Follies (Orpheum) Galesburg, Ill., 16-18. Dominos, Eight (Plaza) Bridgeport, Conn., 12-14. Doner, Kitty (Orpheum) Salt Lake City; (Orpheum) Denver 16-21. Dooley & Sales (Bushwick) Brooklyn. Dooley & Storey (Palace) Rockford, Ill., 12-14; (State Lake) Chicago 16-21. Dooley, Jed, & Co. (Albee) Providence, R. I.; (Riverside) New York 16-21. Dorans, Dancing (Rialto) Chicago 16-21. Dorr, Maria (Majestic) San Antonio, Tex. Downing & Bunin Sisters (Lincoln Sq.) New York. Dress Rehearsal (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21. DuFour Bros. (Shea) Buffalo. Dugan & Raymond (Orpheum) Los Angeles 9-21. Duncan, A. O. (Regent) New York. Duncan, Sammy (Keith) New York. Dunn, Jimmy (Orpheum) Joliet, Ill., 12-14; (Orpheum) Galesburg 16-18; (Orpheum) Quincy 19-21. Duttons, The (Rialto) St. Louis; (Majestic) Chicago 16-21. Eblon Wm. (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-21. Eden, Hope (Keith) Indianapolis; (Keith) Cincinnati 16-21. Edge of the World (Lyric) Cincinnati, O. Edwards, Gus (East Grand Rapids) Mich. Edwards, Julia (Electric) St. Joseph, Mo., 12-14; (Majestic) Grand Island, Neb., 19-21. El Cleve (Keith) Portland, Me. Elmore & Williams (Keith) Columbus, O. Elliott, Dell & Edna (Strand) Lansing, Mich., 12-14. Eltinge Julian (Majestic) San Antonio, Tex. Embs & Alton (Palace) Rockford, Ill., 12-14; (Kedzie) Chicago 16-18; (Columbia) St. Louis 16-21. Erroll, Bert (Palace) New York. Esmonde, Edward, & Co. (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Eugene Bros. (Palace) Flint, Mich., 12-14. Eugene Boys, Four (Orpheum) New York. Faber & McGowan (Lyric) Hamilton, Can. Falcons, Three (Plaza) Worcester, Mass., 12-14. Fallette, Marcelle (Bushwick) Brooklyn. Falls, Archie & Gerie (Keith) Columbus, O. Farron, Frank (Orpheum) San Francisco; (Orpheum) Oakland 16-21. Fenton & Fields (Shea) Toronto. Fields, Sally (Gates) Brooklyn. Fields & Harrington (Electric) Joplin, Mo., 16-18. Fink's Mules (Moore) Seattle; (Orpheum) Portland, Ore., 16-21. Fisher & Lloyd (Main St.) Kansas City; (Grand) St. Louis 16-21. Fisher, Sallie, & Co. (Orpheum) San Francisco 9-21. Fisher & Gilmore (Hipp.) Youngstown, O. Flake & Falton (McVicker) Chicago. Fitzgerald & Carroll (Globe) Kansas City, Mo., 12-14; (Novelty) Topeka, Kan., 16-18. Flaherty & Stoung (Empress) Omaha, Neb., 12-14; (Globe) Kansas City 19-21. Flanders & Butler (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21. Flashes (State-Lake) Chicago. Flint, Douglas & Co. (McVicker) Chicago. Flivertons, The (Palace) New York. Foley & LaTure (Keith) Cincinnati. Follotte, Pearl & Wicks (Jole) Ft. Smith, Ark., 16-18. Ford, Frank A., Co. (Strand) Washington, D. C.; Philadelphia, Pa., 15-29. Ford & Goodridge (Empress) Decatur, Ill., 12-14; (Orpheum) Champaign 16-18. Ford, Backard (Grand) Fargo, N. D., 12-14. Ford, Margaret (Palace) Milwaukee; (Lincoln) Chicago 16-18. Ford & Price (Hennepin) Minneapolis; (Orpheum) Sioux City, Ia., 16-18. Ford, Ed (Orpheum) Salt Lake City; (Orpheum) Denver 19-21. Forrest & Church (American) New York. Foster & Peggy (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 16-18. Fox & Britt (State) Buffalo. Fox & Conrad (Novelty) Topeka, Kan., 12-14; (Jole) Ft. Smith, Ark., 16-18. Foy, Eddie (Orpheum) San Francisco; (Orpheum) Oakland 16-21. Francis & Jerome (State-Lake) Chicago. Franchini Bros. (American) New York. Francis, Kitty, & Co. (Capitol) Hartford, Conn., 12-14. Francis, Ross & DuFoss (Loew) Dayton, O. Francis, Tricie (Keith), Washington. Frisco, Sig. (Hipp.) Topeka, Kan., 16-18. Fulton, Jas. & Co. (Kedzie) Chicago 12-14. Fulton & Burt (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 16-21. Gaby, Frank (Keith) Philadelphia. Gaby Bros. (Bonlevard) New York. Gaffney, Gus (Shea) Buffalo. Galletti's Monkeys (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21. Garcinetti Bros. (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21. Gardner & Aubrey (Liberty) Lincoln, Neb., 12-14; (Globe) Kansas City 19-21. Garnett & Hill (Palace) Ft. Wayne, Ind., 12-14. Gassler & Beasler Twins (Hipp.) Baltimore. Gaultier's Bricklayers (Orpheum) Peoria, Ill., 12-14. Gaultier's Toy Shop (Orpheum) St. Paul. Gaxton, Wm. (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21. Geiger, John (Erber) E. St. Louis, Ill., 12-14; (Grand) Centralia 16-18; (Majestic) Bloomington 19-21. Gellis, The (Orpheum) Madison, Wis., 12-14; (Palace) Chicago 16-21.

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Table with columns: NAME, WEEK, THEATER, CITY, STATE

rence, Mass., 16-18; (Strand) Brockton 19-21. Bryant & Stewart (Princess) San Antonio, Tex. Buckridge, Casey Co. (Keith) Toledo, O. Budd, Ruth (Majestic) Chicago; (Orpheum) St. Louis 16-21. Burke, Johnny (Keith) Lowell, Mass. Burt & Rosedale (Princess) Montreal. Burton, Dorothy, & Co. (Lyceum) Pittsburg. Burns & Klein (Bijou) Birmingham. Burns & Freds (Maryland) Baltimore. Bushman & Bayne (Majestic) Milwaukee; (Majestic) Chicago 16-21. Busse's Dogs (Greely Sq.) New York. Butler & Parker (Orpheum) Oklahoma City, Ok., 12-14; (Main St.) Kansas City 16-21. Buzzell, Eddie (Moore) Seattle; (Orpheum) Portland, Ore., 16-21. Byron, Joseph Totten, & Co. (Loew) Dayton, O. Cameron & Meeker (National) New York. Cameron, Grace (State) Newark, N. J. Cameron Sisters (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21. Camerons, Four (Jeffers) Saginaw, Mich., 12-14. Camilla's Birds (State) Newark, N. J. Campbell, Craig (Loew) Montreal. Cardo & Nell (Victoria) New York. Carhart, Peggie (Maryland) Baltimore. Carleton & Ballew (Orpheum) New Orleans. Carlisle & LaMal (Temple) Rochester, N.Y. Carroll & Gorman (Plaza) Worcester, Mass., 12-14. Carroll, Harry, Revue (Palace) New York. Carter, Tess & Ann (Lyceum) Pittsburg. Casson Bros. (Orpheum) Boston. Casting Mellon, Four (Maryland) Baltimore. Castie, Mrs. Vernon (Palace) New York. Cavanas, Two (Palace) Milwaukee. Chahot & Torton (Orpheum) New Orleans. Champs, Five (Globe) Kansas City 16-18. Chapman & Ring (Loew) Montreal. Charles & Franklin (Albee) Providence, R. I. Chase & LaTour (Colonial) Detroit. Chisholm, The (Grand) Atlanta, Ga. Chatwell & Breen (State) Newark, N. J. Choy Ling Foo Troupe (Loew) Ottawa, Can. Clark, Eddie, & Co. (Greely Sq.) New York. Clark, Billy (Liberty) Lincoln, Neb., 12-14. Clark & Bergman (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21. Clark, Sylvia (Keith) Portland, Me.; (Keith) Lowell, Mass., 16-21. Clarke, Wilfred, & Co. (Hipp.) Cleveland. Clasper, Edith, & Boys (Franklin) New York. Claudius & Scarlet (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21.

Coclea & Verdi (Orpheum) Sioux Falls, S. D., 12-14; (Liberty) Lincoln, Neb., 16-18; (Empress) Omaha 19-21. Costello, Maurice, & Co. (Poll) Worcester, Mass., 12-14. Coulon, Johnny (Ben All) Lexington, Ky., 12-14. Cozy Revue (Keith) Dayton, O., 12-14. Crawford & Broderick (Orpheum) Minneapolis 16-21. Creighton, Jim & Blanche (Keith) Columbus, O. (Orpheum) South Bend, Ind., 16-18. Creole Fashion Plate (Keith) Boston. Cressy & Dayne (Temple) Detroit. Crisis, The (State) Buffalo. Criterion Four (State) New York. Cromwell, Frank & Maud (Pantages) Toronto, Can.; (Pantages) Hamilton 16-21. Cross & Santoro (Emery) Providence, R. I. Crouch, Clay (Grand) Evansville, Ind., 12-14; (Orpheum) Champaign, Ill., 19-21. Crowley & Burke (Tuxedo) Detroit 12-15. Cullen, Jim (Majestic) Houston, Tex.; (Majestic) Galveston 16-18. Cummings & White (Keith) Philadelphia. Curley, Fats, & Co. (Grand) Centralia, Ill., 12-14; (Hipp.) Alton 16-18; (Erber) E. St. Louis 19-21. Cushman, Bert & Geneva (Hipp.) Jacksonville, Fla., indef. Daley, Mac & Daley (Palace) New York. Damsel, Geo., & Co. (National) Des Moines, Ia. Dance Follies (State) New York. Dance Fantasies (Orpheum) Sioux City, Ia., 12-14; (Orpheum) St. Paul 16-21. Daniels & Walters (Majestic) Cedar Rapids, Ia., 16-21. Danies Sisters, The (Shea) Toronto. Darcy, Joe (Hipp.) Youngstown, O. Darc, Herbert (Hipp.) Cleveland. Davis & McCoy (Loew) Ottawa, Can. Davis, Josephine, & Co. (National) New York. D. D. H. (Riverside) New York. DeGroffs, Aerial (Metropolitan) Brooklyn. DeHaven & Nice (Orpheum) San Francisco; (Orpheum) Oakland 16-21. DeMario Five (Loew) Holyoke, Mass. DeMont, F. & G. (Jeffers) Saginaw, Mich., 12-14. DePill & DePill (Luna Park) Miami, Fla., indef. DeYoe & Stetzer (Poll) Waterbury, Conn., 12-14. Deagon, Arthur (Garden) Kansas City. Denn Sisters (Poll) Worcester, Mass., 12-14. Deun, Rae & Emma (Orpheum) Des Moines, Ia.; (Main St.) Kansas City, 16-21.

WIG Real Hair, Irish, Jew or Dutch Comedian, the famous German import character wigs, \$1.50 each, 100 more, \$1.00 each. Nevers, \$1.00; Soubratte, \$2.00; real hair; Cotton Tights, \$1.00; Silkone Tights, \$2.00; Hair Mustache Chin, 200 each. Call. Free. G. KLIPPERT, 48 Cooper Square, New York.

George, Jack, Duo (Grand) St. Louis 9-14; (Orpheum) Joliet, Ill., 10-18; (Majestic) Bloomington 19-21.
 Gerber, Billie, Revue (Ben All) Lexington, Ky., 12-14.
 Gibbs, Chas. (Boulevard) New York.
 Gifford & Lang (Orpheum) St. Paul; (Orpheum) Duluth 16-21.
 Gilmore, Ethel, & Co. (State) Buffalo.
 Gilroy, Haynes & Montgomery (Palace) Rockford, Ill., 12-14; (Orpheum) South Bend, Ind., 16-18.
 Gingras, Ed. & Co. (Loew) Montreal.
 Grand Glocker, Charles & Anna (Majestic) Grand Island, Neb., 12-14; (Liberty) Lincoln 16-18; (Empress) Omaha 19-21.
 Goetz & Duffy (Loew) Toronto.
 Golden, Claude (Orpheum) Los Angeles 9-21.
 Gordon & Ford (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.
 Gordon, Robble (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Gordon, Kitty (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.
 Gordon & Day (Palace) Cincinnati.
 Gordon & Delmar (Erber) E. St. Louis, Ill., 12-14; (Grand) Centralia 16-18.
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 Gordon & Germaine (Novelty) Topeka, Kan., 12-14; (Orpheum) Okmulgee, Ok., 16-18; (Electric) Joplin, Mo., 19-21.
 Gordon & Rhea (Orpheum) Tulsa, Ok., 12-14; (Main St.) Kansas City 16-21.
 Gordon & Joffe (Rialto) Chicago.
 Gosler & Lusby (Loew) Ottawa, Can.
 Gould, Venita (Orpheum) St. Louis; (Majestic) Chicago 16-21.
 Gould, Rita (Keith) Dayton, O., 12-14; (Orpheum) South Bend, Ind., 16-18.
 Granew, Jean (Hipp) Youngstown, O.; (Majestic) Chicago 16-21.
 Gray, Fred, Trio (Lyceum) Pittsburg.
 Green & Parker (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.
 Greenwith Villagers (Majestic) Houston, Tex.; (Majestic) Galveston 16-18.
 Grindell & Esther (Boulevard) New York.
 Hans Bros. (Orpheum) Brooklyn 12-14.
 Hale & LaVere (Keith) Toledo, O.
 Hale, Willie, & Bro. (Mary Anderson) Louisville.
 Haley Sisters (Orpheum) Minneapolis; (Majestic) Milwaukee 19-21.
 Hall, Billy Swede, & Co. (Loew) Holyoke, Mass.
 Hall, Bob (Palace) Chicago; (Rialto) Racine, Wis., 16-18.
 Hall, West (Rialto) St. Louis; (Grand) St. Louis 16-21.
 Hall, George F. (Orpheum) Jackson, Mich., 12-14; (Jeffers-Strand) Saginaw 16-18; (Palace) Flint 19-21.
 Hall & Dexter (Columbia) Davenport, Ia., 12-14; (Main St.) Kansas City 16-21.
 Halten, Jack, & Ryan Sisters (Pantages) Winnipeg, Can.
 Haker, Wm. (Palace) New Haven, Conn.
 Hamel Girls, Three (Palace) Flint, Mich., 12-14.
 Hamlet, Frank (Hipp) Terre Haute, Ind., 16-18.
 Hamlin & Barnes (Keith) Portland, Me.
 Hamlin, Frank (Hipp) Terre Haute, Ind., 16-18.
 Hamlin & Mack (Majestic) Springfield, Ill., 12-14; (Hipp) Terre Haute, Ind., 16-18.
 Hanaka Japs (Orpheum) South Bend, Ind., 12-14; (Lincoln) Chicago 16-18; (Empress) Decatur, Ill., 19-21.
 Handers & Melius (Hipp) Cleveland.
 Hanley & Howard (Palace) Cincinnati.
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 Hanson & Burton Sisters (Orpheum) Jackson, Mo., 12-14; (Orpheum) South Bend, Ind., 16-18.
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 Harmon, Boys, Four (Lyric) Cincinnati, O.
 Harms, Dave (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
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 Harlow, Henry (Hipp) Terre Haute, Ind., 12-14; (Lincoln) Chicago 16-18; (American) Chicago 19-21.
 Hart, Mark, & Co. (Orpheum) New York.
 Hartley & Peterson (Orpheum) Minneapolis.
 Hatcher, George (Hipp) Baltimore.
 Hashi & Osal (Loew) Dayton, O.
 Havenman's Animals (Poll) Worcester, Mass., 12-14.
 Haw, Harry, & Co. (Orpheum) South Bend, Ind., 12-14; (Palace) Rockford, Ill., 16-18; (Orpheum) Madison, Wis., 19-21.
 Hayataka Bros. (Keith) Lowell, Mass.
 Hayden, Hall & Snyder (Pantages) Winnipeg, Can.
 Hayter, Brent (Empress) Grand Rapids, Mich.
 Haynes, Mary (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 16-21.
 Healy & Cross (Keith) Columbus, O.
 Healy, George (Miller) Milwaukee.
 Healey Trio (Joyce) Ft. Smith, Ark., 12-14; (Hipp) Alton, Ill., 19-21.
 Hene, Lewis & Grayce (Poll) Wilkes-Barre, Pa., 12-14.
 Henere, Herschel (Temple) Rochester, N. Y.
 Hennings, The (Orpheum) Champaign, Ill., 12-14; (Empress) Chicago 16-18; (Kedzie) Chicago 19-21.
 Henry & Moore (Orpheum) Champaign, Ill., 12-14; (Orpheum) Peoria 16-18; (Columbia) Davenport, Ia., 19-21.
 Herct, Hugh, & Co. (Majestic) San Antonio, Tex.
 Herma & Young (Avenue B) New York.
 Herman & Shirlev (Keith) Indianapolis.
 Herman, Al (Orpheum) Brooklyn.
 Herman & Briscoe (King St.) Hamilton, Can.
 Hiet, Ernest (Palace) Rockford, Ill., 16-18.
 Hodson & Lowell (Strand) Washington.
 Holden & Herron (Liberty) Cleveland.
 Holliday & Willette (Hipp) Terre Haute, Ind., 12-14; (Empress) Decatur, Ill., 16-18; (Majestic) Springfield 19-21.
 Holman, Harry (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Houdini (Keith) Washington, D. C.; (Maryland) Baltimore 16-21.
 Howd & Helene (Bijou) New Haven, Conn., 12-14.
 Howard, Clara (State-Lake) Chicago.
 Howard, Joe, & Clark (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Howd & Bert (Orpheum) Chicago, 12-14.
 Howard & Fields (Majestic) Cedar Rapids, Ia., 12-14; (Majestic) Dubuque 16-18; (Orpheum) Sioux City, Ia., 19-21.

Howard & White (Keith) Columbus, O.
 Howard's Ponies (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.
 Howard, Ruth (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Hudson & Jones (State) Memphis, Tenn.
 Hughes, Quinette & Co. (Orpheum) Boston.
 Hughes, Mrs. Gene (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Hughes Musical Duo (Majestic) Houston, Tex.; (Majestic) Galveston 16-18.
 Huters, Musical (Bijou) New Haven, Conn., 12-14.
 Hyatt & McIntyre (Colonial) Erie, Pa.
 Imhof, Conn & Corinne (Keith) Indianapolis.
 Indoor Sports (Orpheum) St. Louis; (State-Lake) Chicago 16-21.
 Inez & Hanley (Warwick) Brooklyn.
 Innis Bros. (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 Innocent Eve (Liberty) Cleveland.
 Jacks, Four, & A Queen (Lincoln) Chicago 16-18.
 Jaffe, Ada, & Co. (Broadway) Springfield, Mass.
 Janis, Ed, Revue (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Jensen Bros. (Empress) Chicago 12-14; (Orpheum) Madison, Wis., 16-18; (Palace) Rockford, Ill., 19-21.
 Jerome, Al (Grand) Centralia, Ill., 12-14.
 Jess & Dell (Grand) St. Louis 9-14.
 Jewell & Raymond (American) New York.
 Johnson, Green (Keith) Cincinnati.
 Johnson, J. Rosmond (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.
 Johnson, Hal, & Co. (Palace) Cincinnati.
 Jones & Greenlee (Palace) Milwaukee; (State-Lake) Chicago 16-21.
 Jordan Girls (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Josephson's Icelanders (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Joyce, Jack (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 11-21.
 Judge & Gall (Loew) Hoboken, N. J.
 Juliette, Miss (Keith) Syracuse, N. Y.
 Kahn, Harry (Orpheum) St. Paul 16-21.
 Kakalis, John D. (Temple) Wallaceburg, Ont., Can., 11-14; (New) Petrolia 16-18; (Imperial) St. Louis 19-21.
 Kalulu & Havalians (McVicker) Chicago.
 Kalama & Kao (Orpheum) Sioux Falls, S. D., 12-14; (Hennepin) Minneapolis 16-21.
 Kara (Majestic) Milwaukee; (Palace) Rockford, Ill., 16-18.
 Kassmir, Sophie (Orpheum) Fresno, Cal.; (Orpheum) Salt Lake City 16-21.
 Kay, Hamlin, & Kay (Temple) Detroit.
 Kay, Dolly (Keith) Indianapolis.
 Kean, Richard (Temple) Detroit.
 Keating, Chas., & Co. (Poll) Worcester, Mass., 12-14.
 Keen Girls, Three (Novelty) Topeka, Kan., 12-14; (Joye) Ft. Smith, Ark., 16-18.
 Keilam & O'Dare (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Keller, Walter (Majestic) Chicago; (Orpheum) Mason, Wis., 16-18.
 Kelly, Helen (Princess) Montreal.
 Kennedy, Jas., & Co. (Colonial) Detroit.
 Kennedy & Burt (Columbia) St. Louis 12-14; (Empress) Chicago 16-18.
 Kennedy & Kramer (Pulton) Brooklyn.
 Kennedy, Dan (Keith) Los Angeles; (Orpheum) Salt Lake City 16-21.
 Kennedy & Davies (Orpheum) Okmulgee, Ok., 16-18.
 Kennedy, Frances (Hennepin) Minneapolis.
 Kennedy, Dancing (Main St.) Kansas City.
 Kenny & Hollis (Majestic) Chicago.
 Kenny, Mason & Scholl (Orpheum) Okmulgee, Ok., 12-14; (Orpheum) Oklahoma City 16-18; (Orpheum) Tulsa 19-21.
 Kernes & Co. (Globe) New Orleans.
 Kerville & Family (Loew) Toronto.
 Ketch, William (Globe) Washington, Pa., 12-14; (Sheridan Sq.) Pittsburg 16-18; (Majestic) Johnstown 19-21.
 King Bros. (State) Memphis, Tenn.
 King & Irwin (Pantages) Winnipeg, Can.
 King & Rose (State) Memphis, Tenn.
 Kirby, Quinn & Anger (Keith) Washington.
 Kiss Me Review (Rialto) Chicago.
 Kitz, Albert (O. H.) Leroy, Wis., 9-11.
 Klein, Mel (State-Lake) Chicago; (Orpheum) St. Louis 16-21.
 Knapp & Cornella (Main St.) Kansas City; (Hipp) Alton, Ill., 16-18.
 Knight, Billy, & Roosters (State-Lake) Chicago 16-21.
 Knorr, Rella Co. (LaSalle Garden) Detroit 12-14.
 Knowles & Hurst (McVicker) Chicago.
 Kramer & Boyle (Orpheum) Lincoln, Neb.; (Orpheum) St. Louis 16-21.
 Kuehn, Kurt & Edith (Orpheum) Madison, Wis., 16-18.
 Kuter Trio (Keith) Portland, Me.
 LaBar, Bernice & Beaux (State) Memphis, Tenn.
 LaBernicia (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.
 LaFevre, Geo. & Mae (Orpheum) Minneapolis; (Majestic) Chicago 16-21.
 La Pilarica Trio (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 LaRocca, Fred, Co. (Princes) Houston, Tex.
 LaRocca Bros. (Orpheum) Joliet, Ill., 16-18.
 LaRose & Adams (Crescent) New Orleans.
 LaSalle, Bobby (Orpheum) St. Louis; (Palace) Chicago 16-21.
 LaTarr, Frank & Clara (Novelty) Topeka, Kan., 12-14.
 LaVier, Jack (Mary Anderson) Louisville.
 Lady Tsen Mel (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 Lame & Pearson (Regent) Kalamazoo, Mich., 12-14.
 Lamy Bros., Four (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Lane & Freeman (Loew) Montreal.
 Lane, Fred (Keith) Seattle; (Orpheum) Portland, Ore., 16-21.
 Lang & Vernon (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 Langdon, Harry (Riverside) New York.
 Langford & Fredericks (Riviera) Brooklyn.
 Langford & Hutton (Hipp) Toronto.
 LeGrohs, The (Majestic) San Antonio, Tex.
 Ledegar, Charles (Orpheum) Tulsa, Ok., 12-14; (Joye) Ft. Smith, Ark., 19-21.
 Lee, Sammy, & Co. (Palace) Milwaukee; (Rialto) St. Louis 16-21.
 Lee, Cranston (Palace) Cincinnati.
 Lee, Adrian Billy (Nut St. Co.) Houston, Tex., indef.
 Lee Children (Orpheum) Lincoln, Neb.

Leedom & Gardner (Majestic) Little Rock, Ark., 12-14; (Orpheum) Oklahoma City, Ok., 16-18.
 Lee, O. K. (Regent) Muskegon, Mich., 12-14.
 Lehr & Bell (Greeley Sq.) New York.
 Leightners & Alexander (Orpheum) Brooklyn.
 Leon & Mitzi (Loew) Holyoke, Mass.
 Leon, Great, & Co. (Orpheum) Brooklyn.
 Leourd, David (Palace) Chicago.
 Lerue & Dupree (Majestic) San Antonio, Tex.
 Les Sylvas (Garden) Kansas City.
 Lester (Murray) Richmond, Ind., 12-14.
 Lester, Noel (Grand) St. Louis 9-14; (Columbia) St. Louis 16-18; (Hipp) Terre Haute, Ind., 19-21.
 Let's Go (Plaza) Worcester, Mass., 12-14.
 Lewis & Dody (Keith) Boston.
 Lewis, Sid (Grand) St. Louis 9-14.
 Lewis & Rogers (Lincoln) Chicago 12-14; (Rialto) Racine, Wis., 16-18.
 Libonati (Orpheum) St. Paul; (Orpheum) Duluth 16-21.
 Lidenack, Fred (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Lippard, Mattie (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.
 Little Pals, Two (Riverside) New York.
 Little Cottages (Keith) Chicago.
 Little Sweethearts, Seven (Palace) Milwaukee.
 Littlejohns, The (Majestic) Little Rock, Ark., 12-14.
 Lloyd & Whitehouse (American) New York.
 Loeb & Stalins (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.
 Lone Star Four (Orpheum) Boston.
 Lordens, Three (Hipp) Youngstown, O.
 Love, Montagu (Poll) Wilkes-Barre, Pa., 12-14.
 Love, Fred (Crescent) Washington.
 Loyal, Sylvia (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 16-21.
 Loyal's Dogs (Keith) Columbus, O.
 Lucas & Inez (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Luciana & Lucca (Colonial) Detroit.
 Luccatic Chinks, Eight (Poll) Scranton, Pa., 12-14.
 Lutz Bros. (Liberty) Lincoln, Neb., 12-14; (Empress) Omaha 16-18; (Globe) Kansas City 16-18.
 Lydell & Macy (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21.
 Lyne & Emerson (Emery) Providence, R. I.
 Lynch & Hanson (Hipp) Terre Haute, Ind.
 Lyons, Jimmy (Prince) Houston, Tex.
 Lyons & Yosco (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 McAfee & Olegg (Plaza) Bridgeport, Conn., 12-14.
 McCarver & Robinson (Orpheum) Jackson, Mich., 12-14.
 McCormack & Wallace (Orpheum) Omaha 16-21.
 McCormack, Fred (Rosette) Chicago; (American) Chicago 15-21.
 McCune-Grant Trio (Indoor Circus) Oklahoma City, Ok., 2-12.
 McFarlane, George (105th St.) Cleveland.
 McGivney, Owen (Hipp) Youngstown, O.
 McIlroy & Hanson (Hipp) Terre Haute, Ind., 12-14.
 McIntosh & Malde (King St.) Hamilton, Can.
 McIntyre, Frank & Co. (Maryland) Baltimore.
 McKay & Ardine (Orpheum) New Orleans.
 McKay's, Tom, Revue (Boulevard) New York.
 McLaughlins, The (Princess) San Antonio, Tex.
 Mack & Maybelle (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21.
 Mack & Stanton (Orpheum) Tulsa, Ok., 12-14.
 Mack, Wilbur, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Mahoney, Will (Albee) Providence, R. I.
 Malia & Bart (Poll) Waterbury, Conn., 12-14.
 Malin, George (Hipp) Kansas City.
 Manley, Dave (Orpheum) Quincy, Ill., 12-14; (Orpheum) Madison, Wis., 16-18; (Palace) Rockford, Ill., 19-21.
 Mann & Mallory (Bijou) Birmingham.
 Mann, Sam (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Manning Hall (Hipp) Baltimore.
 Mantell's Manikins (Lyric) Richmond, Va., 12-14; (Lyric) Charlotte, N. C., 16-18; (Roanoke) Roanoke, Va., 19-21.
 Marlet & Grand (Strand) Washington.
 Marlonne, M. & Co. (Empress) Decatur, Ill., 12-14; (Grand) St. Louis 16-21.
 Marriage vs. Divorce (Kings) St. Louis.
 Martell, Howard & Co. (Hipp) Baltimore.
 Martin, Jack, Trio (Garden) Kansas City.
 Martin & Courtney (State) Memphis, Tenn., 12-14.
 Martini, Joe (Grand) St. Louis 9-14; (Liberty) Lincoln, Neb., 19-21.
 Marvel & Faye (Loew) London, Can.
 Marx Bros., Four (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 Mason & Gole (Princess) Montreal.
 Mason & Bailey (Loew) London, Can., 12-14.
 Maurice & Girl (Strand) Lansing, Mich., 12-14.
 Maxwell Five (Strand) Lansing, Mich., 12-14.
 McFerrer & Meyer (Orpheum) Duluth, Minn.
 McFord, Alexander, Trio (Majestic) Cedar Rapids, Ia., 16-21.
 Melo Dance (Orpheum) Madison, Wis., 12-14; (Rialto) Racine 16-18.
 Melody Duo (Alamo) Newman, Ga., 12-14.
 Melody Festival (American) New York.
 Melvin Bros., Three (Empress) Decatur, Ill., 12-14; (Majestic) Springfield 16-18.
 Melvin, Joe (Liberty) Lincoln, Neb., 12-14.
 Melrose, Kansas City 16-18; (Novelty) Topeka, Kan., 19-21.
 Merle's Cockatoos (Princess) Montreal.
 Michon Bros. (Orpheum) Kansas City.
 Miles, Homer, & Co. (Bijou) Birmingham.
 Miller & Chapman (Emery) Pittsburg.
 Miller, Billy, & Co. (Orpheum) Peoria, Ill., 12-14.
 Miller, Clint & Knie (Victoria) New York.
 Miller & Mack (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 16-18.
 Mills, Raymond, Joe, Co. (Lapaza) Sandusky, O.; (Grand) Columbus 16-21.
 Millership & Gerard (Hipp) Youngstown, O.
 Mills, Tom (McVicker) Chicago.
 Mitchell, Jan., & Etta (Dare) Pittsburg.
 Mitchell, Gr. & Co. (Hamilton) New York.
 Modern Cocktail (Columbia) Davenport, Ia., 16-18.
 Moll Bros. (Poll) Scranton, Pa., 12-14.
 Monarchs, Ft. Mineral (Rialto) Racine, Wis.; (Hennepin) Minneapolis 16-21.
 Monte & Partl (Colonial) Detroit.
 Montgomery, Marshall (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.
 Moody & Dunlop (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.
 Moore & Fields (Lyceum) Pittsburg.
 Moore, Victor, & Co. (Franklin) New York.
 Moore & Jayne (Coliseum) New York.
 Moore, E. J. (Gordon) Middletown, O., 12-14.

Moore's Band (Poll) Waterbury, Conn., 12-14.
 Moran & Mack (Orpheum) St. Louis; (Orpheum) Memphis 16-21.
 Moran, Sena & Dev. (Orpheum) Boston.
 Morley & Cheeleigh (Victoria) New York.
 Morris & Shaw (Rialto) Chicago.
 Morris & Campbell (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Moran, Edith & Gross (Grand Rapids, Mich.)
 Morris, Wm., & Co. (Orpheum) Boston.
 Morton & Lewis (Palace) New York.
 Morton, J. J. (Keith) Toledo, O.
 Morton Bros. (Princes) Houston, Tex.
 Morton, Ed (Orpheum) Kansas City; (Majestic) Dubuque, Ia., 16-18.
 Mortons, Four (Maryland) Baltimore.
 Moss & Frye (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Mover, Millicent (Shea) Toronto, Can.; (Princess) Montreal 16-21.
 Muldoon, Franklin & Rose (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Murdoch, Lew, Paul (Palace) New York.
 Murphy, Senator (Loew) Hoboken, N. J.
 Murphy & Klein (Loew) Dayton, O.
 Musical Queens (Broadway) Springfield, Mass.
 Music, The (Keith) Montreal.
 Muscadin (Riviera) Brooklyn.
 Nagyfs, The (Shea) Toronto, Can.; (Princess) Montreal 16-21.
 Nalo & Rizzo (Hipp) Terre Haute, Ind., 16-18.
 Nason, O'Donnell (Orpheum) Sioux City, Ia., 12-14; (Orpheum) Minneapolis 16-21.
 Nathane Bros. (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Nazario, Nat. & Co. (Moore) Seattle; (Orpheum) Portland, Ore., 16-21.
 Nazario, Cliff (Moore) Seattle; (Orpheum) Portland, Ore., 16-21.
 Nealand, Walter & Co. (Auditorium) Stillwater, Minn., 9-11.
 Nellis, Daisy (Coliseum) New York.
 Nelson & Madison (Hipp) Alton, Ill., 12-14; (Columbia) St. Louis 16-18.
 Nelsons, Juggling (Orpheum) New Orleans.
 Nevins & Gordon (Metropolitan) Brooklyn.
 Newhor & Phelps (Poll) Wilkes-Barre, Pa., 12-14.
 Newman, Walter, & Co., in Profiteering (Prosper) Brooklyn 12-14; (Orpheum) Brooklyn 16-21.

WALTER NEWMAN
 IN "PROFITEERING"
 Playing Keith's World's Best Vaudeville.
 DIRECTION WM. S. HENNESSY.

Nilla (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Nifty Trio (Palace) Flint, Mich., 12-14.
 Nippon Due (Erber) E. St. Louis, Ill., 16-18.
 Nita, Al & Co. (Warwick) Brooklyn.
 Nola, Paul, & Co. (Riverside) New York.
 Norrain, Nada (Orpheum) Champaign, Ill., 12-14; (Orpheum) Quincy 16-18; (Orpheum) Galesburg 19-21.
 Norton, Springtime Follies (Orpheum) Sioux City, Ia., 12-14.
 Norton & Nicholson (Majestic) San Antonio, Tex., 16-21.
 Norton, Ruby (Orpheum) Sioux City, Ia., 12-14; (Orpheum) St. Paul 16-21.
 Norton & Wilson (Garden) Kansas City.
 Norwood & Hall (Keith) Philadelphia.
 Not Yet Marie (Bijou) New Haven, Conn., 12-14.
 Nugent, J. C. (Orpheum) South Bend, Ind., 12-14.
 O'Donnell, Vincent (Majestic) Chicago.
 O'Donnell, Hugh, & Co. (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 O'Mara, P. & Co. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.
 O'Neers, Josie (Keith) Lowell, Mass.
 O'Neil Sisters (Broadway) Springfield, Mass.
 Orlan & Adrene (Orpheum) Boston.
 Orloff, Mary Ann (Majestic) Little Rock, Ark., 12-14.
 Olms, John & Nellie (Keith) Toledo, O.
 Olsen & Johnson (Riverside) New York.
 One of the Girls (Orpheum) Duluth, Minn., 12-14; (Keith) Chicago 16-18; (Hipp) Terre Haute, Ind., 19-21.
 Ordway, Levine & Dorf (Jefferson) New York.
 Ortons, Four (Boro Park) Brooklyn 12-14; (Broadway) St. Paul 16-21.
 Our Future Home (Majestic) Cedar Rapids, Ia., 12-14; (Empress) Omaha, Neb., 16-18; (Majestic) Grand Island 19-21.
 Owen, Francis, & Co. (Rialto) Chicago.
 Owen, Fred, & Mac (Keith) Cincinnati.
 Palermo's Canines (Orpheum) Champaign, Ill., 16-18.
 Pallenberg's Bears (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Parks & Clayton (Empress) Chicago 16-18.
 Parks, Grace & Eddie (Gates) Brooklyn.
 Pasquall Bros. (Pantages) Winnipeg, Can.
 Patches (Majestic) Little Rock, Ark., 12-14.
 Patricola & Delroy (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.
 Patricola (Mary Anderson) Louisville.
 Pearce & Dunn (Orpheum) Okmulgee, Ok., 12-14.
 Pearson & Lewis (Orpheum) Duluth, Minn., 12-14; (Columbia) St. Louis 16-18.
 Pot Pourri Dancers (Emery) Providence, R. I.
 Potter & Hartwell (Shea) Buffalo.
 Powell, Alfred, & Co. (Grand) Evansville, Ind., 12-14; (Orpheum) Duluth 16-21.
 Pressler & Klals (Princess) Montreal.
 Prevost & Goelet (Kings) St. Louis.
 Prosper & Maret (Orpheum) St. Paul; (Orpheum) Minneapolis 16-21.
 Question, The (Columbia) St. Louis Mo., 12-14.
 Quinn, Jas. & Terry (Gard) Richmond, Va., 12-14; (Hipp) Fairmont 16-21.
 Quixey Four (Keith) Syracuse, N. Y.
 Race & Edge (Loew) Dayton, O.
 Rago & Co. (Globe) Kansas City, Mo., 12-14; (Novelty) Toronto, Kan., 16-18; (Electric) St. Joseph, Mo., 19-21.

Raines & Avey (Majestic) Bloomington, Ill., 12-14.
 Ramond, Jay (Poli) Waterbury, Conn., 12-14.
 Rasso (Orpheum) Vancouver, Can.; (Moore) Seattle 10-21.
 Real John T. Co. (Columbia) Davenport, Ia., 12-14; (Majestic) Dubuque 10-19; (Rialto) Racine, Wis., 19-21.
 Rav & Fox (Columbia) St. Louis, Mo., 12-14.
 Raymond, A. (Empress) Chicago 12-14.
 Raymond, W. (Novelty) Topeka, Kan., 12-14; (Electric) Joplin, Mo., 19-21.
 Reckless & Arley (Palace) Springfield, Mass., 12-14.
 Reddy Jack (Lincoln Sq.) New York.
 Redford & Winchester (Orpheum) Duluth 16-21.
 Redmond & Wells (Poli) Scranton, Pa., 12-14.
 Reeder, Chas. (Loew) Toronto.
 Reeder & Armstrong (State) Newark, N. J.
 Regny, Pearl, & Band (Orpheum) Des Moines, (Hennepin) Minneapolis, Minn., 16-21.
 Reilly, J. & Agnes (Jeffers) Saginaw, Mich., 12-14.
 Reilly, Feeney & Reilly (Grand) Atlanta, Ga.
 Reilly, Robert, & Co. (Orpheum) Oklahoma City, 12-14; (Poli) Ft. Smith, Ark., 16-18.
 Remsen, Alice (Empress) Chicago 16-18.
 Remsen-Noel & Co. (National) New York.
 Retford, Ella (Keith) Boston.
 Retter, Deszo (Majestic) Springfield, Ill., 12-14.
 Richards & Donegan (Empress) Grand Rapids, Mich.
 Rialto & Lamont (Colonia) Davenport, Ia., 16-18.
 Riggs & Wichte (State-Lake) Chicago.
 Ribs & Rainbows (Grand) Centra, Ill., 12-14.
 Rios, The (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 16-21.
 Rippon, Alf (Majestic) Springfield, Ill., 12-14; (Orpheum) Champaign 16-18; (Empress) Decatur 19-21.
 Rising Generation (Columbia) St. Louis 16-18.
 Ritter & Knappe (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 16-21.
 Riverside Trio (Crescent) New Orleans.
 Robert & Demont (McVicker) Chicago.
 Roberts & Boyne (State) New York.
 Roberts & Clark (Orpheum) Kansas City; (Orpheum) Oklahoma City, Ok., 10-13.
 Robinson, Bill (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.
 Rockwell & Fox (Orpheum) Oakland, Cal.; (Clunie) Sacramento 16-18; (White) Fresno 19-21.
 Roder & Dean (Jeffers) Saginaw, Mich. 12-14.
 Rodero & Marconi (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Rogers, Mr. & Mrs. Allan (Keith) Philadelphia.
 Rols, Willie (Hipp.) Cleveland.
 Roma & Boyne (State-Lake) Chicago; (Empress) Chicago 16-18.
 Rorick, Joe (Rialto) St. Louis; (State-Lake) Chicago 10-21.
 Rome & Galt (Mary Anderson) Louisville.
 Rooney & Bent (Orpheum) Minneapolis 16-21.
 Rose, Al & Harry (Majestic) Brooklyn.
 Rose, Jack (Majestic) Milwaukee; (Palace) Chicago 16-21.
 Ross & Foss (Globe) Kansas City, Mo., 12-14; (Novelty) Topeka, Kan., 16-18.
 Ross, Al & Harry (Majestic) Brooklyn.
 Rore, Ruth (Riverside) New York.
 Ruberville (Orpheum) Champaign, Ill., 12-14; (Orpheum) Quincy 16-18; (Orpheum) Galesburg 19-21.
 Russ & Donegan (Flatbush) Brooklyn.
 Rugel, Yvette (Temple) Detroit.
 Russ, Ledy & Co. (Orpheum) South Bend, Ind., 12-14.
 Russell & Devitt (Keith) Portland, Me.
 Ruth & Babe (Orpheum) St. Louis; (Palace) Chicago 16-21.
 Ryan, Weber & Ryan (Poli) Wilkes-Barre, Pa., 12-14.
 Ryan, Thomas J., & Co. (Keith) Portland, Me.
 Sabbot & Brooks (Broadway) New York.
 Sale, Charles (Keith) Cincinnati; (Keith) Indianapolis 16-21.
 Salt, Elizabeth, & Co. (Grand) Atlanta, Ga.
 Samaroff & Sonia (Orpheum) Brooklyn.
 Sampson & Douglas (American) Chicago 12-14; (Rialto) Racine, Wis., 19-21.
 Samuels & Pines (Palace) San Francisco.
 Samuels, Rae (Temple) Rochester, N. Y.
 Santos & Dell'ah (Mary Anderson) Louisville.
 Santos & Hayes Revue (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.
 Sarr, Henry & Palace (Rialto) St. Louis.
 Sealo (Orpheum) Decatur, Ill., 12-14; (Majestic) Springfield 16-18; (Orpheum) South Bend, Ind., 19-21.
 Scanlon, Danno Bros. & Scanlon (Majestic) Chicago 16-18; (Hennepin) Minneapolis 16-18.
 Schickel's Manikins (Orpheum) St. Louis; (Orpheum) Memphis 16-21.
 Schoeller, David, & Co. (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 Scott & Wood (LaSalle Garden) Detroit 12-14.
 Seabury, Wm. (State-Lake) Chicago 16-21.
 Seelye, Blossom, & Boys (Hipp.) Terre Haute, Ind., 12-14; (Majestic) Springfield, Ill., 16-18.
 Semon, Chas. F. (Orpheum) St. Louis City, Ia., 12-14; (Empress) Omaha, Neb., 16-18; (Majestic) Kansas City, Mo., 16-18.
 Seymour, H. & A. (Rialto) St. Louis.
 Shadowland (Shea) Buffalo.
 Sharkey, Roth & Witt (Majestic) Chicago.
 Sharp's Revue, Billy (Broadway) New York.
 Sharrocks, The (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Shattuck, Ethel, & Ward (Grand) St. Louis 16-21.
 Shaw, Lillian (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Sherman, Dan, & Co. (Orpheum) Peoria, Ill., 12-14; (Majestic) Dubuque, Ia., 16-18; (Columbia) Davenport 19-21.
 Sherman, Van & Hyman (Orpheum) New York.
 Sherwood, Blanche (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Shiras & Finnamoon (Orpheum) St. Paul; (Orpheum) Minneapolis 16-21.
 Sigbee's Dogs (New Mars) La Fayette, Ind., 12-14.
 Skolahr & Grey (Rialto) Racine, Wis., 12-14.
 Skolahr's Midlets (Bushwick) Brooklyn.
 Skyles, The (Hipp.) Toronto.
 Skelly & Helt Revue (State) Newark, N. J.
 Smiles (Columbia) Davenport, Ia., 12-14; (Majestic) Dubuque 16-18.
 Smith, James (Wilson) San Francisco 11-14; (Hipp.) San Jose 15-17; (Loew's State) Oakland 18-21.

Smith, Fred & Al (Hipp.) Baltimore.
 Smith, Tom (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Snyder, Bud, & Co. (Poli) Wilkes-Barre, Pa., 12-14.
 Soar, Willie (Orpheum) Brooklyn.
 Songs & Scenes (Bijou) Birmingham, Ala.
 Sosman & Sloane (Fulton) Brooklyn.
 Sparrow, Marie (Hipp.) Toronto.
 Spencer & Williams (Hamilton) New York.
 Spivey, Albert (Loew) London, Can.
 Staggole & Spier (Hennepin) Minneapolis; (Orpheum) Des Moines, Ia., 16-21.
 Stanley & Elva (McVicker) Chicago.
 Stanley, Aileen (Majestic) Cedar Rapids, Ia., 12-14; (Majestic) Peoria 16-18.
 Stanley, Tripp & Masters (Rialto) Chicago.

WALTER STANTON

Now playing Vaudeville in his CHANTECLER COMEDY ACT (Giant Rooster).
 Care Billboard, Chicago, Illinois.

Stanton, Val & Ernie (Temple) Detroit.
 Stedman, Al & F. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.
 Steele, John (Princess) Montreal.
 Stein & Smith (McVicker) Chicago.
 Steiner, Midgets (Grand) St. Louis 9-14; (Hipp.) Terre Haute, Ind., 16-18.
 Stevens & King (Warwick) Brooklyn.
 Stone & Manning (Lyric) Cincinnati, O.
 Stone & Hayes (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-18.
 Storm, The (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.
 Story Book Revue (Majestic) Bloomington, Ill., 12-14; (Orpheum) Peoria 16-18; (Kedzie) Chicago 19-21.
 Strassle's Seals (Liberty) Cleveland.
 Stratford Four (Majestic) Chillicothe, O., 12-14.
 Stuart Girls & Co. (Orpheum) Joliet, Ill., 12-14; (Orpheum) Champaign 16-18; (Palace) Rockford 19-21.
 Sully & Houghton (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 Sully & Thomas (Majestic) San Antonio, Tex.
 Sultana (Orpheum) Oklahoma City, Ok., 12-14.
 Sutherland, Jack (Cataract) Niagara Falls, N. Y., 19-14.
 Sutton, Larry (Bijou) Battle Creek, Mich., 12-14.
 Swain's Cats & Rats (Broadway) Springfield, Mass., 12-14.
 Sweeney, Beatrice (Moore) Seattle; (Orpheum) Portland, Ore., 16-21.
 Swift & Kelly (Hennepin) Minneapolis; (Majestic) Chicago 16-21.
 Symonds, Jack (Loew) Montreal.
 Taber & Green (Loew) Holyoke, Mass.
 Tale of Three Cities (Lyric) Cincinnati, O.
 Taliaferro, Edith, & Co. (Keith) Toledo, O. (Keith's Hipp.) Cleveland 16-21.
 Tallman, Revue (Columbia) Detroit.
 Tango Shoes (Broadway) New York.
 Tarzan (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Taxis (Majestic) Houston, Tex.; (Majestic) Chicago 16-21.
 Taylor, Howard & Them (Orpheum) Oklahoma City, Ok., 16-18.
 Taylor, Margaret (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.
 Taylor, Mancy (Hawks (New Mars) La Fayette, Ind., 12-14.
 Taylor, Jackson Trio (Princess) San Antonio, Tex.
 Tchow's Cats (Keith) Toledo, O.
 Tennessee Ten (Davis) Pittsburgh.
 Terry, Sheila & (Poli) Scranton, Pa., 12-14.
 Texas Comedy Four (Palace) Cincinnati.
 Thompson, James Fat (Empress) Grand Rapids, Mich.
 Thornton James (American) New York.
 Tilton, Corine, Revue (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Toney & Norman (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Tony & George (Majestic) Austin, Tex., 12-14; (Majestic) Houston 16-21.
 Topics & Tunes (Avenue B) New York.
 Toto (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Towner & Darrell (Metropolitan) Brooklyn.
 Toye, Joe (Lyric) Hamilton, Can.
 Tracy, Palmer & Tracy (Jole) Ft. Smith, Ark., 12-14; (Orpheum) Oklahoma City, Ok., 16-18; (Orpheum) Tulsa 19-21.
 Transfield Sisters (Mary Anderson) Louisville.
 Traveling Revue (Loew) Holyoke, N. J.
 Turner Bros. (Grand) Atlanta, Ga.
 Ty-Bell Sisters (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.
 Tyler & St. Clair (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Usher, Claude & Fannie (Majestic) Chicago.
 Valda & Co. (Temple) Rochester, N. Y.
 Valentinos, Four Flying (Majestic) Springfield, Ill., 12-14; (Empress) Decatur 16-18; (Columbia) St. Louis 19-21.
 Valentine & Bell (American) New York.
 Van Cello (Hennepin) Minneapolis; (Palace) Chicago 16-21.
 Van & Corbett (Orpheum) New Orleans.
 Van Haven (Orpheum) Kansas City; (Orpheum) Omaha 16-21.
 Van & Vernon (Jole) Ft. Smith, Ark., 12-14; (Grand) St. Louis 16-21.
 Variety Four (Empress) Chicago 12-14.
 Vincent & Donnell (Orpheum) New Orleans.
 Violent & Louise (Capitol) Hartford, Conn., 12-14.
 Virginia Belles (Fulton) Brooklyn.
 Voeck, Murray (Palace) Brooklyn.
 Vokes & Don (Columbia) Ft. Worth, Tex.; (Majestic) Dallas 16-21.
 Wahl & Francis (Emery) Providence, R. I.
 Waldron Marg (Albee) Providence, R. I.
 Walker & Brown (Auditorium) Focaltelo, Ia., 12-14; (Majestic) Peoria 16-18.
 Walker, Buddy (Globe) Kansas City, Mo., 12-14; (Novelty) Topeka, Kan., 16-18; (Electric) St. Joseph, Mo., 19-21.
 Walsh, Jack, & Girls (Palace) Brooklyn.
 Walters, Thera (Broadway) New York.
 Walton & Brandt (Majestic) Springfield, Ill., 16-18.
 Walton, Florence, & Co. (Temple) Detroit.
 Walton, Buddy (Majestic) Cedar Rapids, Ia., 12-14.
 Wanzer & Palmer (Majestic) Houston, Tex.; (Majestic) Galveston 16-18.
 Ward & Wilson (King St.) Hamilton, Can.
 Ward & Dooley (Majestic) Milwaukee 16-21.
 Ward, Eugene & Wynne (Orpheum) Calgary (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Ward, Frank (Franklin) New York.

Ward, Will J. (Poli) Worcester, Mass., 12-14.
 Warren & O'Brien (Grand) Evansville, Ind., 12-14; (Empress) Decatur, Ill., 16-18; (Orpheum) Joliet 19-21.
 Washington Trio (Orpheum) Jackson, Mich., 12-14.
 Waterfall, Tom (Rivoli) LaCrosse, Wis.; (Grand) Mankato, Minn., 16-21.
 Watson, Harry (Orpheum) Brooklyn.
 Watts & Ringgold (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 16-18; (Orpheum) Peoria 19-21.
 Watts & Hawley (Orpheum) Champaign, Ill., 12-14; (Orpheum) Peoria 16-18; (Majestic) Springfield 19-21.
 Wayne, Clifford Trio (Orpheum) Peoria, Ill., 12-14; (Orpheum) Joliet 16-18; (Empress) Decatur 19-21.
 Wayne, Marshall & Candy (Majestic) Cedar Rapids, Ia., 12-14; (Liberty) Lincoln, Neb., 16-18; (Orpheum) Sioux City, Ia., 19-21.
 Weiser & Reiser (Regent) Muskegon, Mich., 12-14.
 Weas, Nanon, & Co. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Weston & Eling (Loew) New York.
 Weston, Cecil & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Wheeler & Mack (Loew) Muncie, Ind., 15-17; (Loew) Kankakee, Ill., 16-21.
 Wheeler, Clifford & Betty (Davis) Pittsburgh.
 White, Elsie (Avenue B) New York.
 White Bros. (National) New York.
 Whitfield & Ireland (Hipp.) Terre Haute, Ind., 12-14; (Empress) Decatur, Ill., 16-18.
 Whitehead, Ralph (Broadway) Springfield, Mass., 12-14; (Victoria) Holyoke 16-18; (National) New York 19-21.
 Whiting & Burl (Orpheum) Kansas City.
 Wilbur & Girtle (Prince) Houston, Tex.
 Wilcox, Rilla & Co. (Crescent) New Orleans.
 Williams & Wolfus (Palace) New York.
 Williams & Howard (Palace) Ft. Wayne, Ind., 12-14.
 Willing & Jordan (Prince) Houston, Tex.
 Wilson, Gilbert & Co. (Orpheum) Sioux Falls, S. D., 12-14; (Hennepin) Minneapolis 16-21.
 Wilson & Larsen (Fulton) Brooklyn.
 Wilson, Jack, & Co. (Orpheum) New Orleans 16-21.
 Wilson, Frank (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21.
 Wilton Sisters (Majestic) Milwaukee.
 Wintergarden Four (Electric) St. Joseph, Mo., 12-14; (Globe) Kansas City 16-18; (Novelty) Topeka, Kan., 19-21.
 Winton Sisters (Palace) Chicago 16-21.
 Wintons, The (Rialto) St. Louis; (Grand) St. Louis 16-21.
 Wirth, May (Orpheum) Los Angeles 9-21.
 Wise, Thos. (Rialto) St. Louis 16-21.
 Wolman, Al (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21.
 Wonder Girls, The (Rialto) Racine, Wis., 16-18.
 Wood & Wyde (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Worden Bros. (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Wright & Willing (Loew) Toronto.
 Wright Dancers (Hennepin) Minneapolis.
 Wyatt's Scotch Lads & Lassies (Keith) Philadelphia; (Maryland) Baltimore 16-21.
 Yamamoto Duo (New Mars) La Fayette, Ind., 12-14.
 Yip Yop Yaphankers (Kedzie) Chicago 12-14.
 York & King (Majestic) Milwaukee; (Palace) Chicago 16-21.
 Young Dogs (Auditorium) Quebec, Can.
 Young America (Far Rockaway) Brooklyn.
 Young & Wheeler (105th St.) Cleveland.
 Young, Ollie, & April (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 16-21.
 Zareff, Lee (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Man., 16-21.
 Zelaya (Jole) Ft. Smith, Ark., 12-14.
 Zelds Bros. (Lyceum) Pittsburgh.
 Ziegler Duo (State) Buffalo.
 Zuhra & Dreis (Rialto) St. Louis; (Orpheum) Memphis 16-21.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE MANICMATIC OFFICE SATURDAY MORNING TO INSURE PUBLICATION.)

A Bill of Divorcement, with Allan Pollock; (Times Square) New York, Oct. 10, indef.
 Alias Jimmy Valentine; (Gaiety) New York Dec. 8, indef.
 Ann Christie; (Vanderbilt) New York Nov. 2, indef.
 Bad Guy, with Helen Mackellar; (Majestic) Brooklyn 9-14.
 Bad Man, with Holbrook Blinn; (Walnut) Philadelphia Dec. 26, indef.
 Barrymore, Ethel, Chas. Frohman, Inc., mgr.; (Broadway) New York, Oct. 17, indef.
 Bat, The (Morosco) New York, indef.
 Bat, The (Adelphi) Philadelphia Sept. 26, indef.
 Behind the Mask; Pittsfield, Mass., 11; Great Barrington 12; Stamford, Conn., 12-14.
 Blossom Time; (Ambassador) New York Sept. 28, indef.
 Bluebird's Eighth Wife, with Ina Claire; (Ritz) New York Sept. 8, indef.
 Blue Kitten, The, with Jos. Cawthorn; (Selwyn) New York Jan. 13, indef.
 Bomba, with Jolson; (59th St.) New York Oct. 4, indef.
 Bringing Up Father, Frank J. Coogrove, mgr.; Tucson, Ariz., 11; Mesa 12; Phoenix 14; Yuma 15; Los Angeles, Cal., 16-21.
 Bulldog Drummond; (Knickerbocker) New York Dec. 20, indef.
 Captain Applejack; (Cort) New York Dec. 29, indef.
 Century Revue; (Royal Alexandra) Toronto, Can., 9-14.
 Charleston, Ruth, Chas. Frohman, Inc., mgr.; (Grand) Cincinnati 9-14.
 Chocolate Soldier; (Century) New York Dec. 12, indef.
 Circle, The; (Selwyn) New York Sept. 12, indef.
 Claw, The, with Lionel Barrymore; (Broadway) New York Oct. 17, indef.
 Cornered, with Madge Kennedy; Atlanta, Ga., 9-11.
 Crucible, The, J. A. Schenk, mgr.; Regins, Can., 12-14; Calgary 16-18; Mt. Hooker 19-21.
 Daily Evening News, with Marie Ramberg; (La Salle) Chicago Dec. 25, indef.
 Danger, with H. B. Warner; (89th St.) New York Dec. 22, indef.

Dardanelle Girls, A. Phillipson-Almond, mng. dir.; (Kimmel) Va., 11; Mountain 12; Mataoka 13; Statesbury 14; Thurmont 16; Hinton 17; Winding Gulf 18; Beseco 19; Glen White 20; S. Charleston 21.
 Dear Me, with Grace LaRue & Hale Hamilton, mng. dir.; Golden, mgr.; Richmond, Va., 9-11.
 Demi-Virgin, The; (Biltmore) New York Oct. 18, indef.
 Dover Road, The, with Chas. Cherry; (Bijou) New York Dec. 23, indef.
 Drafting; (Playhouse) New York Jan. 2, indef.
 Dulcy; (Frazee) New York Aug. 13, indef.
 East is West, with Fay Bainter; (Jefferson) St. Louis 9-14.
 Emperor Jones; (Michigan) Detroit 9-14.
 Enter Madame; (Garrick) Washington, D. C., 9-14.
 Erminie, Thomas Namack, mgr.; Sareport, La., 12-13; Lake Charles 14; New Orleans 15-21.
 Face Value, with Leo Ditrachstein (49th St.) New York Dec. 29, indef.
 Famous Mrs. Fair, with Henry Miller & Blanche Bates; (Nixon) Pittsburgh 9-14.
 First Year, The; (Little) New York Oct. 20, indef.
 Fluke, Mrs., in Wake Up Jonathan, Sam H. Harris, mgr.; Parkersburg, W. Va., 11; Huntington 12; Welch 13; Danville, Va., 16; Winston-Salem, N. C., 17; Durham 18; Raleigh 19; Richmond, Va., 20-21.
 Flop Together; (Hippodrome) New York Sept. 8, indef.
 Gillette, William, Chas. Frohman, Inc., mgr.; (Empire) New York Nov. 21, indef.
 Girl From Greenwich Village, Chas. Wilson, mgr.; Bradford, Pa., 11; Hornell, N. Y., 12; Elmira 13.
 Girl From Broadway, Thos. Aiton, mgr.; Portsmouth, O., 9-14.
 Gold Diggers; (Hartman) Columbus, O., 9-11.
 Good Mornin', Dearie; (Globe) New York Nov. 1, indef.
 Grand Duke, The; (Lyceum) New York, Nov. 1, indef.
 Grand Broxopp, The; (Punch & Judy) New York Nov. 15, indef.
 Green Goddess, The, with Geo. Arliss; (Booth) New York Jan. 18, indef.
 Greenwich Village Follies; (Metropolitan) Minneapolis 9-14.
 Greenwich Village Follies of 1921; (Shubert) New York Aug. 31, indef.
 Hampden, Walter; (Shubert) New Orleans 9-14.
 Happy-Go-Lucky, with O. P. Heggie; (Selwyn) New York Jan. 1, indef.
 Hodges, Jimmie, Musical Comedy Co.; (Orpheum) Detroit, Mich., Dec. 26, indef.
 Hodge, Wm., in Dog Love; (Plymouth) Boston Dec. 26, indef.
 Houdygeot, (Tellers Shubert) Brooklyn 9-14.
 Intimate Stranger, with Billie Burke; (Henry Miller) New York Nov. 7, indef.
 Irene; (Shubert) Boston Dec. 26, indef.
 Irene; (Wieling) Syracuse, N. Y., 9-14.
 Irish Eyes; (New Lyceum) Baltimore 9-14.
 Janis, Elsie; (Majestic) Buffalo 9-14.
 Just Married; (Nora Bayes) New York April 27, indef.
 Keeping Up Appearances; (Bramhall) New York Nov. 28, indef.
 Kiki, with Lenore Ulric; (Belasco) New York Nov. 29, indef.
 Ladies' Night; (Lyric) Philadelphia Jan. 9, indef.
 Lads, Sir Harry; St. Louis, Mo., 11; (Shubert) Kansas City 12-14; Topeka, Kan., 19.
 Lawrence 17; St. Joseph, Mo., 18; Sioux City, Ia., 19; Omaha, Neb., 20-21.
 Lawful Larceny; (Republic) New York Jan. 2, indef.
 Leber, Fritz; (Montank) Brooklyn 9-14.
 Life, J. A. Schenk, mgr.; Jackson, Miss., 9-14; Mobile, Ala., 16-21.
 Lightnin' (Road Co.) John Golden, mgr.; (Hudson) New York, 9-14; Erie, Pa., 16-21.
 Lightnin'; with Fran. Bacon; (Blackstone) Chicago Sept. 1, indef.
 Little Old New York, with Genevieve Tobin, Sam H. Harris, mgr.; (Cohan's Grand) Chicago Jan. 2, indef.
 Lohr, Marie, Co. F. J. Tillet, mgr.; (His Majesty's) Montreal, Can., 9-14.
 McIntyre & Heath, in Red Pepper; (Wilbur) Boston Jan. 9, indef.
 Menteil, Robert E., Co.; Milwaukee, Wis., 9-14.
 Marcus Show of 1921, Gayle Burlingame, mgr.; (Tulane) New Orleans, La., 8-14; Memphis, Tenn., 16-18; Birmingham, Ala., 19-21.
 Marjolaine; (Auditorium) Baltimore 9-14.
 Married Woman, with Norman Trevor; (Princess) New York Dec. 24, indef.
 Matinee; (Alvin) Pittsburgh 9-14.
 Mecca; (Shubert) Louisville, Ky., 9-14.
 Merry Widow, Jas. Heagney, secy.; (Illinois) Chicago 9-14.
 Musical Routers, with Eddie Cantor; (Garfield) Detroit 9-14.
 Midnight Frolie; (Ziegfeld Roof) New York Nov. 14, indef.
 Miss Lulu Bett, Brock Pemberton, mgr.; (Fift) Pittsburgh 9-14; (Shubert) Louisville, Ky., 15-16; Anderson, Ind., 19; Ft. Wayne 20-21.
 Mitzl, in Lady Billy, F. T. Buell, mgr.; Terre Haute, Ind., 11; Danville, Ill., 12; Champaign 13; Bloomington 14; Peoria 16; Burlington 17; La Fayette, Ill., 18; Cedar Rapids 19; Mason City 20; Ft. Dodge 21.
 Mountain Man, The; (Maxine Elliott's) New York Dec. 12, indef.
 Mr. Pim Passes By; (New Detroit) Detroit 19, indef.
 Music Box Revue; (Music Box) New York Sept. 19, indef.
 Nature's Nobleman, with Louis Mann; (48th St.) New York Nov. 14, indef.
 Nice People, with Francine Larrimore, Sam El. Harris, mgr.; (Cort) Chicago Oct. 24, indef.
 Night Cap, The; (Playhouse) Chicago Jan. 2, indef.
 O'Brien Girl; (Liberty) New York Oct. 8, indef.
 O'Hara, Fluke, in The Happy Cavalier, A. Schenk, Inc., mgr.; Muskegon, Mich., 11; Grand Rapids 12-14; Saginaw 16; Bay City 17-18; Flint 19; Port Huron 20; Lansing 21.
 Olcott, Chauncey, in Ragged Robin, Earl Burgess, mgr.; (Olympic) Chicago Jan. 1, indef.
 On the Beach, with Mrs. Ryan, Sam H. Harris, mgr.; (Broad) Philadelphia 9-21.
 Passing Show of 1921; (Shubert) Philadelphia Dec. 26, indef.
 Perfect Fool, with Ed Wynn; (George M. Cohan) New York Nov. 7, indef.
 Robson, Mary, in I Pay to Smile, W. G. Snelling, mgr.; San Jose, Cal., 11; Fresno 12; Visalia 13; Modesto 14; (Columbia) San Francisco 15-28.

Ross Macchres, with Julia Adler: (Lexington O. H.) New York Jan. 9, indef.
 Royal Fundango, The: (Neighborhood Playhouse) New York, Dec. 31, indef.
 S. S. Knackcity, The: (Belmont) New York Jan. 8, indef.
 Sally, with Marilyn Miller and Leon Errol: (New Amsterdam) New York Dec. 21, indef.
 6-7 of the Earth: (Lyceum) Rochester, N. Y., indef.
 Sidnie Along: (63d St.) New York May 23, indef.
 Six Cylinder Love: (Harris) New York Aug. 26, indef.
 Skin Name: (Central) Chicago Oct. 30, indef.
 Skinner, Otis, Chas. Frohman, Inc., mgr.: (Easton, Pa., 11; Apollo) Atlantic City, N. J., 12-14.
 Smilin' Thru, with Jane Cowl: (Brandels) Omaha, Neb., 12-14.
 Southern-Marlowe Co., Allan Atwater, mgr.: (Great Northern) Chicago 9-21.
 Squaw Man, The, with Wm. Faversham: (Astor) New York Dec. 26, indef.
 Star Frances, in The Eastest Way, A. E. Morgan, mgr.: (National) Washington 9-14; (Nixon) Pittsburg 16-21.
 Tanagerie, with Julia Sanderson: (Casino) New York Dec. 9, indef.
 Ten Nights in a Bar Room, C. B. Anderson, mgr.: (Avalon, N. J., 11; Stone Harbor 12; Wildwood 13; Cape May City 14; Cape May Court House 15; Mauricevton 17; Tuckahoe 18; Petersburg 19; Somers Point 20; Pleasantville 21.
 Thank You: (Longacre) New York Oct. 3, indef.
 Tinney, Frank, in Tickle Me: (Shubert) Cincinnati 9-14; (Lyric) Boston Dec. 5, indef.
 Tip Top, with Fred Stone: (Colonial) Boston Dec. 5, indef.
 Two Little Girls in Blue: (Princess) Toronto, Can., 9-14.
 Tom's Cabin (Kibbles), C. F. Ackerman, mgr.: (Decatur, Ill., 11; Paxton 12; Bloomington 13.
 Up in the Clouds: (Lyric) New York Jan. 1, indef.
 Varsity Shore, The, with Elsie Ferguson: (Hudson) New York Dec. 5, indef.
 Wandering Jew, The: (Hollis) Boston 9-23.
 Warned, David, in The Return of Peter Grimm: (Lyric) Chicago Dec. 26, indef.
 Welcome Stranger, with George Sidney, Sam H. Harris, mgr.: (Lancaster, Pa., 12; Harrisburg 13; Allentown 14; Newark, N. J., 16-21.
 White-Headed Boy: (American) St. Louis 9-14.
 White-Peckock, The, with Olga Petrova: (Comedy) New York Dec. 26, indef.
 White's, George, Scandals: (English) Indianapolis, Ind., 9-14.
 Wild Cat, The: (Park) New York Nov. 26, indef.
 Williams, Bert, in Under the Bamboo Tree: (Studebaker) Chicago Dec. 11, indef.
 Woman of Bronze, with Margaret Anglin: (Benson) Chicago Oct. 31, indef.
 Ziegfeld Follies: (Colonial) Chicago Dec. 25, indef.
 Ziegfeld Frolic, with Will Rogers: (Garrick) Philadelphia Jan. 9, indef.

CONCERT & OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Althous, Paul: Portland, Ore., 16.
 Baret, J. V.: Oakland, Cal., 17.
 Case, Anna: Cleveland, O., 13.
 Chicago Opera Co.: (Auditorium) Chicago until Jan. 24.
 Eschur, Tio: Detroit, Mich., 16.
 Flonzaley Quartet: Buffalo, N. Y., 11; Poughkeepsie 14; Portland, Me., 20.
 Friedman, Ignaz: Minneapolis, Minn., 20.
 Gadawsky, Leopold: Denver, Col., 17.
 Garrison, Mabel: New Haven, Conn., 13; Bridgeport 15; Baltimore, Md., 17; Washington, D. C., 19.
 Gluck, Alma, & Efram Zimballist: Denver, Col., 11.
 Granger, Percy: (Aeolian Hall) New York 14.
 Henschel, Jacob: Lansing, Mich., 13; Milwaukee, Wis., 17; Des Moines, Ia., 18.
 Hempel, Frieda: (Carnegie Hall) New York 13.
 Hofmann, Josef: (Carnegie Hall) New York 14.
 Hutchison, Ernest: Cleveland, O., 17.
 Joseph, Raymond: (Carnegie) Clarksburg, W. Va., 11; Parkersburg 12; Huntington 17; Williamson 18; Welch 19; Gary 20.
 Jones, Ada, & Co.: Cumberland, Md., 11-12; Wmeyer, Wm., Va., 13-14; Petersburg 15.
 Knauff, Paul: Martinsburg, W. Va., 17; Charlestown 18; Shepherdstown 19; Berryville, Va., 20; Front Royal 31.
 Kinder, Hans: Ripon, Wis., 12; Milwaukee 15; Beaver Falls, Pa., 20.
 Kouns, Sara & Nellie: Atlanta, Ga., 21.
 Kreiser, Fritz: Syracuse, N. Y., 13; Worcester, Mass., 16; Rochester, N. Y., 19; Columbus, O., 20.
 Lazzari, Carolina: Jacksonville, Fla., 13.
 Liebling, Estelle: (Town Hall) New York 11.
 McCormack, John: Milwaukee, Wis., 13.
 Macbeth, Florence: Boston, Mass., 15.
 Macmillen, Francis: Ft. Worth, Tex., 12.
 Mar, Guy, & Lea: (Pittsburg) Pa., 15.
 12: New Castle 13; Cleveland, O., 14; Kenosha, Wis., 16; Brooklyn, N. Y., 21.
 Matzenauer, Margaret: Philadelphia, Pa., 16; Boston, Mass., 22.
 Metropolitan Opera Co.: (Metropolitan O. H.) New York, indef.
 Middleton, Arthur: Dallas, Tex., 20.
 Morini, Erika: Portland, Me., 12.
 Morris, Harold: (Aeolian Hall) New York 11.
 Ney, Elley: Montreal, Can., 12.
 Orstein, Leo: Toledo, O., 17.
 Pavlova, Anna, & Ballet: Denver, Col., 12-14; (Century) San Francisco 16-21.
 Rachmaninoff, Sergi: Dallas, Tex., 11.
 Rapp, Marie: Dallas, Tex., 20.
 St. Omer, Lillian: Choir, E. M. Christianson, conductor: Rochester, N. Y., 11; Syracuse 12; Albany 13; (Academy) Brooklyn 15; (Metropolitan O. H.) New York 17; (Academy) Baltimore, Pa., 18; Allentown 19; (Lyric) Pittsburgh 18-14.
 Salvi, Alberto: Orlando, Fla., 17.
 Samaroff, Olga: Milwaukee, Wis., 15.
 San Carlo Grand Opera Co.: (Auditorium) Los Angeles, Cal., 9-21.
 Schmitt, Alvin: Harrisburg, Pa., 12; Pittsburgh 18-14.
 Sousa and His Band: San Antonio, Tex., 13; Houston 14; Galveston 15; Austin 16; Waco 17; Ft. Worth 18; Dallas 19; Okmulgee, Ok., 20; Oklahoma City 21.

Vecey, Von: Washington, D. C., 12.
 Werrenrath, Reinald: New Haven, Conn., 13; Bridgeport 15; Baltimore, Md., 17; Washington, D. C., 18.
 Zoellner Quartet: Canton, O., 16.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 All Jazz Revue, Fred Hurley, mgr.: (Olinford) Urbana, O., indef.
 Bene's Hello Girls: (Palace) Beaumont, Tex., 9-21.
 Bona, James, Curly Heads No. 1: (Heuck) Cincinnati, O., indef.
 Bova's, James, Curly Heads No. 2: (Hippodrome) Cincinnati, O., indef.
 Brinkley, Griss, Jack Wald, mgr.: (Camden) Weston, W. Va., 9-14; (Grand) Morgantown 16-21.
 Brown's, Mary, Tropical Maids: (Majestic) Dubuque, Ia., 9-14; (Broadway) Gary, Ind., 15-22.
 Doward's, Virg. Roseland Maids: (Majestic) Enid, Ok., Dec. 4, indef.
 Evans, Harry, Rainbow Girls: (Grand) Minot, N. D., 12, indef.
 Follen, Rev. Lewis, Low Goetz, mgr.: (Family) Rome, N. Y., 9-14.
 Frankford's, Milt, Song & Dance Revue: (Isis) Greensboro, N. C., 9-14.
 Frivolity Girls, E. B. Coleman, mgr.: (Grand) Duluth, Minn., Dec. 5, indef.
 Gladstone's, Jen. Merry Madcaps Musical Revue, Earnest Stewart, mgr.: (Grand) Jacksonville, Ill., 8-14; (Park) Hannibal, Mo., 15-21.
 Gilbert's, Art, Review: (Orpheum) High Point, N. C., 9-14.
 Grady's, Billy, Daffodil Girls: (Idle Hour) Indianapolis, Ind., Nov. 7, indef.
 Hello New York, Arthur O. Huebner, mgr.: (Hippodrome) Leavenworth, Kan., 9-14; (Orpheum) Coffeyville 16-21.
 Humphrey's, Bert, Dancing Buddies: (Magic) Omaha, Neb., Dec. 4, indef.
 Hurley's, Facemakers, Bob Shinn, mgr.: (Grand) Williamsport, W. Va., 9-14.
 Hurley's Metropolitan Revue, Frank Maley, mgr.: (Majestic) Greenville, S. C., 9-14.
 Hurley's Down-Town Scandals, Jimmie Van, mgr.: (Piazza) Buffalo 9-14.
 Hutchison Zizaz Revue: (Kyle) Beaumont, Tex., Dec. 26, indef.
 LaMont's Dancing Chicklets: (Bijou) Denver, Col., Dec. 26, indef.
 Leeb, Sam, Mus. Com. Co.: (Gem) Little Rock, Ark., 15-22.
 Lord, Jack, Musigirl Comedy Co.: (American) Mexico, Tex., 9-14; (Strand) Port Arthur 15-22.
 McDonald & Moran's Song & Girl Revue: (Union) Central City, Ky., 9-14; Beaver Dam 16-21.
 Mattise, Johnny: (Sans Souci) Tampa, Fla., indef.
 Munro & Georffion Sunshine Kiddies: (Weurth) Arbor, Mich., 8-14; (Weurth) Ypsilanti 16-21.
 Pate's Steppers: (Lyceum) Memphis, Tenn., indef.
 Pioneer Girls, Greer & Lawler, mgrs.: (New Theater) Beaumont, Tex., Dec. 5, indef.
 Playmates Co., with Elsie Sabow, Ed Harrington, mgr.: (Majestic) Enid, Ok., 9-14; (Murray) Ponca City 16-21.
 Proys, B. M., White of Gayety, Russ Wilson, mgr.: (Casino) Columbus, Ga., 9-14.
 Saucy Baby, E. B. Coleman, mgr.: (Grand) Minneapolis, Minn., Dec. 5, indef.
 Seymour's Saucy Babies, Tommy Seymour, mgr.: (New Capitol) Denver, Colo., Dec. 6, indef.
 Smith's, Bert, Ragtime Wonders: (Morgan) Henryetta, Ok., 9-14.
 Spitzer's, Girls, with Minnie Burke, Walter Reichen, mgr.: (New Bucklin) Elkhart, Ind., 8-15.
 Thomas & Bundy's California Blossoms (Keith's Family) Rochester, N. Y., indef.
 Ward's, Tom, Beauty Bantams: (Yale) Okmulgee, Ok., 9-14.
 Zinn & Lohr Co.: (Empire) Milwaukee, Wis., indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Academy Players: Haverhill, Mass., indef.
 Alcazar Players: (Alcazar) San Francisco, indef.
 Allen Players: (Metropolitan) Edmonton, Alta., Can., Dec. 4, indef.
 Baker Stock Co.: Portland, Ore., indef.
 Beach-Jones Stock Co.: (Bowling) Minn., 9-14.
 Benton's Comedians: Thos. H. Wood, mgr.: Baldwin, Ill., 9-14.
 Bianey Players: (Yorkville) New York Sept. 5, indef.
 Bianey Players: (Prospect) Bronx, New York Sept. 5, indef.
 Bianey Players: (Steinway) Astoria, L. I., N. Y., Sept. 5, indef.
 Bianey Players: (Gotham) Brooklyn, N. Y., Sept. 5, indef.
 Biancy Players: (Neabitt) Wilkes-Barre, Pa., Sept. 5, indef.
 Bonstelle, Jessie, Co.: (Opera House) Providence, R. I., Jan. 2, indef.
 Bond Stock Co.: (St. James) Boston Aug. 29, indef.
 Broadway Players: (Warrington) Oak Park, Ill., indef.
 Burgess, Hazelle, Players: (Orpheum) Nashville, Tenn., May 9, indef.
 Cline-Davis Players: (Star) Pawtucket, R. I., indef.
 Casey, Tom, Players: (Opera House) New Castle, Pa., Dec. 26, indef.
 Chase-Lister Co.: (Northern), Glenn F. Chase, mgr.: (McCook) Neb., 9-14; Red Cloude 13-21.
 Desmond, Mae, Players: (Metropolitan O. H.) Philadelphia, Pa., indef.
 Edinger, Gertrude, Raymond Cooke Stock Co., Ray Cooke, mgr.: (Lyric) Anniston, Ala., indef.
 Empire Stock Co.: (Hippodrome) Jacksonville, Fla., indef.
 Empress Players: Vancouver, B. C., Can., indef.
 Empress Stock Co.: (Empress) Lansing, Mich., indef.
 Fealy, Maude, Players: (Ohio) Columbus, O., Oct. 10, indef.
 Garrick Players: (Broadway) Camden, N. J., 9-14.
 Glavin, Vaughan, Players: (Loew's Uptown) Toronto, Can., Oct. 10, indef.

Grand Theater Stock Co., Charles Berkell, mgr.: (Grand) Davenport, Ia., Sept. 4, indef.
 Harrison, Chas. & Gertrude, Co.: (Grand) Pueblo, Colo., 17, indef.
 Hawkins, Frank, Players: (Kempner) Little Rock, Ark., Sept. 4, indef.
 Jewett Players: (Dopley) Boston, indef.
 Kelly, Sherman, Players: (Grand) Green Bay, Wis., Dec. 25, indef.
 Kinsey, Stock Co. Williams & Miller, mgrs.: (Arcade) Rochester, N. Y., Oct. 3, indef.
 Leth-Marsh Players: (Texas Grand) El Paso, Tex., Oct. 17, indef.
 Levitt, Jack, Players: (Music Hall) Akron, O., Nov. 24, indef.
 Lewis, Gene-Olga Worth Stock Co.: (Park) Miami, Fla., Dec. 26, indef.
 Lowell Players: Lowell, Mass., Sept. 5, indef.
 Lyceum Stock Co.: (Empire) Salem, Mass., Oct. 31, indef.
 Lyceum Comedy Co., Fleck & Curtis, mgrs.: Hobart, N. Y., 12-18; Sydney 19-21.
 Lyric Players: (Lyric) Asbury Park, N. J., 15-22.
 MacLean, Pauline, Players: (Grand O. H.) Canton, O., Oct. 3, indef.
 Maher, Phil, Stock Co., Phil Maher, mgr.: Williamsport, Pa., 17, indef.
 Manhattan Players, Paul Hillis, mgr.: Oneonta, N. Y., 9-14; Haverstraw 16-21.
 Manhattan Players: Rochester, N. Y., indef.
 McGrath, Frances, Players: Paterson, N. J., 15-22.
 Morocco Stock Co.: (Morocco) Los Angeles, Cal., indef.
 National Stock Co.: (National) Englewood, Chicago, Ill., Aug. 29, indef.
 Orpheum Players: (Family) Ottawa, Ont., Can., indef.
 Orpheum Players: (Orpheum) Philadelphia, Sept. 5, indef.
 Orpheum Players: Duluth, Minn., May 23, indef.
 Payson Stock Co.: (Follies of 1921) (Hippodrome) Dallas, Tex., indef.
 Permanent Players: Winnipeg, Man., Can., indef.
 Pickett, Blanche, Stock Co.: (Auditorium) Freeport, N. Y., 15-22.
 Payson Stock Co.: (Weller) Zanesville, O., indef.
 Poll Stock Co.: Bridgeport, Conn., indef.
 Princess Players: (Princess) Des Moines, Ia., 15-22.
 Proctor Players: (Harnau-Bleeker Hall) Albany, N. Y., indef.
 Shubert Players: (Shubert) Milwaukee, Wis., Aug. 14, indef.
 Shubert Co.: (Shubert) Minneapolis, Minn., Aug. 21, indef.
 Smith-King Stock Co.: (Raymond) Pasadena, Cal., Nov. 21, indef.
 Somerville Players: Somerville, Mass., Sept. 5, indef.
 Strand Theater Stock Co.: San Diego, Cal., indef.
 Toledo Theater Stock Co., H. Holstein, mgr.: Toledo, O., Sept. 5, indef.
 Vetter, P. P. P. Gazzolo, mgr.: Chicago Sept. 18, indef.
 Vival, Lola, Players, Adam W. Friend, mgr.: Ogdenburg, N. Y., 9-14; Brockville, Ont., Can., 16-21.
 Wilkes Players: Los Angeles, Cal., indef.
 Wilkes Players: (Deham) Denver, Col., indef.
 Wilkes Players: (Wilkes) Salt Lake City, Utah, indef.
 Wilkes Players: (Wilkes) Sacramento, Cal., Sept. 4, indef.
 Woodward Players: (Woodward) Spokane, Wash., Aug. 26, indef.
 Wright's National Stock Co., Joe Wright, mgr.: Freeport, Pa., 9-11; Ashland 12-14.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Coburn's, J. A.: New Smyrna, Fla., 11; Cocoa 12; Ft. Pierce 13; Ft. Lauderdale 14; Miami 15; W. Palm Beach 16-21; Daytona 22-24.
 Field, Al G.: Harrisburg, Pa., 11; Hagerstown, Md., 12; Cumberland 13-14; York Pa., 16; Lancaster 17; Allentown 18; Wilkes-Barre 19-21.
 Harb's, Jos. C.: Angola, Ind., 11; Kendallville 12; Gary 13-14; Kenosha, Wis., 15; Hammond, Ind., 16; Kankakee, Ill., 17; Ottawa 18; Fairbury 19; Hoopston 20; Bloomington 21.
 Moxey, Jamie W., Minstrel Revue: Erie, Pa., 2-15; Troy, N. Y., 16-30.
 O'Brien's, Neil, Oscar F. Hodge, mgr.: Augusta, Ga., 11; Savannah 12; Macon 13-14; Jacksonville, Fla., 16-17; Albany, Ga., 18-14; Americus 19; Columbus 20-21.
 Welch, Emmett: (Dumont) Philadelphia, Pa., Sept. 17, indef.
 White's, Lasses, Spaeth & Co., mgrs.: Manhattan, Kan., 11; Junction City 12; Wichita 13-14.

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.: Burlington, N. C., Nov. 7, indef.
 Bachman's Million-Dollar Band: West Palm Beach, Fla., indef.
 Bindl's, M. O.: Pensacola, Fla., 9-14.
 Fuller's, Lawrence, Orch., No. 1.: (Alexandra Ball Room) Hamilton, Ont., Can., Nov. 7, indef.
 Gallatin Six Orch.: (Gallatin Gardens) Uniontown, Pa., indef.
 Higgins, Frank: Marshville, N. C., 9-11.
 Hildebrand's, Imperial Players: (Terrace Garden Inn) Appleton, Wis., until April 15.
 Lankford's Band: (Tremont Hotel) Indianapolis, Ind., indef.
 Masten's, Harry, Orch.: (Municipal Theater) Burlington, N. C., Nov. 7, indef.
 Moonlight Melody Orch., H. E. Kragh, mgr.: (Luna Park) Miami, Fla., Dec. 15, indef.
 Mess' Jazzland Band, W. W. Messmore, mgr.: Hastings, Neb., Dec. 24, indef.
 Newberry, Ben, Frizer, & His Expo. Band: Daytona, Fla., Dec. 26-May 1.
 Neitzel's, Pat, Orch.: (Colliseum) Milwaukee, Wis., Dec. 3, indef.
 Potter's, Chet, Hialto Harmony Five, C. Austin Foster, mgr.: (Elks' Hall) Hartford, Conn., indef.
 Pryor's, Arthur, Band: (Royal Palm Park) Miami, Fla., indef.

Sacco's, Thomas: (Gem) Cairo, Ill., Nov. 7, indef.
 Twentieth Century Boys, Paul B. Goss, mgr.: Jacksonville, Fla., Dec. 23, indef.
 Victor's, James F.: (Alhambra) Breckenridge, Tex., indef.
 Victor's, John F.: (Palace) Breckenridge, Tex., indef.
 Weldeneyer Saxophone Orch.: Huntington, W. Va., 11-14; Atlanta, Ga., 16-17; Birmingham, Ala., 18; Tuscaloosa 19-21.
 Weiss, Morris: Orlando, Fla., 2-14.

BURLESQUE

COLUMBIA CIRCUIT

Big Jamboree: (Gayety) Kansas City 9-14; open week 16-21; (Gayety) St. Louis 23-28.
 Boney Burlesques: Open week 9-14; (Empire) Providence, R. I., 16-21.
 Bits of Broadway: Open week 9-14; (Gayety) St. Louis 16-21.
 Bon Ton Girls: (Empire) Brooklyn 9-14; open week 16-21; (Empire) Baltimore 23-28.
 Big Wonder Show: (Gayety) Pittsburg 9-14; (Lyceum) Columbus, O., 16-21.
 Cuddle Up: (Gayety) Rochester, N. Y., 9-14; (Hastable) Syracuse, N. Y., 16-18; (Colonial) Utica 20-21.
 Finney, Frank, Revue: Open week 11-14; (Gayety) Omaha 16-21.
 Flashlights of 1922: (Gayety) Detroit 9-14; (Empire) Toronto 16-21.
 Follies of the Day: (Empire) Toronto 9-14; (Gayety) Montreal 16-21.
 Folly Town: (Empire) Newark, N. J., 9-14; (Casino) Philadelphia 16-21.
 Golden Crooks: (Olympic) Cincinnati 9-14; (Columbia) Chicago 16-21.
 Greenwich Village Revue: (Empire) Toledo, O., 9-14; (Lyric) Dayton, O., 16-21.
 Garden of Frolics: (Hurlig & Seamon) New York 14; (Orpheum) Paterson, N. J., 16-21.
 Girls de Looks: (Majestic) Jersey City, N. J., 9-14; open week 16-21; (Empire) Providence 23-28.
 Harvest Time: (Gayety) Omaha 9-14; (Gayety) Kansas City 16-21; (Hyperion) New Haven, Conn., 9-14; (Miner's Bronx) New York 16-21.
 Howe's, Sam, Show: (Gayety) Montreal 9-14; (Gayety) Buffalo 16-21.
 Knick Knacks: (Gayety) Columbus, O., 9-14; (Star) Cleveland 16-21.
 Knick Knacks: (Gayety) Boston 9-14; (Columbia) New York 16-21.
 Keep Smiling: (Grand) Hartford, Conn., 9-14; (Hyperion) New Haven, Conn., 16-21.
 Kelly, Lew, Show: (Star & Garter) Chicago 9-14; (Gayety) Detroit 16-21.
 Marion, Dave, Show: (Empire) Albany, N. Y., 9-14; (Gayety) Boston 16-21.
 (Empire) New York 16-21; (Empire) Brooklyn 9-14; (Empire) Newark, N. J., 16-21.
 Peek-a-Boo: (Gayety) Washington 9-14; (Gayety) Pittsburgh 16-21.
 Reeves, Al, Beauty Show: (Palace) Baltimore 9-14; (Gayety) Washington 16-21.
 Reynolds, Abe, Revue: (Empire) Providence, R. I., 9-14; (Casino) Boston 16-21.
 Singer's, Jack, Big Show: (Gayety) Buffalo 9-14; (Gayety) Rochester, N. Y., 16-21.
 Sybil, Fingles: (Casino) Lyric) Dayton, O., 9-14; (Olympic) Cincinnati 16-21.
 Step Lively Girls: (Gayety) St. Louis 9-14; (Star & Garter) Chicago 16-21.
 Sprung, Widower: (Orpheum) Philadelphia 9-14; (Hurlig & Seamon) New York 16-21.
 Sugar Plums: (Miner's Bronx) New York 9-14; (Empire) Brooklyn 16-21.
 Twinkle Toes: (Star) Cleveland 9-14; (Empire) Toledo, O., 16-21.
 Town Scandals: (Casino) Boston 9-14; (Grand) Hartford, Conn., 16-21.
 Tit-For-Tat: Open week 9-14; (Palace) Baltimore 16-21.
 World of Frolics: (Hastable) Syracuse, N. Y., 9-11; (Colonial) Utica 12-14; (Empire) Albany, N. Y., 16-21.
 Williams, Mollie, Show: (Columbia) New York 9-14; (Casino) Brooklyn 16-21.
 Wild of Gayety: (Orpheum) Paterson, N. J., 9-14; (Majestic) Jersey City, N. J., 16-21.
 Watson, Billy, Show: (Columbia) Chicago 9-14; (Berchel) Des Moines, Ia., 15-17; open week 18-21; (Gayety) Omaha 23-28.

AMERICAN CIRCUIT

Baby Bears: (Capitol) Washington 9-14; Allentown, Pa., 16; Easton 17; Reading 18; Scranton 19-21.
 Bathing Beauties: (Olympic) New York 9-14; (Star) Brooklyn 16-21.
 Beauty Revue: (Empire) Kansas City 9-14; open week 16-21; (Gayety) Minneapolis 23-28.
 Broadway Scandals: Williamsport, Pa., 12; Lancaster 13; York 14; (Gayety) Baltimore 16-21.
 Chick Chick: (Englewood) Chicago 9-14; (Garrick) St. Louis 16-21.
 Cabaret Girls: (Academy) Buffalo 9-14; open week 16-21.
 Dixon's, Revue: Open week 9-14; (Park) Indianapolis 16-21.
 Daley, Lena, & Her Kandy Kide: (Gayety) Brooklyn 9-14; (Fifth Ave.) Brooklyn 16-21.
 French Frolics: Open week 9-14; (Academy) Buffalo 16-21.
 Follies of New York: (Lyric) Newark, N. J., 9-14; (Olympic) New York 16-21.
 Grow-Up Babies: (Gayety) Milwaukee 9-14; open week 16-21; (Park) Indianapolis 23-28.
 Girls from Joyland: (Empire) Baltimore 9-14; (Capitol) Washington 16-21.
 Harum Scaram: Schenectady, N. Y., 12-14; (Orpheum) Montreal 16-21.
 Hurlly Bury: Open week 9-14; (Englewood) Chicago 16-21.
 Jazz Babies: (Gayety) Minneapolis 9-14; (Gayety) Milwaukee 16-21.
 Lido Lifters: Scranton, Pa., 12-14; (Lyric) Newark, N. J., 16-21.
 Little Go Deep: (Piazza) Springfield, Mass., 9-14; (Howard) Boston 16-21.
 Mischief Makers: (Empire) Hoboken, N. J., 9-14; (Cohen) Newburg, N. Y., 16-18; (Cohen) Poughkeepsie 16-21.
 Moonlight Girls: (Cohen) Newburg, N. Y., 9-11; (Cohen) Poughkeepsie 12-14; (Piazza) Springfield, Mass., 16-21.

(Continued on page 108)

ADDITIONAL ROUTES ON PAGE 103

ACCIDENT INSURANCE
John J. Kemp, 55 John st., New York City.
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ACCORDION MAKER
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AEROPLANE FLIGHTS AND BALLOONING
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Pneumatic Calliopes Co., 345 Market, Newark, N. J.

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Fair & Carnival Supply Co., 126 5th ave., N.Y.C.
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Sterling Aluminum Co., Erie, Pa.

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Musicians Headquarters Local No. 1 A. F. of M., Mercer & Walnut, Cincinnati, O.
Theatrical Mechanical Assn., 132 W. 5th, Cincinnati, O.

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Actors' Equity (Motion Picture Agency), 229 W. 51st st.
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American Dramatics & Composers, 148 W. 45th st.
American Federation of Musicians, 110 W. 40th st.
American Guild of Organists, 29 Vesey st.
American Society of Composers, 65 45th st.
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Assn. of America Music, 123 W. 48th st.
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Catholic Actors' Guild, 220 W. 52d st.
Chicago Opera Assn., 83 W. 42nd st.
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Chorus Equity Assn. of America, 33 W. 42nd st.
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Interstate Exhibitors' Assn., 467 Broadway.
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Motion Picture Directors' Assn., 234 W. 55th st.
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Music League of America, 8 E. 34th st.
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Musical Alliance of the U. S. Inc., 501 5th ave.
Musical Art Society, 83 W. 44th st.
National Assn. of Harpists, Inc., 63 River Drive.
Natl. Bureau for the Advancement of Music, 105 W. 40th st.
National Burlesque Assn., 1645 Broadway.
Photoplay League of America, 25 W. 45th st.
The Players, 16 Gramercy Park.
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Road Men's Assn., 676 8th ave.
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Muir Art Co., 19 East Cedar st., Chicago.
Western Art Leather Co., Denver, Colorado.

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AT LIBERTY
AND
WANT SITUATION ADVERTISEMENTS

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2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Set in Small Type)
(No Adv. Less Than 25c)

Agent at Liberty—Reliable,
experienced. Routes, book and wildcat, post.
EDIE RIVERS, 18 Townsend St., Worcester,
Massachusetts. x

At Liberty—Manager Motion
Picture Theatre. Best of references. Married.
Age, 32. Go anywhere. M. W. REED,
122 So. Washington, Mason City, Iowa.

AT LIBERTY—MANAGER OR AGENT; EX-
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Place, Brooklyn, New York.

MANAGER—Will manage Park for reasonable salary
against location for a few new attractions. H. H.
care Billboard, New York. jan21

Bands and Orchestras
2c WORD, CASH (First Line Large Black Type)
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At Liberty—Jones' Variety
Entertainers. A 1922 five-piece combination
of professionals. Doubling instruments, and
singing. Appearance and ability. Nothing but
the best considered. GLEN JONES, Regent
Theatre, Lansing, Michigan.

Big-Time Headline Musical
Act—Now booked solid till May 1. Want
summer engagement. Jazz band, brass band,
singers, dancers, comedians, quartette, etc.
Want spend pleasant summer. Prefer sea-shore
circuit, and name of act given those who apply.
Act now an absolute sensation. Band and or-
chestra agents, let us hear from you also.
Write H. CONNATY, 142 State St., Spring-
field, Mass., and same be forwarded to us. x

Clare Moore's Novelty Or-
chestra, formerly of Cincinnati, Ohio, desires
location in first-class hotel, cafe or ballroom
where a real five or six-piece union dance or-
chestra is appreciated. Guarantee satisfaction.
Nothing but first-class offers considered. Write
Billboard, Cincinnati, Ohio.

Wanted—Engagement for La-
dies' Concert Band for season of 1922 at re-
sort, park, chauntauque or lycium bureau. Can
use more good musicians. Address LADIES'
BAND, care Billboard, Cincinnati, Ohio.

AT LIBERTY—YOUNG MAN DESIRING POSI-
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union violin or tuba. Address LOWELL M.
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Piece Orchestra composed of very capable mu-
sicians playing the following instruments: C
tenor, E-flat alto, B-flat soprano saxophones;
banjo, clarinet, flute, trumpet, slide cornet,
troubone, xylophone and drums. Capable of
any line of work; can be featured. Only reliable
parties considered. Union. Write or wire
YOUNG'S ORCHESTRA, 924 Lakeview Rd.,
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HUNGARIAN NOVELTY ORCHESTRA—FIVE
men, Cimbalom, 1st and 2nd violin, clarinet
double sax and banjo, drums and cymbals. Cafe
or hotel; can also furnish an act of vande-
ville; all federation. FERDINAND BERKY,
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ORCHESTRA LEADER AT LIBERTY—PIANO;
also play Wurlitzer one thirty-five or one sixty;
references only one change in nine years. Write
or write LEADER, 1851 Spencer St., Dallas,
Texas. jan14

ORCHESTRA LEADER, Violinist, A. F. of M., at
Liberty. Experienced. Reliable. Good library. Pic-
ture house preferred. E. C. PARKER, 306 Rawdon
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AA BILLPOSTER WANTS STEADY JOB;
drive any truck. W. WARD, 623 W. Madis-
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EXPERIENCED BILLER, Lithographer, etc.; can use
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permanent position preferred. Address E. G. SUB-
DAM, 385 Tremont Street, Boston, Massachusetts.

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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

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AND FIRST LINE LARGE TYPE.

WE DO NOT PLACE CHARGES FOR ADS IN THE CLASSIFIED COLUMNS UPON OUR BOOKS, NO
BILLS RENDERED.

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Agents and Solicitors Wanted.... 3c 5c	Musical Instruments (Second- 3c 5c
Animals, Birds and Pets..... 3c 5c	Hand)..... 3c 5c
Attractions Wanted..... 3c 5c	Partners Wanted for Acts (No 3c 5c
Bands and Orchestras (Seven 3c 5c	Investment)..... 4c 6c
Places or More)..... 3c 5c	Personal..... 4c 6c
Books..... 2c 4c	Privileges for Sale..... 4c 6c
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Cartoons..... 3c 5c	Dancing..... 3c 5c
Concessions Wanted..... 3c 5c	Want Advertisements..... 3c 5c
Costumes..... 3c 5c	Schools (Dramatic, Musical and 1c 3c
Exchange or Swap..... 3c 5c	Show Property for Sale (Second- 3c 5c
For Rent or Lease Property..... 5c 7c	Hand)..... 3c 5c
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Furnished Rooms..... 3c 5c	Theaters for Sale (Capitol Invest- 3c 5c
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Films for Sale (Second-Hand).... 5c 7c	Sale (Second-Hand)..... 5c 7c
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(No Adv. Less Than 25c)

YOUNG MAN; age, 21; height, 5 ft. 8; neat ap-
pearance always; photo on request. Address FRANK
STANTON, 13 Trenton Street, Lawrence, Mass. feb1

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AT LIBERTY—Living Human Skeleton; height 5 ft.
7 in.; weight, 50 pounds. Some freak! MAY
BROWN, Gen. Del., Venice, California. 4c

Moe Aarons, Clown and Dum-
my, doing Far East with Harmsen's Circus.
BOX No. 268, P. O., Singapore, S. S. China.

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AT LIBERTY for Dramatic Show
or Minstrel Co.—Character Comedian. Sing,
dance and parts. HARRY FOSTER, 2432 South
Opal St., Philadelphia, Pennsylvania.

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Commencing with the issue of The Billboard dated January 7, 1922,
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Count all words, initials and numbers, including the name and ad-
dress.

FOR RATES SEE CLASSIFIED HEADING.

THE BILLBOARD PUBLISHING CO.,
25 Opera Place, Cincinnati, Ohio.

At Liberty—Gen. Bus. Actor.

Age, 24; height, 5 ft. 9; weight, 138. Rep.
stock or one-piece. Experience. Address BEN
LAUGHLIN, General Delivery, Plainfield, N. J.

Young Man, 18 Years—Prefer

stock near New York City. Have had ex-
perience. Write ERNEST MOEY, 20 Morgan
Place, North Arlington, New Jersey.

AT LIBERTY—GEN. BUS. WOMAN WITH

beautiful wardrobe and good appearance on
and off; would like reliable show or good stock
one bill a week; dramatic and vaudeville ex-
perience. MARIAN MAYB, 1014 Thirteenth St.,
Care Kees, Beaver Falls, Pennsylvania.

GENERAL BUSINESS WOMAN FOR STOCK

or rep.; age, 28; wardrobe, appearance and
ability; Equity; salary low enough to be in-
teresting. H. R., care Billboard, New York
City.

AERIAL ARTIST AT LIBERTY—For recognized act
or partner; straight or comedy. G. F. REY, 44
Clarkson St., Dorchester, Massachusetts.

AT LIBERTY—Sketch Team, both play parts, work
in acts. Man Dutch, Blackface and Straight-
strong Slide Trombone. Wife Straight and Charac-
ters. Both up in Town. Need tickets. EARL AND
MAB WILSON, 700 24 St., Liverpool, N. Y. P. O.
Box 57.

AT LIBERTY—Good Gen. Bus. and Character Man.
direct or manage stage; experienced and reliable.
Address CON, care Billboard, Chicago.

EXPERIENCED DRAMATIC WOMAN—Age, 24;

height, 5 ft. 5; weight, 120; good wardrobe; stock
or one-piece. LOUISE COOPER, care Billboard,
Chicago, Illinois.

SINGING AND DANCING SISTER ACT—Experienced

in parts; reliable; one-piece or rep. State full
particulars. Address SISTER ACT, care Billboard,
Chicago, Illinois.

Miscellaneous

2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Set in Small Type)
(No Adv. Less Than 25c)

At Liberty—First-Class Elec-

trician (nonunion). Ten years' carnival ex-
perience. Would like to join any road show
under canvas or in house. Can join at once.
State all by mail. LIGHTING, care B. B.
Office, New York City.

Doc Blown Portmanteau Thea-

tre Co. wants engagements. Central States
only. Month February. Address DOC BLOWN,
care Billboard, Chicago, Illinois.

DETECTIVE—AUTHORIZED, CONFIDENTIAL

investigations; anywhere; shadowing day's
pay. Address DETECTIVE W. W., care Bil-
board, New York City. jan14

TRUMPETIST wishes a steady engagement in moving
picture house, or season's engagement with orches-
tra or band. Experienced in moving picture, also in
symphony orchestra and band work. Address TRUM-
PETIST, 711 Juniper St., Quakertown, Bucks Co., Pa.

WHO CAN USE ME? I can join at once. Hard
worker and reliable party. Salary no objection.
Appreciate any offer. V. H. BROOKS, Collinsville,
Illinois.

YOUNG MAN, 25, neat appearance, would like to be
a private valet with some traveling showman; go
anywhere; not particular about wages. Send card
and details. Address J. MAGOLD, 1255 N. Dearborn
St., Chicago, Illinois.

M. P. Operators

2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Set in Small Type)
(No Adv. Less Than 25c)

Fully Qualified—Nonunion.

References. Write, wire. 2110A College
Ave., St. Louis, Missouri.

OPERATOR WISHES POSITION—CAN RUN
all types machines and all electrical work.
Best references of character furnished. Write
J. L. KIRKLAND, R. 4, Chickasha, Ok.

PROJECTIONIST—COMPETENT, RELIABLE;
wishes steady position; satisfaction guaran-
teed; salary \$25 per week. Write or wire H. D.
BURNS, P. O. Box 384, Bradock, Pennsylvania. x

EXPERT NONUNION OPERATOR on any equipment,
sign painter. Reliable. Act 28. Best reference.
FOSTER, Annex Theatre, Indianapolis.

MOTION PICTURE OPERATOR wants steady job at
once. Six years' experience with all makes of ma-
chines. State everything in first letter. Nonunion.
Write or wire H. A. POPE, care Spad Theatre,
Dierks, Arkansas. jan28

OPERATOR—Reliable man; any make machine. Can
and will get the picture. State salary and all.
FRANK J. MCCROW, 879 Jefferson St., Marion, O.

(Continued on page 58)

Musicians

3c 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 at Liberty—Union

—concert orchestra, hotel, pictures. Permanent position desired. Best references. LOUIS METZ, Watertown, New York.

A-1 Clarinetist at Liberty—

Thoroughly experienced in all lines of theatre work. All offers considered. A. F. of M. WALTER Z. HALBACH, care Gen. Del., Louisville, Kentucky.

A-1 Dance Drummer—Dou-

bling marimba; single; neat; union; ham outfits lay off, can join at once. HUGH REIGLE, care McCleskey Hotel, Ranger, Texas. Jan21

A-1 Slide Trombone—Account

disappointments. Eleven years' experience vaudeville, pictures, burlesque and dance orchestra. Last position three years Union. Wife first-class pianist. Can join on week. LEWIS ARNDT, L. B. 2228, Waterloo, Iowa. Jan21

A-1 Tenor Banjoist—Read or

fake. Write complete particulars. WILLIAM MORRIS, General Delivery, Milwaukee, Wisconsin. Jan14

A-1 Violinist (Leader)—

Vaudeville, pictures. At liberty at once. Address LEADER, 405 E. Hickory St., Streator, Illinois.

A-1 Young Italian Baritone

Player at Liberty for the coming season or sooner. I would like to hear from leaders that know music and play music, not noise. If any leader or performer knows me or either some one heard of my name, please don't be afraid to write. I consider anything, but no circus. At present am not an A. F. of M., but willing. Address JOSEPH CAIOIA, 620 Miller St., Latrobe, Pennsylvania.

At Liberty—A-1 Drummer;

doubles xylophones and bells. Young, neat, union. Go anywhere. CLARENCE MELTZ, 1117 Morrison St., Appleton, Wisconsin. Jan14

At Liberty—A-1 Violinist. Ex-

perienced, union, neat. Age 20. Go anywhere. GLEN BENN, 1145 Mt. Pleasant Ave., Dubuque, Iowa. Jan14

At Liberty—A-1 Violinist.

Vaudeville, pictures. Union. BERNARD GRUBB, 112 Kentucky Ave., Martinsburg, West Virginia. Jan21

At Liberty—A-1 Violinist for

first-class dance orchestra or picture theatre. Fine library, sight read anything and capable leader. Jazz hands lay off me, but good legitimate dance combinations and moving picture managers write. Married and Federation. LOUIS MOLLOY, 528 E. 13th St., Sioux Falls, South Dakota.

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

At Liberty—Clarinetist.

OHAS. McCARTHY, Farmington, Missouri.

At Liberty—French Horn. Ex-

perience in band and orchestra. P. SCHMIDT, 818 Wrightwood Ave., Chicago. Jan28

At Liberty—Tenor Banjoist

(Lead). Would like to join combination. H. MOHLENKAME, 1906 Maple St., Louisville, Kentucky.

At Liberty—Trombone and

Cornet, to go at once. Experienced band and orchestra for stock or dance. LOREN JOHNSON, Dexter, Iowa.

At Liberty—Violinist. Capa-

ble and willing to join union if necessary. Prefer hotel or travel. Composer of several compositions. G. KOHLMEIER, Delaware, Ind.

Clarinet—Experienced in All

lines. Can join on wire. Union. H. W. BRACKELFORD, 506 Van Buren, Amarillo, Texas. Jan14

Clarinetist, Double Tenor Sax-

ophone, at liberty. Experienced all lines. Union. Address CLARINETIST, 68 Church St., Norwich, Connecticut. Feb4

Cornetist—Experienced All

lines. Union. A. G. MAOY, care Sterling Inn, Sterling, Illinois. Jan21

Drummer at Liberty Account

of misrepresentation on six months' contract by other party. Play marimba. State salary and job. All correspondence answered. Prefer hotel, cafe or dance. RALPH MURDEN, 4222 So. Benton, Kansas City, Missouri. Jan21

Drummer-Operator—Experi-

enced as either. Usually double. Bells, xylophones. Married. Reference. JOE O'DELL, 1820 Walnut, Mattoon, Illinois.

Drummer, With Tympani,

Bells, Xylophone. Experienced, reliable, eight reader. Married; union. Pictures preferred. EDWARD SCHARFF, 2162 Lawndale Ave., Flint, Michigan.

Experienced Cornet Player at

Liberty January 14—Union. Married. State salary and job. JACK SHERMAN, 965 Broad Springfield, Missouri.

First-Class Cornetist—Band

and orchestra experience. Will go anywhere. Dance work specialty. A. WYAK, 7173 W. Grand Ave., Chicago, Illinois.

Fred Roberts, Cornetist, for

Theatre Orchestra. Location. Would troupe. Few parts. Address 219 So. First, Ponca City, Oklahoma. Jan21

Harpist—Experienced Theater

orchestra man at liberty. Address HARPIST, Billboard, Cincinnati. Jan21

Organist at Liberty About Feb.

10.—Experienced picture player; am not misrepresenting. Carry good library and play it. Lowest salary to start, \$30.00. Address ORGANIST, 3219 Herman St., Louisville, Ky.

Organist at Liberty—Thoroughly

experienced. Good library. Best of references as to ability, etc. Large organ preferred. Address ORGANIST, 110 N. 6th St., Goshen, Indiana.

Organist at Liberty—Union.

Thorough musician. Capable, experienced and reliable. Fine library. Large instrument preferred. State hours, organ make and size and top salary. Wire or write. ARTHUR EDWARD JONES, Box 194, Portsmouth, Virginia.

Reliable Musician—Plays Pi-

ano, slide trombone, baritone. Will accept any proposition using music as side line. State full particulars in first letter. F. E., care Street, 804 Anthon Ave., Brooklyn, Ridgewood, New York City.

Trumpet—Thoroughly Experi-

enced and dependable. All theatre and concert lines. Address MUSICIAN, 4117 Locust, Kansas City, Missouri. Jan14

Trumpet—Union. Young Man.

Experienced in first-class theatres. Good tone. "CORNETIST," Gen. Del., McAlester, Okla.

Union Violinist Desires En-

gagement in first-class theatre. Vaudeville, tub, or legitimate attractions preferred. Age 28. Experienced in all lines. Write in detail. NO. 1 VIOLINIST, Billboard, Cincinnati, Ohio.

Violinist—Experienced Side

man or leader. Union. Congenial and first-class musician. Vaudeville, pictures. Will go anywhere if job is permanent. Prefer smaller cities to town. All letters answered. Address VIOLINIST, 1618 N. 60th St., Seattle, Wash. Jan21

Violinist Leader (or Side Man)

—Experienced vaudeville, pictures. At liberty January 14. (Can furnish other musicians.) AL J. OTZ, 821 N. Main, Springfield, Missouri.

Wayne Aylesworth—Drums.

Thoroughly experienced cafe, band, orch., vaudeville, burlesque. Sight reader. Both drums and bells; no tymps; no xylophone. Handle any class work, jazz or straight. Steady, reliable. Do not misrepresent. Neat. Age 23. Stage experience. 345 12th St., Milwaukee, Wisconsin.

A-1 CELLIST; UNION; THOROLY EXPERIENCED; desires first-class permanent position. Address F. CELLIST, care Billboard, Cincinnati, Ohio.

A-1 CLARINETIST AT LIBERTY—YOUNG man, thoroughly experienced in all lines of theatre work. A-1 sight reader and can transpose. All offers considered. A. F. of M. CLARINETIST, care Mrs. Payne, 1915 Pirtle St., Louisville, Kentucky.

A-1 DRUMMER DESIRES JOB IN VAUDEVILLE or picture house. Have bells, marimba and complete line of traps. Married and steady. J. C. OZMUN, 121 N. Evans St., El-Reno, Oklahoma.

AT LIBERTY—A-1 TRIO (COLORED) VIOLIN, piano, drums with xylophones, for permanent position in vaudeville or picture house; thoroughly experienced; eight readers; large repertoire. ORCHESTRA LEADER, 811 N. 3d St., Richmond, Virginia. Jan28

AT LIBERTY—CLARINETIST; MEMBER A. F. of M.; a reliable picture or vaudeville house preferred; January 10. JOSEPH DEL-FORGE, 111 Adams St., Jefferson City, Missouri.

AT LIBERTY—CLARINET; THEATRES, vaudeville or pictures, J. E. SHEPPARD, Oliver Theatre, South Bend, Indiana. Jan14

AT LIBERTY—EXPERIENCED CORNET player; vaudeville or pictures; will consider good trouping job; young, reliable; union; band leader with good library; go anywhere. references. Write or wire "CORNET," Box 166, Columbus, Georgia. Jan21

AT LIBERTY—A-1 JAZZ TENOR BANJO player; 10 years' experience on dance work. Member A. F. of M. Travel or locate in good address. Address with E. J. BEAVER, 1120 13th St., Modesto, California.

AT LIBERTY—STRONG BASSO; GOOD amateur; married; reliable; willing; consider anything. JOHN GILBERT, Westfield, Ill.

AT LIBERTY—GOOD SNAPPY JAZZ TRAP drummer that reads. Wife sing and work stage. Will travel or locate. Tickets? Yes. Address EUGENE CUTLER, 50 Cortland St., Rochester, New York.

AT LIBERTY—VIOLINIST; LEADER OR SIDE man; experienced in all lines; union; fine library. GEORGE R. YOUNG, Solisbury, Ind.

AT LIBERTY—VIOLINIST; LEGITIMATE EXPERIENCE; business; violinist; played in Rialto Theatre and Krug Park of Omaha, Neb., all last year; prefer straight M. P. show, small orchestra; would consider playing dance or club in case show only runs nights; prefer just afternoon and night playing M. P. show, but not too particular; locate; 25 years all around experience; A-1 man for conscientious manager; also play alto. Address GEO. E. RAUSCH, care Gen. Del., Kansas City, Mo.

AT LIBERTY—FLUTE, PICCOLO; AMERICAN citizen; desires to locate with good orchestra; prefer picture house; young, reliable; state all in first communication; first-class hotel engagement also considered. C. KINAMAN, 56 Jackson St., West, Hamilton, Ontario.

AT LIBERTY—A-1 CORNETIST; EXPERIENCED in theatre, dance and hand work, also directing double on stage with a high-class magician's act, introducing new and original stunts. A. M. CORSON, Box 1107, Madison, Maine.

AT LIBERTY—TROMBONE; EXPERIENCED in vaude, and pictures; young man; union; references. TROMBONIST, 116 N. Eighth, Louisiana, Missouri.

AT LIBERTY—LEADER OR SIDE; CAN CUE pictures; good library; state all in first. Address LEADER VIOLINIST, care Billboard, Cincinnati, Ohio.

CELLIST AT LIBERTY—EXPERIENCED AND capable, for picture house; would expect position nights only with a day job guaranteed. CELLIST, 203 S. Levy St., Jaxsonville, Indiana.

COMPETENT VIOLINIST—EXPERIENCED all lines; sideman; age 28; union; prefer vaudeville. Wire E. J. FREDRICKS, Gen. Del., Wheeling, West Virginia.

DRUMMER—THEATRE OR DANCE; THOROUGHLY experienced; sight reader. A-1 faker, good tempos; xylophone, bells; young; good appearance; 25; furnish violinist. DRUMMER, Box 139 Appleton, Wisconsin. Jan21

GOOD, EXPERIENCED CLARINET PLAYER wishes to locate in a good live town; experienced in all lines and member A. F. of M. Also have trade—inside electrical wiring. Would be glad to consider all offers and answer any correspondence at once pertaining to a good location. Address D. D. MARLEY, Gen. Del., Salina, Kansas.

LADY PIANIST—EXPERIENCED, DESIRES position; write, stating salary. Address E. P., care Billboard, New York. Jan14

LADY CORNETIST—EXPERIENCED; WISHES to locate in Huntington, W. Va., or Ashland, Ky.; hotel or dance orchestra. HELEN M. JOHNSON, Box 643, Asbury Park, New Jersey.

ORGANIST DESIRES CHANGE; EXCELLENT library; steady, reliable young man cueing pictures accurately. References? Yes. SWANSON, care Billboard, Cincinnati, Ohio.

PIPE ORGANIST AND ORCH. PIANIST—AT liberty after January 7, 1922; prefer good organ; experienced in all branches; splendid organ library; reference if desired; state all. ROY MULLENDORF, Liberty Theater, Sharon, Pa. After January 7 Local No. 3, Indianapolis, Indiana.

TENOR BANJOIST AT LIBERTY JANUARY 15th; thoroughly experienced; read or fake; play chords or melody; knowledge of harmony; good appearance and personality; union; prefer location job with fast dance orchestra; will consider road work if salary is interesting; state all in first reply; but kindly do not misrepresent; will go anywhere. Address JAY G. HARRIS, 2517 Hillman St., Youngstown, O.

VIOLIN LEADER—UNION; AT LIBERTY FOR pictures; good library; strong true tone; no soloist; just a business fiddler; sight reader if you don't try to kill me; pre-war salary. Address VIOLIN, 216 S. Hancock St., Louisville, Kentucky.

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TROMBONE AT LIBERTY—WITH MANY years experience both band and orchestra; young, neat and reliable; locate if possible. Address EARL J. HENRY, Mapleton, Iowa. Jan28

TRUMPET AT LIBERTY FOR IMMEDIATE engagement; experienced all lines; age 28; best references; travel or locate. R. E. KEYES, Fairmont, Minnesota.

A-1 DRUMMER—Experienced in all lines; also plays Violin and Viola; member A. F. of M. AUGUST MEINHARDT, 219 W. 21st St., Covington, Kentucky.

A-1 PICTURE ORGANIST wants position on large pipe organ. Highest references. State salary, all particulars. A-1 ORGANIST, Box 25, Wildwood, New Jersey.

A-1 VIOLINIST—Experienced picture leader, with large, well selected library. Cue feature pictures. Must have full charge of orchestra. VIOLINIST, 117 Caldwell St., Louisville, Kentucky.

ALTO—Competent; A. F. of M.; troupe or locate in factory. At liberty Feb. 1. CHAS. D. BOOBER, 587 Mississippi St., St. Paul, Minnesota.

ALTO SAXOPHONIST—Union. Am playing short engagement at prominent picture theatre. Experienced in band and solo or saxophone parts in orchestra. Responsible, neat appearing and thoroughly capable, but do not fake. Appreciate all offers for theatre, hotel, dances or industrial band. Address "SAXOPHONIST," 508 Sherman St., Little Rock, Arkansas. Jan28

AT LIBERTY—A-1 Drummer and Singer; experienced in all lines; Ludwig outfit; full line; no bells or xylophone. Jazz or syncopation. Would like to play in dance orchestra or musical comedy. A. F. M. Reliable. Must have tickets. Wire or write. Address BARITONE, 825 Wisconsin Ave., Oak Park, Illinois.

AT LIBERTY—High Baritone or Lead; solo and quartet; do light comedy, straight, some characters; baritone in band. Would like to connect with high-class vaudeville or one-a-week stock. Might consider first-class road show, musical comedy or dramatic. Must have fair salary, as I am capable of earning it. Address BARITONE, 825 Wisconsin Ave., Oak Park, Illinois.

AT LIBERTY—Drummer; A. F. of M.; A-1 Band or Orchestra. Want to locate in live California coast town. Music as side line. Would like to hear from Masonic or Industrial bands. DRUMMER, 6317 Fourteenth St., Detroit, Michigan.

AT LIBERTY—Experienced young lady cornetist and pianist; A. F. of M. Address LADY CORNETIST, 1427 Exchange St., Keokuk, Iowa.

AT LIBERTY—String Bass Player, age 29; two years in last position; some experience; reliable. Will go anywhere, but prefer the South. Have very good instrument. JOSEPH PLINSKEY, Frankfurt, New York. Jan14

AT LIBERTY—Lady Organist, picture dramatizer, open for position. A-1. Expert sight reader. Large repertoire classical and popular music. Ten years' experience with JESSIE SAUCHE, 514 Walnut St., Muscatine, Iowa.

AT LIBERTY—Drummer; 8 years' vaudeville experience; full set tympani, bells and xylophone; best of reference. DRUMMER, 430 Main St., Evansville, Indiana.

AT LIBERTY—Thoroughly experienced Flute and Piccolo wishes permanent position. Is also reader; strictly reliable and plays best standard music. Address MUSICIAN, 318 Gate St., Loganport, Ind. Jan14

COMPETENT VIOLINIST desires permanent engagement; fifteen years' experience, all lines; union; go anywhere that is a steady position. Address VIOLINIST, Preble House, Portland, Maine.

FLUTE AND PICCOLO—Experienced; competent all lines. Location desired. No trouping. Pay your own. Address HENRY C. SUTTON, 814 North 7th, Waco, Texas.

ORGANIST AND PIANIST—Leader; over 15 years' experience pictures and all theatrical lines; musical education at New England Conservatory of Music, Boston. Address RALPH RHOADS, 802 Mt. Vernon Ave., Marion, Ohio. Jan14

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LIVE AGENTS MAKE \$10 DAY selling Durban Strainer and Ink. Prospect for every territory. Takes on sight. Widely advertised and known.

MAKE \$12.00 DAILY—Wonderful sellers. Sample free. Write quick. Either sex. Steady work. BERTON BELLS, St. Louis, Missouri.

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MANUFACTURE INK at 25c a gallon. Particulars for making 50c money order. THE INTERNATIONAL GLOBE CIRCULATOR, 96 Columbus Terrace, Westauken, New Jersey.

MEDICINE AGENTS—Sell Laxated Herbs and Iron (water soluble powder). \$1.00 package makes one pint of Blood and Nerve Tonic.

MEDICINE AGENTS, ATTENTION!—Parker Foot Balsam, a meritorious rapid repeater. Big commissions. Can make \$35.00 per week.

MEDICINE AGENTS write to ZUMOTA REMEDY COMPANY, Springfield, Massachusetts. jan14

MILLIONS WILL BE SOLD—Latest creation. \$2.00 investment nets \$50.00 per day. Free catalog and stamp for full particulars. DEPARTMENT 102, 4095 HALE Ave., Minneapolis, Minnesota. feb13

MINIATURE MOVIES—Greatest little novelty out. Sample, 15c. Dozen, 65c. ANDREWS NOVELTY CO., 188 Shaw St., New London, Connecticut. jan21

MOLES, WARTS, FALSE GROTHS removed without knife, blood or pain; 1923 discovery. GREGOR KALISNIK, Duluth, Minnesota. feb18

MOST WONDERFUL WINTER AUTO NECESSITY ever invented. Every \$1.00 sale means 75 cents profit for you. Experience unnecessary.

MR. PITCHMAN—You need my handy folding nickel-plated Tripa. Very classy. \$8.00. And my great Bellisio Trick. Try to stop my bill. 24 nickel-plated Running Rings, three sizes, 95c and \$1.00.

NEW FORTUNE TELLING CARDS—Sell \$1.00. Sample Deck, 25c. "MAOY," 121 Norfolk, Roseton, Virginia. jan14

"REGISTRARS"—Either sex; 60% proposition. Stamp for particulars. GLASIER, 1410 Lincolnway West, South Bend, Indiana. jan21

SELFOLITE—Agents, Streetmen. Selfolite lights any fire by itself. Fully patented. Big starter, big demonstrator. Big profit. Set it at night and it will light candles, or other time, by itself.

SELL JOKERS' NOVELTIES—Outfit (16 samples), 10c. CHAMBERS PRINTING WORKS, Kalamazoo, Michigan. apr15

SINCERE LADIES—The Everyday Sanitary Napkin. Supporter spells comfort to every woman and big earnings to sales people. Digitized work. Whole car lots and lines. Write AMBER PRODUCTS CO., 608 Fifth Ave., Pittsburgh, Pa.

SOMETHING NEW, A NECESSITY—All business and professional men need it. Sells \$7.50, costs \$2.50. Big weekly repeater. Exclusive territory. MERCHANTS' ASSOCIATION, Milwaukee, Wis. Minnesota. jan28

SELL MY NEWEST Nookie Device. Circular form. THE NECKTIE FORM & HOLDER CO., Elgin, Ill. feb4

STREETMEN, AGENTS—Self-Threading Needles. \$4.75 per hundred papers. Postpaid. JOHNSON-HAGOOD COMPANY, Box 312, Spartanburg, S. C. jan28

TWO REAL MONEY MAKERS—Self-Threading Needles. Needle Books cost 5c, sell at 15c. Send for samples. ATLAS NEEDLE WORKS, 143 1/2 East 23rd St., New York. feb4

UNPARALLELED, UNPRECEDENTED SALES!—Streetmen, Salesmen, Agents astonished! Absolutely new wonder scientific instrument! Amazing! Amazing! Astounding! Everyone buys and boasts. Sample and proposition, 25c. Money back if you'll part with it after seeing it. TEMPLE, Mason City, Iowa. jan28

TRUST PLAN WORKERS! Self-Threading Needles. Dedicat! Crew Managers, enlist children and others to sell for premiums. Receive free samples and lowest factory prices. PATTON PERFUMED CO., 631 E. St., Washington, D. C. jan14

WANTED—1,500 Agents, to sell new Magazine. Cash prizes given agents getting best results. Further details write GABHAM, 27 Warren, New York. jan28

WONDERFUL OPPORTUNITY for Women Demonstrators. Canvasers, Crew Managers. Big proposition for experienced women canvasers capable of organizing and managing crew. State age and experience and when writing for particulars. THE AXTONE COMPANY, Mullins, South Carolina. jan21

WRITE QUICK—My offer gives exclusive State rights, any State. "Purity Laundry Powder." Costs 5c, sells at 25c. Territory going fast. L. FLUMMER, 263 W. 5th, Oswego, New York.

X-RAYS—Best kind made. Sample and price list, 10c. ANDREWS NOVELTY CO., 188 Shaw St., New London, Connecticut. jan21

\$9 TO \$18 A DAY EASY—Red-hot seller. Something absolutely new. Just out. "Simplex Ironing Board Covers." Biggest seller in years.

"The business man, for instance. He could write an excellent ad, easily, if he wrote it naturally, just as he would present his sales arguments verbally to a customer. Instead he usually 'tries to write'—makes a job of it.

"No task is difficult except as dread makes it so. A task is easy or hard, depending on your mental attitude. All problems are simple. Approach them naturally, not imagining them difficult or mysterious, and you'll solve them quickly. Success is in being natural and doing things naturally."

50 BROOM PROTECTORS, \$2.00, postpaid. Sample, 10c. SAMUEL ROSEN MFG. CO., Union, N.Y. jan21

FIXED SKUNK, \$5.00; Badger, \$3.00. LEM LAIRD, Harper, Kansas. jan28

BABY LION, six months old, and two fine Monags. Horses for sale; perfect health. CHRISTY SHOWS, Beaumont, Texas.

CANARIES—Grand lot, assorted colors, \$15.00 dozen. We ship safely everywhere. Canaries, Parrots, Guinea Pigs, Monkeys, Rabbits, Pigeons, Fancy Poultry, Puppies, Dogs, Ferrets, Bird Cages, Seeds and Supplies. Wholesale and retail. NATIONAL PET SHOPS, St. Louis, Missouri.

DOGS, WILL BUY—Male Spitz, Fox-Terriers, Collies. State age and price, trained or untrained. CHRISTY SHOWS, Beaumont, Texas.

FOR SALE DOGS—Two Great Danes, females, also one extra large male; female St. Bernard, also Newfoundland; five Boston Terrier Stud Dogs. English Bull, six months old; Rheum Monkeys; Sphinx Baboon, tame Coon, Alligator, Scarlet Macaw, Rosette Cockatoo, leaping English Greyhound, female; also two Shetland Ponies, broke for stage or ring; lot of extra good Tom, Sides, Banners, Seats, Piano, Ban Drum, Snare Drums. BOUTLEVAU PET SHOP, 1010 Vine St., Cincinnati, Ohio.

O. K. HAGER buys live Freak Animals and Birds of every description. Address O. K. H., Billboard, Cincinnati, Ohio. jan14

PARROTS—We have splendid Talking Panamas, Mexican Double Yellow Heads, Red Heads, Cuban, Macaws, Cockatoos, Parrots, Imported St. James, Bologna Roller Canaries, \$7.50; soft bell notes, full song Bologna, snow White Persian Cat, Deep Red and Orange Male and Female Persian Cats, Boston, Goldie, Poodles, Poms, White Bekinos and Birds of rare stock. Circulars free. DETROIT BIRD STORE, Detroit, Michigan.

SMALLEST COW IN WORLD—Alive, 30 in. high, 5 years, 150 pounds. Good specimen, \$300.00. Address SCOTTIE, DeSoto Park, Tampa, Florida.

WILL BUY—Trained Animals. BONHAM'S CIRCUS, Prairie du Sac, Wisconsin.

WANTED TO BUY—Freak Animals and Birds of all kinds, alive and mounted. EVANS & GORDON, White City Park, Chicago, Illinois. dec30-1921

WANTED—Big type Zebu, male or female. DR. Q. M. NEAL, Boxford Bldg., Houston, Texas. jan28

RHEUS MONKEYS, \$20.00; large tame Female Rheus, \$35.00; large tame Male Java, \$35.00; Coyote, \$15.00; 300-lb. White Black Bear, \$100.00; leopards, peccary tams, some remaining for weeping and roller skating. Eagles, Pea Fowls, Phensants, Macaws, California Plumed Quail, Japanese Waiting Mice Large Russian Wolfhound Dog, \$50.00; large Brindle English Bulldog, \$50.00; both affectionate. Brown Pug, Dog, \$50.00; beauty, 1,000 bargains, all kinds. Write today. DETROIT BIRD STORE, Detroit, Michigan.

Attractions Wanted 50 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. FIRST LINE LARGE TYPE.

ATTRACTIONS WANTED—Hiawatha Memorial Auditorium, Hiawatha, Kansas. Opened December, 1921. Cost \$200,000. Seats: Orchestra floor, \$40; balcony, \$36. Standard stage. Open time, Jan. 15-20, Feb. 1 to March 10, and after April 17.

FAT GIRL—Single or married, I'll frame you and your share will be from \$50 to \$300 a week. KELLIE KING'S MOTOR TRUCK SHOWS, Parkersburg, West Virginia. jan14

Auto and Motorcycle Supplies 50 WORD, CASH. NO ADV. LESS THAN 25c. 70 WORD, CASH. FIRST LINE LARGE TYPE.

USED PARTS for all Motorcycles cheap. MOTORCYCLE PARTS CO., 1912 Westlake, Seattle, Wash. apr22

Books 20 WORD, CASH. NO ADV. LESS THAN 25c. 40 WORD, CASH. FIRST LINE LARGE TYPE.

BOOKS AND CHOICE PICTURES. Sample, 10c. coin. BEX, 512 Livingston Ave., Albany, N. feb11

MAKING THE TASK EASIER

(Reprinted from The Billboard of December 31, 1921, in compliance with a request from Beverly White in the form of an "Open Letter" in the last issue.)

What does approaching things naturally mean? Speaking editorially on this question, and taking Lucien Guttry, the great actor, as an example, The Salt Lake Telegram says:

"Guttry, master performer, is 61 years old. His art lies in always being natural, never 'putting it on.' An amateur tries so hard to act that he overdoes the thing, seems artificial. Most of us can apply this principle with profit.

"The business man, for instance. He could write an excellent ad, easily, if he wrote it naturally, just as he would present his sales arguments verbally to a customer. Instead he usually 'tries to write'—makes a job of it.

"No task is difficult except as dread makes it so. A task is easy or hard, depending on your mental attitude. All problems are simple. Approach them naturally, not imagining them difficult or mysterious, and you'll solve them quickly. Success is in being natural and doing things naturally."

Animals, Birds and Pets 30 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. FIRST LINE LARGE TYPE.

FIXED SKUNK, \$5.00; Badger, \$3.00. LEM LAIRD, Harper, Kansas. jan28

BABY LION, six months old, and two fine Monags. Horses for sale; perfect health. CHRISTY SHOWS, Beaumont, Texas.

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BIG BOOK VALUE—Fortune Telling by Cards, Dictionary of Dreams and Their Meaning, Explains Ventriloquism and Hypnotism, Trade Secrets, Tricks, Jokes, Songs and Witty Sayings, Toasts, Puzzles, Prophecy and new Contingents, Popular Receipts, Comic Poetry, Tricks with Cards, Riddles, Funny Readings, Punch and Judy and other useful information. All for 25c, while they last. BLUE AND GRAY NOVELTY WORKS, 116 Elm St., Newark, New Jersey, Dept. L. T. jan28

BOOK ON DETECTIVE WORK, 30c; Golden Key to Business Life, 30c; both for 50c. 13 funny Love Letters and Novelty and Book Catalogue only 10c. M. PLAYCAN, 675 Howard, San Francisco, Cal. jan14

BOOKS—Every description. Send stamp for list. THOMAS, 59 E. Van Buren St., Chicago, Illinois. jan25

CLOWNING FOR CLOWNS NO. 2—Big budget new clown material. Walkabouts, Big Stoops, Clown Capses, For Clown Alley or your Novelty Act. \$1.00. JINGLE HAMMOND, 257 Norton, Pontiac, Mich. feb4

FREE—Endless book plan. Send 25 cents for samples and illustrated catalogue of fast selling books; also wholesale prices of books and catalogs, with your name on a dollar, including endless book plan. VICTORY BOOK CO., 1826 Holly St., Kansas City, Missouri. jan14

FREE—Upon request I will send you illustrated literature describing the following named books: Astrology, Character Reading, Chairvances, Concentration, Entertainment, Healing, Hypnotism, Mechanics, Mediumship, Mesmerism, Mysticism, Occultism, Personal Magnetism, Success, Salesmanship, Seership, Will, Yoga Philosophy, etc. A. W. MARTENS, 274 Burlington, Iowa. jan14

GOOD MONEY selling Books by mail. Literature free. CHAMBERS PRINTING WORKS, Kalamazoo, Michigan. apr15

HYPNOTISM banishes disease, controls others. Starting exhibitions possible. 25 easy lessons, \$1.00. "How To Read People's Minds." Simply wonderful. 90c. Satisfaction guaranteed. SCIENCE INSTITUTE, B-1014 Belmont, Chicago. feb11

NOVELTY CATALOG mailed free to any address. RUBLEY NOVELTY CO., Jonesboro, Indiana. jan14

SPECIAL—Book describing 250 Magic Tricks (amateur), 10c. RUBLEY NOVELTY CO., Jonesboro, Ind. jan21

SOMETHING THAT ALL TATTOOERS SHOULD KNOW. Formulas for making dyes and colors, connectors, to batteries so as to get best results. Tatooing from beginning to end. Use of machines and how to take them. See book. WALKER, 612 Main Street, Norfolk, Va. jan21

WHAT'S AHEAD? Great book, prohibited during war. 25c (coin). GEO. S. MILLER, Farmington, Michigan. feb4

1,000 WAYS TO MAKE MONEY—New book contains practical money-making ideas. Cloth bound. Post paid, \$2.00. MASTER AGENCY, Room 5, 383 14th St., Brooklyn, New York. jan21

Business Opportunities

40 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. FIRST LINE LARGE TYPE.

A MANAGER for picture, "Even in Eden." To tour each territory with personal appearance of dancer in Dance of Eden show that will crowd any picture house. Only \$300 required for film and equipment that should earn a fortune. For particulars address DIRECTOR TEBBETTS, Hillsboro Hotel, Tampa, Florida.

IF YOU ARE THINKING of going into the Mail Order business, get the new, up-to-date copy of the Mercantile Journal, a beautiful illustrated mail order magazine for men and women. Sample copy, 15c, no stamps and none free. GEORGE HALLIDAY, 4018 So. Faxon St., Philadelphia, Pa. jan14

OPEN A RUMMAGE SALE STORE—We'll start you. CLIPFOS CO., 108 W. 47th St., Chicago.

YOU MUST MAKE MONEY with my plan of I starve. Complete instructions \$1.00. Nothing to sell you. M. E. MORRIS, 2323 Quincy Ave., Ogden, Utah.

WE START YOU IN BUSINESS, furnish everything; men and women, \$30.00 to \$100.00 weekly operating on New System. Complete and full instruction, where. Opportunity lifetime booklet free. W. HILLER RAGSDALE, Drawer 98, East Orange, New Jersey. jan28

\$\$\$ BE "PROSPEROUS!" Start a business of your own. Something new, small capital required. Complete plan, \$2.00. W. D. WEISSMAN, 1727 Pennsylvania Ave., Kansas City, Missouri.

Costumes, Wardrobes and Uniforms

(USED) FOR SALE—WANTED TO BUY. 50 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. FIRST LINE LARGE TYPE.

COSTUMES OF EVERY DESCRIPTION BOUGHT—TIMES SQUARE COSTUME CO., INC., 409 West 43rd St., New York. feb11

EVENING GOWNS, Wraps, all Stage Wardrobes, from simple frock to most elaborate imported models, one minute. Also Chorus Suits, 25c. Slipper, etc. One trial will convince you that this is a house of class, flash and quality, as well as variety. 40 styles. Write address. C. OXLEY, 337 West 34th St., New York. feb11

FIFTY MUSICAL COMEDY SETS, Hair Goods, Tricots and Trimmings for sale. When they stop in. No catalogue. BOSTON COSTUME CO., 1336 Brush near Gratiot, Detroit, Mich. feb25

FIFTY SETS new short Chorus Dresses, six to set, \$10 set; six Red Cloth Sport Dresses, with Tama, \$12. Costumes made to order. Sell no seconds. GERTRUDE LEHMAN, 1311 Vine St., Cincinnati, Ohio.

FIVE UNIFORMS, Lady Animal Trainer, \$25.00. BUCK COY, Ft. Worth, Texas.

MY NEW YEAR RESOLUTION—I resolve to endeavor to make 1922 a highly profitable year for my customers as well as myself. My offerings will compare no less than any prices, as they have for over a year. Sit down now, write to me, making out your order. Enclose a dollar or two. You will not be sorry. Read what's doing today. Ask yourself your needs. Black and White Blouses, \$2.50. \$2 each. New 6 Girl Tab. Lobby Buttons, 25c. New Bloomer Suit Costumes, \$5; like new Tuxedo Suits, \$10. Full Dress Suits, \$15; Coats, \$10; Vest, \$3; Frock, \$2. Albert Coats, \$10. Full Dress Suits, \$10. New Wigs, the better kind, Irish, Dutch, Tramp, Kid, Jew with slippers, Old Man, Indian, \$3; Soubrette Suits, \$5; Blue and White, \$5. Blue and White, \$5. Gray NOVELTY WORKS, 116 Elm St., Newark, New Jersey, Dept. L. T. jan28

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Help Wanted

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. FIRST LINE LARGE TYPE. AGENT-To book and route over small time. Commission. MYSTIC, 17 Murray, Wilkes-Barre, Pa.

A-No. 1 CORNET PLAYER, read, fake and jazz; A-No. 1 Clarinet Player, read, fake and jazz; A-No. 1 Saxophone Player, read, fake and jazz; A-No. 1 Trombone Player, read, fake and jazz; A-No. 1 Bass Horn Player, read, fake and jazz; A-No. 1 First-class Violinist, read, fake and jazz; And wanting through good Comedians, a first-class Buck Dancer and five Pony Girls, good steppers, and A-No. 1 Straight Man that knows the business. Playing theatres. Write, don't write. Pay yours and I pay mine. Stamp enclosed. Address MR. JAMES GREEN, Box 263, Keystone West Virginia.

DETECTIVES EARN BIG MONEY-Travel. Excellent opportunity. Fascinating work. Experience unnecessary. Particulars free. Write AMERICAN DETECTIVE SYSTEM, 1565 Broadway, New York, may 20-1932

MAGAZINE PAID-IN-FULL RECEIPTS at lowest State rate. Experience when writing. J. E. WENSBERGER, Carterville, Missouri.

MEN WANTED-For Territorial Managers, Music and Instruments. Particulars, 15c stamps. EASTERN MUSIC CO., North Adams, Massachusetts.

MR. CLOWN-1922 Material now awaits your Majesty's favor. See Books. JINGLE HAMMOND, feb 4

NOVELTY ACTS, CLOWNS, ACROBATS-Get started right. Experience unnecessary. See Instructions and Plans. JINGLE HAMMOND, feb 4

OPEN A RUMMAGE SALE STORE-We'll start you. CLIFCORD CO., 108 West 47th, Chicago, Illinois.

SEND PHOTO and hear from us. HUB AMUSEMENT CO., Box 1737, Boston, Massachusetts.

WANTED-Advance Man who is young and can advance fast dance orchestra. Write, don't write. BILLIE YOUNG, Foster Hotel, Enid, Oklahoma.

WANTED-Young Lady Contortionist, for Escape Act, not over 5 ft. high. Also one for Sawing Through Woman Act. All winter in South. State salary and terms. Boogie hounds and managers considered. B. B. KIRK, Parkin, Arkansas.

WANTED-Directors, ladies and gentlemen, for home talent contests and social events. Also the best Lady and Gentlemen Agents to book show that is in the business. State experience, references and salary in first letter. Boogie hounds and managers considered. B. B. KIRK, Parkin, Arkansas.

WANTED-Young Man between 21 and 28 years of age, of neat appearance, as Assistant Manager for picture theatre, that has some knowledge of bookkeeping, typewriting and projection room also understands advertising. Don't answer unless capable filling position. Salary \$25 per week limit. RIALTO THEATRE, Farmville, North Carolina.

WANTED-Planists, Organists; learn pipe organ theater playing; exceptional opportunity; positions. Address THEATRE, care The Billboard, New York City. jan 21

WANTED-Male or Female Mind Reader, for steady management in Pittsburg district. Address EDWIN REED, 6591 Dearie Street, Pittsburg, E. D. Pa. jan 14

WANTED-Two Saxophone Players at once, for fast dance orchestra. Must be young and neat appearance. Those that double preferred. Write, don't write. BILLIE YOUNG, Foster Hotel, Enid, Okla.

WISH TO HEAR FROM first-class Melody or Tenor Saxophone Player, nonunion, to play from three to five jobs a week about a day; no Sundays; salary \$44 a week. State all and don't misrepresent. MASONIC THEATRE, Clifton Forge, Virginia. jan 21

Help Wanted-Musicians

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. FIRST LINE LARGE TYPE. MUSICIANS WANTED-To learn how to jazz and improvise. New method, just out for advanced and beginner. Send for your copy. Price, \$1.00. LOVE'S MUSIC SCHOOL, Boonville, Missouri. jan 14

ORGANIST-PIANIST WANTED-On Photoplayer organ style 41. Must be able to play popular and standard music, have good library and be able to cue pictures. Three shows a day; no Sundays; salary \$44 a week. State all and don't misrepresent. MASONIC THEATRE, Clifton Forge, Virginia. jan 14

WANTED-Attractive Young Lady, jazz pianist. BOX 96, Route No. 2, San Luis Obispo, Calif. jan 21

WANTED-Violinist. Must be able to play anything in pictures, vaudeville and road shows. References. State lowest salary. Six hours playing; no Sundays; permanent position to right man. BROWN AMUSEMENT COMPANY, Middlesboro, Kentucky.

Information Wanted

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. FIRST LINE LARGE TYPE. \$5.00 REWARD for the first correct address of Mr. J. A. Hoots, formerly of Spokane, but now supposed to be in California, traveling in an Oldsmobile Speed Wagon. B. C. KEBEL, 630 So. Ferrell St., Spokane, Washington.

\$3.00 REWARD for correct home address of Dave L. Peterson, last seen with Ernie Green, Greenwood, No. 1. Write RICHARD LE GRAND, General Delivery, Hartford, Connecticut.

Instructions and Plans

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. FIRST LINE LARGE TYPE. Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

A PLAN FOR HOME WORKERS-An opportunity to earn steady income mailing for us. No canvassing. Pleasant and dignified. Best proposition in the U. S. Send your quarter for particulars and list showing over \$50.00 in cash prizes offered by big concerns in the U. S. Issued every month. None free. NATIONAL SERVICE CO., P. O. Box 668-B, Rochester, New York.

ARE YOU LOOKING FOR SUCCESS?-Send me your name, address and I will send you correspondence. PARISER, 807 Boston St., Los Angeles, California.

The Road to a Powerful Personality

sonality, \$8.00; How To Mold Your Destiny, \$2.00; How To Control and Direct Your Forces, \$1.00. For limited time only. This \$50 course for ST. D. B. CHAS. FAIR, 314 Masonic Temple, Cincinnati, Ohio.

AGENTS, STREETMEN, DEMONSTRATORS-Sell for 50c an article costing 5c to make. Can be made by anyone at the rate of 50 an hour. Materials included in any drugstore. Complete information, \$1.00. SCOTT, 515 Durango, Toledo, Ohio. jan 21

BE A CHIROPRACTOR-Big money-maker. Send \$1.00 for full particulars. DE KRAMER, 4234 Brady, Davenport, Iowa. jan 21

BECOME A LIGHTNING TRICK CARTOONIST-Entertain in vaudeville. Make money giving chalk talks at clubs, lodges, etc. Send \$1.00 for 28 Tricks, Drawings, evolutions, turnover stunts with Chalk and Instructions for beginners by professional cartoonist. BALDA ART SERVICE, Oshkosh, Wis. jan 14

CHALK-TALK WORK PAYS-We furnish the ideas and suggestions and guarantee success. Send for our literature. TRIMAS CHALK-TALK STUDIO, Box 792, Perryville, Ohio. jan 14

EARN A WEEKLY INCOME addressing envelopes in spare time at home. Either sex; young or old. Full particulars, 10c. ED. LAABS, 514 E. King St., Winona, Minnesota. jan 21

FAKED LIGHTNING ARTIST, 25c; Faked Pictures in Sand, 25c; Instructions for Black Art Show, 50c; Fire Eating, 25c. MACY, 121 Norfolk, Roanoke, Virginia. jan 21

FLUTE INSTRUCTION, Boehm and ordinary system. PROFESSOR EHRICH, expert teacher. Studio, 515 West 138th St., New York, interesting. Violin and Note Penmanship Literature mailed free. jan 14

HOW TO WRITE Movie Plays That Sell, 50c; How To Go on Stage, 50c. "MACY" SCHOOL, 121 Norfolk, Roanoke, Virginia. jan 21

HYPONOTISM-X. La Rue's Short Method, one dollar. No books. A. C. RUCH, Publisher, Winchester, Tennessee. feb 4

I MAKE \$95.00 WEEKLY home-evenings, Plan and article used, 50c. MASTER AGENCY, Box 6, 363 14th St., Brooklyn, New York. jan 21

INSTRUCTIONS IN MODELING-For Plaster Novelties, Kewpie Dolls, Ash Trays, Candle Sticks, Ring Ends, etc. Complete, \$1.00. VOLVERINE ART STUDIO, Dept. REB, 306 Gilbert Bk., Grand Rapids, Michigan. jan 21

LEARN FORTUNE TELLING-Highly colored cover Book, 50c. Five methods. GRAB, 664 N., 12th Philadelphia. jan 28

LEARN TO COLLECT bad accounts by mail. Start yourself in a profitable business. Complete course costing \$40.00, for \$1.00. R. J. MERTZ, Greenville, Pennsylvania. jan 14

MAKE AN ICELESS REFRIGERATOR-Plans, 50c. Easily, cheaply made; inexpensive reliable. Address W. S. MYERS, P. O. Box 280, Reading, Pa. jan 28

MIND READING ACT for two people (copyrighted), covers 5 different "effects"; only \$5. Send stamp for particulars to PBOF. ZALANO, Tyrone, N. Y.

NOVELTY PERFORMERS, CLOWNS, ACROBATS-Instructions and Exclusive Material arranged to order. My complete Acrobatic Course covers Tumbling, Clown Work, Falls, Contortion, etc., including all the latest and my new method. \$2.00 Special-Contortion, Trapeze, Roman Rings. Three big acts, complete with illustrated instructions and feature stunts. Your choice, 75 cents; three, \$2.00. Free with each order. Complete Guide to Show Biz; contains what you want to know. Fifty pages valuable information; how to get started, procuring work, etc. JINGO HAMMOND, 227 Norton, Detroit, Mich. Note-Novelty acts for beginners. Experience unnecessary. feb 4

OPEN A MAILING STATION AT HOME-Instructions, 20c. Six San Diego and four Beach Postcards free. CHRISTIE STUDIO, 1832 6th, San Diego, California. mar 2

POLYCHROMING, ANTIQUING, DECORATING-For furniture, art novelties and statuary. Teaches Poly-chrome Staining, Engraving. My new method. \$2.00. Antiquing. Never advertised before. Work for yourself or antique and furniture shops. Complete instruction \$2.00. WOLVERINE ART STUDIO, Dept. Pa, 306 The Gilbert, Grand Rapids, Michigan.

"RAGTIME AND JAZZ" Piano Playing in three lessons. Results guaranteed. LATONA SCHOOL, 6210-A South Halsted, Chicago. jan 21

START ANYWHERE-Earn \$5 to \$10 a day making small size selling necessities. Send 25 cents for sample formula and instructions. STAR MAILING CO., 1050 East 30th St., Erie, Pa. jan 28

START PLEASANT, Profitable Mail Order Business. Plans free. CHAMBERS PRINTING WORKS, Kalamazoo, Michigan. apr 15

THEATRICAL SCENEPAINTING taught by mail. Most practical and inexpensive course in existence. Learn an exclusive trade; it pays big. We also sell stamps for Theatrical Scenery Models. They are sold in sets for illustrated literature. ENKELBOLT ART ACADEMY, Omaha, Nebraska. jan 28

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100 OR MORE LETTERS PER DAY, each containing a dime, 80% profit. Legitimate and sure. Anywhere. Write C. H. HAMBLETON, Box 338-B, Birmingham, Alabama.

\$15.00 CANDY MAKING COURSE, \$1.00; \$5.00 Cleaning, Dyeing, Pressing Course, 75c; \$1.00 Chalk Parlor Instructions, 25c; Beauty Parlor Formulas, 50c. "MACY'S SCHOOL," 121 Norfolk, Roanoke, Virginia. jan 28

Magical Apparatus

FOR SALE (Nearly New and Cut Priced.) 30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. FIRST LINE LARGE TYPE.

BARGAINS FOR MAGICIANS-Magical Apparatus, Tables, Comedy Magic, Mind Reading, Second Sight, Handcuff Act, Handcuffs, Mail Bag, Pillory, Portable Cabinet, Animated Drawing Illusion, Musical Funnels, Trunk, Typewriter and many other bargains. Our low prices will interest you. Catalogue for stamp, GEO. A. RICE, Auburn, New York. jan 28

COULON MYSTERIES-Human Magnet, 75c; Cue Mystery, 75c; Thayer's Black Art Table, \$3.50. Send for list. KROEGER, The Northern Wizard, Alliance, Nebraska, Ka. 111.

CRYSTAL GAZING BALLS, wholesale, retail. In-struction Books, \$1.00. DELNORA, 664 N. 12th, Philadelphia. jan 21

GOOD MAGIC CHEAP-Stamp for list. Wanted-Aerial Suspension and Spirit Cabinet. OTTAWAY, 471 Carlton St., Buffalo, New York.

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atrical Programs if you are interested in making a collection of old time bills. Address F. C. K., Box 872, Cincinnati, Ohio. tt

JAPANESE WATER FERNS-The kind the boys are mopping with, 25c for sample and price. FIX IT CO., 15 W. Superior, Chicago.

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ALTO SAXOPHONE, splendid instrument; bargain. I. SHAW, Carlton, Pennsylvania.

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Bb TENOR SAXOPHONE, Igon & Hoaly, silver plated, low pitch, nearly new, in case, \$95, cost \$147.50. Will send C. O. D. with privilege of examination on receipt of \$2.00 deposit. VERNON GALSTER, Morris, Illinois.

BOEHM SYSTEM SILVER FLUTE AND PICCOLO, in push-lined leather case, standard make, 100% pure, cheap together or separate. LOUIS ARNOLD, Elks' Club, Houston, Texas. jan 28

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DEAGAN 3-OCTAVE \$80.00 ORCHESTRA BELLS-Round top, nickel plated, almost new, oak case, three sets hammers; \$25.00, cash. WARWICK, 218 N. Central Ave., Chicago.

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FOLDING ORGAN, like new. G. W. GREGORY, Brodnax, Virginia. feb 4

FOR SALE-Mandolin quartette, overhauled, in good shape. 5c attachment; or trade. 639 West Michigan, Indianapolis, Indiana. jan 21

FOR SALE-Three hand-made Concert Violins. Cost \$105, will sell for \$50, or \$18.00 each. BOX 216, Cincinnati, Ohio. jan 28

FOR SALE-Three Octave Upright Piano, like new, \$175. Want four-octave or larger Xylophone. BILLY SCOTT, Glenwood, Minnesota.

FOR SALE-1 Ludwig Drum, 15x2 1/2 in., \$20.00; 1 Ludwig Drum, 14x1 in., nearly new, \$28.00; 1 Leedy Thump Rod Drum, 15x4 in., \$14.00; 1 Ludwig Pedal with extra felt cover, \$5.50. All three Drums for \$25.00 cash, first come, first served. BUD E. MOORE, care Orpheum Theatre, Madison, Wisconsin.

FOR SALE-No. 19 Selmer E. P. B-flat Clarinet, \$10.00. Superior Model C. L., silver plated Saxophone, in case, new \$125; in P. Chappelain A. Clarinet, in case, new \$125; in P. Chappelain A. Clarinet, in case, new \$125; in P. Chappelain A. Clarinet, in case, new \$125. B. E. BALZER, Huron, South, Dakota.

FOR SALE-"Jazz" C Melody Buffet Boehm Clarinet, H. P. Will trade for Boehm Flute. F. L. BATTLES, Box 81, Harrisburg, Pennsylvania.

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For Sale-One Automatic Fish

Pond, 2 Evans Automatic Roll-Down Tables, 1 B. Swivel Wheel-Spooling Spinning Machine. H. ROETTER, 678 Penn Ct., Hazelton, Pa. jan 14

St. Louis Show Property Ex-

change. 10x12, 10x16, 12x16 Tops; frames complete. Anchor masts, Wheels, Trunks, and all kinds of Show Tents in all sizes. GEO. HELLER, Mgr., 315 S. Broadway, St. Louis.

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FOR SALE—Roller Skates. Will sell 700 pairs Richardson, 200 Bamey & Berry, now being used. All or will sell part. FINKEL, 414 West 145th St., New York City. jan14

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GOOD TWO-ABREAST TRACK SWING FOR SALE. With or without CHAIR EXCHANGE, 69, 71, 73, 75, Philadelphia, Pa. Tractor. MILLER, 120 W. Washington, Oklahoma City, Oklahoma. jan21

I AM QUITTING THE ROAD—Have for sale Pitch-Till-You-Win Clothes Pin Game, complete with 8x10 khaki tent, 10-oz. top, 8-oz. side wall, portable frame, trunk, flash and drum. Price, complete, \$20. 25 Watch-Lot Blocks, Evans make, 25c each. Two 8-Ball Roll-Down Tables, new; \$5 takes 'em. Two 8-Ball Watch Roll-Down Tables, used three weeks; \$12. Japanese String Game, \$10. Address FRED EGNER, 610 Squire Ave., Cudahy, Wisconsin.

OPEN A RUMMAGE SALE STORE—We'll start you. CLIFROES CO., 108 West 47th, Chicago.

PAIR DUPLEX TYMPS, AND CASES, new \$185.00; 1 Duplex Snare Drum, used one week, \$100.00. \$110.00 with order. Address DRUMMER, 5342 No. 29th, Omaha, Nebraska. jan21

PIT SHOW MEN. SAVE SALARY—Working World brand new, just finished, complete show in itself. Stamp for description. MYSTIC ELTON, Box 102, Barton, Ohio. jan28

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POP-EM-IN BUCKET and Balls, almost new; no raff. First money order for \$15.00 gets it. F. W. AMMAN, 510 Baum St., Cincinnati, Ohio.

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BOOKING CONTRACTS, Cautions Labels, Passes, Calls, Agents' Reports. BOX 1185, Tampa, Florida. mar11

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LOOK!—250 Bond Letterheads or 250 Envelopes, \$1.25; 500 4x9 Tomlinsons, \$1.15; 1,000 6x18 Herals \$3.85; 500 11x14 Tag Cards, \$1.00; 25 sets 7x21 Dates (30 to set) \$10.00. Samples 2c. Careful workmanship. BLANCHARD PRINT SHOP, Hopkins, Iowa.

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RETURN OF GALLERY GODS SHOULD MARK REVIVAL OF THEATER'S GOLDEN DAYS

No devotee of the theater will fail to rejoice to know that the "gallery gods" have come home to roost and roar in the top balcony of the regular theater. They are thrice welcome; welcome to the management who knows that with a topheavy house he doesn't have to worry about "downstairs"; welcome to the earnest actor whose first and stanchest admirers are sure to sit aloft; and, finally, to the orchestra audience which will get a new savor and a thrilling stimulus from the hearty cheers, hisses, boos and bravos uttered by the Olympians in the 50-cent seats near the dome of the playhouse.

Ever since the advent and spread of motion pictures there has been a steady falling off in the demand for gallery seats at the regular theaters. Spoken melodrama seemed doomed. The beloved "tank shows" and the blustering, belligerent and bombinating thrillers of the Lincoln J. Carter style seemed to have passed into a remote, but unforgettable, limbo. The low-priced melodramatic houses of the old Star & Havlin Circuit also withdrew when the gallery gods forsook the spoken drama for the silent thrills of the motion pictures.

And now they are coming back to their first love. Drop into any stirring show on Broadway now and at every noble gesture of the hero, at every bump the villain sustains, at every shriek the heroine in distress utters, whenever "a shot rings out" or the cigaret-smoking "heavy" is foiled again, you will hear the instantaneous tumult of cheers, hisses, sighs or laughter, as the scene demands, coming from the packed galleries. Just exactly why or when this return of the prodigals began is not easy to determine. Early this season there was a steady and growing demand for gallery seats. Now there is a flow of patronage to the "high places" that is delighting the managers who have always been sure of selling out the orchestra. But the big joy comes from the demonstrative enthusiasm of the long-absent and now thrice-welcome gallery gods.—NEW YORK MORNING TELEGRAPH.

Theaters for Sale

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MOVIE THEATER on main thoroughfare; \$150 weekly profit guaranteed. Price, \$10,000. FEINBERG, 605 8th Ave., New York.

Wanted Partner

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MAN, with international reputation, wants Lady or Gentleman with \$1,500 to produce sensational one-act play, a mechanical device which needs little experience, therefore would consider also amateur. Stands strictest investigation. Write under IMPRESARIO care Billboard, New York.

PARTNER WANTED—Must invest \$1,000 in Concessions. Have show booked. D. K., Billboard, New York City.

PARTNER WANTED—Young Man, 35, has few hundred dollars and services for novelty act, or what have you? Address FRANK RADIG, 9453 W. 12th St., Chicago.

PARTY WITH \$500.00, for small musical comedy; also party with small amount for small repertoire company. Strictly reliable, with references. Good amateur considered. If you are not interested in the attractions do not answer. Address by mail, wire or in person. FRANK BEACH, 1514 Montrose Blvd., Chicago, Illinois.

Wanted To Buy, Lease or Rent 3c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. FIRST LINE LARGE TYPE.

WANTED TO BUY—Galates, complete. RALPH DICKERSON, Whitewater, Wisconsin. jan14

WANTED TO BUY—All makes Moving Picture Machines, Suitcase Projectors, Chairs, Compenes, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago, Ill. jan14

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WANTED—50-ft. Round Top; also Banners. BONHAM'S CIRCUS, Prairie du Sac, Wisconsin.

WANTED—WANTED—WANTED—A good second-hand Power's No. 6 or Simplex Motion Picture Machine, complete. State all in first letter and your lowest cash price for same. No time to dicker. Write FRED REITHS, JR., Marshfield, Wisconsin.

WANTED—Scenery. Send full description. BOX 219, Nashua, New Hampshire.

WANTED—Rag Picture Outfit, etc. G. GAGE, Spencer St., Springfield, Massachusetts. feb1

WILL BUY—Cat Rack Hoops, 10x10 Concession Tents, Fortune Teller Banner, live Freak for platform show. Must be cheap for cash and sent subject to examination. H. NEWCOMB, Greentop, Missouri.

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ENTIRE LOT OF USED FILM, with Posters at \$3.50 per reel. Act quick. Limited stock. STANDARD FILM COMPANY, 154 Herman St., San Francisco, California. jan14

FILMS FOR TOY PROJECTORS—100 feet, \$1.00, postpaid. Reels for home projectors, \$3 to \$5. RAY, 326 Fifth Avenue, New York.

FILMS—Reasonable. ANDREW GROBARICK, Garidge Park, Trenton, New Jersey.

FILM BARGAINS—\$1.00 per reel and up. List sent. SOUTHAIR, 533 South Sixth St., Louisville, Ky. jan14

FILMS, LEGG, 1104 17th, Des Moines, Iowa.

FOR GOOD INDEPENDENT FILMS which you can not obtain elsewhere, write WESTERN FEATURE FILMS, 804 S. Wabash Ave., Chicago, Ill. jan14

IS THERE A CERTAIN SUBJECT in the line of Films that you want? Ask "JAWITZ," 729 Seventh Ave., New York. jan14

LARGE STOCK A-1 used Films for sale cheap. Send for bargain list. INDEPENDENT FILM EXCHANGE, 55 Jones St., San Francisco, Cal. jan11

PRODUCERS' SHOW COPIES—Features, Comedies, Big Stars. Write for December list. ECONOMY FILM CO., 1238 Vine St., Philadelphia. jan28

SINGLES—Ray, Draw, \$2.00. N. DONLON, 171 E. 53d St., New York City.

SPECIAL FEATURE FOR SALE—Biggest road show attraction ever offered. Send for particulars. FEATURE SERVICE, Clark, South Dakota.

SPECIAL FEATURE FILM LIST—Bargain prices; also Serials. E. B. JOHNSON, 538 So. Dearborn St., Chicago. jan28

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30 REELS OF MOVING PICTURES—Comedy, Drama, Indian. Will sell all or in reasonable lots. E. COOPER, 103 E. 8th St., Chester, Pennsylvania.

2d-Hand M. P. Access. for Sale

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BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write us your needs. E. B. JOHNSON, 538 South Dearborn St., Chicago. jan28

CHANCE TO BUY PAYING BUSINESS—On account sickness must sell out my Moving Picture Supply Business. Act quick. R. MILLER, 123 N. La Salle St., Chicago, Illinois.

FOR SALE—DeVry Portable Projector, used little, good as new, \$150. WILLIAM MCCLURE, 1257 South Jefferson, Saginaw, Michigan.

MOVIE CAMERAS, \$20 to \$50; 50 to 400 foot capacity. Stereopticon, \$10; Film Measurer, \$5; Film Rewinder, \$2. Supplies. Catalogue. HETZL, 302 E. 23d, New York.

MOVIE CAMERA prices reduced; Projectors for church, school home and road shows, priced low; \$250 new Suitcase Projector, motor driven, \$150. RAY, 326 Fifth Avenue, New York.

MOVIE MACHINES, new, \$5.00 to \$50.00. Write M. STATES, Box 4, Station T, New York. jan21

MOVING PICTURE OUTFIT, for road playing, schools and churches. New suitcase machine, \$100 to 100 reels Film, \$200. BOX 261, Daytona, Florida.

MOVING PICTURE MACHINES, \$10.00 up; Stereopticons, Bliss Lights, Supplies, Stamp, Machines wanted. FRED L. SMITH, Amsterdam, New York.

OPERA CHAIRS—450 5-ply Mahogany Opera Chairs. GENERAL SPECIALTY CO., 493 Morgan St., St. Louis, Missouri. jan28

ROAD MACHINES AND GAS LIGHTS CHEAP. SOUTHAIR, 533 South Sixth St., Louisville, Ky.

WANTED TO BUY—All makes Moving Picture Machines, Suitcase Projectors, Chairs, Compenes, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago, Ill. jan14

Wanted To Buy M. P. Accessories—Films

3c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. FIRST LINE LARGE TYPE.

FEATURES, any length. Model D Heads or Parts; also complete Equipment. M. P., Billboard, Chicago. jan14

WANTED—Educational and Religious Subjects. DOBENS, 20 Harbor Ave., Nashua, New Hampshire.

WANTED—Pathoscope, in good condition. BOX 218, Nashua, New Hampshire.

WANTED—Copy of "Satan" and good 3, 4, 5-reel Prison Picture. Or 1-1 film wanted. State price and amount of advertising go with films. EICHLER, Box 747, South Brownsville, Pennsylvania.

In Answering Classified Ads, Please Mention The Billboard.

CIRCUS HIPPODROME MENAGERIE

SIDE SHOW

AND HIS MAJESTY, THE TROUPER

Seating Equipment

Of Walter L. Main Circus

To Be Used at Philadelphia Indoor Circus—Charles Bernard Joins Downie's Advance Force

Harre de Grace, Md., Jan. 6.—With the coming of the new year it looks like a busy day on the lot in mid-summer. Extra men have been put at work, additional blacksmiths and wood workers have been engaged and will assist those who have already made good headway in getting the big wagons ready for the painters. Just at present work is being rushed on all the seats, jacks and stringers and the show's entire seating equipment will be set up in the First Regiment Armory at Philadelphia for the indoor circus under the supervision of George Coy.

Mrs. Charles Sweeney succeeds Mrs. Sallie Hughes in charge of wardrobe and is busy every day with Mrs. Downie at the latter's residence, assisted by a corps of seamstresses. A special baggage car took the camels to Philadelphia last Wednesday, where they were used in a big Shriners' parade and initiation. "Noble" Downie went along to attend the ceremonies and see that the candidates enjoyed the ride over the hot sands.

A notable engagement by General Agent F. J. Frink is that of Charles Bernard as contracting press agent and secretary of the advance car. It will seem like a home-coming for the Savannah scribe, as he was with the Main Show for years in the old days, both as press agent and treasurer. Charlie writes that he could not resist the call to be back with the old show again. He never has any trouble in planting his stories and he has not been forgotten in most of the offices where he was wont to drop in in the olden days.

Frank Skinner, for years trouping with the big ones, is now looking after rebuilding the wagons and getting the few remaining parade wagons in shape for the painters.

A special feature before the show this summer will be the appearance on the track of "Doc" Grant and his new partner in their famous specialty, "The Deacon and the Maid." With his old partner, "The Deacon and the Maid" made thousands laugh over his quiet and quaint humor.

Downie's elephants are in big demand this winter for indoor circuses, and following the engagement at Philadelphia they will appear in Elizabeth, N. J., and a week later in Baltimore. At these engagements a half dozen of his other acts have been booked.—FLETCHER SMITH (Press Representative).

NEW CIRCUS GROUNDS FOR STERLING, ILL.

G. S. Olmstead, manager of the Academy of Music, Streator, Ill., informs The Billboard that Sterling has a new circus grounds, consisting of fourteen acres of level ground. Almost two sides of the lot are enclosed by billboards owned by the Illinois Poster Advertiser Company of Streator, the boards being entirely of steel and nearly a thousand feet in length. The boards enclose what will be Sterling's new baseball park. The ball grounds and additional land can be secured by circuses. There is plenty of room for the largest circus and carnival companies and the grounds are within walking distance of the business district.

The park adjoins the east side of the city and is just outside of the city limits. It is on the Lincoln Highway, which is paved. The Sterling and Dixon interurban line passes right by the park and the city cars run through the park. Sterling wants circuses, says Olmstead.

DONALDSON LITHO. CO. BANQUET

The second annual banquet given to the officers and directors of the Donaldson Lithographing Co. of Newport, Ky., by its employees was held at the Claremont Hotel. It was a most successful get-together meeting. Good fellowship and the spirit of good-will were manifest during the entire evening in the talks and speeches made by the employees and guests. Approximately one hundred employees participated. The guests entertained were Wm. M. Donaldson, president; C. F. McHenry, secretary; Andrew Donaldson, treasurer; Lincoln Donaldson, vice-president; B. D. Carrol, sales manager. Among those speaking for the employees were Walter Harvey, of the office; W. E. Langley, of the type department; Coy Adams, art department; J. T. Bailey, sales force; Clarence Underman, press room. The keynote of each speech was co-operation between employer and employee for the common betterment of both. Extemporaneous talks were made by several members of the organization, including M. E. Ertman, W. Hoyer and Wm. Bretzitt.

FOR SALE 30 Flat Fibre Trunks, good condition. Inquire in office. Address THE BISHOP, STERN & BISHOP CO., Cincinnati, Ohio.

SELLS-FLOTO JOTTINGS FROM WINTER QUARTERS

Denver, Col., Jan. 6.—"Percy" Montgomery, bandmaster season and "Ferdie" Hoyt, guardian of the reserved seat ticket wagon, are spending the winter as guests of the Colorado Hotel, Denver.

"Hermie" Raupp, vendor of peanuts and pine lemonade, had corner (Sixteenth and California) on Christmas novelty street sales. He disposed of more than 5,000 "shimmy" dogs during the week immediately preceding Christmas.

"Happy" Brandon has taken charge of the stock show to be held at the stockyards in the near future and the success of both is assured. "Bobby" DeLoche, having been in the automobile business since arriving in winter quarters, is disposing of his stock and preparing to go to Los Angeles for the winter.

I. D. Newman, timekeeper during the summer season, is on duty at winter quarters, in charge of the stock room and pawnshop. W. E. Ralston is in the soft drink business and is reported as doing first rate.

Zack Terrell, manager of the show, and W. E. Wells, equestrian director, have recently returned from New York, where they have been for the past few weeks selecting wardrobe for the "spec", which is to be one of the features of the show the coming season.

F. A. McLain, W. L. McGriff and W. H. Ralston compose the force at the downtown office, 236 Sykes Building.

Henry Brown, boss hostler, spent the Christmas holidays at his home in Columbus, O. He will return shortly.

Leo Blomdell, Fred O. (Curley) Stewart and John Eberle are making the wheels go round at the winter quarters, Twenty-seventh and Hazel Court.

SAVANNAH'S NEW ORDINANCE

Savannah, Ga., Jan. 6.—A new tax ordinance for the city of Savannah was recently adopted. The provisions which affect the amusement business are as follows.

"Every application for a circus, Wild West show or similar exhibition, license to exhibit in the city must be approved by the Mayor and Sanitary Board.

"Traveling bands of musicians will be taxed \$25 for each dance.

"Every resident person, firm or corporation painting advertisements on walls, billboards, fences, sides of houses, specially constructed signs on tops of houses and like places shall pay a tax of \$200 per year. Nonresidents doing this work will be taxed \$300 a year."

LAMONT BROS.' SHOWS

Salem, Ill., Jan. 6.—Everything is progressing nicely at the quarters of Lamont Bros.' Shows. The outfit will be completely overhauled for next season and several new features added. W. R. Atterbury will have the privileges and banners. Elmer Porterfield will again manage the side-show, making his sixteenth season, and Doc Filley will be in advance. The show will open early in May. Frieda, the baby elephant, is appearing in vaudeville.—C. R. Lamont.

AGEE'S ALL-STAR CIRCUS

Chicago, Jan. 7.—John R. Agee will open his big indoor circus in Minneapolis the week of January 30. In all he has four big weeks of such events all Shine circuses. Other big contracts will follow Minneapolis. Mr. Agee has had there experience in promoting and conducting these big events in which he has been genuinely successful.

Mr. Agee is now negotiating with a number of the big circus acts for these events.

POOLE & BOSCOE'S CIRCUS

Will Again Take to the Road

Poole & Boscoe's Canadian Circus will again take to the road after being in winter quarters, Toronto, Can., for two years. It is a fifteen-car show with all new canvas, according to Poole & Boscoe. Mr. Kennedy, who will have charge, has returned from England after looking over some acts.

THE RETURN OF MIKE GOLDEN

To the Field of White Tops

The latest evidence that one who is a circus man once in a circus man always, is Mike Golden, veteran of the trip of Sells Bros.' Circus to Australia thirty years ago and veteran trouper with other old circuses, who is back in the game. And he comes from the orange groves he planted in California so long ago that his ranch is bearing.

Golden was asked by an Eastern friend to look after his interest with Palmer Brothers' Shows when the climax of that career came last fall in California. Mike did. He had to put up money on the spot to protect his friend. Then he put up some more money. And meanwhile the germ of wanderlust was working overtime. Finally the fever broke out.

Golden rounded up Milton Runkle, and whistled in his ear. And Mill nodded his head backward and forward. They were fifty-fifty in the deal. They bought the show. Mr. Runkle remained with it in winter quarters at Palo Alto, Cal. Then Mr. Golden took the train to Chicago. He was welcomed with open arms on the Hippodrome Track, as the circus realm on the Rialto is known. He renewed all old acquaintances started to buy equipment and animals, and he promises to put out one of the best fifteen-car shows ever on the road as soon as spring comes. Mr. Golden has been associated with Sells Brothers, the Forepaugh Circus and it combined with Sells Brothers, the old McLuhan Circus, Miles-Orton, John Robinson, the Huntington Circus, and the Montgomery Queen Shows.

He was on the Australian trip with Sells Brothers' Circus in 1891 when the government shot thirty of the show's horses. He suggested as a substitute for the horses the elephants. The pachyderms hauled the parades. Messrs. Golden and Runkle have not yet named the new circus, mostly of the wild animal kind.

CHRISTY BROS.' SHOWS

Beaumont Quarters a Scene of Activity

Beaumont, Tex., Jan. 4.—All around the winter quarters of the Christy Bros.' Wild Animal Shows have completed their much needed rest following the past season of forty and one-half weeks, and with the beginning of the new year, things are beginning to hum in all departments with the preparations for the new season.

Chas. Nelson, with a force of mechanics, is busy overhauling all the baggage wagons and cages in addition to building several new dens and tableau wagons. The cars are being overhauled at the S. P. shops, which are situated less than a block from the winter quarters.

Bert Dennis is at present in Central Texas purchasing new baggage and ring stock. Several new ponies arrived at winter quarters last week and work of breaking the new stock is to start immediately. A large shipment of wild animals is due in winter quarters this week and they will immediately be placed in the big new animal acts.

An entire new spread of canvas has been ordered, and the carpenter shop is busily engaged in building several additional lengths of new reserves and blues. Mrs. Carlton and assistants are turning out one wonderful wardrobe to be used in the wild animal spectacle which is to open the show. G. W. Christy is sparing no expense in preparing his organization for the road and a great treat is in store for the amusement-loving public in the established route of the show.—N. McCORKHILL (for the Show).

RHODA ROYAL CIRCUS

New Orleans, Jan. 4.—The Rhoda Royal Circus closed its season here Sunday night, January 1. The show is stored away at the Poudon Ship Yards, where work has already begun preparatory to the next season's tour, which will open in Montgomery, Ala., April 4. The show, it is said, will be greatly enlarged. The show toured nineteen States and traveled a distance of more than 17,000 miles. General Agent L. B. Greenleaf will leave shortly for Hot Springs, Ark., for a rest. Elery Reynolds was a visitor at the last performance and left immediately for his home in Mayfield, Ky.

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FOR SALE—One 78-ft. State Room Sleeper. Steel wheels, steel platform with 6-wheel trucks. Will pass M. C. B. or any other inspection. Will go in passenger service on any road. Has three double staterooms with two uppers and two lowers in each room. Five single rooms, with one upper and one lower in each room; one kitchen, fully equipped to feed fifty people; toilets, wash rooms, hot and cold water; Balco heater. Heating system in A-1 condition. Electric lights throughout. 3-k. w. Delco System. Pillows, blankets, linen enough for three changes. Interior solid mahogany and French plate mirrors. Absolutely the nicest car in the show business. I have no blue prints, but car can be seen in St. Joseph, Mo. Is now parked on Union Terminal tracks. Call at car or write J. E. MURPHY, Lock Box 64, Station A, St. Joseph, Missouri.

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Phone, Haymarket 444

CHICAGO

UNDER THE MARQUEE

By CIRCUS SOLLY.

Jimmy Matesen, who last season was ushering on the John Robinson Circus, will emerge this season in clown alley with a bag full of new tricks on the same show.

The Walter Beckwith lions have increased in number. Beauty being the mother of two cubs and Babe three. All are doing well at Louis Ruhe's quarters on Long Island.

Horace Laird, clown, last season with the Walter L. Main Circus, has been re-engaged for the coming season, making his fourth with that show. Laird is at present in vaudeville with his ring act.

Albert Gaston, the veteran clown who played "Santa Claus" in Peoria, Ill., for five weeks, has gone to Nashville, Tenn., to visit his brother, a musician. Gaston will again be with the Howe Show this coming season.

Walter Beckwith reports that South America is picking up for show business. Emil Schweyer, with his fighting lions, is on the Seguin Circuit, doing well and booked until spring, when he will return to the States for the summer season.

The Walter L. Main Circus ought to get plenty of publicity with Charles Bernard handling the press ahead and Fletcher Smith following up the day of the show. They have ordered plenty of story cuts and mats and look for big returns.

E. E. Bonham's Dog and Pony Show is in winter quarters at Prairie du Sac, Wis. Manager Bonham writes that the show will be enlarged and converted into a trained animal circus, opening some time in March. The show will travel on motor trucks and play one-night stands.

Thomas Whiteside, of the Whitesides, tight wire troupe, is at present doing comedy in the (Quiet) Jack Moore Trio. Mr. Whiteside says that he will be under the white tops again the coming season. William F. Hasebeirng, tight wire walker, is wintering in Wichita, Kan., after playing twelve weeks of fairs, states Whiteside. The Moore Trio will play the Shrine Indoor Circus at Wichita week of February 6.

Mr. and Mrs. George Reed, leapers, late of the Flying Herberts, and Mr. and Mrs. Paul Sullivan, of the Famous Flying Wards, at their home, Grandview Villa, Lake County, Fla., for two weeks during the holidays. Mrs. Sullivan is a sister of Mr. Reed. Reed is somewhat of a bass singer in that section of Florida. He recently caught two ten-pounders within a few minutes' time.

Fletcher Smith writes that he had a great time in Philadelphia New Year's Day, and took in the Mummers' parade. It was a very big thing, with thousands of richly-costumed men in line, but that the weather was very unfavorable. "Fletch" took in the midnight show at the Gaiety burlesque house and it was packed. His friend, George Karlyavagn, saw to it that there was plenty of good cheer before and after.

There were a number of familiar faces behind the different stands at the Ragens Ball, held in the Coliseum Building, Chicago, New Year's Eve. Rox Fiber and Chester Pelke were selling balloons. Slim Gordon taffy apples and N. Gordon McKensie, formerly downtown ticket seller with the Ringling-Barnum Shows and at present assistant superintendent of the Coliseum, was passing out ice cream sandwiches with the same swiftness as when he passes out the circus pasteboards.

Gus Lambrigger, who retired from the road a few years ago and is now confining his activities to operating a picture theater in Orrville, O., recently corresponded with E. S. Hays, of Tampa, Fla., giving the following data relative to the Sells Bros. Circus when it was in Australia: "I was the side-show manager for Sells Bros. and the following attractions: Hanna Raderbry, fat lady; Bob McCoy, fat man; Little Fincer and wife, midgets; Spreng, skeleton man; George (Pop) Corn, Hall, magician; Mr. and Mrs. Howard, tattooed people; Dan McCleure and wife, mindreaders; Harry Clayton, announcer; Mrs. Clayton, the Albino Girl. Sells Bros. was in Australia in 1888-'89, and the W. W. Cole Show in 1882-'83."

Elwood Winte, an oldtimer, writes from Sheboygan, Wis.: "Who remembers Professor Bristol's equine paradox of forty educated horses? This crew played one house back in the early '90s and packed them in every night."

70-Ft., 40-Ton, All-Steel Flats, Box or Stock Cars

63-Ft., 40-Ton, All-Steel Flats

61-Ft., 40-Ton, Wooden Flats, ALL SILLS ONE-PIECE

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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WANTED IMMEDIATELY A REAL PONY AND DOG TRAINER

that can put out real stuff quick. Good stock, good place to work. Will give preference to man that wants summer's engagement. Two Boss Carvensmen that are not hard-headed and set on the big CIRCUS way of putting up a top. IT'S TOO SLOW FOR THIS SHOW; GET THAT! Long season for right men. Performers in all lines for my two shows season 1922. Cowboys and Cowgirls for my WILD WEST departments. NO WOODBEES. You must be able to step off these horses. People in all departments. CONCESSIONS FOR SALE. STATE ALL IN FIRST LETTER TO HONEST BILL, Ada, Okla.

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A few fast, all-round Billers, also 24-Hour Agent, wanted for JOHN ROBINSON CIRCUS. Address ARTHUR R. HOPPER, 703 Crilly Bldg., 35 So. Dearborn Street, Chicago.

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The educated horses you see nowadays with every tent show are nothing compared with Bristolow. The show ran two hours and thirty minutes. The prices were twenty-five and thirty-five cents. Of course, a bag of oats could be bought for sixty cents at that time, with the hay thrown in. Then there was the Burr Robbins Circus, featuring a museum of freaks. They were all real freaks—no sleight-of-hand or colored minstrels. It was a real side-show."

Roy Barrett, who was clowning on the Mighty Haag Show, writes that he left the show at Miami, Fla., January 1. He expects to remain in Miami for a few weeks, then go to St. Augustine for a week or two, and on to Philadelphia. He says that Melis Browning has new paraphernalia made for the coming season. Barrett states that Miss Drew also left the show January 1 and has gone to New York, and that the Georgian departed several weeks ago. The Luna Park (Miami) management put on a big New Year dance and engaged some of the Haag Show acts. The Morales put on their four acts and went over big. Following their engagement with the Haag Show the Morales will join the John Robinson Circus. Barrett did his dancing doll act in the dance hall at Luna Park.

E. B. Jenkins visited the Mighty Haag Show during the Miami, Fla., engagement, and comments on the show as follows: "Mr. Haag says that this has been the banner week of the season, turning them away at every performance. The program presented is of the highest quality. Among the feature acts are The DeMarlos, for the past six seasons with the Ringling-Barnum & Bailey Shows; Morales Family and Mickey O'Brien. While strolling thru clown alley I met Roy Barrett, last of the Ringling-Barnum Show. He says he is going back next season. I also saw Doc Grant, Frank LeRoy and Spider Mardello. In the menagerie I noticed some fine animals, including three elephants and two camels. Being an overland show I hardly expected to find the baggage stock in such excellent condition. Much credit is due Messrs. Haag and McGuyre for putting together a show of this caliber."

Billy S. Garvie, The Billboard representative at Hartford, Conn., sends Solly a circus bill of Bachelor & Doris' Great Railroad Show, which played Hartford July 4, 1917. Advertised with the show that year was Melis Browning, part of the arena; Mlle. Elta, contortionist; Mlle. Josephine, female Hercules; Mme. Louise Brown, queen of the side saddle; Mlle. LeBlanch, premiers equestrienne; Mlle. St. Leon, water queen; M. Scarfar, Russian wonder, bundle jockey and equestrian; Siegrist Bros., phenomenal high gymnasts and monarchs of the air; Cardello and Victorelli, monarchs of the horizontal bars; Luke Rivers, as Old Time Rocks or Pete Jenkins, Clown; Moore and E. Moran, nest equestrian act ever introduced; Mons. Segriat's college of canine wonders; grand museum, menagerie and side-show; original Australian wild children; Empress, the largest elephant in the world; big eight center pole tent; Prof. Sutton's silver band of thirty pieces; price of admission to all, 25 cents."

I. A. B. P. & B., LOCAL NO. 44

San Francisco, Jan. 6.—The following were elected at a recent meeting of the I. A. B. P. & B., Local No. 44: Peter Harkins, president; O. G. Henry, vice-president; B. A. Brundage, recording secretary; John Berry, financial secretary; Charles Tighe, treasurer; Chester Schular, sergeant-at-arms; A. A. Bianchi, business agent; B. A. Brundage, assistant business agent; G. L. Howard, Peter Harkins and F. Birkensner, board of trustees; Charles Tighe and E. Morrison, executive board; G. L. Howard, J. Birkensner and F. Burley, membership committee; B. A. Brundage and E. Moran, delegates to the local Labor Council; B. A. Brundage and G. L. Howard, delegates to the local Label Section; A. A. Bianchi, Charles Tighe and B. A. Brundage, delegates to the local Theatrical Federation; M. Holland, Oakland (Cal.) business agent; J. Baumgartner and O. G. Henry, delegates to Oakland Labor Council; O. G. Henry and O. S. Averill, delegates to Oakland Label Section; A. C. Shurtz, O. G. Henry and M. Holland, delegates to Oakland Theatrical Federation.

EMPIRE JUMPING JACK CLOWNS

The circuses which handled large quantities of the Empire Jumping Jack Clowns last season are again calling on the Empire Lithographing and Printing Co., Baltimore, Md., with the idea of arranging for uninterrupted shipments of this merry-making novelty for children. Last year's demand was so great that many weeks passed without anyone being able to receive goods. This concern, however, advises that no one need be disappointed during the coming circus season, particularly if concessioners will act early. Preparations for production are now under way at the factory in Baltimore.

THE CORRAL

By ROWDY WADDY

The bigger the attendance, the more chances of the contest being held again with bigger prizes offered.

Photographs of contestants, bucking horses, etc., may promote a contest, but it will not make it a successful one.

By each contestant having his own outfit, numerous delays in the running off of the program would be eliminated.

Many good rules have been printed to govern contests. The ENFORCING of them without fear or favor, is the thing that counts.

Bareback riders should have their own surcingle. There should be a regulation saddle and surcingle used at ALL contests, so that a contestant will not have to use one style at one contest and a different style at another.

Billie Mossman, with King's I. X. L. Ranch with Rubin & Cherry Shows, is practicing daily and is "passing under the horse's belly," a feat successfully accomplished by a limited few.

Contestants should be notified as far in advance as possible regarding all rules, prizes, etc. If they are not satisfied with them they should not attend the contest. If a rule is published it should be enforced. If a contestant is unwilling to stick by its rules it should not publish them.

Every contestant that expects to be right should have his own complete outfit, such as saddle, bridle, spurs. Also a good, clean outfit of cowboy clothes—chaps, etc.—Remember the committees are advertising a Western performance. If you are to take part be equipped with the necessary outfit to do your part.

If a parade is given it is to the advantage of the contestant as well as the committee that there be as many mounted people appear as possible, dressed in the proper manner. The bigger the parade, the better the show for the public. If the parade is bad one how can you expect them to figure out the contest is going to be good.

Fog Horn Clancy has been engaged as director of publicity for the Rodeo which will be held in connection with the Southwestern Exposition and Fat Stock Show at Ft. Worth, Tex., March 13 to 18. Tom L. Burnett will be the producer of the Rodeo and Horse Show.

R. C. Carlisle informs us from New York City, that as he was leaving the Fifth Avenue Theater, Brooklyn, on Sunday night, January 1, he met with an accident in which he suffered a sprained left knee. Some instruments also being torn loose. Mr. Carlisle states that the mishap came at an inopportune time, as it has caused him to cancel a contract for an eight weeks' engagement in Porto Rico.

Bud (Whittle) Herlin, according to a correspondent who signs himself "Reckless Rife," recently arrived in Reno, Nev., after having a "real time" with Cy Compton's Wild West bunch in Havana, Cuba. "Reckless" says that the little fellow, Art Boden, did more bucked trips, than anywhere in the States, also that Bud was looking over the ranges around Reno for a place to hang his saddle and he might settle down to hard work if things look better in the spring, and in the meantime he has a "regular time" with the "regular folks" of that territory.

Pinky Gist unlimbers from Lima, Mont., that, regardless of his being pretty badly roughed up by a bull, he is even prouder because of being on a sort of old kind of a horse, during the American Legion show in Kansas City, he is feeling fine and dandy, and is feeding over a hundred head of fine white-faced steers, and that he didn't buy them with purses won at contests either. (Pinky had a "card in the hole" that few knew of.) Says he is batching and, at the time of writing, it was 20 degrees below zero with heaps of snow in that section of the country. (Write each of the fellows you mention, Pinky, care of The Billboard, and they will doubtless get the letters—Rowdy Waddy).

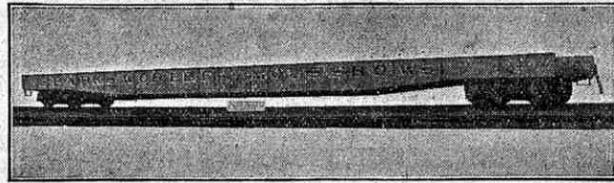
Dear Rowdy—In the past few years there has been many changes in rules; for instance, substituting in at this part, and it looks as the most bronk-riding contests in the future will be ridden with committee saddles. I am of the opinion that the penalty of disqualification for losing a stirrup is too severe, I have seen many riders get into a wonderful ride, be master of the situation thru-out with the exception that he lost a stirrup, it is also many times somewhat hard to detect. True, a rider losing a stirrup should be penalized, but it is not being pulled off, or pulling leather, and yet the penalty is just as great. I am offering this as a suggestion, open for discussion and criticism and would like to see some of the bronk riders, managers, promoters and judges give their views of it in the column. Very truly yours, FOG HORN CLANCY.

One well-known contest promoter writes: "There is not a lot of difference in the rules of the various contests all about the same, except where arena conditions make necessary some little change. There can't always be early advertising of dates, so far as the traveling promoters are concerned, because they have to get them before they can advertise them. The principal thing is, dates that don't conflict, and, as Sober Sam has often said: 'Say it over your signature as to what prizes are offered and make definite arrangements for paying them, regard the date of the contest game should be relieved of the would-be contest hand and the fake or fly-by-night promoter who promises much and pays but little or none. This could be done by proper organization, but how can you get that organization? Which

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brings up the question, is there as much jealousy among promoters as there is among contest hands, or more?"

From Savannah, Ga.—Col. Jack King seems to be a born Wild West showman. In spite of the wonderful success of this show the I. X. L. Ranch, with Rubin & Cherry, he seems never satisfied and is constantly planning and adding to his institution. One of his innovations the coming season will be a double-deck ballyhoo, with horses, broncs, steers, ponies and cowboys on the "first floor" while above will be 35 coats, each ridden by a monkey. There is nothing of the "department store" about King, he is a dyed-in-the-wool Westerner, and in his barn at the winter quarters has been erected a regular gymnasium, so that while the stock is grazing his "boys and girls" can keep fit and well. Something else new that King is springing this year is a number of large corral and chutes for his herd of buffalo, elk, steers and bucking broncs, so that the animal can be ridden out of the chute just the same as at the Western contests.

King has the only herd of buffalo with any show in America.

Dear Rowdy—A feller in Trinidad, Col., told me he thought these rules would be good ones for contest committees, so that while the stock should be made to agree that they would work in cowboy clothes, if they wuz to take part in cowboy stunts. That the medals furnished for any event should guarantee 'em that they meant something, except an argument afterwards. That no cowboy could enter his wife in sum event, unless he let the judges decide in favor of sum other feller's wife, without askin' the judge's wife what she thought about it. All judges should be cautioned about awardin' decisions before the contest starts. All three judges must be able to agree, without askin' the contestants what the judges at sum other contest thought of their work. Trick riders enterin' a bronk ridin' contest should not be given points over the bronk riders who can't fall off under a horse's belly. Trick ropers must all be blind-folded, except the one who is bein' judged. Roman races should be run by Roman horses, not Indian ponies. Indian races should be run by Indian ponies—not broken-down race horses. Cowboy clothes should not all be allowed to wear straw hats an' linen dusters, cause, when their backs are turned they all look an' work alike. No way for the judges to decide which is the worst. Bareback riders should not be allowed to ride steers in their undershirt. Program and postcard sellers in the seats should not wear caps an' leather cuffs—they should wear lawn tennis pants, and speak English, so the folks will know the prices of their goods. Contestants' wives should be used for announcers instead of sittin' up in the audience tryin' to tell the peevish what's goin' on in the arena. All committees should know at least a week before the contest starts, how much money they are goin' to pay off, as well as advertise. Contestants with automobiles should dress as cowboys, at least during the show. Dress like a cowboy other times in all right places. Agents should remember a frontier contest is a show of the West, not an opportunity for 'em to see if they kin le faster about that kind of a show than any other. Nothin' a feller in Trinidad can't do but live in Durango and get the ideas from watchin' a show put on by an ex-dancer. Course he is kind of peeved, I guess cause he's so bow-legged he kin hardly walk, let alone dance, but he's sure irritated about ruler. You kin see that by his ideas of them, can't yer? Well, maybe somethin' will break soon that will help. You can't never tell.—SOBER SAM.

Hollywood, Cal.: Dear Sober Sam—Greetings, and many more of 'em!!!
Belin' as how this is New Year's Day, and a darn good time to answer your call in the columns of Billyboy of some time past, I'm jest about to unwind. It can't be done—that is, it can't be done by a pussio who doesn't hold the draw string of the Grouch Bag!!! When such fellers as Tom Mix and Fred Burns and others can't get 'em to cut loose, why it's a cinch I can't. I haven't seen a darn one of 'em coverin' up a dead bronk nowhere, therefore they won't listen worth a darn.
My plan would be to take an outfit of REAL boys (not the kind that's always tellin' you how real they are) and a pie-wagon and stacks

uv beddin' rolls, with a special built developing wagon equipped with tanks and runs, etc., an' head for the wild an' uncult, an' make 'em without Rodeo hats and fancy chaperesjos. Make some of the few unfeared outfits and work the herd, etc., jest the same as our daddies used to do it. Not have the smooth-shaven birds that look as if they'd stepped out a band-box or beauty parlor. But the pitcher people calls all this here dude stuff "Picture License" an' insist on its being accordin'ly. Not me! Please face the sad ride bronks till 'em wuz memories, don't accuse me of any infraction against the days that were!!!

Again, Sam, there's a whole heap uv these fellers who have been working in pictures that are just as bad as the worst—they know better, but somehow they slip and fall into line with 'em. It's a castron fact—you give the average cowhand a year in the picture game and he loses his individuality and becomes such an individual that you'd scarcely recognize him as the same person you used to know.

Another thing it might be well to wise you up on and that is this (apologies to some): They group about the lot mostly where they are one's criticism and rebukes on "what is what" have 'em, and skylark and cavort around like a bunch uv bronk colts, and do not try to make themselves any more than riders. Some have outgrown this phase and are in the good money. Joe Rickson (Tom Mix, Nat Hart, Buck Jones, Fred Burns, Hoot Gibson) and a VERY few more, PLEASE WRITE!! Duke Lee can stand up too—he belongs in this class, as well as Steve Clemente.

I'm tellin' you, Sam, I've got a couple dingers. And I will not sell them to anyone, but am waiting and hoping the day will come when I can personally direct them myself—and when I do I'm willing, then, to stand any one's criticism and rebukes on "what is what" in the Western silent drama as produced by myself.

I'm closing, Sam, and trusting that none uv the fellers will get ringy about what I've said, but if they do let 'em give themselves the once over—analyze their qualities, good and bad; look facts square in the face, and be square with themselves (you know it is all right meebly to kid someone else, but for goodness' sake don't kid yourself); they step up like men and shake and make heap medicine on what I've just written. Yours till he— is a dusty trail.—BUCK CONNOR.

CIRCUS PICKUPS

By FLEETNER SMITH

Hear that Ralph Houser has signed up as equestrian director with the Sparks Shows, and Jim Irwin will have the stock again, with of course, George Singleton in charge of the big top. His old first assistant, "Old Folks," will have the top with the Main Show, and Geo. Coy, after years of faithful service, has been promoted to general superintendent with that top. It's little 60 year young "Pop" is full of life and can hustle with any of the younger ones yet. Java Koen, who is now chief electrician at the electric light plant in Havre de Grace, will have the lights, as usual, with the Main Show.

George Chapin, who had the reserved seat tickets with the Main Show last season, is spending a brief vacation at his home, Jackson, Mich. George is with the Higgins riding act this winter, and will have work up to the time the circuses open in the spring.

Bobby Gossans writes that after a brief lay-off during the holidays, which he spent with his wife, he will rejoin Lassus Whie's Minstrels and again invade the South this time thru Texas. He hopes to be back in clown alley in the spring if the new team does not branch out in vaudeville.
Ray Morrison mailed his friends Christmas greetings from Tampa, Fla. He is another of the many circus folks in that city for the winter, and will be back, as usual, with Jimmie Heron on the Main show this spring.

Ray Morrison mailed his friends Christmas greetings from Tampa, Fla. He is another of the many circus folks in that city for the winter, and will be back, as usual, with Jimmie Heron on the Main show this spring.
One Christmas morning some twenty years ago Andrew Downie's "Dude Tom's Cabin" Company made a parade at noon in a Manitoba town. It was 44 below zero, and all the horns froze up. One of the band was Norman Hanley, now comedian with "Towry Scandals," and another member of the company was Bert Timmon, who was doing "Tom," and his wife "Ophelia."

(Continued on page 67)

BILLBOARD CALLERS

Mrs. Joseph G. Ferrari. In the city on business in connection with the sale of some show property.

James F. Murphy, owner and manager James F. Murphy Shows, en route from his home in Kingston, N. Y., to the home of Mrs. Murphy in Hamilton, O. He will go from the Ohio city to winter quarters in Greenville, S. C. He is loud in his praise of that city and says the Chamber of Commerce has done wonders to make "our shows" in that city pleasant. Mr. Murphy votes Mr. Timmons, secretary of the Greenville business organization, one of the "livest live wires" and a real gentleman.

J. F. Burns, who has charge of the sleepers on the James F. Murphy Shows, en route to Greenville, S. C., to start work for season 1922. Grant Allen, of the Near East Relief Association's New York office. Wanted addresses of all theatrical and outdoor associations so that they may be in a drive to be launched by the Relief body.

Joseph A. McFields, Ike Friedman. Henry Schwartzchild, the well-known jewelry merchant and showman's friend, of Richmond, Va., accompanied by Larry Richmond, and John Ringling, circus man, sailed on the same boat for Europe December 30.

Arthur Randall, manager Mile, Vortex and Company, aerial novelty.

Prof. J. Holman, headcent king, accompanied by his son, Van. Reported an addition to his family of a baby girl born on the morning of January 4.

Fred Phillips, amusement promoter, connected with Eastern States Circus and Carnival, Inc., New York.

M. B. Lagg. Taking his own show out in Canada the coming season.

Top High Billy Klein, world-famous high diver. Visiting on Broadway after an absence of about a year.

Mr. and Mrs. Joseph G. Ferrari, Benjamin Williams, Miss Quincy, the high diver. Alfredo Swartz, high wire artist.

Bertha Greenberg, Ted Metz, Harry E. Tudor, Joseph Well.

F. Percy Morency, manager World at Home Shows. Back from visiting his home city, Montreal, Can. Will remain in the city several weeks.

W. J. Bloch. Getting ready to launch his shows for coming season.

Frank J. Murphy, owner and manager Frank J. Murphy Shows.

C. Woodstock Ravona, George M. Bistany, Eddie Hayden O'Conner, Mrs. D. J. Powers.

John Sorensen, amusement promoter. Will purchase a carousel and open season near New York, where he lives.

Charles H. Beaulieu, concessioner. Going to Wilkes-Barre, Pa., on business.

E. A. Fitzgerald, concessioner. In from Durham, N. C. Says the Shrine Circus there was a phenomenal success.

George L. Doby, general manager Empire State Shows. Back after a long trip in the interest of the coming season's organization and booking.

Joseph G. Ferrari. Says he will devote all of his time in the future to building, selling and building show property, and will not take out a show.

Harry Smith, general manager Liberty United Shows. Will go to Havana, Cuba, for three weeks.

R. C. Carlisle. Hurt his knee while performing a Wild West act at a Sunday concert in a Brooklyn vaudeville house.

Al Logan. Will try out his Wild West novelty in a new vaudeville house.

Frank Durnell, King Karlo, Tom Ward, C. A. Lomas.

Edward R. Salter, Edward LeRoy Rice, Mystic Clayton, Jules Larvett.

Alvin Mitnick, of the National Photographers, Inc.

Harry Stone, playing in pictures; Charles Gerard, Elmer Tenley, Victor D. Levitt, before leaving for San Francisco.

Harry Stone, concessioner, now connected with the circulation department of The New York Daily News.

E. K. Smith. Bought several novel features for his rides for this season.

Joe D. Cramer and son. He is playing Harlem Museum. His signed with John H. Orr to appear in his pit show with World of Mirths Shows.

William Marcus, the well-known carnival general agent and press representative.

Joe D. Cramer and son. He is playing Harlem Museum. His signed with John H. Orr to appear in his pit show with World of Mirths Shows.

Joe Hanley, owner Hawley's Shows, Inc. In from winter quarters in Paterson, N. J.

Mr. and Mrs. Louis J. Beck. Recently visited Mrs. Frank O. Boastock, who is now in this city.

Walter Beckwith, trainer of animals, accompanied by Cy Compton, of Wild West and circus fame.

Alfonzo. Going over to visit Dan Nagle at the opening of his museum, at Allentown, Pa. Alfonso will have a side-show with a carnival this season as before.

Mr. and Mrs. Bert Shepherd; still successful in Shubert vaudeville.

George Cole, candy butcher. Expects to be with the Ringling-Barnum Circus. Back in town after playing Ohio.

Tony Nasca, director of Nasca's Italian Band. George Docen, circus manager.

Josephine Fleming, manager Water Circus on Johnny J. Jones' Exposition, past season.

Cy Compton, now playing in the "Wild Cat," Spanish musical comedy, at the Park Theater, New York. Says he will have twenty Wild West boys and girls in his department with the

(Continued on page 67)

RINKS & SKATERS

FAIR PARK RINK, DALLAS

The Fair Park Rink at Dallas, Tex., is enjoying excellent patronage, according to reports, and the management is furnishing patrons clean and wholesome amusement. About 800 skaters attended the rink on New Year's evening and took part in a confetti carnival that kept the fans in great merriment.

Holland Cleon is to wear a decorative on January 11 against Fred Martio, of Fort Worth.

HAGGARD IMPROVES RINK

D. C. Haggard, of Bowling Green, Ky., has changed the name of his rink in that city from the Eureka to the Coliseum and has made several improvements. The posts have been taken out, giving a clear skating surface. The roof has been trussed, the floor resurfaced and new skates have been installed. These, with the new band organ, make his place complete and the rink is drawing fine business.

JACOB DIEHL DIES

Jacob Diehl, proprietor of the Genesee Roller Rink, Rochester, N. Y., died at his home in Rochester this last week. Mr. Diehl has been engaged in the amusement business for forty years and was known to thousands of Rochester skating fans and others. He was 68 years old.

Mr. Diehl was born in Germany, but spent practically all of his life in Rochester, where he was brought by his parents when he was six months old. Among the enterprises he had operated were the Garden Roller Rink, Premier Park Ice Rink, Aqueduct Skating Rink, and for the last decade, the Genesee Roller Rink. He was a member of the Moose and the Macca-bees. He is survived by his widow, Mrs. Catherine Diehl; a son, nine grandchildren and a sister.

CLEVELAND'S NEW RINK

Reports from Cleveland are to the effect that Judd's Roller Rink, the new rink recently opened under the management of Mr. and Mrs. Harry T. Hayes, fancy skaters, is doing nicely and is winning many friends. Mr. and Mrs. Hayes paid a visit to Music Hall Rink, Cincinnati, during the holidays and had quite a chat with the manager, Al Hoffman. While in Cincinnati they booked Eddie Krahn for a ten-mile skate against Percy (Doc) Smallwood, trainer for the Cleveland Indians, who claims he can run seven miles while Krahn skates ten. He won many laurels for long-distance running both in this country and Europe. He also claims to have taken part in the same sort of race against Clarence Hamilton and Beck Manuel at the Exposition Roller Rink, Pittsburg, winning by two and a half laps; time, 34 minutes. Wonder if he ever saw Eddie Krahn step?

A letter from Eddie Mellon, manager for Eddie Kelly, also states that he has signed a contract to have Kelly compete against Smallwood on January 11.

SKATING NOTES

O. W. Smith, of Nashville, Tenn., is figuring on opening a rink soon in Owensboro, Ky. Frank and Lillian Vernon write that they have had a very flattering offer to go to the Pacific Coast and may make the trip. They have just signed up with the Associated Free Attractions for twelve weeks of fairs next season.

Rollie Birkhimer states that races will be started at Smith's Rink, Columbus, O., about January 15. The first contest will be a novice race, then amateur, and about February 5 the professional races will start. Rollie has the



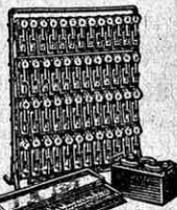
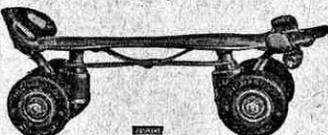
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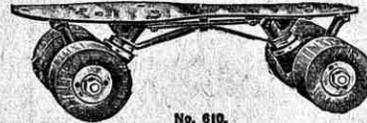
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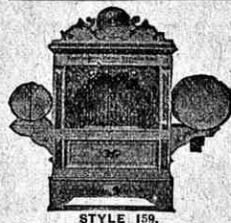
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highest praise for the skating of Reynolds and Dosegan Company, who appeared at the Columbus Keith house the last week in December. "They use the small mat," says Rollie, "as one would use a large rink, without the least fear, performing stunts that are really good. The act went over big and held the audience to the finish."

On her recent trip South Adelaide D'Vorak played a week at Dreamland Rink, Healdton, Ok., followed by a week at Joyland Rink, Little Rock, Ark., and spent a few days at Hot Springs before returning to her home in Cleveland, O. She was forced to decline an engagement at Eldorado, Ark., in order to get home for Christmas. Miss D'Vorak will soon start a post-holiday trip thru Pennsylvania and New York State.

In an amateur one-mile match race at Music Hall Rink, Cincinnati, on the night of December 24, Russell Golden, Cincinnati amateur champion, and Frank Hess, contender for the last two years, competed. Hess touched Golden on the back while making the turn, causing Golden to fall. The judges disqualified Hess, but the management wanted to give the people a race for their money and the boys agreed to skate another mile. Before the race went six laps Golden passed Hess and opened up at top speed, which caused Hess to retire on the seventh lap. Time, 3:11 1/4—slow time, but this was the first race of the season and the boys were not in good shape.

Judd's Rink, Cleveland, and Music Hall Rink, Cincinnati, were closed the first week in January owing to poultry shows being held in both rinks.

Requests have been received for the present address of Baby Margaret Chapman and the Skating Macks.

A recent letter from Charles (Chick) Stedman says he may take the lease on a park in

the Northwestern part of Iowa next summer and that dancing, skating, bathing and boating will be his big features.

Harold H. Keetle opened the rink at Oberlin, O., on December 24 to good business, he reports.

CIRCUS PICKUPS

(Continued from page 66)

Bert has been trouping ever since in the Northwest with his own company, but writes that this winter he is located at Pocatello, Id. To show you that he is no tyro in the game he started in the show business in 1876 with the Burr Robbins Circus and followed the circus game for years, eventually putting out his own show in the West. Bert writes interestingly of the blind horse that Dan Rice featured with his circus. The property man brought a platform about 5x12 feet into the ring, with a base and a pedestal on it. The horse placed one front hoof on the pedestal and the other on the base, and then the property man picked up the platform and carried it and the horse around the ring. Dan Castello, he says, did the same stunt with a trained bull with his show. Bert was afterwards with the Morris & Colvin Shows, and in Cincinnati Dan Rice was a visitor in the dressing room. Anna Carroll, the wife of Eddie Snow, was with the show, but did not finish the season, as she fell from her horse and broke her arm. Eddie Snow was one of the Snow Brothers, Chinese clowns and acrobats, and many oldtimers will remember them.

Speaking of these oldtimers to Charles "Pop" Sweeney, "Pop" opened up with the information that in the year 1876 he was with the Forepaugh Circus that pitched its tents just outside the Centennial grounds and intended to remain as long as the exhibition stayed open. After seeing the crowds pass the circus up for

three days the Philadelphia engagement was abruptly terminated and the show took to the road. "Pop" and Cal Towers are about tied in point of active service under the white tops. Cal writes from Muscatine Ia., that he passed a pleasant Christmas, but his health is none too good, and he has retired from the circus game for good. For 30 years in succession Cal was with the Robinson Show and of late years has been with the Sparks Circus until two years ago, when he retired, but at that time with no intention of making his retirement permanent.

GREEN WITH INDOOR SHOW

Cy Green, the Rube, is among the clown contingent with the Shubert Mid-Winter Indoor Circus playing Shubert theaters. Others are Spader Johnson, Kennard and Hart, Eddie Nemo, Hart Bros., I. M. Nelson, Paul Jerome, Roy MacDonald, Alec Gerber and Leon Marshand. Green has not as yet decided with what show he will be connected next season, but says that he will be with one of the big circuses.

BILLBOARD CALLERS

(Continued from page 66)

Ringling-Barnum Circus this season, which will be more than he ever had before.

B. H. Russell, Captain Louis Sorcho, Dr. T. J. Quinley.

John J. Stebler, owner and manager Star Light Shows. In town on a day's business tour from his home in Stamford, Conn.

John Brunen. Says after visiting his winter quarters he is fully convinced the Mighty Boris and Col. Francis Ferrari Shows will be the finest equipped organization on tour this season.

May Wagner. Says she has had a busy season playing vaudeville and fairs.

Billy Kowen. Says holiday business for his flower and bird store was great and he has no inclination to again ride a motordrom.

Fred Phillips. Predicts a good season for the Eastern States Carnival and Circus, Inc., of which C. F. Garland is treasurer.

O. J. Smalley, in the brokerage business. Was accompanied by Maurice B. Lagg, Sidney C. Ansell and A. D. Matfield, of the Universal Theater Concession Company, of Chicago, just before Mr. Ansell sailed for Europe.

Wm. Dauphin, concessioner, to report Henry Meyerhoff broke his collar bone while en route to Europe, and that he will return to New York from Berlin at an early date, due to the mishap.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Turner Falls, Mass., Jan. 3, 1922.

Editor The Billboard:
In your December 31 issue, under the heading of "Blotner Bros.' Shows," appears: "Mike Troy, who successfully piloted this caravan last season, has been re-engaged in the same capacity."

I wish to state that Mr. Troy signed up with North's Exposition Shows some time ago and will pilot same for 1922. He will act as general agent.

(Signed) BILLY NORTE,
General Manager North's Exposition Shows.

MARK M. CAMPBELL



Dare-devil Campbell has acquired fame in the outdoor show world as an aerial Acrobat, and fair and park managers speak very highly of his work. Campbell is making his headquarters at the Crawford Airplane Company, Venice, Cal., where he has been stunting before the camera, being under contract to the Nolan corporation. He will add other novelties to his act during the 1922 season.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

AVIATION IN 1811

The Aerial Age Weekly tells us that a student of physics in Hobart College, Geneva, N. Y., doing research work in the college library, unearthed evidence that the art of flying was discovered before the days of Langley and the Wright Brothers. In a newspaper of September 11, 1811, the following story appeared:

"The art of rising and moving in the air by means of wings continues to engage the attention of a number of persons in Germany. At Vienna Watchmaker Degen, aided by a liberal subscription, is occupied in perfecting his discovery. He has recently taken several public flights in the Dreter. At Berlin Claudius, a wealthy manufacturer of oil cloth, is engaged in like pursuits; he rises in the air without difficulty and can move in a direct line, at the rate of four miles an hour, but his wings are unwieldy and he cannot turn around in them.

At Ulm a tailor named Berblinger announced on April 1 that he had, after great sacrifice of money, labor and time, invented a machine in which he would, on the twelfth day, rise in the air and fly 12 miles."

AERIAL PROGRAM PLEASES CROWD AT PASADENA, CAL.

Pasadena, Cal., Jan. 4.—An aerial program was given here recently by Babe Kallisek, who changed planes and otherwise thrilled and entertained the people of Pasadena to the very limit. Gladys Roy was given the opportunity of being the first woman to make a parachute jump with an Irving chute west of the Mississippi. Frank Tommick and Mark M. Campbell took her up in the plane. She leaped into space at a height of six-hundred feet, landing within fifty feet of the automobiles on the runway.

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(Issued Every Month)

Streetmen, Concessionaires, Salesboard Operators, Premium Users and General Merchants, all will appreciate the "Singer" Newest Innovation of keeping the trade posted up-to-date on the lowest wholesale cash prices and the latest merchandise specialties being introduced from month to month.

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LOOK! LOOK!! HAVE A LOOK!!!

NOTE NEW REDUCED PRICES:

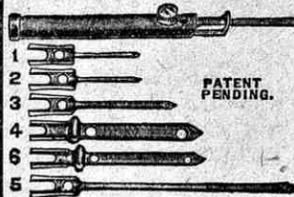
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PIPES

by GASOLINE BILL BAKER.

You indoor demonstrators in the North—how you comin'?

From reports there will not be so many department stores catering to demonstrations this winter.

With a little tough pickin's during the cold months the lads will not have cause to become "loggy," and should be full of pep for the spring and summer campaigns.

Three esteemed representatives of the leaf fraternity were recently seen in Dothan, Ala. The trio consisted of J. W. Cunningham, "Dusty" Rhodes and E. S. Bennett, and business for them seemed very good.

Hear that Max Allen and G. T. Griffin, of the paper frat., have gained the sobriquet of "champion ladder climbers" of the Pacific Coast, at least they have not yet missed a carpenter or painter in the State of California.

'Tis said there has been quite a gathering of the paper boys in "Old Arkansas," and especially at Dermott, where cutting up dough might be found. Duke Boyie, Archer, John Steiler, Ed Dionne, F. Gley, F. O. "Frenchy" Herbert.

Any of you boys making Branchville, S. C., don't forget to look up Southerner makes 12. Now there's some consolation for the superstitious knights of the tripe and keister, auto or otherwise; so celebrate, men; celebrate!

William Clark has been working needles around Dallas, Tex., during forenoons, and is thinking of adding another line for afternoon work (would advise you seeing some of the paper boys working in that territory relative to your inquiry, William.—BILL).

See where George L. Dohyns, the carnival man, has figured out why the past year was decidedly "off"—1921 added together makes 12. Now there's some consolation for the superstitious knights of the tripe and keister, auto or otherwise; so celebrate, men; celebrate!

Thomas Patterson postcards: "Am down in the wilds of this State (Texas) with a big crew of scholarship workers, and it's the bunk. There's a dozen crews down here and more coming. Just stay where you are, boys, if you can, altho Arkansas is somewhat better than this territory."

E. B. Bruce, of the Bruce Comedy Company, is taking things rather easy in Chi, this winter. He has been sticking to oil and herbs and has several drug stores lined up, which helps while he loafs. E. B. Again to the road in a few months, eh, Doc? Why not put out an "opry" for the winter season?

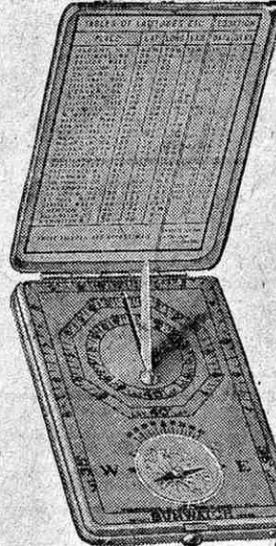
Did you ever ask a fellow if he knew several parties, and on the mention of individual names he scratched his head and pondered (?), and, when you mentioned some well-known trait or stunt of each his face seemed to light up with sudden recollection of—all about all of them? Did you? Strange old world, "ain't" it?

Earnest Fairman has been operating three outdoor art needle demonstrations in Quincy for the past ten weeks, and last week reported good returns from the holiday trade (no pitches, just stands on the markets). Among his demonstrators were Lawrence Mangus and wife and Bill Healy. Earnest expects to finish the winter in the Queen City.

It might be well, in behalf of some of the boys who have not seen the matter mentioned previously in this and other columns of The Billboard or in the newspapers, to call attention to the fact that the war tax has been removed on proprietary medicines and toilet articles (no stamps now required), also on railroad fares and freight and express charges.

O. K. Zabel says he again worked Chicago with toys and pitching before Christmas and that all the boys got some jack, but he doubts that the free permits "won't" be so easily gained next winter, owing to some of the lads, especially in the Loop district, who left their locations in a filthy condition, altho most of the boys worked clean and kept their locations clean.

Recent news from the McQuinn Family was that their show had closed on December 17 for the holidays, with intention of reopening on January 4. Old Santa was good to the mem-



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NOW IS THE TIME TO LINE UP with the "House-of-Quality." Articles guaranteed to please. B-WISE AND GET LINED UP RIGHT NOW. DO NOT DELAY. WRITE AT ONCE FOR FREE PARTICULARS, or better still, send \$1.00 for sample outfit. We pay postage.

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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

PROGRAM OF ACTIVITIES

Lyceum and Chautauqua Managers Unanimously Vote To Revolutionize the Social World— Their Actions Dissected—A Case To Tackle

Come, listen my children, and you shall hear of some managers' doings that sound quite queer.

Once upon a time the International Lyceum and Chautauqua Association banished poverty by unanimous consent, and the world laughed.

But the most egotistical stunt in the "Program of Activities" adopted by the Lyceum and Chautauqua Managers' Association of America at its annual convention in Chicago September 14, 1921. This Joe Miller joker came to light within the next couple of weeks. Yes, it was adopted by unanimous consent.

The evangelistic appeal is made to all forward looking men and women to co-operate in furthering the worthy aims set forth in this epistle sent to the brethren, to both the saved and the unwashed, to all who have the price or who are willing to work or dig up.

In the days of prosperity the managers waxed strong and were arrogant, but when the lean years were come upon them they met behind closed doors and humbly resolved.

And it came to pass that in meekness and with a contrite heart they set forth their pious preamble in these words:

"In order that we may know what mean ye" by the tents pitched in nine thousand six hundred towns and by an equal number of lyceum courses in every state of the Union, we beg leave to submit the following:

"Namely: That among our many and varied interests our chief concern is COMMUNITY WELFARE. We seek to accomplish this, in co-operation with the church and the school, by means of helpful lectures, good music and wholesome entertainment. To this end we pledge our best endeavors:

"FIRST: For the Preservation and Purification of the Home.

"1. By favoring more stringent marriage and divorce laws thru national legislation.

"2. By demanding the same standard of purity for men and women.

"3. By favoring adequate health and housing regulations.

"4. By the abolition of child labor and the education of every child thruout the land.

"5. By the physical training of all boys and girls, young men and young women, thru the schools and colleges and the encouragement of athletics of every kind in each community.

"6. By giving hearty support to those who are striving to improve the moral tone of the stage and moving picture houses."

The insincerity of these fancy phrases is too obvious to be camouflaged. If this were a sincere effort these managers would have asked the co-operation of the International Lyceum and Chautauqua Association, whose convention was held in Chicago immediately following this secret session. Why was this program not presented to the I. L. C. A. convention? Who is in a better position to give that co-operation than the men and women employed by these managers?

Why were all these intervening weeks, yes, months, lost in getting this crusade launched? Was it a mere coincidence that these printed generalities were saved until just about the time to launch the new booking season, and then were proclaimed from the housetops?

Was there a single committee appointed or any machinery set in motion to bring about these great reforms? Who is on a single one of these committees? If we one of you managers said a word, spent a penny or done one act that looks toward the fulfillment of your promise No. 6?

"SECOND: In the Interest of All Who Toil, Either Mentally or Physically, We Pledge Our Help:

"1. To secure an equal wage for men and women who perform the same service equally well.

"2. To secure a better compensation to ministers of the gospel and the teachers in our public schools and colleges.

"3. For a just wage to all employees and a fair return to invested capital.

"4. For the passage of such laws and regulations as will enable the farmer and gardener to secure a fair price for the products of the soil."

If this is more than a fancy bait to catch the poor fish who swallow this glittering generality, hook, line and sinker, then why have some of these managers refused to carry out the uniform contract with its minimum wage clause? Start in at home, clean it and then your words will not sound like hollow brass and tinkling cymbals.

"THIRD: As a Help in Maintaining Peace Thruout the World and the Making of War as Difficult as Possible, We Favor:

"1. A reduction of armaments to such extent as may be agreed upon pro-rata by other nations.

"2. The establishment of an international court for the settlement of international differences and provisions for compelling observance of the court's decisions by force of arms, if necessary.

"3. The offering of greater opportunity for acquaintance among all nations and the fostering of a more intimate understanding of the

of the court's decisions by force of arms, if necessary.

JEANNETTE KLING



Jeannette Kling, proclaimed to be "The Stock Company in One," has just returned to America after a trip over the Panama Canal Zone.

national life and ideals of all countries thru the interchange of ideas by speakers and leaders of thought."

That Paul M. Pearson is sincere in his stand against war, all who know him will agree. But when it comes to details as to working out these principles, then that is a different case.

The usefulness of the lyceum lies in its freedom of activity, its broadness of views, its scope: not in filling its lecturers with hand-made formulas illy slung together and given out to be swallowed whole without as much as a pretense of masticating or digesting them.

"FOURTH: As a Further Expression of Our Patriotic Interest, We Pledge Our Help in Securing:

"1. A better observance of all laws, both State and national.

"2. The election and appointment of a better class of men to public office.

"3. A reduction in the number of members of our national Congress, our State legislatures and city councils, and the payment of better salaries to those chosen for these offices.

"(Signed) Paul M. Pearson, Chas. F. Horner, Frank A. Morgan."

The funny part of this is the fact that the majority of all of these managers who make up this association are either ministers or they are sons of ministers, who have oft proclaimed their purpose to be serving a larger congregation, and yet these resolutions are silent on the points of contact with the world that agitate the religious bodies. What of the Bible, the Sabbath Day, the Ten Commandments and a few other things which have been proclaimed essential to eternal salvation, but whose application interferes with the chautauqua receipts?

President Harding's letter, of course, is cut, cuffed and twisted to give a semblance of purpose to the agents' plea to "sign here." The less said about this the better.

Then come the statistical facts that are illuminating, which we have repeatedly published, but which we are again glad to present:

Total number of chautauquas in the United States and Canada, 9,653; total attendance (not of different people), 35,450,000; number of lecturers employed in chautauqua, 511; total number of people employed by all bureaus in chautauqua work, 5,737; estimated volume of chautauqua business, \$7,976,000; total number of lyceum courses, 8,975; number of lecturers employed in lyceum, 562; number of concert companies engaged, 710; number of entertainers engaged, 297; estimated aggregate attendance, 16,262,000; total volume of lyceum business for the season, \$3,144,000.

Then to get "practical results" this line is added: "If additional copies of this 'program' are desired address the bureau whose name appears on the front page."

lently give these young people special coaching at \$3 per lesson. It is reported that from 250 to 300 availed themselves of this golden opportunity to prepare for the chautauqua platform. Then the bureau manager hired ONE company, the members of which had been on the road the previous season, and these few individuals were hired at \$35 per week and railroads.

If this story isn't true, then we will be glad to give a correction the widest publicity possible. If it is true, then there is only one opportunity for these managers to do, since they have chosen to crusade, and that is to begin reform at home.

What is needed at this time is a realization that the present business methods have brought us lyceum and chautauqua disaster, disease and death. Slow analysis has set in and where once there was hope and enthusiasm there is now a panicky fear and a hypocritical pretense.

We should go right to the root of our trouble, study how to build up the lyceum and chautauqua on a firm foundation. We should discard those methods that have proven wrong. We should strive to make the lyceum and chautauqua a success locally. We should quit trying to fool the public into believing that these great benefactors should beg their way thru the world like mendicants.

We should cease trying to cater to those antiquated artists who kick on paying taxes to support the schools. We should progress far enough to join those advanced men and women who know that the school and college pay better than a gold mine, a factory or a store. Let's quit the pretense that no one expects the school or the church to pay out. When business men are adopting the Golden Rule it is no time for the churches to be put out of charity basis.

There is no need of going outside of our own profession to seek for examples to prove that the lyceum and chautauqua is a paying, prosperous, community institution. Those who read The Billboard know that we fill our pages with the facts. We gather the news and we proclaim the truth for the benefit of all. It is not the mission of the lyceum and chautauqua to clean up the stage, fumigate the moving pictures, censor the songs, banish the jazz and eradicate the desire to toddle or shake the shimmy.

But it is our mission to keep our own institution functioning. We should sell talent of merit, artists and ability, entertainers with character and a noble purpose, singers and musicians who set the standards higher and inspire the young to strive for greater efforts, and we should present lecturers who can do more than tell a few stories gathered from the men only meetings, or peddled to us by the traveling men. We should present something more than the mother, home and heaven variety that had its vogue in the past century.

The world is bankrupt, and men and women of worth, willing to lead, trained by a life of effort, where labor is a service of love, artists who have sacrificed so that they might be able to give, musicians who have slaved that they might inspire, orators who have felt and philosophers who have suffered that they might learn the truth and understand it, are all needed to give their best to create a greater, more permanent and more universal civilization.

We must build on the ruins of the war wasted, character destroying imperialism that has drenched the world with blood, broken the heart of humanity and put hate in the hearts of men. And to do this will take more than an imitation of a political platform, even if its sponsors do call it a "Program of Activities."

MISS KLING

Scores Big Success on Canal Zone

"La Estrella De Panama," printed in Spanish with here and there some real news printed in the language spoken in the United States, contained an article giving an account of an event at Cristobal, Panama Canal Zone.

"Before a crowd in the Cristobal Club House this evening Jeannette Kling, America's noted interpreter of famous plays, presented Booth Tarkington's 'Country Cousin' as a stock company in one."

"Her opening engagement on the Isthmus was a decided success and big houses are prophesied for her all along the line."

"Recognized as one of America's most brilliant and successful readers Jeannette KLING this evening astonished her audience with her interpretation of the 'Country Cousin.'"

"She truly created in the minds of her audience the impression of actually seeing the play for each scene, each exit and entrance was given so accurately that the characters were clearly impersonated."

"J. C. Searcy, who came over to Cristobal today especially for Miss Kling's debut, announced tonight that she will appear at the Gatun Club House Wednesday, Ancon Thursday, Balboa Friday and Pedro Miguel Saturday. She will appear at the Balboa Army and Navy Y. M. C. A. Monday and at the Cristobal Club House next Tuesday."

Miss Kling was so popular with the critics that she was rebooked and made a second tour of the various club houses, and the papers have been over generous with their space and warm in their praise of her efforts.

The Zone officials said themselves out to show her a good time and to show her the

(Continued on page 74)

LYCEUM AND CHAUTAUQUA NOTES

Dr. Henry B. Burns says: "I sincerely believe the chautauqua is the great democratic forum of this period. It is one of the last places where the mass of the people who Lincoln loved and trusted can say what the people think. How I have thrilled to the response of the great masses of people who have been led by toll, physical or mental. In spite of all pessimism we still think right. In spite of cynicism the average man still loves his home and wife and the 'bairns.' He is always loyal that love to be clouded by material things. The chautauqua brings us together as neighbors. The men who back it often do so at a sacrifice, but in the summing up the community is better. Life is brighter, and the spirit of community neighborhood is enlarged."

"The life of a dignified schoolman isn't half as interesting as the life of a chautauqua superintendent. I've decided that fact very definitely."—DOROTHY J. KEES, Earlville, Iowa.

"I'm surely glad of my chautauqua experience this summer and believe it was the most worth while three months of my life. I felt all the time I was thus rendering a real service toward the growth of our Dominion."—NELLIE H. WARK, Wesley College, Winnipeg.

"As you may have gathered from the press I am wholeheartedly engaged in the social hygiene movement, which is growing so strong in this country and in the United States. As in the United States—so here—the Dominion and Provincial Governments and the Public Health Department are backing our educational work."—EMMELINE PANKHURST.

"We seem to be permanently settled in Canada and have come to feel that we are Canadians. This is our second year in Toronto, both the madame and I are teaching at the Toronto Conservatory. Now, remember, there is a standing dinner invitation in Toronto to any of our old fellow sufferers, crew boys, managers and directors (no matter how they introduced us) whenever they come East and will look us up."—FERDINAND FILLION, Toronto Conservatory of Music.

Calgary's Winter Festival was a great success, ticket sale over the top. Take note that the Dominion chautauquas are just as proud of their fall festival programs as the summer programs, and they are happy to present them in the Home Chautauqua Town.

"S. F. Jones and his 'one lung' have surely helped during this fall season to make these poor Western farmers forget that they haven't had a crop for five years, forget that there's no money to carry them thru the winter—yes, even forget that they are cold and hungry. We wish he might have stayed around Calgary longer, and we might have forgotten the poor season ticket sales, the lack of singles, high transportation rates, etc. Come back again, S. Platt, we need your 'Cheer Up' medicine."—THE DOMINION CHAUTAUQUA SQUAD.

William E. Stout, ex-president of the I. L. C. A., will lecture on the Rocky Mountain Sixes this coming season.

Howard T. Hill writes that he is "trying to teach Kansas pride and joy how to speak in public." Mr. Hill is head of the Department of Public Speaking at Kansas State Agricultural College, Manhattan.

Mrs. Thornburn Thorslaken, known to chautauqua folks as Gladys Henry, has recently returned from an extended trip thru the allied countries and Germany.

The lure of "chautauqua" is too great for Mrs. Emmeline Pankhurst to resist another season. She has decided to hit the "Peace River Circuit Trail" in 1922.

Friends of S. S. Henry, magician, will regret to know that for many days he has been ill in Regina, not being able to complete the fall festival circuit. Mr. and Mrs. Henry attempted too much. Mr. Henry has a great program and should never try to present it on a long circuit without a third member in the company.

J. Sherman Wallace, who has accepted a pastorate of First Baptist Church, Madison, Wis., writes: "We left St. Louis City August 29 with all the family, including Snookums, the dog, and motored all the way to Madison. We spent a week in Yellowstone Park. It began to rain the very day we left the park and rained all the way to Madison. I do not know how I shall get thru the summer without seeing Canada, but I do not see how I can possibly make it as I shall probably have only four weeks' release. Give my best to all of the gang who are in speaking distance."

A Kiwanis notice comes to our desk stating a certain man "will address the meeting on a subject of his own choosing." That is the beginning of the end in the interest in a lecture.

The "Isay" Cervone Band and Orchestra, of Pittsburg, Pa., is flirting with a chautauqua contract for next season. This band played the following State fairs last season: Illinois, Kentucky, Virginia and others, and is a great favorite with the Americans.

Louis O. Runner has been busy putting over the big Charity Concert and Minstrel Show given at the Austin Masonic Temple for two nights under the auspices of the Kiwanis Club. It was a great success.

Committeemen should all bear in mind that an agent or a bureau who would try to deceive you by twisting a letter that President Harding signed, and who would deceive you by pretending that this letter of thanks for assistance preferred is a plea for you people to sign a lyceum or chautauqua contract, would lie and

deceive you about their talent. Stop, look and listen.

"Prison Problems" is being read by the Morgantown (W. Va.) high school students. Some of the teachers are urging the students to review this, and are giving credit in their school work for this effort.

John Kendrick Bangs, lecturer and author, who on December 31 underwent an operation for intestinal trouble, is reported slightly better.

Paragraph from a private letter: "I was a little bit disappointed to learn that my friend, B. Lee Fitzpatrick, sent out a poor circular, as indicated by your analysis in last week's copy of 'The Billboard.' I have heard Fitzpatrick many times in his 'Power of Song' lecture, and it never fails to accomplish real good with the average American audience. He is one of the most successful Rotary Club luncheon speakers that has traveled thru this part of the country, and I regret that a successful man with a good message should be limited in his usefulness by a poorly prepared circular. He deserves a better presentation than your analysis indicates, and I hope that your little squib will succeed in getting under his hide and bringing him to it."

In compliment to the members of the English Opera Company, the faculty of the Ellison White Conservatory of Music entertained with an informal tea Friday afternoon, December 23, at the Conservatory. This company presented "The Beggar's Opera" at the Hellig Theater December 22, 23 and 24.

Marjory Cowan and Janet Young, the inseparables, called at the E.-W. office last week. During the winter Marjory was business manager of the Repertory Company of Seattle, of which Janet was a member. She is now busy and successfully engaged in booking Miss Young and Byron Foulger thruout the West in one-act plays. They expect to join Mr. and Mrs. Maurice Browne in New York for a short season on Broadway in February.

Emory Parnell is taking the Southern Festival tour by storm in his "one-man band" program. "As good as any three people" is the verdict all along the circuit, says the E.-W. letter.

Ellis Purlee was in Sanger, Cal., last week and closed a campaign for a local Chamber of Commerce, with \$9,000 pledged in memberships and 325 members. Clovis, Cal., also asked for Mr. Purlee's services, and they have now organized with a large membership.

Frederick Warde completed his lecture tour on December 16, and reports from committees would indicate that this was the most successful tour Mr. Warde has ever filled under the direction of the E.-W. Bureau.

"Will Irwin closed his Northwestern tour at Oregon City, Ore. From the standpoint of satisfied committees we consider Mr. Irwin's lecture tour the most successful of any lecturer we have ever had under our direction," says Roy Ellison.

The Chicago Rotary Club put over a fine holiday party, including dinner, concert and dance, at the Cameo Room, Morrison Hotel, December 29. The Smith-Spring-Holmes Orchestral Quintet gave the major part of the program. David H. Grant, the former manager of the International Entertainment Bureau, is chairman of the Rotary entertainment committee.

The University Extension of Minnesota and Kansas is going to try the scheme of booking a lecture and some musical-artists to give a combination on the same evening. The ticket buyers will be given a double program, one of music, and that followed by a lecture, just as is done on chautauqua platforms. Here is a sample: The Missouri Entertainers are under contract to furnish the musical part of a program, in this instance consisting of two people

1921 CHAUTAUQUA COMMITTEE REPORTS

Delighted, 100; Well Pleased, 90; Fair, 80; Barely Got By, 70; Unsatisfactory, 60.

ACME WESTERN FOUR-DAY CIRCUIT

Table listing committee reports for the Acme Western Four-Day Circuit, including names like Hon. Milton Simpson, Dr. F. L. Hanscom, and locations like Strawn, Kan., Galesburg, Kan., etc.

COMMUNITY ATLANTIC COAST SIX-DAY CIRCUIT

Table listing committee reports for the Community Atlantic Coast Six-Day Circuit, including names like Lenzo's Cavaliers, Kery Singers, and locations like Fleetwood, Pa., Littlestown, Pa., etc.

only, Edward C. Barroll, yes, the same one, the "man" that makes the saxophone sing, and his accompanist, vocalist, musical reader, Miss Clema Hughes. From the advance dope being put out by the universities it appears that a feature of the programs will be vocal numbers in which the voice is accompanied by saxophone, obliging the "string" of a characteristically Barroll-esque stunt.

ANALYZING A DISTRIBUTION CIRCULAR

One of the busy lecturers much sold by the Affiliated Bureaus is Gregory Mason. The little distribution leaflet states that he is Publicist, War Correspondent and Special Investigator for "The Outlook." The big catch line that is supposed to differentiate him from the rest of humanity is this: "Twenty-seven Months in Twenty-seven Countries." If anything could better demonstrate in so few words the superficiality of this jumping-jack scheme, then we would like to see it. "Gregory Mason, noted correspondent and special investigator for 'The Outlook,' spent twenty-seven months in twenty-seven countries in Europe, Asia and Africa during the war, and immediately following the armistice. He is back in the United States now, and is telling of his official observations to delighted lyceum audiences everywhere." We are not given to proclaiming our ability to solve riddles, but that closing sentence sounds so familiar that we will bet a dime, and allow odds at 10 to 1, that that last sentence was written before Mr. Mason delivered a dozen lectures for the Affiliated Bureaus. Yea, even one.

Then, as a background, we have this: "No one is better qualified to explain the great world problems than Gregory Mason. For seven years he has been the 'expert' writer of 'The Outlook.' No other correspondent or writer has had a more varied and voluminous experience in the war than Gregory Mason. He was one of the first correspondents to go to the front, he was one of the first to sense the danger of Bolshevism in the Russian Empire, and his articles in 'The Outlook' in 1915 pointed out the grave danger of a revolution in Russia. He went there on the same ship that carried Trotsky, and met him personally. From Russia he followed the thread of sinister intrigue into China and Japan, then to England, by way of South Africa. He was with Admiral Sims in submarine warfare, and he was with the Advance Guards of the Yanks in the great Arsonne drive."

"Following the armistice, Mason was the first American correspondent in Germany, and while there was able to get the first story of the German revolution to the outside world by flying from Berlin to Munich in a German airplane. Following the German revolution he traveled all over Europe, visiting the Chancellors of Austria, Czechoslovakia and the premiers of Greece, Roumania, and Jugoslavia."

"The only thing that would be of more than passing interest if it had any bearing on what he is to talk about. If he were studying a philosophy, championing a cause, advocating a theory and did these things to get the truth, then they would be worth knowing. As it is, his press agent has only aroused slight interest in the individual; that is worth something; that is what a showman does with his gaudy banners strung in front of the side-show."

The press agent was probably paid less for doing out that human interest story than the average country printer receives for getting up the copy for a hog sale. The earmarks of rush and lack of information stand out all over it.

The universal Affiliated system of doping out all things for all sorts of people, regardless of their previous condition of servitude, is followed in announcing the subjects. The circular states: "Mr. Mason has one of the greatest messages of the day. His subjects are: 'America's World,' 'The New Near East,' 'The New Far East' and 'How To Save Mexico.'"

But, as these subjects evidently failed to meet a universal desire, a new one is roped out, as we are informed by special announcement that he "Talks on America's Responsibilities and Opportunities."

Poor old Mexico will have to go unsaved until a more remunerative section of the country is reached.

There is not a word about the lecturer, nor a hint as to his manner of delivery, except

Advertisement for Buescher Saxophones, featuring the slogan 'Easy to Play' and 'Easy to Pay'. It includes an illustration of a saxophone and text describing the instrument's features and availability.

Advertisement for Thomas Brooks Fletcher, Dramatic Orator. It highlights '85 engagements reported averaged 99.05%' and 'This is the highest degree of satisfaction so far reported on any attraction.' It is booked by the Redpath Bureau.

Advertisement for Martha E. Abt, Lecturer and Community Builder. It features the slogan 'WANTED' and 'YOUR OWN HOME TOWN.' It mentions her work as a 'CHILDREN-AMERICA'S GREATEST ASSET' and provides her address at 584 East Broad Street, Columbus, Ohio.

Advertisement for Joel W. Eastman, Lecturer on Elemental Social and Racial Problems. It includes the slogan 'WANTED' and 'THE TRADE CONFLECT.' It lists topics such as 'INDUSTRIAL DEMOCRACY' and 'Its Possibilities and Reasons for Success or Failure.' It is a member of the Faculty Culver Military Academy.

the doubtful line already noted. Is he serious or comic? Is he profound or only tedious? What he talks about or how he says it is evidently of no importance to the public. The people are the ultimate consumers. Could you sell any commercial commodity and build up a business by such say-much-and-tell-nothing methods of advertising?

We have never met Mr. Mason and have no desire to do him the slightest injustice, but his circular was handed to us for analysis, and we have tried to be impartial and complete the task in a way that may open the eyes of copy writers for distribution circulars and cause managers to give this subject the serious thought it deserves.

If Gregory Mason doesn't deserve a better distribution circular than the one before us, then who does? The printing that is used to announce his appearance on a high school lyceum course is only one step farther advanced than the announcements enclosed with the toy theater that I bought for my baby for Christmas.

Just one more word. The best way to get better distribution printing will be for the committees to demand samples of the sort that will be furnished with the attractions that you are now buying. Take the samples to your editors, to your storekeepers and ask the men who do the local advertising to give you a report on the value that the stuff will be to you when the time comes. If interested, contacts and entice the public in such a way that you will not be called upon to dig up your part of the guarantee. Make your lyceum pay out, and you will make it a real abiding success.

Advertisement for Miss Kling, featuring the slogan 'MISS KLING' and 'Grandeur of that monumental American achievement.' It describes her unique experiences and her work as a lecturer, mentioning her trip to the island of Palo Seco and her understanding of English.

TRADE SHOWS AND INDOOR EXPOSITIONS

BAZAARS, INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS

ARTHUR DAVIS RESTING

Next Important Promotion Will Be Staged for Chicago Pythian Temple Assn., in Chicago

Flushed with the success of his wonderfully successful Shrine Temple celebration last week in Hammond, Ind., Arthur Davis, the doughty general of the indoor promotion outfit bearing his name, is enjoying a few days' relaxation and rest at his home, 1110 East 42d Place, Chicago, before resuming active work on his next promotion, which, by the way, will be under the auspices of the Chicago Pythian Temple Association, of 18-20 East Ontario street, Chicago.

The Pythian Celebration show date is February 18 to 25, inclusive, and the scene of the festivities will be the big Second Regiment Armory at 2653 West Madison street. The newspaper and outdoor billing matter will announce these things as the "Pythian Circus, Mardi Gras and Industrial Trades Exposition." The entertainment and special promotion plans are already in process of development and may be expected to combine all the best features of vaudeville, circus, carnival, bazaar, automobile show, style show, varied trades and industries exhibit, and the famous Arthur Davis "Days of '49," which novel attraction already enjoys an established reputation for merit throughout the Middle West.

With a solid and uninterrupted floor space of 40,000 square feet, and situated in the densely populated residential and business section of Chicago's bustling and progressive West Side, the Second Regiment Armory is a most ideal spot for an event of this kind, and taking into consideration also that there is a total membership of 21,000 in the 102 subordinate lodges embraced in the six Chicago K. of P. districts, all of which will be appealed to directly for their moral and active support, the success of the big celebration would seem to be reasonably well assured.

The promotion preliminaries were started more than a week ago by the writer of this, shortly after his arrival in Chicago from the East, and of the outcome of his initial effort, the latter is supremely confident. He is already comfortably established in a well equipped office, with clerical help and conveniences, in the Ontario street headquarters of the Pythian Temple Association, from whence the "contests" and other "specials" of the activities will be directed until the opening date of the celebration at the Armory.

Here is the present lineup of the Arthur Davis Amusement Company executive staff: Arthur Davis, general director and manager; Harry Chisler, general manager; James Michelstetter, manager of circus; Louis C. Trabant, manager of auto show; Al F. Sheehan, manager of style show; Bud Menzel, manager of "Days of '49," Edward Hook, superintendent of concessions; Frank Kunes, mechanic; Mrs. Arthur Davis, treasurer, and Harry E. Bonnell, director of promotions and publicity.

The Shrine date in Ft. Wayne, Ind., for January 9, is off for the present, owing to the difficulty experienced in securing a suitably spacious place in which to hold an affair of the Arthur Davis variety and magnitude. An official announcement, a little later on, regarding the postponement, is promised.—HARRY E. BONNELL.

MAMMOTH MUMMERS' PARADE

In Celebration of Arrival of New Year at Philadelphia

Philadelphia, Jan. 5.—Regardless of an almost general display of wraps and other warm clothing on the part of the onlookers as well as many of the participants to combat the attacks of King Boreas, the annual Mummer's Pageant Welcome held forth in spectacular array on New Year's, and the greeting to 1922 was extended by Philadelphians in fitting ceremony.

It was estimated that 100,000 lined Broad street from Porter street, where the mammoth street spectacle started, to Girard avenue, where it was officially ended. Altogether there was a decided drop in the number of persons taking part in the parade, yet it was estimated that there was no less than 6,000 participants.

Contests for the prizes offered in the various features such as floats, costumes, slogans, etc., were keen, also some of these seen in former years had been "clipped" by the censors before the parade got started. In all, it was elaborate, well conducted and presented, and with more favorable atmospheric conditions it is quite probable that the number of both the paraders and spectators would have been equal to or surpassing the majority of these local celebrations.

SHRINE CIRCUS AT CANTON

Well Advertised Thru Surrounding Country

Canton, O., Jan. 7.—The countryside for 40 miles around Canton is being thronged with gaudy posters and window cards heralding the first annual Indoor Circus to be held in the city auditorium by Nazir Grotto here the entire week of January 23. Clint V. Meyer, superintendent of acts, announces that all acts are now under contract and that the show is one of the best ever assembled for an indoor show in the Canton district.

The advance ticket sale opens Friday in a down-town store and all promotions are now in

full swing. K. C. Zetter, who promoted the souvenir program, has been assigned to the job of manager of concessions and is now busy lining up this feature of the big show.

It is announced that special trains will be run to Canton, via the W. & L. B. from Carrollton and all intermediate points, and that special cars will be available over all electric lines entering Canton. Fred Ledgett, who will be equestrian director, will reach Canton Sunday, January 22, and will take charge of the rehearsals.

LEGION INDOOR CIRCUS

At Buffalo To Be Pretentious Affair.

Buffalo, N. Y., Jan. 5.—The Legion Indoor Circus, to be staged by the American Legion, Buffalo Post No. 856, at the Broadway Auditorium, January 16 to 21, will doubtless be one of the biggest affairs of its kind held in Buffalo in years. This show is being put on by the Legion members themselves, with the help of H. J. Reese, who was formerly for many years in the circus business.

Mr. Reese has secured for this event the Chas. Siegrist Troupe of performers, with three acts, including the big flying return act of five people, the lady members of the troupe with their ironjaw "butterfly" aerial offering and Chas. Siegrist in his high jumping act. Also the DeMottis, equestrians, in two acts, single and double on one and two beautiful horses, and Carl Clark's complete Dog and Pony Circus, with nine white "Spitz" dogs and two trained mules. There will also be a number of ground acts, including clown antics and a clown band of nine pieces. The remainder of the entertainment has not yet been announced. Mr. Reese is in the automobile business here and is vice-president and general manager of the Buffalo Motor Finance Corporation. He is giving his time and attention to this event for the Legion free of charge.—M. J. MULLIGAN (Chairman Circus Committee).

CARNIVAL PLANS COMPLETE

For Outdoor Sports Fete at St. Paul

St. Paul, Minn., Jan. 5.—Final plans for the carnival to be held here from January 31 to February 4 were made at a meeting last week in the office of Ernest W. Johnson, superintendent of playgrounds, at the City Hall.

Committees were appointed to handle the details. A snappy button in red and green, picturing a carnival girl coasting on a toboggan with a slide in the background and "St. Paul Municipal Outdoor Sports Association" encircling it, was adopted as the official insignia of the association this year. These buttons are to be sold on a tag day January 14 to finance the carnival.

A day of sports including contests and outdoor revelry is to be held at Phalen and Como parks, in Riverview, in the West End near the Palace Playgrounds and in Groveland Park.

This year's carnival will not be carried out as were the other two famous carnivals, in that the celebration will be more in the nature of neighborhood gatherings—one at each of the five slides and possibly a grand windup in the downtown district.

COLORED VETERANS' BAZAAR

New York, Jan. 6.—Major William Jackson, of the Disabled Veterans' Association, a colored organization, announces that contracts have been closed for the presentation of an Indoor Carnival and Bazaar, to be held during March, at the Twelfth Regiment Armory. Major Jackson is an expert in such matters, and will have charge of the practical phases of the enterprise.

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

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.

Indoor Circus and Bazaar

AUSPICES OF

Co. G, 126th Inf., M. N. G., Armory, Muskegon, Mich.
JANUARY 24th TO 28th, INCLUSIVE

WANTED—Concessions of all kinds. Merchandise and Stock Wheels, also Grind Stores. Want to hear from Demonstrators of all kinds. Manufacturing city of 65,000 population. Plants all working. Three big pay days week of show. Space all open. Act quick. First in first served. Frozen Sweets, Lunch, Soft Drinks privilege open.

WANT—Circus Acts, Flying Trapeze, Roman Ring, Flying Perch, Comedy Revolving Ladders, High Wire and Iron Jaw. Performers doing two or more Acts given preference. Write or wire **SEC. OF M. N. G. INDOOR CIRCUS, Armory, Muskegon, Mich.**

MERCHANTS' EXPOSITION & TRADES SHOW

WANTED FINDLAY, OHIO. WANTED

WEEK OF JANUARY 23D TO 28TH, INCLUSIVE.

WANTED—Concessions of all kinds, including STOCK WHEELS, GRIND STORES and EXHIBITS. Everything open. Small Pit Shows that can work indoors. Will book five Vaudeville Acts, and want to hear from Novelty Acts. Have secured 15-Piece Jazz Band. The big Exposition of Western Ohio, in a city of 25,000, with 36 factories, working full time. Heavily advertised and plenty of tickets distributed. We assure you of plenty of people. Want Program and Contest Man. Address all mail to **MERCHANTS' EXPOSITION, P. O. Box 336, and wires to MANAGER MERCHANTS' EXPOSITION, 512 S. Main St., Findlay, O.**

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.**

INDOOR SOCIETY CIRCUS

Greenville County (S. C.) Fair Association Will Stage First Event of Its Kind in Greenville

Greenville, S. C., Jan. 5.—A society circus, the first event of its kind ever staged in Greenville, will be put on in Textile Hall during the week of January 23, under the auspices of the Greenville County Fair Association, according to announcement yesterday obtained from the president of the association, Otis P. Mills.

In order that the event may come up to the highest standards Mr. Mills and his associates have arranged with O. A. Brady, of the J. F. Murphy Shows, now wintering in Greenville, to manage and direct the event and to obtain the best talent available for the week.

The event will be nothing more or less than an indoor circus, with several features, including regular circus acts, animal acts and sensational features by recognized circus people. A number of exhibitors and other amusement purveyors of the J. F. Murphy Shows, the members of which have made a decided impression with Greenville citizens, will also lend their aid toward the success on the entertainment and circus as a whole.

Every effort will be made, Mr. Mills announced, to make this society circus one of the most interesting and one of the best ever held in the South. Nominal charges will be made for admission, the proceeds to go to the fair association for needed improvements at the fair grounds on the Laurens road.

20TH CENTURY ATTRACTIONS

Reported Successful in Middle West

Sedalia, Mo., Jan. 6.—In the East there are several indoor carnival and bazaar companies, but at the present time the 20th Century Attractions, owned by K. F. Ketchum, is probably the only organization in the Middle West operating each week and playing the larger towns. The company has been very successful since the opening date, October 29, at Springfield, Mo., for the Moose.

The acts on the entertainment program are the same as when the show opened its tour, with the exception of Blanchard's fourteen-people musical comedy show, which is no longer with the company. The acts include Sevier and Sevier, singers and dancers; Frank DeRus, with his aerial novelty; Madam Ada, the mentalist; Professor Frank and Jack's Jazz Band. All the concessions are owned by the management and include silverware, Mrs. Williams, agent; doll lamps, Mrs. Moon, agent; groceries, Paul White; dolls, "Curly" Grew; candy, Jack Moon; pillows, Dolly Wilson; blankets, Troy Humphrey; keano, Mr. and Mrs. Tietzman; Chinese baskets, Merrill Sevier, and teddy bears, with Ethel Bailey as agent.

Among the better spots played by the 20th Century Attractions have been Pittsburg, Kan.; Ft. Scott, Kan.; Nevada, Mo., and Joplin, Mo. The week of January 9 will find the organization in Sedalia, where the manager, K. F. Ketchum, of the Security Benefit Association, which has a local membership of about 1,400. Mr. Ketchum will return to New York in the near future, in interest of the outdoor organization, which will open its coming season in April.

OLD HOME WEEK AND FIREMEN'S CONVENTION

Scheduled for Mahanoy City, Pa., in June

Mahanoy City, Pa., Jan. 6.—Plans are under way for an "Old Home Week and Firemen's Convention" celebration, to be held in Mahanoy City, early in June. The firemen plan to make it just a little bigger and better than the "Old Home Week" celebration held in 1913, which was a decided success.

This city is situated in the heart of the coal region. Miners, railroaders and factory employees have been working, and the result is that this region is in good condition, in comparison with the rest of the country. All concessions, rides and shows are to be placed on the streets, just as in "Old Home" week. Thomas McInerney, who has managed Lakewood Park the past several years, and who is an active fireman and member of the local department, will have charge of the attractions.

UNION LABOR TEMPLE BAZAAR

"All Set" for Opening at New Orleans

New Orleans, La., Jan. 7.—All is now in readiness for the opening tonight of the Union Labor Temple Bazaar at Washington Artillery Hall. Mayor McShane and his official family, heads of labor organizations and other prominent people of New Orleans are to honor the event with their presence and for one hour before the doors open a jam is expected on St. Charles street as has not been seen for many years.

Reed J. Zonary (Ali Pasha), who is in charge of the affair, stated that in all his years of experience he had never seen such interest manifested in a like event.

Governor Parker is to donate one of his prize hogs to be sold at the closing date. The (Continued on page 96).

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

MONSTER RIDE

Is Planned for Venice Pier—New
Company Formed To Fi-
nance Enterprise

Los Angeles, Jan. 3.—A monster new ride, to be known as "The Flying Circus," is to be installed at Venice Pier for the 1922 season. A new company, the Securities Amusement Engineering Corporation, having in its personnel such men as E. K. Woods, superintendent of the William Wrigley interests; John Metzger and Harry Chandler, of the Los Angeles Shipbuilding Company, has been formed for the purpose of building the new ride, which is said to be the last word in thrilling and sensational amusement devices.

"The Flying Circus" is the creation of Mr. Metzger, and the first one will be installed on the Kinney Pier, occupying all of the space from the California Theater to the ballroom. The airplanes to be used will be exact models of foreign passenger carrying planes, and the sensation will be exactly that of a real airplane ride, since the "ships" will be loaded directly from the ground and will start under their own power. The gearing is from the bottom, instead of from the top, as in the present "captive airplanes," which, incidentally, these do not resemble. The passenger in the "ship," which is designed as a luxurious, closed, eight-passenger limousine, will not know when they cease running on their own power and are picked up from the tower. When they leave the ground the sensation is that of an airplane, and while they are in full swing the power is suddenly shut off and they take an absolutely straight nose dive, dropping thirty feet before they are picked up again. There are three of these dives to a ride.

Fred Sargent To Manage

According to Fred Sargent, who is resigning as manager of concessions for the Abbot Kinney Company to undertake the directing management of the ride, the work of piling and decking for the ride will start at once. Twelve airplanes, to cost a total of \$10,000, are now under construction at the plant of the San Pedro Marine Engineering Corporation, and it is hoped that the ride will be in operation by Easter, or, at the latest, Decoration Day. The company is a closed corporation, with absolutely no stock for sale.

It is not suggested by any one connected with the new company that William Wrigley is interested, but the fact that E. K. Woods, who is Wrigley's superintendent, is secretary and treasurer of the company is causing a renewal of the many rumors connecting Wrigley with the Venice pier.

Among the introductory features of the new ride will be an advertising campaign which will be unique and effective. One of the airplanes will be driven around the State under its own power, advertising the "Flying Circus" on the pier at Venice, Cal.

"We will have our ride so arranged that we can be loading six ships on the ground while six ships are in motion," said Mr. Sargent. "Or we can send up only as many as we actually need. It is interesting to note that practically all of the new rides have originated in the West—here in Los Angeles. The first 'Flying Circus' will be installed at Venice, and then twelve of them will be installed at various parks throughout the East. Thornton Kinney gave the ride its name."

A new make of ferris wheel will also be installed by the company a little later, Mr. Sargent said.

The Witching Waves formerly operated on Surf avenue, Coney Island, N. Y., has been sold to the Ocean Pier Corporation, Ocean Beach, Cal.

VAN ANTWERP BEACH

To Be Developed as Pleasure Resort

Syracuse, N. Y., Jan. 5.—Van Antwerp Beach at Boyesen's Bay, Onondaga Lake, popular summer resort, has passed out of the hands of the Van Antwerp family and into those of a syndicate, which will develop the park into a summer resort.

The property sold for \$15,500. Plans have already been made for a large summer resort to eclipse any of the places near Syracuse.

Strained relations between two Van Antwerp brothers are given as the cause for the sale, owned by three brothers.

The syndicate that bought the property is composed of these men: Phillip Cohen, Harris Lavine, Moe Abramson, Horace and Myer Fleischer and Attorney Gerson Rubenstein, all of Syracuse.

COL. ZIMMERMAN MANAGER

Cleveland, O., Jan. 4.—At the annual meeting of the board of Luna Park Col. O. X. Zimmerman, Mayor of Euclid Village, was elected manager of the amusement park. Col. Zimmerman held this post before entering war service. Since his return he has been vice-president of the Cleveland Trinidad Paving Company.

FOREST PARK, DAYTON, O.

Larry H. Reist, director of amusements and publicity director of the new Forest Park, Dayton, O., writes that Vellie Markey, owner and manager of the park, is busy superintending a corps of workmen in building entrances, roads, drives, a large dining hall, rustic bridges, bungalows, etc., in preparation for the opening of the park about Decoration Day.

THE PATRONS OF OVER THE FALLS

(That Great Laughing Riding Device)

always say it's the best thing in the park—that's the secret of the Amazing Repeating Qualities of "Over the Falls."

Give them something they like and you will get the money.

\$2,224.80 Gross Receipts in One Day!

\$6,339.53 Gross Receipts in One Week!!

Now selling outright and free from royalty.

OVER THE FALLS CO. (Inc.)

LYTTON BUILDING,

CHICAGO, ILL.

A NEW INVENTION—Patented November 15, 1921.

"Game of the Aces"

BOMB DROPPING AEROPLANES

SINKING SUBMARINES

The classiest, flashiest and positively the fastest and biggest money-making device ever known. A thrilling, far-reaching and all-absorbing game of SKILL. Write for illustrated circular today.

THE J. G. MALOUF MFG. CO., - Niagara Falls, N. Y. Phone 2959-J.
WANTED—Canadian associate and manufacturer.

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.

OPTIMISTIC OVER NEW SEASON

John A. Miller, of the firm of Miller & Baker, has just returned to his home at Homewood, Ill., after an extended trip thru the East, where he had been called for the purpose of obtaining ground plans and other data on several new amusement park enterprises, as well as for the purpose of looking over a number of locations for new "Miller" amusement park devices.

Mr. Miller states he expects to be closely confined to his workrooms for the next several weeks, owing to the volume of business obtained by Miller & Baker during the convention, as it has always been Mr. Miller's practice to give every amusement park or park device designed by his firm his personal attention. The most pleasing feature of Mr. Miller's trip was the inclination shown by various park owners and operators to start work immediately. This Mr. Miller attributes to their desire to take advantage of the present low cost of material and labor, and speaks well for the success of the coming season, as in all lines of business Mr. Miller found a most optimistic spirit prevailing.

Harry O. Baker is busily preparing for a contemplated extended trip thru the South, where he expects to visit Washington, Philadelphia, Baltimore, Bristol, Pa., Hartford, N. J., and several other points, with the express purpose of closing contracts for many new developments in this field.

The Miller Under Friction Coaster, now being installed by Miller & Baker at Burlington Island, is rapidly nearing completion, and during his stay in this territory, Mr. Baker contemplates laying out many new devices at this resort, as it is the intention of the owners to make Burlington Island one of the most modern and attractive resorts in this part of the country.

UZZELL COMPANY DIVIDEND

In a year like 1921, characterized by the suspension of dividend payments by many manufacturing companies which had regularly declared annual dividends, and when many less fortunate organizations face or have already been forced into bankruptcy, such corporations as do pay dividends stand out like beacon lights on solid Gibraltarian rock.

Rudyard S. Uzzell has had the gratification of declaring further dividends. The R. S. Uzzell Corporation's stockholders have received a substantial 1921 dividend payment and the members have, in turn, again pledged their continued faith in the excellent judgment and optimistic commercial conviction that has placed the well-known manufacturer of Frolics and Aeroplane Circle Swings in the solid niche that he occupies among carnival and park riding device makers.

The Uzzell Corporation Shops met all December deliveries on time, it is announced, and an early 1922 shipment is well in hand. Mr. Uzzell declares that promptness, fairness, soundly engineered product and square dealing promise the continuance of good business through 1922.

GOODING PLANS PARK

Cleveland, O., Jan. 14.—A new amusement park for the Cleveland district expected, according to present arrangements, to be ready in time for operation next summer, is being planned by John Gooding, of Rockport, O. The property will be developed in West Park, along Riverside Road, overlooking the Rocky River Valley. A swimming pool will be a feature, and later on the unique attractions that will make the park distinctive may be announced. The project is expected to cost around \$150,000, and will be developed under direction of Herman Smith, West Park contractor.

PARK NOTES

Lauterbach & Rhodes have purchased Carsonia Park, Reading, Pa., and will at once begin alterations.

Pinto Bros. have shipped to Venice, Cal., two miniature airplane swings, to be operated there by Al Mussen, formerly of Luna Park, Coney Island.

W. E. H. Thaller, manager of Hillside Pleasure Park, Belleville, N. J., who died in December, was the founder of Hillside Park and one of the oldest park men in the business. It is stated that his death will make no change in the policy laid out by him for the park's conduct. At the time of his death he was making arrangements for a new coaster and other riding devices. He had just closed a contract with Barney Demarest to put on a Wild West show for the season of 1922.

Why Experiment and Take Chances When
You Can Buy an Improved

DODGEM

PORTABLE or STATIONARY

The SURE money getting repeater
of all repeating rides.

—WRITE TO—

RALPH PRATT, Gen. Mgr. Dodgem Corporation

706 Bay State Bldg.,

LAWRENCE, MASS.

CONCESSIONAIRES NOTICE

WE HAVE SEVERAL RIDES FOR SALE IN A

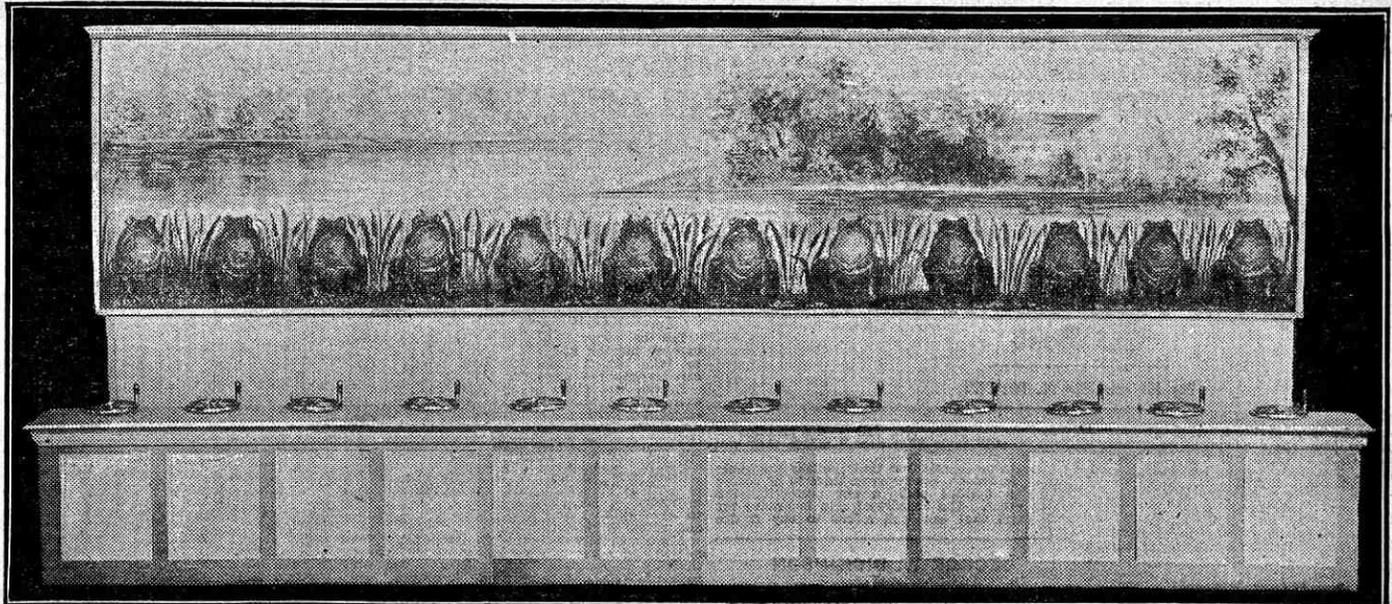
NEW YORK PARK

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.

MACADAY BUILDING CORPORATION,

15 MAIDEN LANE
N. Y. CITY

DIFFERENT FROM THEM ALL. THE GREAT SUPER GAME
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LOS ANGELES
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 LONG BEACH PIER REDONDO BEACH SEAL BEACH

At the end of the year we find in and around Los Angeles, Venice and all the other amusement resorts, that no regrets can be expressed at its passing, for at best it was a bad year. Not that Los Angeles has felt it to any great extent, because the slump was probably less felt here than elsewhere, but the effect was bound to allow less prosperity than would have been under better conditions in the Eastern sections of the country. The Venice Pier, as on the other piers, has experienced a bad year. The fire on the Venice Pier a year ago found the amusement men greatly handicapped in the way of being ready when the season was on, and then the big attractions could not be brought on, owing to room needed on the unfinished portions. However, on November 1 the pier was completed as to space, and the management has promised many big amusement enterprises for the coming spring, which should mean that an added interest in the pier should result. At the other piers and amusement walks everyone is optimistic as to the coming year. The theaters and picture theaters in the down-town Los Angeles have but little complaint, as the year has been good generally, all getting plenty of business, and I do not believe that there will be any of them that will not show a substantial profit on the year. The new year will start in with a blaze of glory out in Venice, for the greatest Mardi Gras Celebration in the history of Venice Pier will usher in 1922, and with the three-day celebrations of the big football game and Rose Parade at Pasadena there will at least be the opportunity to start the year happy and in most cases profitably to the amusement men. The Christmas celebrations were all spoiled by the worst and earliest rains in California history, and all are hoping that New Year's eve and days to follow will be clear; if not it will sure put a gloomy finish to a bad year in the outdoor amusement fraternity. So here is hoping that the powers will allow us the chance at least to say that we had a big week and are ready to get all prepared for the coming spring, for it promises well, and much will depend upon how we grasp it. Let us not ask the people to do it all, but give them a chance, and to be just they must give you a chance, and the people generally are reputed to be just in their judgment of what you have to offer them.

the afternoon. Enough cities have entered the parade to make it the longest yet held, and as the requirements compel the use only of fresh flowers and roses a spectacle of beauty is assured.

Ed Mozart spent Christmas by inviting several who were less fortunate to feast with him. Ed says that it was his happiest Christmas.

George Robinson was a visitor for one day in Los Angeles on December 26, en route to San Antonio, where he will be kept busy in winter quarters of the Wortham enterprises.

Doc Shocum, one of the oldest magicians on the Pacific Coast, is in the Mary Barton Hospital, Los Angeles, now convalescent. He is an ardent reader of The Billboard and states that without it constantly he would probably not recover so quickly.

Both Harley Tyler and Charles Andress are entirely recovered from their recent accident. Both are yet a bit stiff in the limbs, but otherwise are again in good health. Harley says: "Never again." And Charlie says: "I guess it will cost a plenty, but I'm satisfied."

The Marcus Show of 1921, which was dated to open at the Philharmonic on December 28, owing to floods and washouts in Southern California did not arrive in the city until Tuesday and consequently lost two performances. The attraction is doing a nice business and de-

serves much credit, as it entered the city as the best billed indoor attraction of the year.

Peter B. Kyne, short-story writer and contributor to stage and screen literature, is in Los Angeles for a holiday stay. While here he will undergo a major operation.

The "Mission Play," after a week's postponement on account of rain, will open its annual engagement on December 31, at Old San Gabriel Mission, Cal. The play will run well into the spring and is an annual event, liberally patronized. Frederick Warde and a cast of 100 players put on the play. Admission from \$1 to \$3.

Ben E. Taylor, cornet soloist, who has been associated with the Foley & Burk Shows for three seasons, is one of the leading soloists in the orchestra at the Empire Theater, Long Beach, Cal. He will again be found with the above shows the coming season.

Harry Clarke, who is associated with Schell Barrett at East Lake Park in Los Angeles, reports great changes and improvements to be made at this resort the coming summer. Within the 5-cent fare, the park is a popular resort, and is expected to gain much favor now that the railroad commission has seen fit not to reduce the fares to the beaches.

The Railroad Commission of California has been the subject of much ridicule and jest. It reduced the fare to the beaches from 75 to 70 cents a round trip, and all the amusement men on the pier are wondering if everybody will look at a nickel as being as important as the decision is regarded by the railroads, or whether the commission actually meant to insult the public.

An eleventh hour change of mind by Manager Harry David of the Mission Theater means that "Molly O" will stay over at least another week.

He had intended to replace it with George Arliss, when the demand for more of "Molly O" was manifested. It is expected that the Arliss picture will go on next week, as other theaters are waiting for the Mabel Normand production.

Dick Wayne and Mrs. Wayne are spending the holidays in Los Angeles. Dick is sporting a pipe with a stem as long as any pipe line from an oil well, and claims that the pipe originally belonged to Murray Pennock, but no one has accused Murray of smoking it.

Mrs. Harry Labreque was around the Balto visiting with Harry, and never looked better. We last saw her three years ago on the H. W. Campbell Shows, and we want to say that California agrees with her, as in every way she has become younger.

The California Theater in Venice has made a distinct hit with the new venture of running pre-view pictures two or three times each week. It has been noticed that people have been coming from Los Angeles on the nights when the pre-views are announced just to witness them and afterwards combine the pleasure of the pier.

Charles Ellis has returned from the East, and with him the bill of lading for his new merry-go-round, which will be installed upon the Venice Pier. He states it is the handsomest machine he has ever seen, and he is getting more than impatient to get it up so that the people of Venice may see that what they have been waiting for and really expected is a fact.

Kitty Doner, bringing with her her sister, Rose, and brother, Ted, opened her first vaudeville engagement here at the Orpheum on December 26 for one week. The act has gone over big and she will not long be gone before we witness a return engagement.

Fred P. Sargent has resigned his position as manager of concessions with the Abbot Kinney Company to take up his duties in directing the
 (Continued on page 80)

THE DE WALTOFF ENTERPRISES

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Pasadena, Cal., is all decorated and ready for what she heralds as her best Tournament of Roses. The various railroads running into the city from Los Angeles and from other points are anticipating an attendance of 800,000 people. The parade will start promptly at 10 in the morning, and be finished in time not to interfere with the big East-West football game in

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

RAIN INSURANCE

A New Form of Protection for Fairs That Has Come Into Great Popularity During the Past Two Years—How To Choose the Best

By RICHARD N. MANN

We strongly suspect that every show and fair and outdoor event promoter or manager who reads these remarks, has been approached, circled, or besieged by enterprising insurance companies, agents, and brokers the country over, who have volunteered with eagerness to protect his interests from the inroads of old Jupiter Pluvius. Rain insurance, on the scale on which it is now being written, and comparatively new and aggressively pushed by the insurance interests for the first time last season. It is being taken by many enterprisers that are unquestionably benefited by it, and by others that are wasting their money in buying it. It has been such a field in the last few years that it would seem folly to say it is not a permanent institution, or that it will not stay, as long as the underwriters can write it at a price that is within reason.

Last Fourth of July it is estimated that over \$1,000,000 of liability was in effect in rain insurance, practically all written by three companies. The question of rain insurance has reached the point where it is worth knowing about and understanding. What are the important points to consider in studying the matter?

Not a Gamble

First of all, the prospective buyer of this insurance must get the idea out of his head that it is a good gamble on which he has a chance to make some money. It is simply insurance protection against a loss that will be actually sustained in case a certain misfortune (in this case rain) occurs. It is written at rates carefully arrived at from weather bureau records dating as far back as 1871 and which should be fairly sure to yield the insurance company a fair profit, which is legitimate.

Practically every man carries fire insurance on his house or furniture and pays the premium to the insurance company, not because he expects to get the amount of his policy back in cash, but so that he will be protected in case of a catastrophe, which he is more anxious than the insurance company to prevent. Rain insurance should be carried with the same view for no insurance company will knowingly underwrite a risk where the insured will be better off after the "catastrophe" than before.

Unless the promoter can well afford to charge the expense of a rain insurance policy into his cost of operation and forget about it he is unwise to carry this insurance. If the premium cuts a severe hole in his profits in case it doesn't rain then the best thing he can do is to hang out the "busy" sign to all insurance men, no matter how persistent they may be or how attractive forms and rates they may offer.

We have seen countless cases of buyers of rain insurance, who on being approached immediately started to figure the chances of "beating" the insurance company. It is pretty safe to say that they are tackling an unbeatable game. They must realize that they are actually buying something of value at a price that in the aggregate will yield a legitimate profit to the seller.

Logical Buyers

Seldom is it good judgment for the promoter who is operating nearly every day of a long season to carry rain insurance on his entire schedule. It is a matter of invariable record that there are more pleasant days than rainy ones during the year. Offer, however, such promoters can write certain specific days of the season where it is especially important that they realize at least certain receipts.

The manager of a large auto-racing and aviation show, which tours practically the whole season, takes out rain policies to cover certain Sundays, holidays, etc., and certain especially advantageous stands. If the weather is good on those days he is assured of an income that will make the premium paid for rain insurance seem insignificant. If it rains he will net at least enough from his policy to carry his expenses for the necessary period.

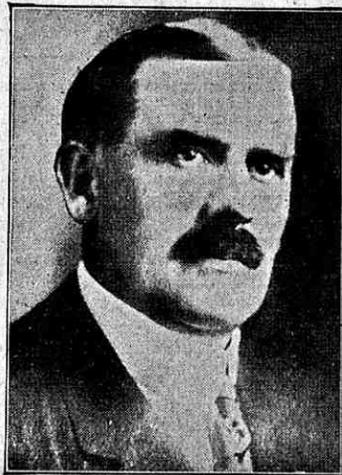
Many shows make a large share of their year's income from a few especially good stands. If one or more of these stands fails to produce the desired results figures for the year are sadly affected. Such a promoter would do well to get in touch with a good insurance broker and talk over rain insurance two or three weeks before he starts in on such a stand.

A considerable number of major league baseball clubs insure their Saturday, Sunday and holiday games, for on these games largely depends the financial success of the season. Several thousand dollars are spent by the ball clubs for such protection.

Amusement parks also follow the practice of insuring only their "big days," which they can usually well afford to do.

A State or county fair that realizes its whole income in from three to seven days is of course taking a decided risk in not protecting the entire event. The benefits of rain insurance for such fairs that can well afford to buy it are

GEORGE W. DICKINSON



Mr. Dickinson, who is one of the best known and most prominent fair men in the country, is secretary and manager of the Michigan State Fair. He recently requested that his salary be reduced from \$15,000 to \$10,000 a year.

evidenced by the amount of business written on events of this sort last season.

There are other conditions under which rain insurance may wisely be given favorable consideration. But under no circumstances let the prospective buyer imagine he is getting something for nothing. He is buying legitimate protection of his financial interest, and unless he can well afford to spend the money for that protection without anticipating financial return, he had better let it alone. If he still insists on considering his rain insurance as a gamble let him observe the wise old rule: "Never gamble more than you can afford to lose."

Forms of Policies

Practically all forms of rain policies require that a specified amount of rainfall within certain specified hours on the day insured. The hours specified are one-tenth or two-tenths of an inch in four, six, eight, ten or twelve-hour periods. The one-tenth-inch cover is obviously much the most desirable and is usually only slightly more expensive than the two-tenths-inch cover. On events of two or more days aggregate rainfall over the entire period of the event of one-quarter or one-half inch may be specified. This has the obvious disadvantage that it would almost certainly have to rain on more than one day to bring about the specified amount of rainfall, while rain on one day only would seriously affect the receipts.

Policies are usually written to cover expenses or total income and pay the difference between the amount actually taken in and the amount of the policy, provided it rains the specified amount within the specified hours. Other forms, known as "abandonment" forms, are written on events subject to postponement or abandonment on account of rain, without any

amount of rain being specified. It is necessary that the event be completely abandoned or postponed, however, to make the insurance company liable under such a policy. There is also a form adapted to a limited number of classes of events which pays a specified amount of money regardless of receipts or expenses, provided a specified amount of rain falls during specified hours.

Generally speaking, it may be said that insurance companies will work out any form to adequately cover any given proposition, provided it is submitted in time.

Hints for Buying

Let us suppose a prospective buyer, after careful inquiry and consideration, has decided to take out a rain insurance policy. How can he get the most for his money? In the first place let us state that there is extremely keen competition among insurance companies writing this class of business and the prospective buyer would do well to get propositions from all of them. If the buyer does not feel equal to obtaining propositions from all such companies (there are four companies writing this business at the time this article is written) he should go to an insurance broker in whom he can place confidence and tell him to canvass the market for the best coverage and rates obtainable.

Always thoroughly examine the proposition submitted and never take an insurance man's word that he is supplying you with a "good rain policy." What the average insurance man doesn't know about the show business world fill many volumes. Make sure that the policy fits your own individual needs.

Remember that a rate quoted means very little unless you know the form of coverage on which it applies. It is not difficult to quote a much lower rate for two-tenths inch required

J. W. FLEMING



Mr. Fleming is secretary-manager of the Savannah Tri-State Fair and Exposition, Savannah, Ga., and last year staged one of the most successful fairs Savannah has ever seen. Mr. Fleming spent the holidays with friends in Ohio.

rain than for one-tenth in the same period of time.

For obvious reasons it is always required that premiums on rain policies be paid several days in advance of the event covered and that the order for the policy be placed accordingly. It is, therefore, entirely to the buyer's advantage to start negotiations a month or so in advance of the event, to give time to assemble the comparative propositions that may be obtained and choose the best.

The man who acts wisely in deciding to take out rain insurance and who buys carefully a policy well worked out to fit his individual needs will obtain protection that is well worth while and has been long desired.

THREE-STATE CIRCUIT MEETING

The annual meeting of the Kentucky, Indiana and Illinois Fair Circuit will be held at Evansville, Ind., at the McCurdy Hotel, Friday, January 20. The circuit is composed of Henderson and Uniontown, Ky.; Petersburg, Booneville, Princeton and New Harmony, Ind.; and Alton and Mt. Carmel, Ill. All had successful fairs last year, and are looking forward to a good season in 1922, according to L. A. Folsom, circuit secretary, of Booneville, Ind.

R. L. Jones, killed recently in an auto accident near Atlanta, Ga., was secretary of the fair at Fitzgerald, Ga.

LAWRENCE RESIGNS

As Manager of the Midland Empire Fair

F. M. Lawrence, who for the past five years has been manager of the Midland Empire Fair, Billings, Mont., recently tendered his resignation to the new fair commission appointed by the County Commissioners, and it was accepted. The resignation became effective December 31. The commission announced that, in the interest of economy, the vacancy will not be filled until April.

Officers of the new commission are: O. J. Thomas, president; E. N. Cooper and B. L. Price, vice-presidents; W. A. Selvidge, secretary, and W. C. Kenwick, treasurer.

Mr. Lawrence's administration as manager dates back to the second year of the fair as a Midland Empire institution. He came to Billings from Missoula, where for three years he managed the Western Montana Fair. Prior to that time for three years Mr. Lawrence was a fair exhibitor. In 1911 he exhibited products of the Bitter Root Valley at the big land show in Madison Square Garden, New York. Included in this memorable exhibit were 100 big potatoes, no one of which weighed less than three pounds. This exhibit attracted nationwide attention and comment. As an exhibitor he won 45 medals at the Panama-Pacific Exposition in San Francisco.

Well Known in Fairdom

Under the management of Mr. Lawrence the Midland Empire Fair has grown by leaps and bounds until it is rated among the largest and most progressive of the State or Interstate fairs in the Northwest. The record of achievement has been one of the marvels of fairdom, especially in view of the fact that this growth and progress has been registered under adverse conditions of the last three or four years. Innovations and new ideas which found expression in the Midland Empire Fair under Mr. Lawrence's management have been copied by managements of the largest fairs in the country. Results of his work with the exhibitors appear in a comparison of the number of exhibitors from year to year. Last year, for instance, there were 1,075 exhibitors as compared with 938 at the 1920 fair.

Himself an experienced exhibitor Mr. Lawrence, as administrative officer of the Midland Empire Fair, always displayed keen appreciation of the difficulties of the average farmer in preparation of exhibits, and as a result he was enabled to make problems of such exhibitors comparatively simple by giving them benefit of his experience and training. He always worked on the theory that for the farmer to get the full benefit of the fair it was necessary for him to become an exhibitor. Results of his work with the exhibitors appear in a comparison of the number of exhibitors from year to year. Last year, for instance, there were 1,075 exhibitors as compared with 938 at the 1920 fair.

While receipts of the last fair from gate admissions, concessions and the like were considerably less than for the 1920 fair, expenditures were well within the budget of expense as approved jointly by the fair commission and the advisory board.

NO 1922 MONTANA FAIR

If Recommendations of the Governor Are Followed

Helena, Mont., Jan. 5.—Governor Joseph M. Dixon a few days ago announced that he would recommend the suspension of the Montana State Fair for 1922. Present condition of the State Treasury is given as the reason. The Governor's statement reads, in part, as follows:

"The income this year from tax receipts will amount to about \$1,500,000. The revenue derived from gasoline, coal, corporation license, insurance and other incidental revenues will bring in about \$800,000 additional, making the total revenue about \$2,000,000 to meet \$3,500,000 of appropriations. I find that Arizona suspended its fair in 1921 and will also suspend it for 1922. There is no alternative but to take this action at this time."

The Governor also cited the fact that the Board of Education, at its recent meeting, decided to cut \$50,000 from the Montana State University appropriations. This was done, he says, "to meet the crisis that confronts us in trying to make expenditures and receipts balance."

INDIANA STATE BOARD CHOSEN

Indianapolis, Ind., Jan. 5.—The Indiana Board of Agriculture today re-elected Thomas A. Grant, of Lowell, president. S. W. Taylor, of Booneville, was elected vice-president; I. Newt Brown, of Franklin, was again chosen recording secretary, and William M. Jones, of Fairmount, financial secretary. Forrest Neal was made general superintendent of the State Fair grounds.

The board is preparing to issue bonds, revise the premium list and otherwise arrange for the 1922 fair.

At the banquet of the Indiana Association of County and District Fairs on Tuesday evening at the Claypool Hotel Mayor Shank went on record as favoring a free gate at the Indiana State Fair, also the revival of running races.



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If you are interested in the above attraction for references write to some of the following dates played last season. Also re-booked this season with 12 other Fairs.

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WINSTON-SALEM, N. C., FAIR
GREENSBORO, N. C., FAIR

WILMINGTON, N. C., Lakeside Park
HUNTINGTON, WEST VA., Camden Park

WILLIAMSON, WEST VA., Cinderella Theatre
BECKLEY, WEST VA., Beckley Theatre
WILMINGTON, N. C., Auditorium
PULASKI, VA., Dalton Theatre
BRECKENRIDGE, TEXAS, Palace Theatre

HOOSIER FAIR MEN

Hear Interesting Talks at Annual Meeting—M. P. Purviance Elected President

Indianapolis, Ind., Jan. 4.—Representatives of fair associations from all over the State gathered at the Statehouse yesterday for the annual meeting of the Indiana Association of County and District Fairs, close to a hundred being in attendance, and held two interesting and instructive sessions, followed by a banquet and entertainment in the evening.

The fair men, together with a number of showmen, gathered in the House of Representatives at 10 a. m. for the opening session, with C. W. Tarvis, of La Fayette, president of the organization, in the chair, and through both the morning and afternoon sessions the announced program was closely followed.

Ray P. Speer, publicity director of the Minnesota State Fair, was the first speaker, his subject being "Fair Advertising." He emphasized the value of the right sort of advertising in increasing attendance and advocated spending the greater part of the advertising appropriation at home, pointing out that fair men many times make the mistake of thinking that the home folks will come to the fair without urging or effort, when the truth is the fair must be "sold" to them just the same as to the people of the more remote territory.

"Don't be afraid of spending money for publicity and advertising," said Mr. Speer. "For that is the way you can make your county or State fair most successful." He urged Indiana fair men to double and even triple their advertising appropriations, and also offered some excellent suggestions as to the proper time to advertise the fair and its attractions.

Mrs. Charles N. Lindley, of Salem, spoke on "State Fair School for Girls," telling of the excellent work that has been done at the school conducted annually for the past three years at the Indiana State Fair and outlining what they hoped to accomplish in the future.

Prof. G. I. Christie, of Purdue University, offered many good suggestions in his address on "Educational Exhibits and How to Obtain Them," but to many of his auditors he seemed a bit one-sided in his attitude as regards fair attractions, which he apparently regarded as unnecessary to the success of a fair. The attitude of the majority of the fair men, however, seemed to be that clean, wholesome attractions were among the best means of assuring the success of a fair.

E. B. Lindley, assistant secretary of the State Board of Agriculture of Illinois, was the first speaker at the afternoon session, and his talk on "Selling Your Fair to Your Community" abounded in practical suggestions. Mr. Lindley is a fair man of long experience and knows whereof he speaks. I. Newt Brown, secretary of the Indiana Board of Agriculture and manager of the Indiana State Fair, gave some good pointers in his address on "Co-operation of County and State Fairs," pointing out how such co-operation can and may be brought about.

Yard Terry, editor of The Horseman, spoke on "The Racing Prospect for 1922." Then followed a round-table discussion on various subjects, in which everyone took part.

The afternoon closed with the election of officers. O. W. Travis was first chosen president to succeed himself, but he absolutely declined to serve anything, saying that he had given up a long-promised trip to California to be with the fair men, but that he would not do it again. He pledged himself to do all in his power to promote the interests of the association.

G. Y. Hepler, of South Bend, and M. Purviance, of Huntington, were nominated. Mr. Hepler then moved that the secretary be instructed to cast the ballot for Mr. Purviance, and this was done. G. C. Landgreber, of Huntington, and E. C. Vanway, of Shelbyville, were re-elected secretary and treasurer, respectively.

The annual dinner of the association was held in the Riley Room of the Claypool Hotel at 8:30 p. m., the speakers being Governor Fred T. McCreary, of Indiana, and Senator Lewis Shank, of "The City," and Senator Maurice Douglass, of Flat Rock, on "The Influence of the Show Ring on Agriculture." The evening concluded with a vaudeville entertainment.—N. S. G.

Notes of the Meeting

Through the courtesy of the State Board of Agriculture the fair men were served ice cream sandwiches, lemonade and orangeade free, a plentiful supply being kept just outside the legislative hall throughout the day.

Ray P. Speer, of the Minnesota State Fair, was busy meeting the fair boys all day long and seemed to be thoroughly enjoying himself.

He will be at the Ohio Fair Boys' meeting at Columbus, O., this week.

E. B. Lindley wasn't feeling particularly spry when he reached Indianapolis, due to the weather, but a couple of games of billiards worked wonders, and when the Illinois fair man reached the meeting he was feeling fit as a fiddle.

Charles Duffield, quiet as usual; Ed F. Caruthers, with a brand-new 1922 smile, and the ubiquitous and genial J. Saunders Gordon were greeting old friends and making new ones. They will be doing the same thing at Columbus, O., next week.

And, of course, "Huff" was there handing out the big buttons bearing the likeness of "Huff, Jr."

Others noticed at the meeting include Harold Snow, of the Sheldon Airline, Sheldon, Ill.; Mr. Breisemeister, of the Thearle-Duffield Fireworks Company, and Sam Burgard, representative of the Great White Way Shows.

MIDDLE WEST FAIR CIRCUIT MEETING IS POSTPONED

Phil Eastman, secretary of the Middle West Fair Circuit, has sent out the following letter to members of the circuit:

"To the Members of the Middle West Fair Circuit:

"Owing to the fact that in some States meetings of boards of agriculture and other agricultural organizations are being held on the same date, the secretaries of four fairs found that they could not attend the Middle West Fair Circuit meeting called for Kansas City January 12.

"When the situation became evident from letters received I submitted the matter by wire to Mr. Corey, president of the circuit, and he answered suggesting that the meeting be postponed. Upon receipt of Corey's wire, I telegraphed the secretaries in Louisiana, Texas and Oklahoma:

"Meeting of Middle West Fair Circuit called for Kansas City, January 12 is hereby called off. Several members unable to attend. Best interest of circuit will be served by holding meeting at a later date to be decided on. Letter follows."

"In his wire to me Mr. Corey says: 'Would it be possible to meet during February meeting in Chicago?'

"Before arrangements are made for another meeting I think the members should express their choice of meeting place and date of meeting. Please write me on this matter, giving your wishes regarding the date the Middle West Fair Circuit meeting should be held. Do you favor meeting in Chicago during the February meeting of International Association of Fairs and Expositions, or do you favor meeting at Kansas City, and, if so, on what date?"

HARRY OLMSTEAD IS HEAD OF TEXAS STATE FAIR

At the annual meeting of the board of directors of the Texas State Fair Harry Olmstead was elected president of the State fair, succeeding E. J. Kiest, who has just completed two consecutive years in office and who served as president several times previously. Mr. Kiest asked to be relieved from further service.

Louis Lipsitz, who has been second vice-president, was elected first vice-president, succeeding D. L. Filpen, who requested that he be not re-elected. T. W. Griffith was elected second vice-president; W. H. Stratton was re-elected secretary, and J. B. Adoue was re-elected treasurer.

MAINE FAIRS To Hold Annual Meeting in Bangor January 17

Waterville, Me., Jan. 4.—The annual meeting of the Maine Association of Agricultural Fairs will be held at the rooms of the Bangor Chamber of Commerce, 42 Main street, Bangor, on January 17, at 8:30 p. m., for the reports of officials, election of officers, and for the transaction of such other business as may legally come before the meeting, it is announced by R. Gilmore, secretary.

"This meeting," Secretary Gilmore states, "will be the most enjoyable one ever held since the organization of the association, and should be missed only by those who are really unable to enjoy life. It will be something new in Maine. We cordially invite every man, whether a member of the association or not, to be present at the banquet on the evening of the 17th, who is interested in the great business of racing horses, as we are going to talk a lot of 'Horse.' We want to make this meeting a success, and in order for it to be such we want you present in person and have some ideas to express on the subjects up for discussion. You are as much interested in this subject as the management of the fairs; do your part. Let us get at the subject from every angle."

The program of the meeting is as follows: Reading of records of last meeting, report of treasurer and election of officers.

Ten-Minute Addresses: Frank P. Washburn, commissioner of agriculture. Subject, "Relation of the State to the Agricultural Fair." William G. Hutton, industrial agent of the Maine Central Railroad. Subject, "What Makes a Successful Fair." Harvey D. Eaton, Waterville. Subject, "Cattle in New England." E. H. Crawford, secretary Maine Sheep and Wool Growers' Association. Subject, "How to Better Conditions for Exhibiting Sheep at Agricultural Fairs."

Introduction of Show Managers, Representatives of Booking Houses and Advertising Concerns.

Adjournment to banquet hall. Banquet and Gentlemen's Cabaret at 8 p. m. Music furnished by Miller's Orchestra. Gentlemen's Cabaret entertainment furnished by J. Harry Allen, New York City, and Keith's Vaudeville Fair Department, Boston.

At the banquet A. B. Peckham, of Bangor, will act as toastmaster. The mayor of Bangor will deliver the address of welcome and there will be an address by Wm. H. Gocher, secretary of the National Trotting Association, on "Great Maine Horses."

There will be a morning session on January 18, at which various topics of general interest will be discussed.

TO SPEND THOUSANDS For Improvements on Missouri State Fair Plant

Sedalia, Mo., Jan. 5.—E. G. Bylander, secretary of the State Fair Board, has announced that work will start this month on the fair grounds and that \$238,000 will be expended before the twenty-second annual fair opens in August.

It will require about \$125,000 for the grandstand, for the exposition building \$103,000, and for the half-mile track inside of the mile track \$8,000.

Work will start on the half-mile track this month, and on the buildings early in the spring.

FAIR ELECTIONS

Among the fairs which have held their annual elections recently, and the officers elected, are the following:

Gillespie County Fair Association, Fredericksburg, Tex.: F. W. Arheger, Adolph Gold, George Zener, Henry Hirsch, William Bierschle, A. F. Moursund and Joe Stein, board of directors.

The Free Fair Association, Idabel, Ok.: R. O. Blocker, president; W. J. Whiteman, vice-president; H. N. Taylor, secretary.

Monroe County Fair Association, Crawfordsville, Ind.: John Remley, president; George Steele and Walter Huet, vice-presidents; Walter Breaks, treasurer; Robert McClamrock, secretary.

Monroe County Agricultural Society, Brockport, N. Y.: Charles H. Kenyon, president; P. J. Wilson, secretary; Charles H. Hiller, treasurer.

Advices from Shreveport say that the Louisiana State Fair Association has re-elected officers for the ensuing year as follows: George Freeman, Jr., president; William E. Hirsch, secretary-manager; Robert T. Carr and John D. Abel, vice-presidents; Andrew Querbes, treasurer. A committee of E. A. Frost, Andrew Querbes and John D. Ewing was named to direct an active campaign towards building a state administration building on the fair grounds to cost \$100,000.

J. W. FLEMING VISITS GINCY

The home offices of The Billboard were visited a few days ago by J. W. Fleming, secretary-manager of the Savannah Tri-State fair at Savannah, Ga., and Mrs. Fleming, his charming wife. Mr. and Mrs. Fleming had been spending the holidays with relatives and friends at Tiffin, O., and stopped off in Cincinnati on their way South especially to pay The Billboard a call. Both stated that they had spent a most enjoyable time on their visit "back home." They also were most complimentary with the success attained by the Savannah Fair, which in its brief existence has overcome many difficulties and bids fair to take its place among the leading fairs of the South.

Mr. Fleming also had only words of praise for the Florida State Fair at Jacksonville, and says B. K. Mansoufere deserves great credit for his work in building up the fair.

ILLINOIS FAIRS MEETING

The annual meeting of the Illinois Association of Fairs will be held in Decatur February 7 and 8. An excellent speaking program is being prepared and it is expected that fair men from practically every county in Illinois will be in attendance.

FAIR NOTES

The annual meeting of the West Michigan State Fair Association, of Grand Rapids, will be held in that city the third week in January.

Charles W. Storm, with headquarters in Lexington, Ky., is busy gathering talent for his band for an early opening next season. He states that he has booked several Kentucky fairs for 1922.

All arrangements are complete for the annual meeting of the Maine Association of Agricultural Fairs to be held at the Chamber of Commerce rooms, 42 Main street, Bangor, on the evening of January 17.

Preparations are practically complete for the joint meeting of the North Pacific Fair Association and the Intermountain Fair and Racing Association, to be held at the Davenport Hotel, Spokane, Wash., February 2 and 3. Included in the North Pacific Fair Association are Vancouver and New Westminster, B. C.; Yakima, Spokane, Chehalis and Elma, Wash.; Silem, Gresham and Albany, Ore. The Intermountain Circuit is composed of the Montana State Fair, Midland Empire, Billings, Mont.; Idaho State Fair, Utah State Fair, Walla Walla and others.

WANTED, TWO RIDING DEVICES

Big Carnival in May. Want to hear from Ferris Wheel, Merry-Go-Round or any other Rides. Jim Updegraph, write, Want Free Act. Taylor Bros., Acrobats, write. Need a few Ten-in-One Acts. Write E. D. KNAUFF, Lock Haven, Pa.

FAIR SECRETARIES, LOOK US OVER

For Your 1922 Fair We Offer You Something Different in the Free Act Line. REUBEN RAY'S NIGHT AT THE CROUS. All mail to 417 Dwight Bldg., Kansas City, Mo.

AMERICA'S BEST DRAWING ATTRACTION, World Famous Captain Bray

MY GREATEST AND GRANDEST WATER CIRCUIS. Jiggs Comedy Water Draws the Crowd. It's Bray's. The Only Real Water Circus. Blue Plain Paper. CAPTAIN GEO. BRAY, P. O. Box 592, Richmond, California.

SECRETARIES OF FAIRS AND CELEBRATIONS, AT LIBERTY
AL NUTTLE
THE COMICAL MUSICAL CLOWN.
Write for particulars care Billboard, Cincinnati, O.

COOK HOUSE MEN! Write for latest and best of Steam, Gas, and Electric Cook Burners, Griddles, Steam Tables, Coffee, and all other equipment.
TALBOT MFG. COMPANY, St. Louis, Missouri.

FAIR GROUND
EXHIBITION

CARNIVALS

EXPOSITION
MIDWAY SHOWS

AND HIS MAJESTY, THE BEDOUIN

"MONSTROUS TIME" AT NEW YEAR'S EVE PARTY

With Many Members and Friends Present,
Another Big Social Success Is Scored by Heart
of America Showman's Club—Banquet
and Ball Will Be Held in February

Kansas City, Mo., Jan. 4.—The new year was ushered in very gayly and happily Saturday evening, December 31, by the Heart of America Showman's Club, of Kansas City, at its annual New Year's Eve celebration at the Coates House. This entertainment was given by the club instead of the big annual banquet and ball generally held at this time, but the club had voted this time to hold "the event of the season" (the banquet and ball) in February and to give a New Year's Eve party, at which there would be no formality or set places, but where all the guests could meet each other and have a real "get-together" party.

Dancing began at nine o'clock and at eleven o'clock luncheon was served, consisting of no many varieties of sandwiches which we feel safe in saying they "were of the 57 kind," coffee, pickles, olives and the new ice cream confection, "Eskimo Pie." On arriving each one received a badge, on one side bearing the words, "My Name is _____, What's Yours?" and on the other the "Seal" of approval. Just before twelve o'clock the lights were dimmed and "Happy New Year, Welcome, 1922," was flashed, and, at 12:01, the orchestra struck up "Ain't We Got Fun," and then it commenced. Every one was given confetti, sparkling sputnik, horns and other noise-makers, and a confetti battle and carnival held sway, and dancing became almost impossible. The floor was covered with the multi and varicolored "specks" and "epicals" and there was much good-natured fun in the robbery of partners, etc.

There were many prominent guests who had come into Kansas City just especially for this New Year's Eve celebration and such a "mob" in attendance that the writer could not wish a "Happy New Year" and shake hands with all friends, but under the circumstances did the best possible. Here are a few The Billboard's Kansas City representative managed to observe or meet: Mr. C. W. Walker, Ned Stoughton, H. C. Travers (just in the city for the evening, departing Sunday for the East), Mrs. Ray Gramer and daughter, Lucile; Dave Morris, John Laxia and wife, O. J. Seditz and wife, Mr. and Mrs. Tom Allen, Brainerd and wife, C. F. (Doc) Zeiger and wife, G. C. Loomis, proprietor of the Loomis Shows, and wife; J. M. Sullivan and wife and Mrs. Anna Schoemer, mother of Mrs. Sullivan; Mr. and Mrs. Lawrence (Moritz) Hazley, "Doc" and Mrs. Turner, Mr. and Mrs. C. J. Chapman, Mr. and Mrs. A. U. Balick, J. L. Landes and wife, J. A. McCallan and wife, Mr. and Mrs. J. K. Burns, Mr. and Mrs. George Hawk, Mr. and Mrs. E. B. Grubs, Mr. and Mrs. Chas. McMahon, M. P. Smothers, Mr. and Mrs. Wm. F. Floto, Mr. and Mrs. Al Meyers, Mr. and Mrs. J. H. Johnson, Tracy O. Hicks, Mr. and Mrs. J. W. Morgan, Mr. and Mrs. M. E. (Monty) Williams, Mr. and Mrs. Bartholomew, and Mrs. Max Dillae, Mr. and Mrs. Claude Mahon, Mr. and Mrs. H. H. (Fat) Duncan, R. E. Elgin, Mora Price, Mrs. Dottie Martyne, "Mother" Martyne, G. Williams, Mr. and Mrs. P. W. Deems, Jake Yetter, Mr. and Mrs. Pecart, Mr. and Mrs. Sam Campbell, "Mine Host," of the Coates House; Dave Stevens, Mr. Smith, of Electric Park, and Irene Shelley, Kansas City representative of The Billboard.

C. R. LEGGETTE SHOWS NO. 2

Everything is progressing nicely with the C. R. Leggette Shows No. 2, and the winter has been fine so far. Bert Leslie's cook house was added to the lineup recently. The feature attraction, Dixieland Minstrels, is doing its share of the business and pleasing the public, with twelve performers on the stage and four in the orchestra. The Xmas spot, Brath, La., turned out very favorable for both shows and concessions. Chas. Raymond, recently engaged as general agent, has secured some good spots for the show. Manager L. W. Howards visited the winter quarters of the No. 1 shows at Lake Charles. Work there is progressing nicely and everything is getting in good shape for the spring opening.—MANNY GUNN (Show Representative).

MELVILLE SURPRISE PARTY

Chicago, Jan. 8.—Mrs. Harry G. Melville gave a surprise party to her husband on his birthday, January 2, in their home, 2615 Hampton Court. Those present were Mr. and Mrs. Melville, Mrs. I. L. Peyer, a sister of Mr. Melville; Mr. and Mrs. Al Latta, Mrs. E. J. Kilpatrick, Mr. and Mrs. J. J. Howard, Mr. and Mrs. W. D. Eldred, Mike Smith, J. B. (Zebbie) Fisher and Charles G. Kilpatrick.

The floor was good, also the music and the luncheon provided, and all present voted "en-core" and more. When the writer left, at 12:30, the fun was still "going good" and promised to last well into the morning, and another of the successful parties the Heart of America Showman's Club knows so well how to "put on" was scheduled to go into history.

CLARENCE WORTHAM ACTIVE

With Plans for His Various Enterprises

Chicago, Jan. 6.—Starting with the New Year activity was resumed at the Chicago offices of Clarence A. Wortham. Mr. Wortham, who spent Christmas with his wife and family at Danville, Ill., returned to Chicago immediately after New Year's. He was met by George Robinson and Robert Lehmar. The trio immediately got down to business and in quick time dispensed with many important matters. When his schedules were completed he went at once to Texas to look after the four Wortham shows in quarters in cities in the Lone Star State.

He also will formulate the final plans for the Wortham winter show which plays several weeks along the Mexican border. After lining up the diversified interests in traveling shows he will visit some of the parks in the Southwest, where he has permanent rides installed.

Before and during the holidays the Wortham headquarters in the Palmer House were visited by many outdoor showmen. Among those were Ed Knupp, Ed O. Warner, George Meyer, Charlie Kilpatrick, Dave Cohn and Michael

(Continued on page 51)

MORRIS & CASTLE SHOWS

Management Gives Big New Year's Dinner at Shreveport, La., at Which Prominent Local People are Entertained

Shreveport, La., Jan. 8.—Milton M. Morris and John R. Castle, owners of the Morris & Castle Shows, gave a big New Year's banquet at their residence on the fair grounds here. The house was beautifully decorated for the occasion and the dining hall was a picture to behold. To Mrs. Castle goes the credit for the manner in which the dinner was arranged, and Milton Morris did himself proud as toastmaster. A great deal of enjoyment being derived from the way he handled the situation, especially the comedy, as each was kept guessing who would be the next called upon to do his or her bit. But each and all responded in a progressive 1922 spirit and the evening was enjoyed in a good-fellowship manner as probably only showfolks know how to appreciate and enjoy.

John R. Castle greeted the folks on their arrival, and his rapid-fire New Year's remarks brought out that good old feeling of "I'm glad I came." And, oh, that dinner—the season of 1921 was entirely forgotten. Seated at the head of the table were Messrs. Morris and Castle, then came Mayor Ford of Shreveport; Wm. Hirsch, secretary of the Louisiana Fair; Sam (Butch) Cohen, of Hagenbeck-Wallace Circus, and the following trouper of the Morris & Castle Shows wintering here in Shreveport and who will be with the caravan when the band plays at the spring opening: Superintendent Pete Thompson and wife, J. Ira Davis, manager the Circus Side Show; Doc Roundtree, manager the Wild West; Helen V. Osborne, "America's Premier Lady High Diver"; Mr. and Mrs. John Cloud, of the Penny Arcade; Edward Cole and wife, Snake Show and concessionary; Dr. J. E. Horton, the show's esteemed friend and "Bill"; Alice's uncle, Mrs. John R. Castle and mother, Sarah Vought, sat facing Messrs. Morris and Castle, and next to them R. E. Campbell, superintendent of concessions, and his assistants, Frank Lillie and Mr. Thompson.

When Mr. Morris called upon Mayor Ford for a few remarks, His Honor responded with the following: "Ladies and gentlemen, it gives me great pleasure to be with Mr. Morris and Mr. Castle and members of their show, and to love showfolks. During the past year I have often thought of all of you and I want to thank you, one and all, from the bottom of my heart for the many kind things you have said about Shreveport and the many States and cities you have visited. And your 'home-coming' has been awaited with pleasure, for we call the Morris & Castle Shows our show and an institution we, the people of Shreveport, are proud of, and if there is anything in my power that I can do to help your worthy cause along I want you to call on not 'Mayor Ford' nor 'Mr. Ford,' but John Ford, and, no matter how dark it may seem, I will try and meet it with a smile." Secretary Hirsch, of the Louisiana State Fair, then addressed Messrs. Morris and Castle, and told them this is their home and that he was glad so worthy a show was wintering here.

Work in winter quarters opens up in full blast on January 9. New wagons and new wagon show-fronts are being built and many mechanics, painters, ride men, etc., will be kept busy repairing the show to take the road in a first-class condition. A new "whip" and big "seaplanes" have been purchased, giving the lineup five nice riding devices. All of which is according to a "show representative" of the above shows.

"DOC" DANVILLE

Now Attache of Wortham Enterprises

H. B. (Doc) Danville, one of the most familiar characters in the South in showdom, has become an attache of the Clarence A. Wortham enterprises. This announcement has just been given out, although the "young" timer has been stepping lively around Texas for some time in the Wortham cause.

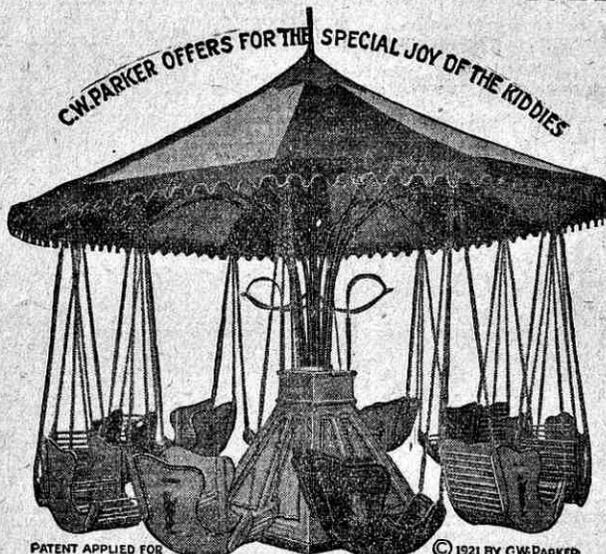
He is now fitting between the Texas cities where the Wortham interests are centered and is general "do-t-now" man on the ground. He will be prominently identified with the Wortham "winter show," which annually goes to the border. In other words, he will be a representative in general of the different Wortham shows when they require the presence of a special agent in a hurry. Thus he will be the ready man to step in anywhere to take the shock of any organization that suddenly finds itself in need of a dependable and well-posted representative.

Mr. Danville's special stamping ground is Texas and Oklahoma. It is said he not alone knows the railroads of those States, but he also knows the cow trails and many postmasters of the rural sections.

"Doc" Danville hails from Waco. His first venture on his own hook was the Danville & Fisher Shows. Then, in turn, came associations with Danville & Lesper, the Independent Southern Amusement Company, Don O. Stephenson, the Reed Brothers and then Archie Clark.

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

A PROVEN SUCCESS IN 1921



The 1922 Model PARKER FAIRY SWING HAS ADDED FEATURES, but there has been no increase in the price. Write for particulars of this unique "kid ride" and proven money getter to

C. W. PARKER, World's Largest Amusement Device Builder, Leavenworth, Kansas

"WE LEAD—OTHERS FOLLOW"

KINDEL and GRAHAM

OUR BIG FALL SPECIALS

Fancy Dressed Dolls.....\$100.00 per 100

Fancy Doll Lamps.....\$200.00 per 100

Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100

FAMOUS NAVAJO ANY QUANTITY

PURE WOOL \$6.00 Each

INDIAN BASKETS

CHINESE BASKETS AT LOW PRICES:

Special while they last. Three to the Nest, fully trimmed, \$1.00 per Nest.

Ukuleles, Quantity Price.....\$1.75 Each

Banjo Ukuleles, Quantity Price.....\$2.00 Each

Our New Catalog is now ready for distribution. Send for it today!

We positively guarantee prompt delivery.

785-787 Mission St., San Francisco, Cal.



NORTHWESTERN SHOWS

Can place legitimate concessions of all kinds for this coming season, including Ball Games and Grind Stores. Twenty dollars a week with light current and R. R. transportation. Can place exclusive Candy, Dolls and Blankets; fifty dollars a week each. Can place a small Pit or Platform Show with or without outfit. Very low percentage. Season opens first week in May. Will not open in Detroit. Address all mail to **F. L. FLACK, Manager NORTHWESTERN SHOWS, 36 E. Woodbridge St., DETROIT, MICH.**

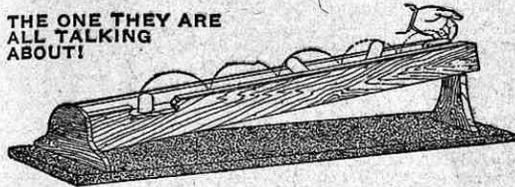
Ten successful years under the same management. Merry-Go-Round, Eli Wheel, Whip and most of the shows owned by the Company.

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.

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THE ONE THEY ARE ALL TALKING ABOUT!



FIRST NEW ONE SINCE THE WAR.
THE NEW SCIENCE AND SKILL Proposition.
Faster than a Set.

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CHINESE BASKETS

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Two Largest Baskets Double Trimmed
Packed 40 Nests to a Case
Sample, \$3.50

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JOHNNIE J. BEJANO

OF THE

C. A. WORTHAM GREAT EXPOSITION SHOWS
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Can use a few more good freaks, pit and platform attractions. Address **J. J. BEJANO, 1728 Corsicana St., Dallas, Tex.**

FOR SALE

THREE 70-FOOT, STEEL PLATFORM, COMBINATION BAGGAGE AND BUFFET CARS.

Will Reconstruct To Suit Purchaser. Can Equip With Sleeping Quarters if Desired.

HAFFNER-THRALL CAR CO., 127 No. Dearborn St., CHICAGO.
New 70-60 Ft. Steel and Wood Underframe Flat Cars for 1922.

NOTICE

In account of my health I am unable to operate the Patterson-Kline Shows this coming season, and am offering the following for sale, or will book with reliable organization: Large Traver Sea Planes, on wagons; Monkey Speedway, on wagon; also Rhinoceros Monkeys; Shooting Gallery, Hoffman No. 39, built in wagon; Fun house, with upside-down house in connection, on wagon. Above property is all located at Paola, Kansas. Address **ABNER K. KLINE, Box 304, Albuquerque, N. M.**

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

T. A. WOLFE OFFICE STAFF

Now Busy in Offices Established at Rochester, N. Y.

Rochester, N. Y., Jan. 4.—Much has been accomplished in the past few days by T. A. Wolfe's Superior Shows. Immediately upon the return of General Manager Wolfe from his holiday trip the work of moving the general offices from Batavia to this point was begun. The entire office, with all of its departments, has been transported from the winter quarters to a comfortable suite in the Alliance Bank Building at 187 Main street, Rochester, where all of the executive work, mail, etc., of the show will now be handled. The offices are in the same building and on the same floor as the C. M. Walker Amusement Company, a well-known Eastern amusement organization which specializes in park, midway and fair attractions and concessions on a large scale. The Walker Amusement Company handles the sales agency for the "Dodgem," the "Kentucky Derby" and other popular riding devices, and it is also the agent for the famous Richardson root beer barrel, as well as builder of attractive Chinese pagodas for park concessions. As previously announced, Chas. M. Walker will have a monster root beer barrel motor truck with the Superior Shows, with which he will also place a brand-new Dodgem and a number of up-to-date concessions of the legitimate and attractive sort.

There is plenty of work to do at the offices here and letters from the advertisement in the Christmas edition of The Billboard are still coming in, while the advance guard of the correspondence from the ad in last week's issue is beginning to make itself apparent. A number of shows have made application for a place on the T. A. Wolfe midway and negotiations are now pending with several of the best-known independent showmen in the business. Little has been done in the way of booking concessions, but letters of inquiry are coming in daily and, as soon as the work of booking the shows is completed, attention will be turned to the concessions and all letters of inquiry will receive a reply. W. C. Fleming, general agent and traffic manager, was at the offices today, but left town on the early train for some unknown point.—**SYDNEY WIRE** (Press Representative).

H. T. FREED EXPOSITION

Busy Getting Ready for New Season

Indianapolis, Ind., Jan. 5.—In the future this enterprising city will be the permanent home of the fast-growing amusement enterprise H. T. Freed Exposition. After spending the most of the past summer in Wisconsin and Iowa the show was shipped here late in October. Ample trackage had been secured in the southern part of the city, on Chalmers avenue, and a large building a few blocks west for the wagons, etc. In making this change in the permanent home of the show two distinct advantages were to be had in this city over the former home, and, with the show located here, Mr. Freed feels certain of being able to secure a profitable route for the early spring. No work was commenced until the first of the year and will not be pushed much until in February, as the paraphernalia needed the past season was well kept up and will only need a few minor repairs, and with a new coat of paint in the early spring this show will again take the road with the same neat appearance for which it has obtained praise in the past.

There will be very few changes in the executive staff from the past season. Mr. Wasmuff will again be general agent, Geo. Fout will hold down the same job as secretary. "Whittle" Howard will again be superintendent of rides, Paul Mays on his old job as concession manager, and Bud Wilson, who was with it in 1920, but missed the past summer, will again be in his same position. Most of the same shows will be in the lineup and some new ones are being added. A new "seaplane" of the large size has been contracted for early spring delivery.

Quite a number of visitors have been to the winter quarters and many of them had never seen the show before, from the fact that this is the farthest east it has ever been. In nearly every instance the visitors expressed their surprise at the magnitude of the show, as well as the excellent condition of the train.

So far Mr. Freed has been silent as to the territory the show will cover.—**FRED HENRY** (Show Representative).

CLARENCE WORTHAM ACTIVE

(Continued from page 80)

Golden, an old friend of former years and the recent purchaser, with Milton Runkle, of Palmer Brothers' Circus in California.—**BEVERLY WHITE** (Press Representative).

SIDE SHOW, PIT SHOW MEN

I have for sale a Six-Legged Lamb, perfectly healthy condition: a whole show in itself. Make me an offer. Address **P. O. BOX 23, Station N, Cincinnati, Ohio.**

BALLOONS AND NOVELTIES

GAS BALLOONS

No. 70 Extra Heavy Transparent.....	Gross \$3.75
No. 70 Extra Heavy Semi-Transparent.....	2.75
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No. 50 Extra Heavy Semi-Transparent.....	2.50
No. 45 Pat. Valve and Stick.....	4.00
No. 40 Pat. Balloons.....	.75
No. 125 Kewpie, with Valve.....	7.50
Reeds.....	.30

NOVELTIES

Tambourines, assorted colors.....	\$10.00
Wooden Rackets, double.....	5.75
Crickets or Locust Snappers.....	50
8-in. Paper Horns, wood mouthpiece.....	1.25
Calliope Metal Whistle, wooden handle.....	6.00
Blotout, wooden mouthpiece and whistles.....	4.75
Assorted Confetti Tube, per 100.....	2.50
50-lb. Bag Assorted Colored Confetti.....	4.75
Serpentines, asst. colors, 50 pkgs., 1,000 rolls.....	2.60

FOR TWO DOLLARS we will mail above complete line, including ten extra big selling items, postage paid.

Terms: 50% with order, balance C. O. D.

We supply Gas and Gas Apparatus for Filling Balloons.

PREMIUM TOILET SETS ARE A NECESSITY

NOTE OUR LOW PRICES



SET \$2.48
DOZ. \$27.50

No. 10—Toilet Set. Very fine white ivory finish, long handle bonnet mirror, also 7x10% with 11-row hair brush and 7% comb to match. Put up in an attractive fancy lined box. Set..... \$2.48
No. 2—Round Long Handle Mirror, size 5 1/2 x 10% in., 3-Piece Set, otherwise as \$1.98 above. Set..... \$1.98
No. 9360—Round Mirror 3-Piece Toilet Set, similar to above. Set..... \$1.05
Samples sent upon receipt of price, including 25c mailing charges.
Have you seen our new catalogue No. 517? It is free to give away. Illustrating Watches, Clocks, Jewelry, Silverware, Photographs, Auction and Premium Goods. Our Low Prices Will Surprise You.

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Regal Doll Mfg. Co., Inc.
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If you see it in The Billboard, tell them so.

Puritan Chocolates

CINCINNATI

Largest Assortment - Beautiful Attractive Boxes - Highest Quality - Prompt Service - Prices Right

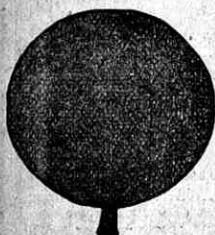


The most for your money and your money's worth.

Write for Catalogue.

The Puritan Chocolate Co. Cincinnati, O.

BALLOONS



- No. 45—Air. \$2.00 Gross.
 - No. 60—Air. \$2.50 Gross.
 - No. 80—Heavy Gas. \$3.50 Gross.
 - No. 90—Heavy Gas. \$4.50 Gross.
 - No. 65—Large Airships. \$3.60 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.

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We originated Buddha and are the only house that makes more than one kind of paper. Five foreign languages and ten kinds in English! Correct outfits that WORK RIGHT. Oriental Costumes.

FUTURE PHOTOS, made by improved process, \$2.00 for 1,000. Blotters free. Send 5c stamps for full info. of all lines.

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PURITAN SALES CO.

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SLOT MACHINES

Highest prices paid for Used Machines. Bells, Doves, Jack Pots, Pin Machines always in stock. Premium Boards, Bank Boards, Cigar Boards, etc.

BANNER SPECIALTY CO.,

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CARROUSELLE WANTED

Two of Three-Abreast, FOR CASH. New or second-hand. MUST BE IN A-1 condition. No time for dickering or useless correspondence. State full particulars with price in first letter and where machine can be seen. Address JOHN SORNSSEN, 1244 Woodcrest Avenue, New York.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 181 Fremont Ave., Cincinnati, Ohio.

WILL GO 50-50 ON A COOK HOUSE for a 10 to 15-cent Show. I am a fast griddle man and have the money for my part. J. C. WILSON, General Delivery, Columbus, Ohio.

If you see it in The Billboard, tell them so.

CARNIVAL CARAVANS

Conducted by ALI BABA

Playing "both ends against the middle" on Saturday night—folding the show fronts.

Playing the middle against both ends—Chicago is "East" to Californians and "West" to "New Yawkers".

Well, "Schlitz" Miller, how does it feel to be papa? The uncle wants, you should buy him a drink.

What has become of Harry Earle, formerly with the M. L. Clark Circus and the S. W. Brundage Shows?

It won't be long before "all the managers" will be back in Chicago for the February meeting of the fair secretaries.

Boney Bluey, come up for air and tell us where you are. Will you be with the big shows again this coming season?

Recent rumor had it that Dave Lachman was to migrate to the Coast, on a proposition springing up from Kansas, and—developments later.

Here's thanks from hundreds of Bedouins to most press agents this winter for sparing them reading of so many "solid gold" (almost) show fronts.

Report from Elmira, N. Y., had it that Sam Graubart, who is wintering there, had placed his line of concessions with some Canadian caravan.

When will the railroads get down to pre-war carrying charges? With most showfolks "working" for the railroads, they should be on their payrolls.

David E. Pence—Mike T. Clark wants to know if you remember the time the fellow did the sword swallowing act on the Brundage & Fisher Amusement Co.

What's th' spot for the Fourth of July? Back to work (and suspense), as it were.

Rochester, N. Y., is becoming quite a rendezvous for outdoor showmen. Seen together, George L. Dobyns, Charlie Walker, and "Mrs. Fleming's Big Boy," "Bill," Syd. Wire was awaiting a van load of office furniture, for which Tom Wolfe was out laying jack on the line.

The ability to think over spoken propositions of a minor nature quickly and answer on the spot, without a "I'll see you tomorrow," is an accomplishment to be cultivated—it's real business. It increases one's alertness and, besides, eliminates any impression of thick-headedness.

George Crowder, talker with the Jack and Jill fat boys, show the latter part of the past season, is putting in a good winter in Cincy and spending his spare moments working on a membership drive for the Cincinnati Automobile Club, also soliciting advertising for the club's weekly journal.

Say, Doc Hall, on your next trip to Omaha this winter, with or without the cane, Henry Esay wants you to drop in at the Hotel Nevada. Listen, Henry wishes to inquire about an incident on a Union Pacific train in 1911, when Wm. J. Bryan got off at Blue Ridge, Kan. (Henry says: "Not guilty.")

Jack Carlisle and the Missus (Princess Texico) are wintering in Youngstown, O., after closing the past season with the Metropolitan and the Lee Brothers' Shows. Jack says they have opened a rooming house in Youngstown for the "off" season and that he has signed with the Hoss-Lavine Shows for 1922.

Harry Dunkel is so busy in Pittsburg that about the only time he gets around to Room 1019 at the General Forbes is in the wee am!

MRS. H. C. HUNTER



In the accompanying picture Mrs. Hunter is shown with her new sport model auto in front of her new hotel in Davidsville, Somerset County, Pennsylvania.

All hears that William Townsend (Slim) Ware, decorator and painter, formerly with the S. W. Brundage Shows, is to get back on the payroll of that caravan again.

Frank McIntyre, how's Bimini Island and how are ALL the boats in your fleet? Heard you bought a big flock of yachts during a recent holiday celebration. How's the long thin, Mate?

Jack C. Phillon info that he closed with the Campbell United Shows as special agent some time ago and is now in Pittsburg promoting club and society entertainments for the dancing act of his sister.

Max Theede, of the T. A. Wolfe Shows, has returned to winter quarters at the fair grounds in Batavia, N. Y. Max will soon start work of renovating the "whip," which he will again manage for the 1922 season.

Mrs. Dewey Butler, with Col. King's I. X. L. Ranch, with Rubin & Cherry, who recently suffered severe burns, is rapidly recovering and will shortly be able to get around again. This little lady is one of Jack King's particular stars.

One of the best known show lot owners in America is Ike Pritchard of Great Bend, Kan. Ike knows 'em all and the local history of every circus and carnival that used his lot for the past thirty years. "Luck to you, Ike," says Ali.

Among the showfolks at the Shriners' Exposition at Durham, N. C., were Jess Sullivan, Lou's Truax, Harry Rubin, Roy Epps and Joe Moore. Mr. and Mrs. Frank West, Mrs. Lyles, Mrs. Rubin and Paul McCabe, of Tarboro, were visitors to the event.

Out of about three hundred show story writers to The Billboards but about six have been heard of (indirectly) who objected to signing their names instead of "monikers" to their writeups. Why should any object? Many readers have asked the same question.

Now that Christmas and New Year's are both over and everybody had a good time (at least, we hope so), the next big questions are: "Where will the show open?" and "Wonder

hours. George L. Dobyns claims he just about wore the tires off a car running from the Ft. Pitt Hotel to the General Forbes and the Elks' Club, but had nary a trace of Harry.

Let one resolve for the coming season be for each Bedouin to cut some of the "millionaire" stunts and instead dress clean and neatly; eat plenty of good things, but in keeping with the (in hand, not expected) b. r.—and the same goes for "joy rides," etc.; go out on the road to work, instead of as a tourist, and close with some ready cash next fall.

Edward Jessop goes back to his old stamping grounds the coming season, the K. G. Barkoot Shows. And blimed if he don't take with him Geo. Cole and the Missus. And Messrs. Jessop and Cole are to operate just oodles of concessions. At this writing this trio is "operating" on both pleasure and business in the Queen City.

Elsie Strik, the double-bodied woman, with Rubin & Cherry Shows, with a party of friends was returning from a New Year's party, and, upon the taxi driver being asked his price to take the crowd back to the winter quarters he replied: "Fifty cents per head." When Elsie heard this she remarked: "For goodness sake don't tell him who I am!"

Chas. Seip, of the C. R. Leggette Shows, calls attention to an error, in that the baby daughter who arrived toadden the hearts of Mr. and Mrs. Jack Young on December 13 made her appearance at Lake Charles, instead of Gueydan, as was announced. Chas. also says the show is now playing the "sticks" of the "Creole" State for a change.

"Bill" Barie, former special agent and promoter with the Wortham Shows, is now manager of the Capitola Theater at Wilmington, Cal. Wilmington is eighteen miles from Los Angeles, and "Bill" is able to spend plenty of time with his oldtime friends of the carnival lots who make their rendezvous at the Continental Hotel in "popular Los Angeles."

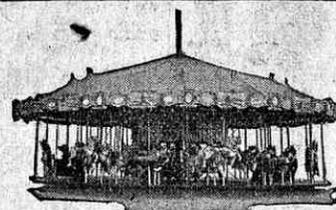
Who remembers Frank Delmane when he was the principal orator on the Brundage & Finer Amusement Co.? Frank was a sort of a preacher-showman with his tile hat and Prince Albert frock, all of which gave him a lot of

Steady Power

means steady profits for your "ride." The ELI Power Unit furnishes steady power for all "rides." Ask us about it TODAY.

ELI BRIDGE CO.

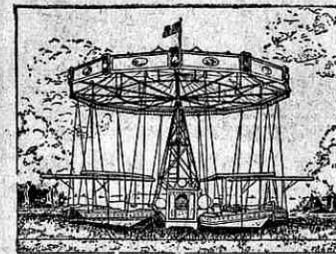
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SPILLMAN ENG. CORP.

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, Springfield, Erie Co., N. Y.

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Write for Catalogue and Prices.

ALLAN HERSCHELL CO., Inc. NORTH TONAWANDA, N. Y., U. S. A.



Write for illustrated circular and prices

M. G. ILLIONS & SONS, 2789 Ocean Parkway, Coney Island, New York.

FUTURE PHOTOS—New HOROSCOPES Magic Wand and Buddha Papers Send four cents for samples. JOS. LEDDUX, 169 Wilson Ave., Brooklyn, N. Y.

CUTIE LAMP

(AS ILLUSTRATED)



Wired, Sock-
et, Plug and
Cord, ready
for use. With
Jap Parasol
Shades.
\$18.00
Per Dozen.

With scalloped 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 Dominion's Silk
Cape Paper Dresses
(Cap, Skirt and Bloom-
ers).
\$2.50 Per 100

One-third deposit with
order, balance C. O. D.

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1106 W. Randolph St., Chicago. Tel. Monroe 1204

SEAPLANES

Record made by Mey-
er Taylor, with Wor-
ham's World's
Greatest Shows at
Toronto Exposition,
September, 1921.



8,777
carried
in
one day

For PARKS and CARNIVALS

A sensation everywhere. 62 built in 1921. Big
cars. High speed. Wonderful flash. A top mon-
ey getter. Has earned \$200 to \$1,507 in one day.
Price, \$4,200 to \$7,350. Cash or terms.

TRAVER ENGINEERING CO., Beaver Falls, Pa.

THE NEW EDUCATIONAL TOY FOR GIRLS

POLLYANNA
Ready To Make "You
Sew It" Doll Clothes
Sets.

Interesting and Instruc-
tive. A Good Seller.
Nine months old and
over 200,000 packages
sold. Write for circular
and prices, or remit \$3.25
for sample line.

Address Dept. Z,
**POLLYANNA
COMPANY**
Exclusive Manufacturers
of Ready To Make "You
Sew It" Kiddies and
Doll Clothes,
1120-22 W. 35th St.,
Chicago, Ill., U. S. A.

CARNIVAL MEN

Now is the time to send in your Organs
for repairs. Our men know how.
PADEFORD MUSIC CO.,
Wurlitzer Distributors,
OKLAHOMA CITY, OKLA.

Arkansaw Kids FOR BALLRACKS

Made strong of heavy ball duck.
\$7.50 the Dozen, if you buy now.
One-half deposit positively.

TAYLOR'S GAME SHOP

COLUMBIA CITY, - INDIANA.

NUMBERED BALL GUM

1 to 1,200, \$6.75.
AMERICAN NOVELTY CO., St. Joseph, Missouri.

85-FT. FERRIS WHEEL FOR SALE

All steel, 10 coaches; first-class condition. Located
at Clementon Park, New Jersey. Apply to RALPH
DONADIO, 1122 Passunk Ave., Philadelphia, Pa.

Oil Gauge for Fords. Remarkable new invention. Sells
on sight. Big profits easy. Ex-
clusive distributors wanted. Address SALES MGR.,
416 5th St., Omaha, Nebraska.

prestige with the natives and made them stand
hitched as he daily announced the "benediction"
and pronounced the "doxology."

King Perry and Louise Cody, the "girl who
sings to beat the band," arrived in Cincinnati
some time ago, after concluding several en-
gagements at big indoor events. Last week
King P. was busy with propositions in con-
nection with his own engagement and that of
Louise at an indoor carnival to be staged in
the Armory, after which affair they will prob-
ably leave the Queen City for the West.

There is a vast difference between good-
natured kidding a troupier friend and slurring
someone because of a fancied wrong, especially
behind someone else's shoulders. Uninten-
tionally on All's part, about three cases of
this nature have appeared in this column lately.
Fuller details always follow such attacks (from
the one attacked), and, well, there's going to
be some "numbers" called if repeated.

Two of the major reasons for the Wolfe Su-
perior Shows establishing general offices in the
Alliance Bank Building on Ma'n street, Roches-
ter, N. Y., is, it is said, due to business and
to make it more convenient for callers. The
shows' equipment will remain at the winter quar-
ters in Batavia, N. Y., where a staff of working
men is now busy building and renovating ma-
terial for the coming season.

Wonder if E. M. Burk realized his ambition
to again take a motor trip about Oakland,
Cal., on New Year's Day? About the middle
of December Mr. Burk, who twelve weeks pre-
viously suffered severe injuries in an automobile
accident, was in a wheel chair and practicing
walking during the day time and making a de-
termined effort to take a spin thru the "pure
and needful" with the arrival of 1922.

News from Ottawa, Can., had it that Louis
Gonzales, concessioner, late of Coney Island,
had opened a store there with a line of dolls,
etc., for retail trade. Also intended visiting
district bazaars with the aid of his staff and
was looking forward to big business during the
local Winter Carnival, starting the latter part
of January. Dan (Billy) Kelley was also in
town.

B. E. Roberts, while in Cincinnati recently,
seemed greatly interested in the haberdashers'
window displays. The cause of it all was
learned later when B. E. admitted to coming
direct from Tampa, Fla., armed only with
b. y. ds. He is to rejoin Stanley Roberts'
United Shows, probably with a fourth (new)
ride, about the middle of January.

The "gay white way" in New York City was
all flashed up on New Year's Day, declared
Walter A. Schilling, the bustling secretary of
the Canadian Victory Shows, who spent the
holiday visiting his parents in Bayon, N. J.
While in the "big burg" Walter paid his last
respects to Mrs. (Rose) Levitt, who passed
away at her home in the Bronx on December
30.

J. E. Hoover, formerly of the Smith Greater
Shows, says he is doing very nicely in the
jewelry repairing business in Chattanooga,
Tenn. J. E. adds that the arrival of the new
year was not the only event he celebrated on
January 1, as on that day the Mrs. presented
him with Woodruff A. Hoover, who "weighed in"
for his scrap with mortal existence at ten
pounds.

Bud Wald, formerly with the Dave Reld
Shows and later with Famous Standard and
others, says he has the actual show business
of his mind this winter for the first time in
twelve years, and is making their career
easy in St. Louis, doing a little demonstrat-
ing with art needles now and then to keep his
showman spirit from getting rusty. He is to
join some caravan in Southern Illinois in the
spring.

L. B. Walker dropped a few lines from Bos-
ton, saying that he had completed arrange-
ments to open at Havana, Cuba, on January 29
with his Monkey Spectre and other success-
ful engagement for his attraction. He will
later exhibit at Miami, Fla., for two weeks,
then join a caravan working North and for
the fair season will confine his activities ex-
clusively to New England, according to his present
plans.

Distance to Harry Traver, of the Traver En-
gineering Company, Beaver Falls, Pa., means
nothing. Just as easy for him to pack his grip,
say "Gimme a ticket for the Heart of America
Showman's Club Ball" and catch a "fast one,"
as sitting down to a swell meal. He wanted
to take George L. Dobyns along. Traver had
to explain to the ticket agent that the ball
took place in Kansas City, Mo., saying: "Geet
I thought you knew that. Nearly everyone else
does."

Coming down to brass tacks, the number of
"cars" carried by a big show doesn't tell a
whole lot (as intended) at that—when from
the money cars are taken. But what all
wanted to tell was that Ed Marsh, of Wash-
ington, D. C., says an agent told of being
ahead of a twelve-car show. "Ed was at a cer-
tain depot when the show pulled in and in-
cluded in the paraphernalia on seven railroad
cars were five "gas buggies"—well, seven and
five are twelve. Whoda think it?

Leon Lamar, arena director for Jack King's
I. X. L. Ranch, with Rubin & Cherry, received
as a Christmas gift a large package from
Raleigh, N. C. Upon opening same the hand-
some Leon discovered twelve gaily colored silk
towny shirts, and the present came from an
unknown admirer, who, upon investigation,
turned out to be the daughter of a prominent
banker of that city. At last reports Leon had
sent to some correspondence school for a
course of training in the art of banking.

Mr. and Mrs. Ike Mellin were spending the
holidays among the showfolks in Hot Springs,
Ark., and intended in a few weeks to ramble
back to Ike's home town, "Peantown." They
opened their last Mars and M. H. Shows and
remained with that caravan until it closed its
season at Murphysboro, Ill. I. M. says that
in his sixteen years of circus and carnival ex-

(Continued on page 84)

Harz Mountain Canary Songster



No. BB1345—Harz
Mountain Canary Song-
ster is the most attrac-
tive selling novelty pro-
duced in recent years
and promises to outdis-
tance the popularity of
the Barking Dog. The
sweet musical notes, the
trill and warbling of the
Mountain Canary are
perfectly and easily pro-
duced, and at the same
time the automatic
movement of the bill
and tail lends a touch of
realism. Handsomely
finished in Canary Gold
Color. Each in box.
One gross in case.

\$23.00 Per
Gross

\$2.00 Per
Doz.

21-PIECE MANICURE SET



No. B. B. 15A31—21-
Piece Manicure Set. Con-
tains all necessary
pieces, including 1 large
polished nail nipper.
Each set in leatherette
roll-up case, in assorted
colors.
\$18.00 Per Doz.

The cream of the producers' best.
Secured from both foreign and domestic markets are listed in the

SHURE WINNER CATALOG No. 95

which is free for the asking.
This catalog contains the greatest assortments of profit producing articles
carried in any one stock in the country. The possibilities are without limit.
No matter what you sell or how you sell it, we have the goods that produce
results.

WHOLESALE GENERAL MERCHANDISE N. SHURE CO., Madison and Franklin Sts., CHICAGO, ILL.

YOU'LL START THE NEW YEAR RIGHT

Who Takes These Beautiful, Decorated Pocket Knives?

5 CENTS A KNIFE

No. 121 DEAL—14 Art
Photo Knives, 2-blade with
800-hole Board.
Per Deal, \$3.75

No. 120 DEAL—14 high
grade, brass bolster, 2-blade
Knives. 800-hole Board.
Per Deal, \$5.50

No. 118 DEAL—Assort-
ed sizes, 14 Knives, 2-blade,
art photo, very fine, brass
line and bolsters.
Per Deal, \$6.50

Rohde-Spencer Co.
WHOLESALE ONLY
Entire Bldg., 215 W. Madison St.,
CHICAGO, ILLINOIS

No. 7—CHINESE BASKETS

Nests of Five. Unusually bright finish. 5 Rings, 5 Tassels and plentifully trimmed with Coins and Beads.
\$3.50 per Nest. Sample, \$3.75, prepaid.
A. KOSS, 2012 No. Halsted St., Chicago.

WANTED FOR World of Mirth Side Show

Side Show Attractions, Freaks, Novelty Entertainers, Mind Reading and Mit Camp, Glass Blowers,
etc.; Talkers, Ticket Sellers and Side Show People in general. Long season. Best of accommoda-
tion. Everything new. "This show will be up to the minute," and your wardrobe must be in keep-
ing with show. People with me before write. **DOC OYLER, Manager, 210 Long St., Camp Hill,
Harrisburg, Pa. Telephone, Eoil 3477-M.**

C. F. ZEIGER UNITED SHOWS WANT

One Bally Show and one small Pit Show. Will furnish outfit. CAN PLACE a real Crystal Ball Gazer.
Also four more Concessions. Only carry fifteen. Have for sale or trade for Buggy Car one 60-ft. State-
room Car, equipped for fast passenger service. Show opens Fremont, Neb., April 22. Address 518 Delaware
St., Kansas City, Mo., until Jan. 18; then Winter Quarters, Fremont, Neb.

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?

If you see it in The Billboard, tell them so.

Curtis L. Bockus Shows

WANT FOR SEASON OF 1922

Platform, Wild West, Dog and Pony and Other Shows of Merit.

Can place a few more Concessions.

Address all communications to CURTIS L. BOCKUS SHOWS, 152 Chestnut Street, Lynn, Mass.

CARNIVAL CARAVANS

(Continued from page 83)

perience old 1921 proved the worst of them all. He seems, however, to be optimistic over the new year.

F. B. (Curley) Morgan (also known as "Knife-Rack Murphy"), who remained off the road last season and stayed in the "old home town," El Paso, Tex., opines that the "sweet and simple" life is all to the mustard for those who want it, but for him it will again be to take his Sunday rests aboard a show train, covering territory. Curley has been doing the announcing for wrestling matches and boxing bouts in El Paso and from another source we hear he was a shining light in a recent match between the little grappler, Matty Matasuda, and Gus Kallio.

All hasn't pulled any "Do you remember" of his own lately. Here's one: The big Fall Festival in Jacksonville, Fla. (1920), at which there were fifteen "girls" shows located on the wooded square and all bucking bullyhoos? How "times" have changed. Nearly all of them were at Fort Scott the same fall—and more daily bucking—as Babo Delgraine, the DeKreoks and others. Let's see, who was the burled-alive guy whose ticket seller ran off with the receipts at Fort Scott and, after he was dug up, Mat Cannon "donned" him two performers from the "Cin in Red" show and the shillbore saw to it that his revised exhibition staked him to a ticket to Fort Smith? (Yes, Bo, times have sure changed.)

Belated news of Yuletide and New Year's parties continues to drift in from various parts of the country and among this is the report of a convivial gathering of well-known showfolks, which took place at the home of H. Gurrett at Greensboro, N. C. Many well-known Bedouins were present, among them being Mr. and Mrs. Charles Ferris, Mr. and Mrs. Billy Henderson, Mr. and Mrs. Chas. Goodwin, of Raleigh, N. C., and Mrs. Goodwin's pretty sister. The popular Harry (Scotty) Scott was also present, as were William VanDoren, James Young, Dr. Chalmers, Roy Eaton and others. Billy Henderson is the well-known wrestler, while most of the other guests were former members of the Broadway Shows.

All shoulders to the wheel, now, and let's get another notch out of that wretched tax schedule. Look what has already been accomplished—eight per cent off of the mileage, three per cent off of the haulage and track rental charges, and with the tax on the ten-cent admission eliminated things are brightening. Here's hoping that the tax on fifteen and twenty-cent tickets will also be eliminated.

Not only did the Snapp Bros.' Show hang up a long distance jump record last season, but according to recent reports some of the executives have done some long distance scouting relative to the coming season. Wm. R. Snapp and L. O. Kelley recently completed an investigation trip on which they covered territory in Western Texas, New Mexico, Arizona, California, Washington, Western Canada, Oregon, Wyoming and Colorado. Mr. Snapp returned eastward by way of Omaha and Chicago to spend Christmas with the rest of the Snapp and Wortham families at Danville, Ill., while Mr. Kelley returned via Denver, Kansas City and St. Louis. A meeting was scheduled for last week at the shows' winter quarters in North Little Rock, attended by I. S. and Wm. R. Snapp and others of the staff, at which time the route for 1922 was to be decided upon.

M. L. MATHEWS' EXPO. SHOWS

M. L. Mathews advises from West Huntington, W. Va., that he will the coming spring launch the M. L. Mathews Exposition Shows as a four-car gilly caravan to play the coal fields of West Virginia and Kentucky. Mr. Mathews further advises as follows: It is the present intention to carry four shows, all owned by the management; about fifteen concessions and a merry-go-round. The Plantation Minstrel's Show will be featured with a 40x80 top. All shows will have panel fronts with the exception of the Ten-in-one, which will have a 100-foot banner line, with new banners, made by the Beverly Brothers' Company, of Chicago.

Look thru the Letter List in this issue.

125 PENNY ARCADE MACHINES FOR SALE

In good condition. Terms reasonable. Apply to RALPH DONADIO, 1123 Passunk Ave., Philadelphia, Pennsylvania.

21-Piece Manicure Sets ... \$1.50 Each
Carving Sets, 3-Pieces—\$1.75 Each
17-Piece Manicure Sets, Real
Push Backs ... \$1.50 Each

Notice: We are moving to the fourth floor same address, more room, and will manufacture our wonderful new Doll by January 20. Wash for it, and watch for our wonderful and new item for the Concession Man. A knock-out.

CARNIVAL & BAZAAR SUPPLY CO.,

Electric Doll Lamps For BAZAARS



MQVABLE ARM LAMP DOLL, with Shade and Tinsel Dress, complete. \$15.00 a Doz.



Martha Washington Doll Lamp, Complete, \$2.00 Each.



MISS ANNA SPECIAL \$45.00 per 100. With Tinsel Dress.



NEW ELECTRIC LAMP DOLL. Beautiful imported head, natural hair, satin dress, wired plug, socket and cord, complete. \$3.00 Each.

TINSEL HOOP DRESSES with wire hoop \$13.00 per 100

One-half cash on all orders, balance C. O. D. Immediate deliveries. AL. MELTZER CO., 219 South Dearborn St., (4th Floor), CHICAGO

\$5.00—Positively Only Until Feb. 1st—\$5.00

14 Regular Real Art Knives

We ship same day order received.

800-Hole Board for above Set of Knives, \$1.00 extra.

Until February 1st, we will also allow quantity discount on Boards as well as on Knives.

New Price List and new beautiful Circular, just out. Send for it. Free for the asking.

The GOLDEN RULE CUTLERY COMPANY

212 N. Sheldon Street, Chicago, Ill., Dept. No. 1
Estab. 1900.

ZEIDMAN & POLLIE SHOWS

Much Work Already Accomplished at Winter Quarters

Charleston, W. Va., Jan. 4.—Work in the winter quarters is progressing very rapidly and considerable accomplished during the few weeks the Zeidman & Pollie Exposition Shows have been in quarters. Master Mechanic Ware has just completed the remodeling of the Honey-moon Trail, which in the future will be known as "Tumble Inn," and the new mechanical attraction "Room 11," has been completed and ready for the opening. Work is started on the big wagon front for the Trained Wild Animal Circus, and when completed will be classed as a masterpiece in wagon building.

William Zeidman arrived in quarters after a week's vacation in Pittsburg, where he spent the holiday season with friends, and is now ready to take up his duties pertaining to the organization of the show.

Contracts were received at the offices from Joe Oliver, who again places his big cookhouse and portable "dining room" with Z. & P. Shows for the fourth season.

Col. Littleton and wife are sojourning in Akron, O., visiting friends. Colonel will soon be back in harness at quarters building his attraction, featuring Lady Fanchon and his equine circus.

General Representative Walter B. Fox is on the way to attend some very important fair societies' meetings and will soon grace the palatial winter quarters with his smiling face just for a few minutes' consultation with the managers.

The writer visited the Cincinnati offices of The Billboard en route to winter quarters and was entertained by the staff of that publication in a most pleasant manner. His friend, Al Baba, is still busy circulating suggestions for "cleanliness and moral and entertaining attractions on the midway." His propaganda is the right spirit, so let's get behind him and give him our assistance and co-operation.

The big organization will open in the spring with about the same personnel as last season in the line of concessioners and attractions, but with several additions, while the train is enlarged to twenty-five cars and the list of paid attractions will no doubt number twenty-five. John Fingerhart's big concert band of twenty pieces will furnish the musical programs, while a big colored band from the Dixieland Minstrel's will help liven up the "mirth, music and merriment boulevard."

Latest reports from Sheboygan, Wis., advises that the congenial secretary, J. J. Reis, will be back in harness the coming season and from a letter to the writer he is doing nothing but "throwing snowballs and honking pies, sleeping in a downy bed (just made for me) and cutting up jack-pots with the cows and chickens."

Zeidman & Pollie have purchased a "sea-plane" from the Traver Engineering Company and the machine is now in quarters. This makes four rides these energetic purveyors of amusements now own. They are contemplating the purchase of another soon.—A. C. BRADLEY (Press Representative).

WANTED—L. J. HETH SHOWS

Want attractions of the highest class. For the season of 1922 we offer a circuit that will represent the leading dates of the country. This is a 30-Car Show, with the finest of accommodations. Season opens March 18. CAN PLACE—Wild West or Society Circus that we can feature. We will furnish outfit complete, including a beautifully hand-carved double wagon front.

Circus Side-Show or Jungleland Show. Will furnish 120-ft. brand new tent, pits, pit cloths. Mr. Rhodes, write. Congress of Fat People. Have beautiful frame-up. Plantation Performers. All with us last summer, write. Motordrome Riders, with or without machines. Male and Female Riders.

Experienced Chorus Girls, Sister Teams, Posing Girls, Novelty Acts. In answering, kindly state height, age, enclosing photos.

Musicians on all Instruments. Have splendid opening for couple to take Privilege Car. Can place a few more Legitimate Concessions. Workingmen in all departments.

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CARNIVALS, TAKE NOTICE

The MID-CAROLINA FAIRS ASSOCIATION, composing 8 fairs, will meet in Greensboro, N. C., Thursday, January 26, in office of Secretary of Greensboro Fair, for the purpose of contracting with ONE Carnival to play all 8 fairs. No long jumps. Free Attraction men and Fireworks people invited to attend. Advance information furnished by Secretary of Association. J. B. JOHNSTON, Secretary, Siler City, N. C.

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4-Piece Chocolate High Pitcher\$3.50 Each
Chinese Baskets, 5—colors—5, Double Rings\$4.00 Nest
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Gold Pen Knives, 2 blades.. 23c Each

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Cigarette Cases 65c Each
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BOSTON

EDWARD A. COADY Box 1268

The local theaters have passed thru the first blif of one of the worst theatrical seasons from a financial standpoint yet recorded. Many of the managers place the cause of the deficit upon the high price of tickets and the unemployment situation. It is the younger element that keep the patronage up at the theaters, but under the present conditions for a man to take his girl, or wife, to the play it is going to cost him the best part of a \$10 bill for two hours and a half of entertainment. As a result the man is beginning to argue for an evening at home and the women who want to play fair, seem to be turning to his way of thinking. At any rate the legitimate houses are dragging along, and if any profit is being made in the theatrical game the picture houses are getting it. The Shuberts made quite a splash here with their indoor circus, but the venture being only of one week's duration was not a real tryout. The prices were right, and it looks as tho the affair could be put over if given a fair trial. At other local playhouses the past week has been fairly good. At the Hollis Street "Mr. Pim Passes By," with Lucia Hope Crews, moved out Saturday night and "The Wandering Jew" went "Down Town" on its third week at the Plymouth. Alice Delysia in "Adgar" went very well last week at the Wilbur. This week McIntyre and Heath in "Red Pepper" are there. "Trene" is playing a return engagement at the Shubert, and at the Colonial Fred Stone in "Tip Top" is now drawing very well. All the legitimate houses gave three matinees last week. The Monday show at every theater played to good business. The feature photoplay at Boston is D. W. Griffith's "Orphans of the Storm" at the Tremont, playing to capacity.

Boston Local, I. A. T. S. E., has about completed its arrangements for the second annual ball to be held January 19 at Mechanics Building. An orchestra of 50 musicians has been picked from the local union and will be under the direction of Charles Frank. Mme. Caporello will offer a spectacular ballet interspersed by many of her advanced pupils. The big feature of the event takes place at midnight, when a grand march will be held in which the players from the local theaters will participate. Fred Dempsey, head of the local, will be in charge, with William Callagher of the Boston Theater, looking after the financial end of the affair.

Special praise is due Manager C. E. Dunn, Special Officer A. M. Callahan and Pianist Roger McGee, of the Orient Gardens Theater, for their excellent work in getting the patrons out of that house when the \$15,000 blaze destroyed the theater. The fire started back of the picture sheet, and was discovered in time to get the people out before they knew what was going on. This case is to be used as an argument to keep at least one I. A. man back stage at every theater in Boston.

Malcolm Douglas, in advance of "The Wandering Jew," was in Boston last week and was well received at the boxes of the local dramatic critics. Mr. Douglas gave the attraction a good start, leaving the rest to Albert Duchemin.

Charlie Mackie, of Mackie and Walker, was the announcer at the side show of Shuberts' Indoor Circus at the Boston Opera House Christmas week. Mackie made a hit with the patrons by the way he introduced the people on the platform. He was looked to sing a song with Major Howard, but he must have "cut it" because we were there.

At the Christmas dinner given by the vaudeville managers here to the vaudeville people playing this town last week at the Adolphus House, the following comprised the bill-of-fare: English Sole, a la Fiatery; Vermont Turkey, a la Gordon; Chicken Okra, a la Larson; Apple Fritters, a la McGinness; Hubbard Squash, a la Harris; Delmonico Potatoes; Grady Christmas Salad an Morris; Mince Pie, Somerset; Liederkrans, Lothrop.

Morris Gest was at Boston last week looking over his "Adgar" attraction at the Wilbur Theater.

Joe De Fessa at the Selwyn Theater started a newspaper contest a short time ago to find the greatest number of words possible from the

ALEXANDER BROWN, President. FELIX BLEI, General Agent. B. M. TURNER, Manager. BROWN & DYER SHOWS

1922 Season Opens Detroit, Mich. HAMTRAMCK April 22, with 2 Saturdays and 2 Sundays

Auspices Polish-American Veterans, benefit building fund. Wanted for a long season of big fairs and celebrations, meritorious shows and rides not conflicting with what we have. Will furnish wagons and wagon fronts to showmen. Want manager to take over circus sideshow, good mechanic to manage jazzer, motordrome riders and help in all departments. Concessions that are legitimate will be placed at reasonable prices. 2 PROMOTERS, Address FELIX BLEI, Gen. Agt., Hotel Norton, Detroit, Mich.

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Attractions for Side Show, Punch and Judy, Tattooed Man, Mind Reading Act, Magic, Other good Side Show Acts write. WANT Plant, Peop, six or eight-piece Colored Band for Plant. We have two up-to-date Platform Show Outfits that we will furnish to money-getting attractions. Salary per cent. Electrician and Train Master. Help for our three Rides—Perris Wheel, Seaplanes and Vanettian Swings. This is a gilly show, playing real territory, opening at Cumberland, Md., April 22. Concessions, everything open. Concessions write JOE LIEBERWITZ, 1378 Broadway, New York City. All other address PERCY MARTIN, Cumberland, Maryland.

WANTED WANTED WANTED

For the Knights of Pythias big Indoor Circus and Bazaar, to be held at Greenville, Ohio, by the Greenville Lodge No. 161, K. of P. Saturday, January 21st, to Saturday, January 28th, 1922

7 BIG NIGHTS 7 OVER 9,000 MEMBERS BOOSTING

Big Parades and Fireworks by visiting Lodges from State of Ohio. Automobile Contests, Queen Contests, Baby Contests. This will be the biggest event of the season. WANTED—Clean, up-to-date Concessions, Wheels, Shows and Free Acts; those who know how to get the money. Wire, don't write. No wires accepted unless prepaid. BERT CRISLER, Chairman K. of P. Bazaar Committee, Greenville, Ohio. P. S.—Want Wire Act for street.

combination of letters used in the four words, "Funny Happy Go Lucky," the attraction at the Selwyn. The contest gave the show considerable free advertising with the total cost of \$25 for a top prize. Joe is strong on these newspaper contests and always pulls excellent results.

Tom Brown, leader of the six Brown brothers here with the "Tip Top" show, has a saxophone made by Adolph Saxe in the year 1842. The instrument was purchased in Norway by Dr. A. H. Wagner and presented to Mr. Brown with a certificate of authenticity as to the foremost saxophonist in America. The old instrument is made of white metal and is a straight flaring tube without a curve and with a very much reduced bell. It possesses a sweetness of tone not equaled even by the later and much improved models.

Manager Henry at the Gayety Theater last Sunday got in line with the other managers here and gave a Sunday show of pictures. "Keep Smiling," the burlesque attraction, was the bill for the week.

St. John "Hankin's comedy, "The Cassilis Engagement," will be given at the Copley Theater for the first time in Boston Monday, January 9. This is the first professional performance in this country, it having been acted a year ago by The Amateurs in Brookline.

We always thought that the manager of an attraction was very anxious to have the local newspapers use pictures of the players in his show, but it seems that there is at least one who is against this policy. We met Ralph Snyder, the photographer of The Boston Advertiser, on the street the other day and when we asked him if he was going up to photograph some of the players of the "Tip Top" show he said: "Yes, but not at the theater, as the show manager there did not want to go to the trouble of getting the stage and lights ready for the pictures." As a result the pictures are being made at a local hotel. All the pictures made by Snyder are being used to illustrate a serial story now running in his paper. They are used in two-column cuts and credit is given to the show and the names of the players under every picture.

LOS ANGELES (Continued from page 77)

installation of the new ride, "The Flying Circus," which is to be ready for Easter Sunday on the Venice Pier. A complete description of this ride will be found in another section of The Billboard. Mr. Sargeant has had this ride in contemplation for many months, and now that it has become a reality we expect to see much progress in his hands.

The Carnival Circus and Bazaar for the benefit of charity did not get open until after Christmas owing to the rain and storm that had visited this city during the past two weeks. However it got open on December 27, and will continue over New Year's week. The Escalante Circus is the chief attraction, and with it Lew Bernstein has a liberal number of concessions creating the carnival spirit as well. Barring the possibility of rain again it is expected that the event will prove highly successful.

"Bill" Rice has announced his intention of remaining with the Greater Sheesley Shows until about May 1, when he will return to Los Angeles to remain permanently. Bill is responsible for the Sheesley Shows, big date at the Orange Show grounds, and which has been booked in many of the best towns on the Western Coast. After the show gets into territory where it is known "Bill" will turn the reins over to someone who will finish a successful season for them.

Not much activity is displayed at the various studios at this time. It is due mostly to the season of the year and the general falling off of the demand back East. However, this is only thought to be of temporary duration, as in many cases plans are being laid out for an extensive plan of production in the early spring.

The busiest spot in and around Los Angeles at the present time is over on Washington Boulevard, where Al G. Barnes is erecting Circus City. The immense gateway is about finished and the animals will be installed as soon as it is finished. On entering the gate the great tank of seals is first to greet you; then come, in rapid succession, the many buildings that contain the other animals. It will positively be the finest winter quarters for a circus in the country and will attract many a visitor who will come for that purpose alone. Murray Penneck is getting all paraphernalia painted and remodeled, and the circus will move in March in the finest state of completion of its career.

Sam Haller, Judge Karns, Charles Crisler and Al Butler have decided that owing to their inability to get a hall where dancing would be allowed after midnight they were compelled to call off the showmen's dogs until such time as the above could be accomplished. As the showmen could not reach the hall before that hour it would be useless to have it just for an hour's duration, so it will occur at some future date.

Col. Wm. Ramsden, who is probably the best known showman in Venice, just celebrated his birthday. He said that he forgot that it was his birthday until he began receiving letters of congratulations from his friends in the East, and then he had to look it up.

H. W. McGeary is making extensive preparations for his many attractions that he will have on the Venice, Long Beach, Ocean Park and Chutes Park in Frisco. McGeary tells the writer that he will put on the best array of attractions that he has exhibited, and it is expected that 1922 will again be a big year, especially on the various piers.

"Bill" Barry reports that business has been unusually good at his picture house in Wilmington, Cal., and he has no desire of returning to the outdoor amusements this summer. "Bill" says that he has everything ready that could be wanted to make a man happy and as long as business keeps up to its present standard he will be able to go on without worry.

To all friends, and the other fellows' friends, may I extend to you the sincere wish of "Bill" for a Happy New Year.

LOTS OF FUN! WONDERFUL NOVELTY! LIVING PHOTOS (Miniature Movies) Greatest hit on the market. Unlimited possibilities as money makers. 40% profit. Get in line right away. 15 samples, \$1.00. Sells at eight. Also BEAUTIFUL DESK CLOCK, combined Letter Clip and Letter Weight, a highly polished nickel or gilt. Agent's price, \$2.00, postage paid. Sells rapidly. Two years' guarantee. VOLVERINE NOVELTY CO., 808 Breitmeyer Bldg., Detroit, Michigan.

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WANT STRONG FEATURE SHOW

We have a splendid Wagon Front, measuring 50 feet, wired for two hundred electric lights, which we will repaint and furnish for a One-Ring Circus, Wild West or any Animal Show suitable to feature. Season opens in April and continues well into October, including a circuit of eight big Day and Night Fairs. Reasonable percentage. Address

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WANT TO BUY

12 Concession Tops with frames, 2 Ball Games with frames, hoods, etc.; Hoop-La, complete; 2 Tops, complete with poles, stakes, etc.; size 28x40 or 30x40. All must be in good condition and cheap for cash. In or around New York, where same may be inspected.
AARON DEMAREST, 35 West Mercer Street, Hackensack, N. J. Phone, 2457-W.

CON T. KENNEDY SHOWS

Veteran Manager Planning Big Things for Coming Season

When Con T. Kennedy's string of green cars bid adieu to their winter home in La Fayette, Ind. in the spring, it will be one of the most outstanding organizations which Con T. Kennedy has sent on the road during the twenty-one years the banners have carried his well-known name.

No sooner had the shows been packed away for the winter months than Mr. Kennedy was out in the open market rounding up his various attractions for the year 1922.

A recent trip to New York City resulted in the contracting of several attractions which are unique in their entirety and which will be an innovation in the business. Mr. Kennedy is not saying much at this time and is concentrating himself working on next season's program, but when the big caravan takes the road in the spring no small number of surprises will go out with it.

All of the "Kennedy family" will be back again next season. The show couldn't hardly take the road without Ed C. Talbot, Fred H. Kressman, J. C. McCaffery, R. C. Elgin, J. C. (Jimmie) Donahue, Les Eslick, Richard Scott and, last, but not least, those two venerable old gentlemen, "Doc" Bushnell and "Col." Jim Barry. They are all part of the fixtures.

General Agent Ed C. Talbot is scurrying around contracting for next season, and there is no doubt that he will bring the show into new fertile territory.—HERBERT KELLY (Press Representative).

RUBIN & CHERRY SHOWS

Savannah, Ga., Jan. 5.—The publicity received on account of the big Christmas spread at winter quarters, a flashlight photo of which was four columns wide, in the local press two evenings in succession, has attracted hundreds of sightseers out to the Tri-State Fair Grounds. Quite a number of leading Lutherans of the city have called on Manager Adolph Seeman, to examine Martin Luther's wedding ring, which has been for years in the possession of the veteran carnival manager. Savannah people certainly seem to like the showfolks and invitations to parties, etc., seem to be daily occurrences. Mr. and Mrs. Gruberg are in Chicago looking after furnishing their new private car recently purchased, and they are not expected back for a couple of weeks.

O. K. Hager, with his Autodrome and Freak Animal Show, is installed in winter quarters busily engaged in fixing up his shows, having just contracted with Rubin & Cherry for the forthcoming season. His "white" automobile has become a familiar figure on the streets of Savannah. Speaking of autos, Col. Jack King's "Chevy" has become the terror of the local speed cops, the local constabulary not being able to just figure whether the "bus" is coming or going. Carl Lauher's "sedan" behaves very well and, if it does miss a street car by an inch or a while—well, it is the fault of the motorman!

Superintendent "Baldy" Potter is busy building new wagons and renovating old ones, and local visitors seem amazed at the amount of work that is going on.

The Bedouins of this company are in old Georgia basking in the sunshine with the ever-fascinating odor from the magnolia wafted to their nostrils; at peace with the world and with never a thicket with the scribes in the editorial department, during which his amiable "better-half" did some shopping and incidentally spent quite some time in a prominent jewelry store near The Billboard Building which specializes in the sale of diamonds.

Mr. Murphy expressed himself as feeling encouraged regarding the outlook for the coming season and stated that all his plans will lead toward launching the neatest and most pretentious organization of his entire career as a general manager in the spring. He also spoke in high praise of his staff now "on the job" at Greenville, and stated that his confidence in each member is such that during his vacation (if this is called) he could practically forget the minor details of organization and construction.

J. F. MURPHY IN CINCINNATI

Among prominent showfolks passing thru Cincinnati last week were Mr. and Mrs. J. F. Murphy of the well-known and popular shows bearing the J. F. Murphy title.

The Murphys were on their way from Hamilton, O., where Mrs. Murphy had been visiting relatives, while her husband was in the East on business, to the winter quarters of the show at Greenville, S. C. While in the Queen City Mr. Murphy graced all departments of The Billboard with his presence and held a lengthy talk with the scribes in the editorial department, during which his amiable "better-half" did some shopping and incidentally spent quite some time in a prominent jewelry store near The Billboard Building which specializes in the sale of diamonds.

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CURRENT FILM EVENTS ~ ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

STATE LEGISLATURE OPENS WITH BITTER DEBATE

Senator Walker Asks Lusk To Explain Film Censor Bribery Charge—Opening Session at Albany a Lively One

At the opening of the Legislature at Albany, many remarks were heard questioning whether the Senate would investigate the statement of the New York Civic League that Clayton R. Lusk, republican floor leader, "could have sold out to the movie men for \$100,000" by killing the screen censorship last year. Rev. O. R. Miller, head of the league and publisher of The Bulletin, may be asked to explain. Altho many refuse to believe the insinuation that the moving picture men, in order to defeat the censorship bill, would have resorted to bribery, yet it is necessary that the Civic League allegations should be investigated. That feeling in mind, Senator James J. Walker, minority leader, called on his colleague, Senator Clayton R. Lusk, president pro tem., to tell whether or not anybody offered him "\$100,000 or any sum of money" at the last session of the Legislature to refrain from rushing thru moving picture censorship for which Senator Lusk became sponsor in the Upper House, and for the enactment of which he made a vigorous fight. This was the principal topic at Albany on January 4, at the opening of the 14th annual session of the Legislature, marked by the reading of Governor Miller's annual message in both Senate and Assembly.

Senator Walker's challenge was caused by a eulogy of Senator Lusk, which appeared in the December issue of The Reform Bulletin, organ of the New York Civic League, from which we quote the following:

"Undoubtedly Senator Lusk could have sold out to the movie men for \$100,000 or more, not to have pushed this bill thru the Senate. He knew this as well as any one, but he was not for sale."

The Bulletin is edited by the Rev. O. R. Miller.

Senator Lusk replying to Senator Walker said that the statement in The Bulletin was in no sense a charge, but one which he was in no position to affirm as true or brand as untrue.

Senator Walker declared he did not desire to embarrass the leader of the Republican opposition, but had brought up The Bulletin article to have the Rev. O. R. Miller denounced as a prevaricator and excluded from all privileges in the Senate. His motion to this effect was blocked by friends of Senator Lusk.

The debate fairly seethed with excitement and many caustic expressions were used. This is always to be expected when Senator Walker puts on his fighting togs.

An article in The New York Times dated January 4 says in part:

"Senator Walker, as the necessary prelude to his attack on the clergyman, asked for unanimous consent, which was given, the Republican Senator being unaware of what was coming."

Continuing his remarks, the Democratic leader is quoted in The Times as saying:

"I would pay no attention to this man who gives his occupation as a lobbyist, engaged in the work of promoting good and defeating bad bills, this man who claims to be a minister of the gospel, altho he cannot remember when and by whom he was ordained, if it were not for the fact that he publishes The Reform Bulletin. He stands discredited already on the records of the Senate. He is marked in our records as a liar. The record remains that he did lie and perjure himself."

"The Senator then read from The Bulletin as follows:

"The underworld elements of the State are making frantic efforts to drive Clayton R. Lusk of the Senate out of public life. He

had a large part in putting thru the Senate the State Prohibition Enforcement bill. He introduced a moving picture censorship bill and pushed it thru the Senate notwithstanding all

D. W. GRIFFITH



Mr. Griffith is producer of "Orphans of the Storm," which opened at the Apollo Theater, New York, January 3.

the tremendous influence and money of the movie men against it.

"Senator Lusk has been most bitterly opposed by all the wet newspapers and the moving picture men. The movie men were unable to buy him, altho they apparently bought everything else in sight that they could. Undoubtedly Senator Lusk could have sold out to the movie men for \$100,000 and more not to have pushed this movie censorship bill thru the Senate. He knew this as well as any one, but he was not for sale."

"I have no criticism for the moment to make of the Senator," resumed Senator Walker, continuing his comment. "He is personally responsible for his personal conduct. But I do hold that it is somebody's duty, once and for all, and it is for the Senator, if he feels that duty belongs to him, to tell this Senate whether or not anybody did offer him \$100,000 or any sum of money, and, if no one did, to

again and for the second time show this person the liar that we are sure he is.

Demands Answer From Lusk

"These things cannot stand. I would no longer want to be a member of this body if it were just to be the target for every sharpshooter, whether he comes in God's livery or in jumper and overalls. Why, it was due to snakes of this kind, who have removed from the minds of the people of the State any respect they had for members of the Legislature, that the amendment proposing higher compensation for legislators was defeated at the polls.

"I do not want an investigation. I do not want this chamber contaminated by the presence of that man. But I do want the Senator to testify to the fact that this man lies in his teeth and that no such thing ever occurred. I think the Senator owes this to the

WEEKLY CHAT

The exhibitors have been protesting against the exorbitant prices charged for film rentals. And justly so!

The deplorable condition which has almost swamped many of the smaller theaters thruout the country can be traced to one cause, namely the inflated salaries demanded by stars, which react upon the sale of pictures which exhibitors are forced to buy.

Like all new lines in which ready money quickly flows into the coffers, an unprecedented prosperity followed in the wake of the motion picture business and has been of such a nature that those within its ranks have become hypnotized with the idea that the golden stream would continue forever. The business has not been properly stabilized. It has run at sixes and sevens, and in many instances it has run away from itself. Producers in a wild panic to get the most out of the industry have plunged heavily without realizing the after effects. Actors and actresses who in bygone days considered themselves lucky to receive the weekly stipend of \$75 saw their opportunity in pictures, which became the vogue, and immediately demanded payment of such a nature that it spelled ruin to the business in the long run. No industry, no matter how prosperous, can withstand the enormous overhead expenses which are now being shouldered by the film producers. Naturally somebody must be made the goat and it is the exhibitor who is taxed in order that film stars may ride in their beautiful car and sport a steam yacht or two.

Unless a drastic move is made to curtail the inflated salaries paid to actors and actresses, there will come a crash that will cut prosperity from under the feet of those who are not far-seeing enough to sense the danger.

At a meeting of the Theater Owners' Chamber of Commerce, which body met at the Hotel Astor, New York, on January 4, William Brandt, president, spoke at length on this same question. He claims that it is the actors and actresses alone who have sent the prices of motion pictures soaring far above the financial heights which the theater owners say they can reach. He emphatically declared that the salaries received by these luminaries were wholly out of proportion to the receipts entered at the box-office. Further on in his discussion Mr. Brandt stated that almost everything concerned in the making of motion pictures, from the salary of extras, carpenters and laboratory men to the price of raw films, had been reduced except the salaries of the principal actors. As a member of a committee recently appointed to investigate the reason for the excessive cost of production he learned that picture expenses could be considerably reduced if the stars accepted less money. He believed, he said, that if the producers would call a meeting of the stars and inform them that theater receipts are entirely out of proportion to their pay the actors would probably consider accepting less remuneration.

Some of the salaries paid to men and women whose names shine in electric lights along Broadway are those of Mary Miles Minter, who receives \$60,000 for the making of a picture; Catherine MacDonald receives \$7,000, four of these pictures are made a year; Wallace Reid, whose face is familiar to almost every movie fan of the country, receives a salary of \$4,500 a week; Rudolph Valentino receives \$3,500, and William Farnum, \$10,000.

Whether these figures are accurate or boosted for publicity purposes, is not proven. But it is a positive fact that the pay received by the men and women who perform before the camera is entirely out of proportion with the results their names bring into the box-office of the motion picture theaters. So many houses thruout the country have been forced to close down because of the inability of the exhibitor to meet the demand of the sales agents who evidently raise the figure on a star's reputation every time a new picture is made that unless a curtailment of these extravagant prices takes place immediately there may be no theaters in which a picture can be shown.

(Continued on page 59)

BIG STREET NEWS

A Vitagraph production, "The Prodigal Judge," has just been completed.

Rosemary Theby will begin her 1922 screen work under the direction of Frank Lloyd.

"Penrod," the celluloid version of Booth Tarkington's famous book, is now complete and will shortly be distributed thru Associated First National, Inc.

Maudie George, whose impersonation of French types has won her success, is said to be a cousin of Grace George, stage star and wife of William Brady.

Last week there was an exhibition at Town Hall of a four-reel picture showing the activities of the Boston and Montana Development Co. The work was entitled "Money."

John L. Day is in New York after spending some time in Brazil and Argentina. Mr. Day is representative of Famous Players in South America.

Jack Mulhall is playing opposite Constance Binney in "The Love Contract," under the direction of E. J. Lo Saint. Mr. Mulhall is a polished young actor and made a distinctive success in support of Mabel Normand in "Molly O."

The Cotton Blossom Picture Co. has been formed in New Orleans to produce features and single reel comedies with colored actors in the cast. The company's offices will be with the Stephens Film Distributing Co., which will also handle the distributing.

It appears that unknown authors are now to have a chance at the screen. It is said that the Berton Pictures, Inc., have decided to encourage the efforts of unknown writers and therefore announce their first production to be a story by a young Negro, Louis D. Bulger.

An inmate of the Arizona State Penitentiary has written a scenario which deals with crime. This is quite likely, but we wish to state that Herbert Rawlinson is to appear in the leading role. The title is "Peterman," and Tod Browning will direct it for Universal.

Harold Lloyd has arrived in New York and expects to close a deal involving a new distribution contract. His former agreement with Associated Exhibitors, Inc., has expired. There is a rumor that he might make a new connection with Pathe.

At the Royal Opera House, Covent Gardens, London, "The Three Musketeers," starring Douglas Fairbanks, opened for an engagement recently. The run of this big feature will be followed by "The Glorious Adventure," featuring Lady Diana Manners, who has the leading role. The production was made by J. Stuart Blackton.

In order to protect the eyes of motion picture spectators, it has been decided by the authorities of Birmingham, Eng., that in the future no permit will be granted for the construction of a cinema unless there is a space of at least twelve yards between the first orchestra seats



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HAYS' DECISION Is Expected This Month. The Big Street is still buzzing with the arguments offered, pro and con, regarding the possibility of Postmaster-General Will Hays accepting the tempting offer of \$150,000 yearly to head the motion picture industry.

A thoughtful and kindly tribute was paid to the venerable actress, Kate Claxton, by D. W. Griffith when he placed her name upon the program of the Apollo Theater, where his latest screen production, "Orphans of the Storm," is being presented. As the picture does not follow the central theme of the old play merely touching a thread of the original story in which Miss Claxton starred for many years, it proves again that chivalry is not entirely dead in these be-knighted days.

At the premiere of "Orphans of the Storm," in an upper box, beaming and smiling, reliving again the glories that attended the long run of her old play, Miss Claxton was seen and applauded.

Proving again that mankind finds surcease from care by watching motion pictures, we are told

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that President Harding's Secretary of War, George Fletcher, derived considerable pleasure in watching a comedy release which was especially screened for him during his few days' rest at Atlantic City.

We have had other men desert a Cabinet position on account of the inadequacy of the pay to meet the social demands of a Government office. Many have found it extremely difficult to make ends meet, for Washington is a very expensive place to live in.

FILM NOTES FOR EXHIBITORS'

The Motion Picture Theater Owners of the State of New York will hold their annual State convention at Albany February 14, 15, 16, 17, 1922. A special program has been arranged for the event. State President G. L. O'Reilly and State Secretary S. I. Berman will make interesting reports showing the organization to be in excellent condition in the Empire State.

STATE LEGISLATURE OPENS WITH BITTER DEBATE

Character assassin, or whether there is still enough manhood and red blood and decency and pride in this body and its members once and for all to give the lie to this man. "And if it is not a lie, then you and I and each of us, as representative individuals, are entitled to know the name of the man or man who made this offer. The Senate ought to have one or the other. If any such bribe was offered or insinuation made, then we ought to know the name of the alleged or admitted briber or bribers, and if not then this most miserable of all creatures ought to be given the

He here without paying any further attention to him."

"I believe the Senator is becoming unduly agitated over the language of this particular article," said Senator Lusk in reply.

Never Approached, Lusk Declares

"As he was talking there was running thru my mind the memory of similar articles on the front page of the large New York newspapers. During the last session I recollect on the front page of New York newspapers statement after statement about boodle funds of half millions. Now, there is a statement in this article, as I understand it, that I might have had or possibly might have had some money, or might have got some money. That is a mild statement compared with the statements that have been made, absolutely groundless, with regard to the attitude of legislators or legislation here for years past. It all comes back to the proposition that if a man sees fit to serve in the Legislature he should not be thin skinned."

"The Rev. O. B. Miller tonight declined to comment on the proceedings.

"Well," said Senator Walker, "that is a very adroit answer and it may satisfy the Senate. What I want the Senator to say is whether that is a truthful or an untruthful statement, and if it is truthful then we ought to know the name of the man or men who made the offer. I think that is of sufficient interest to the Senate. I don't care how many statements there were about half millions. I am consistent, because when such a statement was made by a Senator some time ago I introduced a resolution asking for an investigation and we had it. This is just as important and I want to know if it is a true statement. If it is not I think the privilege of the floor should be taken from its author."

"This is not a specific charge," rejoined Senator Lusk. "There is no charge at all. It was stated that I could have got certain money by conducting myself in a certain way. I am asked to say whether that is true or not. I don't know. I never offered to conduct myself in that way. I was never asked to conduct myself in that way. The Senator is fully as good a position to know as I am."

"I just wanted the answer you made," said the minority leader. "Did anybody ever make a promise or an attempt to influence or affect your vote on the censorship bill for a financial consideration? I am satisfied the answer is 'No.' But I think you ought to make it. I am going to move to discontinue to this man the privilege of the floor for making such an unfounded statement, and if anybody did make an offer we ought to know the facts."

"It is not necessary for me to state here that nobody ever offered me anything to influence my vote on censorship," said the president pro tem. "If they had, we could have known of it at the time, if that is the question the Senator wants answered."

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The Billboard Reviewing Service

"ORPHANS OF THE STORM"

D. W. Griffith presents "Orphans of the Storm," by arrangement with Kate Claxton, shown at Apollo Theater, New York, January 3.

Reviewed by MARION RUSSELL

Thanks are due D. W. Griffith whose genius has accomplished more to revive the high standard of screen production than all the laws ever enacted.

Never in the history of the theater has there been shown any form of entertainment that could surpass the gigantic achievement scored by this famous director in his latest triumph, "Orphans of the Storm." The English language is inadequate to convey the magnitude, the grandeur of historical locations, of settings and characterizations, which make this picture stand forth as the Titan of them all.

THE CRITICAL X-RAY

It is from the book of D'Anery that the master director has taken most of the material and interwoven it with historical scenes of the French Revolution. In this colorful period unusual opportunities were offered for sweeping, panoramic, thrilling and melodramatic action from which Mr. Griffith visualized the greatest spectacle of the age. And, the world's history forms an illuminating background, the sweetest heart-interest story ever conceived by man is the actual magnet which rivets attention.

The fictional characters appeared so real, the action so vivid and the love so compelling that the vast throng which filled every nook and corner of the Apollo Theater rose en masse and applauded, waved hats, stamped and cried "Bravo" just like a lot of wild college boys suddenly broken loose. Never have we seen a pantomime possessing such power as to arouse a mixed audience to a state of frenzy. It was only a picture! BUT WHAT A PICTURE!

Beginning with the simplicity surrounding two orphan girls, one blind and dependent upon the more resourceful one—and also showing in periodic fashion their early origin—as one was born of an aristocratic mother and the other of lowly parentage—and then on during the tender years of early girlhood, when they set out to Paris to seek a cure for the blind girl's affliction. It is their adventures, their separations and their perils which furnish the motive for the telling sequences that wind in and out thru the tumultuous days of King Louis XVI, and the horrifying revolution that followed. The intensely sympathetic appeal of these lovely creatures—Henriette, played by Lillian Gish, and Louise, the blind girl, by Dorothy Gish—caught the auditors and held them in a vise of over-strained emotion. All about me people were crying or ejaculating as the palpitating interest rose higher and higher. Lillian Gish, looking like a sensitive, sweet brier rose, dominated with amazing force every scene and situation. She was the central figure which stood out like a white sentinel among the roaring, shrieking, wild hyenas of the gutter. And in the scene where Fate intervenes and the deadly enmity of the fanatical Jacques-Forget-Not threw her into the executioner's cart that led to the guillotine the auditors relapsed into silence. Their overwrought emotions were held in leash by the look upon the white face of this fragile young girl. Her expression of mute suffering recalled the agonized face of the crucified Christ, so terrified, so bewildered, yet so humble and forgiving. It was a moment that will never be forgotten by those present and with one accord the audience gave vent to its over-charged feelings by applause and cheers.

The wizard hand of Griffith never permitted suspense to lag. It was one continuous building of situation after situation, moving in crescendo fashion to an apex of dramatic fury and then pausing for a second only to continue

like the unconquerable sweep of an crushing army. Around the magnetic core of human interest, vibrating and quivering with the love of a devoted sister for her helpless blind charge, there swirled and eddied the extravagant revels of aristocrats and their brutal outrages of the masses, who cried for bread and were met with scorn. One situation which stood out vividly was the appealing song of the lost, blind sister begging in the streets at the command of the old hag, Frochard, coming so near, beneath the very window of the abode of the faithful Henriette, yet separated by the strong arm of the law which arrested the helpless girl at a moment when their reunion seemed almost possible. The frantic efforts of the two young things to reach each other were so wildly, so poignantly touching that the first part of the picture closed with the longest applause that ever acclaimed a theatrical entertainment.

The second tremendous sweep arrives when the girl and her lover, Chevalier De Vaudrey, are being sent to the guillotine. The famous Danton, popular idol of the masses, intervenes with the Tribunal, and, with the reprieve thus gained, joins his comrades on horseback and makes the lengthy dash to the guillotine gates outside the city. Here is shown the most exciting episode of the picture. The fainting girl is prostrate almost beneath the cruel knife, while the galloping cavalry, surmounting all obstacles, dashing over bridges, forcing down gates, tramping on gendarmes, on to the rescue, come nearer and nearer until the heart nearly bursts with the prolonged torture of suspense.

In the early part of the story exquisite photographic effects and lighting arrangements were accomplished. The waxed floor of the King's palace shown brilliantly, the mural French decorations of ceiling and wall, the glistening chandeliers and the Pompadour colored silks of the voluminous gowns worn by the white-wigged court ladies were exquisitely clear and fascinating. The French gardens at Versailles and the dainty perfume salon appeared like the original, so faithfully had the camera done its work.

Like a galaxy of brilliant dug from the catacombs of ancient Rome, Griffith, with a wizard wand, has conjured up for our edification the most amazing pictorial effects ever confined in one production. This symphony of emotion, this tragedy of historical horrors, this adorable love romance, tops the list of the greatest silent drama ever presented to the public. As for the cast, their suitability is ever manifest, their impersonations perfect and beautiful as a rara-avis. Dorothy Gish, whimsical and bubbling with youthful charm, attracted sympathy and also rose to tragic heights as the desperately driven blind girl; Joseph Schildkraut, as the Chevalier, gave a clear-cut, cameo-profiled portrayal, romantic and love attracting; Robespierre (Sidney Herbert), cynical, adamant, white-livered and cruel; Danton (Monte Blue), generous, brave and chivalric, formed a strong opposite; Frochard (Lucille La Verne), bestial hag and trickster, contrasted with the plaintively weak and crippled Pierre (Frank Puglia); Jacques-Forget-Not (Leslie King), vindictive and fanatical; Count De Linieres, Prefect (Frank Losee), haughty and dictatorial; Sheldon Lewis, as the boastful lauffer, Jacques Frochard, and Countess de Linieres (Catherine Emmett), meek and suffering, all these blended with the lesser roles of aristocratic rouses, who enjoyed their amours as immodestly as the street grissette. Also the howling mobs, the Bolshevik exhorters, contributed their share, filling the eye with kaleidoscopic wonders.

We may never have another picture of such inestimable value as "Orphans of the Storm," but it surely points the way to the great possibilities of the silent drama.

Everywhere.
Above par.

"TOL'ABLE DAVID"

Presented by Inspiration Pictures, Inc., adapted from The Saturday Evening Post story by Joseph Hergeshalmer, directed by Henry King, starring Richard Barthelmess, a First National Attraction, shown at the Strand Theater, New York, week of Jan. 1.

Reviewed by MARION RUSSELL

A somewhat different foud story of the West Virginia mountains, but made bearable, and at times vastly entertaining, by the perfect performance given of "David" by Richard Barthelmess.

THE CRITICAL X-RAY

While the basic material of the story has done yeoman service for the screen for many years past, its fundamentals nevertheless supply unusually strong entertainment. It is of a gruesome nature for the most part, but many of the spectators at the Strand Theater were thrilled and interested by the rural romance which also stages a particularly cruel and barbaric fight. This occurs in an old shanty where the hero is trapped by three desperate characters who are hiding from the law on account of their bootlegging operation. The hero is the youngest of the Kinemon family, light hearted and happy, but resents the implication that he is only a boy and not capable of driving the hack which carries passengers and mail. His brother, Allen, while in the service of Uncle Sam, was struck down and crippled for life by these fiendish mountaineers and this brings about an opportunity for David to drive the hack, which had been his youthful ambition. But waylaid by the same gang, his mail pouch is stolen and he traces its loss to the shanty occupied by the desperadoes. He enters the house and it is here that the grueling fight takes place. When he comes out of the shanty he is crushed and broken from the fearful encounter. But he is the victor and carries the mail safely back to the Post Office.

This brief outline cannot convey all the intimate details of the home life of a Christian, God-fearing family, living in a peaceful valley. The many homely touches which the director has kept well in the foreground attracts sympathy for the family and of course there is a youthful love romance which employs the services of Gladys Hulette, who makes a most refreshing and wholesome country-girl type of heroine.

The bucolic characters are not over-emphasized, all the folks of Green Valley behaving like sane, human people. But to be a trifle critical we might object to the weak excuse furnished in the subtitles regarding the tenancy of the outlaws in the shack of their peace-loving cousin, Grandpa Hatburn. One of this gang had murderously assaulted the mail carrier and was also the indirect cause of the death of Allen's father, yet the sheriff and citizens of the village remained passively indifferent, permitting the men to continue to be fed and housed in the Hatburn home. It would seem more probable if the villagers had banded together and lynched the wretches who caused such misery. But, however, it gives the youthful star an opportunity to fight his way against terrific obstacles to achieve his boyish ambition.

The picture supplies a sense of peace and serenity in its opening scenes, and, as usual, a film of this sort is not complete without the introduction of a very intelligent dog. Characterizations marked the progress of the story and it is really owing to the efforts of the cast that "Tol'able David" held the deep interest it did.

In his first starring effort Richard Barthelmess has picked a very difficult story to put over on the screen, but his sincerity and early training under the tutelage of D. W. Griffith resulted in a performance that was as clear as a cameo. One felt all the joys and sorrows that beset the life of the youth and realized the

mighty effort he made to conquer and become a man, while still a boy in years.

Marion Abbott, as the strong, self-reliant mother, gave a splendid performance, and Paterson Dial, as the young wife of Allen, caught the stoical expression of a country woman who bears great bereavements in silence. Then in less agreeable lines Luke Hatburn was visualized by Earnest Torrence, who showed all the hideous, gorilla-like traits of the brutal outlaw.

Others in the cast were Walter P. Lewis, Ralph Yearsley, Forrest Robinson, Laurence Edinger, Edmund Gurney, Warner Richmond and Harry Hallam. The pastoral scenes were finely photographed and the entire atmosphere of the picture is permeated with the primitive tastes and surroundings of isolated country people.

The direction of Henry King was another asset that added to the value of the picture.

SUITABILITY
All theaters.
ENTERTAINMENT VALUE
Strong.

"JUST AROUND THE CORNER"

From the story by Fannie Hurst, scenario and direction by Frances Marion, produced by Cosmopolitan Productions, a Paramount picture, shown at Rialto Theater, New York, week of January 1.

Reviewed by MARION RUSSELL

This is just another one of those "homey" stories of the lower East Side district. But thru its intense and at all times natural appeal it reaches the emotions and brings tears from the eyes of the most callous. Sigrid Holmquist, a Swedish actress, scores heavily in this picture.

THE CRITICAL X-RAY

"Just Around the Corner" always brings to mind "The Little Church Around the Corner," and many of the scenes and domestic atmosphere of Fannie Hurst's story recall the play of the latter title.

The story is largely disclosed via the subtitle route, there being little or no action through the running of the film. But so deft were the human touches and so deep the pathos injected into the construction of the picture that all about me in the cozy Rialto Theater men and women were furiously drying their eyes. And the story is commonplace like its characters are such as one meets in every-day life among the poorer classes of a big city. There is an atmosphere of genuineness about the whole arrangement which makes the shabby tenement house rooms appear very realistic. Perhaps we might quarrel with the repetitious lines that refer to the illness of the frail little mother, and yet again it may have been necessary to emphasize this fact to bring about the truly dramatic finale. And again all the success that this picture will achieve can be attributed largely to the splendid work of the carefully selected cast.

Briefly the theme surrounds a widowed mother, her young son and daughter struggling against the ravages of poverty. The boy is a telegraph messenger, and the girl a flower maker, with a chance to become an usher at a theater. Here she is thrown into fast company and imagines herself in love with a fly-by-night ticket scalper. It is the wish of the dying mother to meet her daughter's beau and learn if his intentions are honorable. But he defers the visit innumerable times and at the crucial moment discards the girl entirely. Distracted at the sight of her mother's pale face, she rushes out into the cold to beg Joe Ullman, the beau, to come, if only for an instant, before the mother dies. This he brutally refuses, and when in a faint she is picked up by a stranger, who gallantly agrees to pose as Joe in order to satisfy the little mother's wish. A year later he marries the girl, and brings happiness to brother and sister.

All the minute details which make Fannie Hurst's productions worth while are to be found in this picture. Also there is a laugh or two, but for the most part tears pervaded the picture. However, it is very good entertainment for those who like to have their emotions stirred.

That very clever actress, Margaret Seddon, as the mother, gave another one of her thoroughly lovable portraits. Lewis Sargent, as Jimmie, the messenger boy, could not be improved upon. Here is a screen actor who has a great future before him. As Essie, the troubled young daughter, Miss Holmquist registered every emotion with ease. It must be said that many scenes wherein an outburst of emotional acting would have seemed appropriate had been curtailed for some reason by the director, and the young lady was prevented from demonstrating the full extent of her screen ability.

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However, she expressed her feelings in a convincing manner, making the type of girl seem very real indeed.

SUITABILITY

All theaters.
ENTERTAINMENT VALUE
Good.

"THE LONELY TRAIL"

Featuring Frederick K. Beauvais, released by the Premix Film Corporation, shown at the 44th Street Theater, New York, week of January 1.

Reviewed by MARION RUSSELL

This is a very short picture of about forty-five minutes duration, exploiting the habits and conditions surrounding the life of an Indian guide of the Canadian woods.

THE CRITICAL X-RAY

A very slender thread of story piecing together a number of educational scenes, showing the denizens of a woodland country and the activities of a lonely guide who knows all the tricks and cunning associated with primitive life. The hero is a very handy man about a camp. He is quick on the trigger, knows how to fight, can revive fainting people, bind up wounds and is altogether a very likable person to have about. There is also a touch of romance concerning a white girl and Pierre (the guide), who is seeking revenge on a man who years ago had betrayed his sister. A lot of sentimental ideas were incorporated in the picture, which endeavored to prove that the redman in his chivalry and good-heartedness is far superior to his white brother.

There were no names on the program to convey the identity of the girl with the bobbed hair and whether this characterization was intended to force a resemblance to the Stillman case, in which the Indian figured as a co-respondent, remains still a mystery. But if the producers expected to raise cane with this mediocre offering on account of the sensational episode in which the star participated, they are likely to come a cropper, for as a bit of screen entertainment the work is exceedingly poor. In the good old summertime it might attract men who like to lose themselves in the woods.

ENTERTAINMENT VALUE

Ordinary.

"HAIL, THE WOMAN"

Story by C. Gardner Sullivan, directed by John Griffith Wray, a Thomas H. Ince production, released thru First National, shown at projection room, New York, January 8, 1922.

Reviewed by MARION RUSSELL

A story of bigotry, hypocrisy and the power of love. A little behind the times in subject matter, but so convincingly played by an all-star cast that the picture holds 100 per cent entertainment.

THE CRITICAL X-RAY

If for no other reason than the introduction of Theodore Roberts in a strong character role we would cheerfully recommend this film, for his acting shows that rare distinction which only comes from years of practical experience and an innate love of his chosen work. As the hard-hearted, Puritanical Oliver Beresford he visualized all the narrow tyrannical traits of such a personality and his scenes of repentance were so strongly rendered as were the early incidents of the story.

Madge Bellamy vividly recalled Lillian in "Broken Blossoms." She was the quivering, suffering and sensitive little flower, too frail to withstand man's peridy. The close-ups of his appealing little actress registered perfectly with an illusive and unforgettable charm.

Florence Vidor as the modernized and resourceful young woman, whose intelligence demanded her rights, rose to every scene and carried the feminine side of the story in a convincing and thoroughly satisfying manner.

The difficult role of David was capably handled by Lloyd Hughes. In his one dramatic scene the heart of the boy rose in rebellion against the despotism of his father. Mr. Hughes aptly conveyed all the agonies endured by the young hero.

And not forgetting Gertrude Clair, whose simplicity of manner filled the tender, uncomplaining mother role, which she seems so eminently qualified to depict, the drama gained largely thru her impersonation.

It relied upon these five actors to carry the somewhat disagreeable story and that they did so in a telling manner must be admitted, for stars were not absent from the eyes of the spectators, coupled with the resentment against the fealty of the orthodox father and the condescending, brutal stepfather of Nan. This role was entrusted to the care of Tully Marshall, who made it wickedly repulsive.

In these days of women's emancipation it is hard to believe that there exists even in small

communities such old-fashioned ideas as regards the rights of feminine members of any household. A brief prolog revives the memories of the blue laws of other days when flirting on Sunday was a crime, the punishment of which meant a ducking in water to the offender. And so on thru the story this same trend was dominated by the male figures unpleasantly. The hard heartedness of Beresford, Sr., whose chief ambition was to make his only son a minister of the gospel, tho the young lad had committed the offense of marrying a poor girl whose stepfather was bought off with a \$5,000 check by Beresford, Sr., in the hope that the world would accept his son as a pure-hearted man, supplied all the story. The girl-wife, cast out, dies after giving birth to a male child whom she names David. Also thru the iron will of Beresford, Sr., his only daughter is sent adrift for no particular offense, but she, being of stronger fiber, makes her way in the world and is instrumental in bringing the baby son of her brother to his rightful recognition in the household of his grandfather.

The latter part of the picture holds greater strength and has a big dramatic punch during service in a church. (It seems to me that the denouement should have occurred in an earlier scene, the perhaps this would not have been as sensational as the utilizing of a church edifice for the purpose.) There was a lot of quoting from the Scripture and a few allegorical scenes which are rather superfluous. The length of the story is somewhat against it, and could be easily condensed without injuring the material. The photography was excellent, and there were some very fine long shots.

SUITABILITY

All theaters.
ENTERTAINMENT VALUE
Holding.

"FIVE DAYS TO LIVE"

Story by Dorothy Goodfellow, directed by Norman Dawn, starring Sessue Hayakawa, released thru R.-O., shown in projection room, New York, January 6.

Reviewed by MARION RUSSELL

We might call this an Oriental Romeo and Juliet love romance. Sessue Hayakawa and Tsuru Aoki are pleasing in a simple, the colorful, story of China.

THE CRITICAL X-RAY

The idea of this Chinese romance offers nothing new, but owing to the artistic surroundings and the sincere acting of the star and his charming wife, the picture will please that class of fans who are satiated with melodrama and excitement. The reels slip away without anything occurring to strain the emotions, depicting, as they do, the home-life of Ko Ai, a Chinese slave, who washes dishes in a cheap restaurant conducted by Chong Wo, whose ambition is to sell her to the wealthy Mandarin. But she loves and is loved by a poor young carver of ivory images. Obstacles are placed in their path and to save her from being united to the cruel and wealthy Mandarin, her devoted lover, Tai Leung, goes to the extremes to secure wealth far greater than his rival to buy off the avaricious Chong Wo. He goes to the fortress and agrees to change places in five days with Young Foo, a notorious pirate, who had been sentenced to die on a certain date. According to the Chinese law Foo offers his fabulous hidden store of jewels and gold to anyone who will serve as a substitute and be executed in his stead. The young lover swears to come back on the fatal day. With the wealth thus obtained he saves his sweet heart from an undesirable marriage and they become united. After four days of wedded happiness he is forced to tell his bride the truth and goes to give himself up to the executioner. His faithful bride inhales poisoned incense hoping to join her beloved on the fatal hour of his execution. But it transpires that Young Foo had died a victim of cholera. This leaves Tai Leung free to return to his bride and he finds her overcome by the fumes, but his love revives her and happiness comes to them at last.

Very thin and cobwebby fiber for a six-part picture, altho it is presented in a very picturesque environment. All the intimate knowledge of the racial customs of the Chinese have been expressed thru the capable direction of Norman Dawn, who had visited the Orient and was familiar with the details of life in China. We feel that the artistry of Sessue Hayakawa is somewhat lost in the role of the young lover, for complications and suspense are sadly lacking. In fact, attention was concentrated on Miss Aoki with a number of close-ups flashed of her immobile countenance. But both are good pantomimists, tho thus far they have been deprived of a real worth-while scenario. To those who admire this dainty, yet fragile, type of picture, a certain amount of pleasurable enjoyment may be derived therefrom.

SUITABILITY

Residential theaters.
ENTERTAINMENT VALUE
Fair.

"DON'T GET PERSONAL"

Starring Marie Prevost, Universal picture, shown at Central Theater, New York, week of January 1.

Reviewed by MARION RUSSELL

It is all owing to the fascinating personality of the demure star that this lightweight story reaches a happy conclusion on the screen.

THE CRITICAL X-RAY

There are so many things in this picture for which no reason is definitely advanced, actions that appeared obscure and various happenings which lead to no where in particular. The trite little tale recites how a very bored young dapper of Broadway is sent to the country by her father to be rejuvenated. This was the good intentions of the parent, who believed that his frivolous young daughter was afflicted with the Broadway germ, whatever that may be. However, he gets very busy and rescues the daughter of the house from the wiles of an adventurer. A large dog helps out in the following sequences and we always have noted that when the material becomes too thin a cunning canine is dragged in to give new life to the drooping story. The heroine was constantly whispering tricks into the willing ears of good old "Tray."

But, as we said before, there is nothing in the picture but one plan after another that the star concocts to help this fellow or that fellow out of his difficulties, and it is her roguish manner, the rolling of her dark eyes and the petulant twist of her cute little mouth that seems to atone for the many things which the picture lacks.

Of course, as usual, the little lady is decked out in adorable gowns, which are as frothy in their lace-bedecked flounces as is the scenario, which endeavored to stand on its own feet.

In the cast we noted T. Roy Barnes, Roy Atwell and Daisy Robinson.

SUITABILITY

Family trade.
ENTERTAINMENT VALUE
About the average.

"THREE LIVE GHOSTS"

A George Fitzmaurice production, with Anna Q. Nilsson and Norman Kerry, a Paramount picture, scenario by Ouida Bergere, shown at Rivoli Theater, New York, week of January 1.

Reviewed by MARION RUSSELL

A very humorous comedy in which Cyril Chadwick scores heavily.

THE CRITICAL X-RAY

This picture was evidently filmed in Great Britain and much of its humor is indigenous to that part of London where rum-drinking old women cut up hilariously in the cheap "Pub" houses.

That is only one side of the story, tho, the better part of the picture dealing with three soldiers who had escaped from a war camp in Germany. They had been officially reported dead at the war offices. One of the party is an American, Billy Foster, who, caught in the turmoil of the war, enlisted in an English regiment hoping to forget an unfortunate love affair with Ivis, a beautiful English girl. Another character is Spooky, an Englishman, who had lost his mind thru shellshock. The third, "Buddy," is Jimmy Gubbins, whose mother is one of the aforesaid rum-drinking ladies of Cheapside. While trying to establish his identity, Billy is caught in an encounter with the guardian of Ivis, who had incessantly plotted to win the girl and her fortune for himself. Billy escapes after the shooting, in which the guardian has been slightly wounded, while Scotland Yard is sent out to trail him. He obtains refuge in Jimmy's home and Spooky, wandering out in the streets alone, enters a mansion, helps himself to fresh clothes and a number of costly jewels in a convenient safe and then boldly walks out with an infant reposing in its cradle. He crosses dangerous thoroughfares with the sleeping child in a perambulator, and while wandering thru Rotten Row, Hyde Park, he annexes a woolly lamb from a nearby grazing herd. With these strange companions he shows up again at the Gubbins' home when detectives from Scotland Yard, seeking Billy Foster, for whose capture there is a large reward, enter the rooms and discover the theft of the jewels and the kidnaped baby. In the meantime, Ivis, who has offered the reward for the discovery of Billy's whereabouts, also appears and that part of the mystery is cleared up by her statement that the guardian had confessed to his wronging the housemaid, whose death had been placed at Billy's door. Also the said guardian had escaped with but a slight flesh wound and therefore Billy was free of both charges held against him. Then the simple-minded Spooky has a fall which restores his reason and he discloses his real

identity, which is that of Lord Manning, and it was his own home into which he had ventured, and it was his own child whom he had kidnaped. Having been restored to a state of happiness, he takes his pals to the mansion and they all celebrate for oldtime's sake.

The audience at the Rivoli laughed heartily at the comical situations, for the most part supplied by Mrs. Gubbins and Spooky. The titles also held considerable mirth, and with the assistance of a very competent cast the picture can be said to have scored a hit on its premiere in New York.

Norman Kerry, as the American doughboy, gave a satisfactory interpretation, playing opposite Anna Q. Nilsson, who is pretty to look at, but suffered from a very poor acting type of part. Edmund Goulding made an unctuous Jimmy and Clare Greet, as the bibulous Mrs. Gubbins, came near burlesquing the character, playing it on broad lines, but nevertheless darning a full quota of laughs for her endeavors.

Of course, the acting honors fell to Cyril Chadwick, and in a very amiable manner he put over one of the best comedy characterizations that we have seen in a long time.

London was well represented thruout many scenes, the embankment of the Thames with its beautiful residences, the Westminster Bridge and flashes of Trafalgar Square, a glimpse or two of the locations around Carleton Terrace were also shown, but we were not treated to an overdose of London fog.

SUITABILITY

ENTERTAINMENT VALUE
Consistently good.

FOX'S 18TH ANNIVERSARY

Eighteen Years of Motion Picture Progress

To celebrate his eighteen years of motion picture industry William Fox has set aside the seven days from January 29 to February 4, inclusive, as "Fox Anniversary Week," for which hundreds of exhibitors thruout the country have booked Fox pictures solid.

The following dates tell the story of Mr. Fox in the picture business:

1904 to 1913, Greater New York Film Rental Company; 1913 to 1915, Box-Office Attraction Company; 1915 to 1922, Fox Film Corporation.

GERSDORF IN CHARGE OF MACON LYNCH HOUSES

Macon, Ga., Jan. 7.—Phil Gersdorf, representative of the Southern Enterprises, Inc., recently of Jacksonville, Fla., has been placed in charge of all the Lynch houses in this city—the Grand, Rialto, Capitol and Princess.

Mr. Gersdorf started his theatrical career as a program boy in the Broadway Theater, Denver. Later in New York City he was connected with the publicity department of the Rivoli Theater; then was publicity manager at the Charles H. Miles Theater in Detroit, and from that city he went to Jacksonville, Fla., to manage the five Lynch houses there.

RENTAL TAX

Paid Motion Picture Theater Owners' Association

During the past week in New York the T. O. C. C. handed over to the treasury of the M. P. T. O. A. the amount of money due on the five per cent film rental tax which would ordinarily be paid in to the government. Altogether the country a number of M. P. T. O. units have also sent in their five per cent rental tax, among them being a number of exhibitors from Michigan, Minnesota and New Hampshire.

"THEODORA"

Held Over at Capitol

Owing to the enormous success achieved by this big Italian spectacle, the management of the Capitol Theater, New York, decided to retain the film for another week at this house. There has been no change in price and the public has eagerly flocked to view the sensational feature at popular prices. All past records at the Capitol have been shattered by the number of paid admissions during the first week's engagement.

PEARL WHITE IN SERIALS

It is reported from Paris that Pearl White, who has been touring the continent for a vacation, is about to sail for the United States and begin work on a big serial. Miss White has completed her contract with the Fox corporation and it is expected that her latest output will be distributed thru Pathe.

DANCE HALL—Moving picture house, seating 750, has wonderful possibilities as a dance hall. Located in the heart of Detroit's business district, with no competition within a mile circle. Change can be quickly made. Present owners not familiar with the business. A real opportunity for a man experienced in this line. Write or wire LIBERTY THEATRE, Detroit, Michigan.

HARRY CAREY

A Close-Up of the Popular Delineator of Western Classics

He arrived at last! Harry Carey, of course—and who has not heard of this screen actor of breezy pictures depicting life on the plains, especially in the period of old stagecoach days! Not that Harry Carey has not made some wonderful pictures—we'll say he has—for who could forget his virile, fine and compelling picturization of "Three Men in a Boat." Even the star himself admits that this was his very best picture. Then, too, we recall his strenuous efforts in "The Fox," which had its premiere at the Central Theater in New York recently. But we are digressing a bit from our main story because we wanted to tell you just how this redoubtable hero of the films looks at close range. Well, he is just Harry Carey! That covers it all. No furs, no feathers, no inflated ideas as to his own importance, just a good-hearted, clean-smiling, he-man.

We met him and his interesting little family in his suite of rooms at the Astor Hotel, New York, one morning last week. He has been away from New York for nine years, the he is a native born and, having a brief respite from his screen work, he said goodbye to the old ranch and came on to look over the Big Street. He was forced to admit that he noted many changes, much of the pop which made the bright lights twinkle in the old days was missing. He felt that "Frohip" was responsible for the lack of glamour.

Mr. Carey said the general public was under the impression that his ranch, located forty-five miles from Los Angeles, in the town of San Francisco, was something of a myth, but the actor declared that the 17,000 acres of land, 150 head of horses, cattle, sheep, etc., were a substantial fact. It was here that little "Adobe," the infant son of the star, made his first appearance, and we will vouch for the fact that the little chap, with his golden crown of fluffy hair, pink cheeks and, kissable mouth, is the best booby for the salubrious climate of California that we can recommend. The beautiful wife, Mrs. Carey, smiled her approval when we declared that here was the finest specimen of babyhood we had ever seen.

It is now past history about the news of the severance of Carey's contract with Universal. The dissolution of the agreement was mutually agreed upon December 10. Although the contract does not actually expire until July 23, 1922, it was asked as to his plans for the future, Mr. Carey said:

"It is not my ambition ever to become a director, that is the end I am willing to leave quite alone, but I have a sneaking hope that some day I could produce a picture showing the West as it is at the present time. There is good material lying dormant, for out in California they still cut wire fences and frequently we hear about disputes over water rights, but, nevertheless, there is plenty of good material not lacking in romance or thrilling action. I would also like to do a deep sea picture, something of the style of Jack London's 'Sea Wolf.' I am very fond of the water (the I usually take mine straight) and, in fact, I spend as much of my time as possible cruising about. I have a schooner, called 'Kaoha,' which is lying up near Balboa. 'Do you intend to forsake the old type of Western pictures, Mr. Carey?'"

"I am not quite certain about that, but an actor requires a little variety in his work. For instance, I live at the ranch and am busily engaged in its various activities, and then to step down to the studio and go thru much the same stunts, such as branding cattle, lassoing, broncho breaking, etc., does not offer much diversion to a man. Naturally I prefer to do a more conventional picture, one that would deal with the social side of life. That would give me a chance to rest up on the Western stuff. My last picture, which I consider a very good one, is 'Man to Man,' story by Jackson Gregory, directed by Stuart Paton, but this has not been released as yet."

"What are your plans for the future, Mr. Carey?"

"Haven't any, I am just loafing around for a vacation and may look in at a number of your Broadway theaters. I have an opportunity to enter vaudeville as a sort of 'flyer,' but have not decided as yet whether I would accept it."

"What houses would you appear in?"

"Well, if I had my choice, it would be either the Winter Garden or Ziegfeld 'Follies.' You see, I consider Will Rogers, Bill Montana and myself the prize winners in the beauty contest, and what's the good of being handsome as an Apollo if you can't mingle with Ziegfeld beauties? Of course you must not think I am 'loco,' because if I get too frivolous my wife here may have me lassoed. But jesting aside, I think Will Rogers is one of the finest impersonators of humorous character parts on the screen. I admire him greatly, although we have never met."

"How long do you intend to remain in New York, Mr. Carey?"

"About four weeks, that is if little 'Adobe' here," indicating the sun-kissed smiling little kiddie, "does not get too lonesome for the old ranch. If he does, you may be sure we will pack our kit and fly away to God's country, where the sun shines 365 days in the year."

ONLY SEVEN MOVIES IN CHINA

Seattle, Wash., Jan. 6.—Zeuileng L. Loo, 29 years old, who was educated at Columbia University, sailed from here a few days ago for China, his native country, where there are 400,000 people and only seven motion picture houses and one movie production plant. Mr. Loo controls the studio and four of the seven theaters. His visit to America was for the purpose of gaining a broader knowledge of the motion picture game. Before boarding his ship the Oriental cinema magnate stated: "I have the biggest potential movie audience in the world. Chinese are consistent and if they get the habit of going to the movies the trick is turned. At present we import only American-made films, but we want to go into the producing game ourselves and do not be surprised if you see films made in China shown in the United States."

MOVIE CONCERN BUYS ABANDONED MAINE PARK

Portland, Me., Jan. 6.—Riverton Park, a summer resort, which up to two years ago was the summer playground of thousands of people, is to be turned into a site for a moving picture studio. The Charlton Film Company, closely allied with the Keystone Company, has contracted a lease for this now abandoned property on the banks of the Presumpscot River, and the casino buildings in the heavily wooded park will be utilized for the making of motion pictures. It is announced that a \$10,000 studio will be erected.

EXPECT SUNDAY MOVIES TO WIN

Binghamton, N. Y., Jan. 7.—The Binghamton Ministerial Association and the Allied Citizens have joined hands in an effort to prevent the passage by the Common Council of an ordinance permitting Sunday motion picture shows.

Theater owners have been active for some weeks and are confident the measure will be passed. The ordinance will come up for a vote January 18.

RECEIVER FOR PHOTOPLAY CO.

Portland, Me., Jan. 5.—Philip G. Clifford has been appointed receiver for the Mastercraft Photoplay Corporation on application for receivership in a bill in equity filed in behalf of Samuel W. Kipatrick of Stoneham, Mass. Trouble over the lease of thirty acres of land acquired by the film company as a site for studios and other buildings is said to be responsible for the receivership proceedings.

BANNER YEAR FOR FILM CORPORATIONS

During the year of 1921 455 film companies were incorporated in the State of New York. This number represented an aggregate capital of \$28,373,400.

This has broken all records for new organizations in the screen world.

NOVEMBER TAXES

Internal revenue receipts from tax on motion picture films leased for November, 1921, were \$567,055.30, compared with \$383,542.82 for November, 1920.

Receipts from tax on admissions during November, 1921, totaled \$0,905,338.48, as against \$7,082,248.61 during November, 1920.

OFF THE RECORD

(Continued from page 13)

words of Mr. Dawes, 'I don't give a damn' about New York anyhow."

Spoken like a person of spirit. I quite agree with him. The game is not worth the candle! If anyone can make a comfortable living out of shows that are produced successfully in even "tank towns" why should he worry over those which are "lost in transit?" And right here I wish to tell my correspondent a story. He may draw the moral for himself.

Not many years ago a young author wrote several plays and put them in the hands of a play marketing bureau. He heard nothing from them and in the course of time went abroad on business. When he returned he was amazed to see one of his plays, a Broadway success, under another title and with another man's name as the author. Due to the resiliency of our laws he was unable to do anything about the theft. (One of our best known and most "respected managers" has been haled into court by

angry authors for stealing their material, but no one has succeeded in halting the highwayman, tho it is a notorious fact that he helps himself to anything that comes into his office in the submitted play line—as well as other things). Not long after the same writer saw another Broadway success, an even greater one than the first. It was another of his plays and the same man's name was again displayed as the author. On this occasion, I am informed, he did succeed in getting an infinitesimal share of the royalties. Disgusted and disheartened, however, he went to England and has remained there ever since. Old stuff, you say? There never was a hit yet that someone didn't swear he was the uncredited author of it? Perhaps. But how do you explain the fact that the announced author of the two Broadway successes has not written one success since—tho he has written failures aplenty—and that the disgraced exile has written one which has had London laughing for months and which is already on the way to a New York hit, this time with the authorship acknowledged?

My Texas friend may yet see the plays "lost in transit" produced with the name of the second cousin of the producer on the printing as the author. In which event, if I were a Texas dramatist, I fear the producer would collect his income from the piece while occupying a bed in some first-class hospital ward. But that would be illegal, wouldn't it? Not for ME!

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WEST VA. FAIRS

(Continued from page 5)

second city; James H. Stewart, Commissioner of agriculture; John B. Sydenstricker, who told the convention of cattle raising in the Greenbrier territory; Secretary Bert Swartz, who spoke of the progress of the State Fair at Wheeling, and lauded the work of Commissioner Stewart in behalf of the fairs.

Resolutions were passed commending the Legislature for the passage of the State-aid bill, thanking Commissioner Stewart and his department for their co-operation, inviting women in fair work to participate in the conventions, and calling upon the railroad for a reduction in rates on shows in West Virginia. Three of the old officers were re-elected: S. C. Denham, president; A. F. Whelan, Jr., Weston, second vice-president; and Bert H. Swartz, secretary.

Johnston S. C. Denham, Dr. A. M. Mussen, F. O. Saunders, Dr. Ernest Layne, A. W. Werninger and John D. McColm.

About sixty delegates and guests enjoyed the banquet. Among the prominent showmen present were L. Roy Repp, representing Sloan & Dorward, auto racing and polo interests; G. W. McCabe, of the Gordon Fireworks Co.; J. F. Murphy and Harry Ramsick, of the J. F. Murphy Shows; Walter B. Fox, of the Zeldman & Pottle Shows.

A committee on dates was appointed and will meet soon at Parkersburg to set dates for the various fairs of the State.

PREMATURE

(Continued from page 5)

affiliated with the Western Vaudeville Managers' Association. I am doing business on my own responsibility as usual. There is nothing to the report."

At the offices of Ascher Brothers it was said that no statement would be given out until Harry Beaumont returned to Chicago. According to the article in the newspaper above referred to Mr. Beaumont was to go into the Western Vaudeville offices and book the Ascher houses independently. Jimmy O'Neill, who recently went from the Pantages office to the Shuberts Vaudeville Exchange, formerly booked the Ascher houses thru Pantages. There has been much speculation as to who would get the Ascher contract after Mr. O'Neill changed to the Shuberts. A desk in the office of the Western Vaudeville Exchange was also provided for Mr. Diamond, in the story referred to in this article. According to that publication he was to "handle the books for the Diamond-Webster Agency" in the association. It appears from Mr. Diamond's statement today he has a desk of his own. That there has been much activity seeking this and that change in local vaudeville circles of late is certain. That little of it has been commuted as yet appears equally positive.

WORLD AT HOME

(Continued from page 5)

pursue consistently the policy of the World at Home Shows as established by James T. Olyde and the late Harry B. Polack. With this assurance Mr. Glotz from this date takes full command of the organization. I think the foregoing shows fairly clearly my position. Following this Mr. Glotz stated briefly: "There will be no changes in the executive staff or personnel of the World at Home organization."

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 31)

of original compositions during the annual convention of the Federation in Kalamazoo next April. Aitho no substantial prizes are offered it is thought composers will appreciate this encouragement.

The New York Symphony Orchestra will give its fourth concert for Young People in Carnegie Hall, New York City, on January 28. Albert Coates, as guest conductor, will present Schubert's Marche Militaire under an orchestration made by Dr. Leopold Damosch, father of Walter Damosch. The soloist will be Guy Maier, pianist.

The Vassar College Endowment Fund, of Chicago, will present Dr. Preston Bradley in his lecture recital. He will devote his lecture to Ibsen's "Peer Gynte," with the music of Grieg's "Peer Gynte Suite," Sunday evening, January 15. The musicians will be: Pianist, Frances Gutwillig Kraus; violinist, Ebbe Sundstrum; cellist, Edwin Hellebrandt, and Miss Irene Goldstein, dancer, will interpret "Anitra's Dance" in the suite.

Max Trueman, noted singing teacher and formerly a prominent opera singer, died at his home in New York City Wednesday, December 28. Mr. Trueman was born in Bavaria and came to this country in 1870, appearing in concerts with Theodore Thomas, Anton Seidl, Frank Van der Stucken and others with much success. For the past thirty years he had devoted his time to teaching, having maintained a studio in Carnegie Hall, New York, and also in New Haven, Conn.

It has been found necessary to change the dates of a number of concerts to be given in Chicago under the direction of F. Wight Neumann. Vladimir Rosing, Russian tenor, will give a concert at the Playhouse Sunday afternoon, January 15, in place of Bergitt Engel, who will not come to the United States this season. Carolyn Willard, pianiste, will be heard in a recital the afternoon of Sunday, February 12, and the concert to be given by Cecile deHorvath, pianist, has been changed to February 19 at the Cohan Grand Opera House.

PORTLAND'S FIRST MUSIC WEEK

A Tremendous Success—Believed Surpassed Any Previously Held on Pacific Coast

According to reports the first Music Week held in Portland, Ore., was a success in every way and far exceeded the hopes of the promoters. The Advisory Committee brought out its report that, considering the size of the city, Portland had carried out a larger program in proportion to its population than any other city in the country. Also, from information gleaned from reliable sources, it was announced that the Portland Music Week was one of the best ever held on the Pacific Coast. At the meeting of the Advisory Committee, held in the Community Service office, the 1921 committee was dissolved and a temporary one was appointed to assist in the formation of a general music week committee. Those who will assist are: B. F. Boynton, G. F. Johnson, Mrs. Northup, Mrs. E. McClusky and J. H. Gottschalk.

NOTED FLUTIST

And Pianist Touring With Mme. Frieda Hempel

With the assistance of two well-known artists, Mme. Frieda Hempel, soprano, has started on an extensive tour. Coenraad V. Bos, the noted pianist, will appear as her accompanist, and Mr. Bos' work also gives him high rank as a concert pianist. The other artist appearing in Mme. Hempel's company is Louis P. Fritze, flutist, who was formerly connected with the Metropolitan Opera Company, and of the New York Philharmonic Orchestra.

SAN ANTONIO ORCHESTRA

To Open Symphony Season January 12

The first in the series of six concerts to be given by the Symphony Orchestra of San Antonio will be given on Thursday evening, January 12. This will mark the eighteenth season of the organization and according to reports unusual interest is being taken this year, every indication pointing toward the entire house being sold out for the series. The soloists engaged for the first concert are Charles Harrison, tenor; Ottilie Schilling, soprano, and Barbara Maurel, mezzo-soprano.

SAN CARLO OPERA

For San Francisco

General Director Fortune Gallo of the San Carlo Grand Opera Company will present his organization in San Francisco for two weeks at the Century Theater, beginning January 22.

CARNIVAL AND CIRCUS NEWS

J. F. MURPHY SHOWS

Remarkable Progress Being Made at Greenville, S. C., Winter Quarters

Greenville, S. C., Jan. 6.—The first of several new fronts for the various attractions of the J. F. Murphy Shows was completed in winter quarters this week. The front reflects great credit to its designer and builders, with illumination feature predominant. Two others are under construction and will be rushed to early completion. Hundreds of lights will be used in these fronts, in fact, the management expects to use double the amount of electricity consumed heretofore, and put on the road for the coming season the most complete outfit ever attempted by these shows.

Considerable of the major work is at this time well under way and Captain Delvey hopes to have everything in readiness at least two or three weeks before the opening date. Howard L. Benson is back on the scene and is now actively engaged in organizing his Minstrel Show for the new season. A novel front will also grace this attraction, which will again feature the band and orchestra of twelve people, carrying twenty people in all. All paraphernalia will be new, and Howard pleases to call his attraction a "tented theater" rather than a show.

After a two weeks' visit with relatives in the North, Mr. Murphy returned to winter quarters this morning and will remain here until the opening, acting in an advisory capacity to his department heads. Harry Ramish, business manager, is away at present attending fair meetings and assisting in lining up the route. General Agent Owen A. Brady is also busy these days with committees and fair secretaries.—R. F. McLENDON (Secretary for the Shows).

JAMISON TO TAKE OUT SHOW

W. L. Jamison, who has been located in York, S. C., for the past two years, as proprietor of the Shannon Hotel and Jamison's Bakery and Restaurant, writes that he is contemplating taking out a five-car circus for the coming season. Mr. Jamison is an old showman, having managed the Jamison & Smith United Shows and the Virginia Amusement Co.

SAM SOLOMON VISITS K. C.

Kansas City, Mo., Jan. 6.—Sam Solomon, owner and manager of Sol's United Shows, was one of the prominent visitors to Kansas City the first week in January. Mr. Solomon was here with a view of purchasing new equipment and paraphernalia for his show. He was entertained by the Heart of America Showman's Club.

LAZIA AND VELARES COMBINE

To Launch the Mighty Doris Exposition Shows as a 25-Car Organization

Kansas City, Mo., Jan. 6.—Word has just come to the Kansas City office of The Billboard from an important combination consummated recently in Kansas City. John F. Lazia, sole owner of the Great Southwestern Exposition Shows, and the Velare Brothers, formerly of the Nat. Reiss Shows, have pooled their interests and show equipment and the new organization will be known as the Mighty Doris Exposition Shows.

The Velare Brothers are wintering at the fair grounds at Berlin, Ill. while the property of the former Great Southwestern Exposition Shows is housed at Kansas City, Kan. Work has been started at both winter quarters and there is a hum and bustle of eager anticipation for the coming season, according to the report by the time this caravan is ready for the road it will rank among the big ones of the country.

A solid steel train of twenty-five cars will be used to transport these shows and there will be six riding devices, fourteen shows, two bands, plenty of concessions and one real sensational free act, with the lineup of the executive staff as follows: John F. Lazia, general manager; Al. K. K. K., general agent; Harry E. Strubbar, secretary and treasurer; Vincent Book, general superintendent, and George H. Philpott, representative. All of these names are well and favorably known in the show world and all have hosts of friends. It has been during this winter season at the Coates House, the home of the Heart of America Showman's Club, the big and fast-growing Showman's Club, of Kansas City, that this splendid coalition was formed and put into effect and the showfolks of Kansas City seem proud to announce this to the show world.

FESTIVE SPIRIT PREVAILS

Among Sheesley Showfolks at San Diego

It was a wonderful Christmas for the showfolk under the Sheesley banner at San Diego, Cal. Every one remembered each other and Mr. and Mrs. John Sheesley remembered them all. Perhaps there were those who remember just a bit wistfully the Christmas of the past, with its snowy landscape and crisp, snappy air, but that momentary thought was lost in the general holiday spirit that prevailed about the show world on this occasion. The day preceding Christmas was one of bustle and hurry; the "almost-forgotten" friend was remembered, the final purchases for the dinner were made, and the last Christmas card found its way to the post box. Up and down the streets the famous "5,15" of the Sheesley show carried the unending charities of the kids to every part of the city and, over all, the holiday greetings of the Sheesleys to each other as they hurried on their way.

Christmas Eve saw many informal gatherings of the clan. The lobby of the "Knickerbocker" on the plaza, where Christmas carols were sung by the public, led by a civic choral society, and in many homes they congregated to talk of Christmas past and present. At Ocean Beach a number of the colony gathered at the home of Doc Morris and wife, enjoying a tasty lunch and much merriment heightened by the presence of Mr. and Mrs. Sheesley and son and Phil O'Neill and wife. At this gathering presenting Christmas packages was the order of the evening, these to be carried home intact.

The steady rain on Christmas Day had no effect on the many folks who entertained. At the "Alabama" car Mr. and Mrs. Sheesley gave a dinner in honor of John M. Fr., among the guests being Mr. and Mrs. Martin and Mr. and Mrs. O'Neill. Mrs. Hager and daughter, Lelah, and Mr. MacCollin shared a bountiful table with Mr. and Mrs. Owens. Delightful parties were also held at the homes of Eddie Lipman, J. J. Elabert, and others, all at Ocean Beach, on "Sheesley Row," open houses prevailed.

At this writing Mr. Sheesley has gone to Los Angeles to confer with his manager, Bill Rice, and on other matters pertaining to the spring opening, which occurs one week previous to the engagement at the Orange Festival at San Bernardino.

New Year's Eve was a party in the shows motored to Ocean Beach to attend the dance held there and were afterward entertained at the home of Mr. and Mrs. Tom Martin.—W. X. MacCOLLIN (Show Representative.)

"ZEKE" THRILLED 'EM

Greenville, S. C., Jan. 5.—"Dare-devil" Zeke Shumway, of motorhome fame and of the J. F. Murphy Shows, journeyed to Savannah for the motor races on Christmas day and while his machine "acted up," which caused Zeke to lose the races, he was the sensation of the day, as the following comment in The Savannah Morning News will testify:

"Before the flag was given the winner 'Dare-devil' Zeke had succeeded in lapping half the field at least once, and part of it twice. To the cheers of the crowd he passed one rider after another waving his hand in farewell as he shot past. He went in a walk but had his machine behaved. The crowd made known its appreciation of his efforts by generous applause."

MRS. FRED OWENS, HOSTESS

Chicago, Jan. 7.—Mrs. Fred J. Owens was the hostess at the regular bi-weekly social meeting of the Ladies' Auxillary of the Showmen's League of America last night in the new club rooms. There was a good attendance. Mrs. Owens served an excellent dinner and arranged for the prizes for the bunko game, as well as all other details of the evening. Mrs. Owens' skill and taste as hostess was such as to draw the generous commendation of the membership in general.

S. W. BRUNDAGE SHOWS

Lake Conroy Driving Park, St. Joseph, Mo., Jan. 6.—How to serve and accommodate the many who will troop with the S. W. Brundage Shows the coming season is a problem now being worked out by the management, the applications for sleeping quarters far exceeding the expectations of Mr. Brundage. For the 1922 tour the sleepers will be put in first-class condition. All the defects encountered during the past season will be remedied in every detail, it being the plan of the management to provide the best "hotel" accommodations possible for a traveling organization.

Notwithstanding that much material has been used already this winter to build new and repair old property, the order given a large lumber corporation this week for more lumber, indicates that considerable construction work has yet to be accomplished.

The Brundage troupers and the many visitors coming and going from the quarters give much impulse to the street-car service. Twenty-minute service and cars from five in the morning until twelve midnight give a splendid transportation service between the cars and the city. Many "troupers" from the various theaters down town have called and given the usual inspection, all of them being much surprised at the amount of show paraphernalia on hand and the activities of those in quarters.

Information from W. A. Miller from his home in Indianapolis, Ind., advises Mr. Brundage that he is now negotiating with the builders of a popular ride and that he will most likely close the deal ere long.

At this writing it looks as the Mr. Brundage will have a dependable and hustling bunch of showmen with him for the coming season, and that more than one of the features introduced to the amusement-going public will be new and original in the entire field of entertainment.—"JONESY" JONES (Show Representative.)

MRS. T. O. MOSS

Recuperating at Hot Springs, Ark.

St. Louis, Mo., Jan. 5.—Mrs. T. O. Moss, of the Moss Bros.' Shows, has left Kennett, Mo., for Hot Springs, Ark., to regain her health. She expects to be there indefinitely and can be addressed in care of the Maurice Bath House.

WANTED

SEASON 1922

HAGENBECK-WALLACE CIRCUS

SIDE SHOW

FEATURE FREAKS
HAWAIIAN ENTERTAINERS
SENSATIONAL NOVELTY ACTS
LECTURER STRANGE PEOPLE
COLORED MUSICIANS AND PERFORMERS
STRONG PIT SHOW ATTRACTION

—ADDRESS—

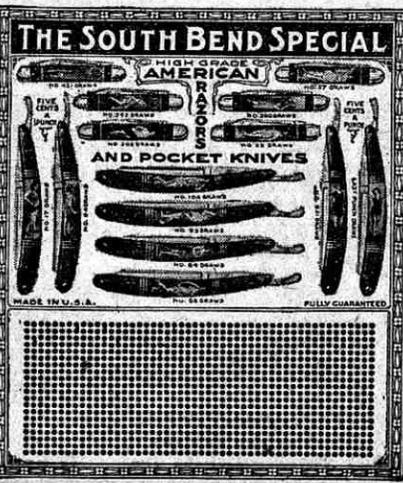
ARTHUR HOFFMAN, 313 Tenth St., S.W., Washington, D. C.

SALESBOARD OPERATORS

Knives and Razors

USE Superior Made and Finished Beautiful Hand Colored Art Photos (NOT PRINTED COPIES.) THE SOUTH BEND BRAND ("WORLD-FAMED") KNIFE MAKERS FOR 20 YEARS

There is a reason you can buy ASSORTMENTS from \$4.00 to \$10.50 each. Don't buy until you see them. Every KNIFE and RAZOR guaranteed. Write today for our BIG CATALOG and prices. We will ship promptly. South Bend Cutlery Co. SOUTH BEND, (Dept. 23) INDIANA.



THE BIG SENSATION—A TRADE BOOSTER THE PUT AND TAKE BOARDS

The Greatest Seller of Them All. 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 10c to 25c, and pays out \$60.00, in amounts from 5c to \$60. Price, 80c Each, Tax Paid. Our No. 3—1,000-Hole Board takes in \$80.00 in amounts from 10c to 25c, and pays out \$25.00, in amounts from 5c to \$2.00. Price, 80c Each, Tax Paid. In Lots of 25, Each, \$1.00, Tax Paid. Special prices to quantity users. SLACK MFG. CO. 128 W. Lake St., Chicago, - Illinois.

Showmen! Here's Big MONEY

Turn wintertime into real profits. Box Ball does it. One man reports a return on a single alley of \$118 Per Week. American Box Ball. Box Ball is a clean, automatic, portable bowling game, easy to play and extremely fascinating to young and old. No pin boys or help needed. Each alley has an earning capacity of \$1.50 per hour. Box Ball alleys can be operated in any ordinary store space or under a tent. Many are cleaning up \$100 per week with two single alleys running only a few hours daily. You can do as well or better. Write at once for special showmen's proposition. Make the Big Money now, when you need it most. Don't wait. address American Box Ball Co. 962 Van Buren St., Indianapolis, Ind.

THE IMPROVED LORRAINE NOB

THE LORRAINE KNOB THE LORRAINE KNOB. We are now making our LORRAINE NOB nickel plated if desired. It is the original and most perfect nob on the market. Has a smooth and lasting finish, and is a good seller. Send for sample set of 8 Nobs in a box. 75c, and write for quantity prices. See our other ad in this paper. LORRAINE S. & R. CO., Dept. A, 25 North Dearborn Street, Chicago, Ill.

MAGAZINE MEN AND AGENTS OF ALL KINDS

A NEW IDEA FOR YOU TO GET THE business. Would you invest 10c to TRIPLE and QUADUPLE your business? We have a premium that costs you 10c and sells in every town and hamlet in the country for \$1.20. Something that EVERYBODY cares for. A "spoil" is unnecessary with this. Send a dime for sample and full particulars to your old friend. DOWNING & BIEHL 1431 BROADWAY, NEW YORK

PAPERMEN

WANTED for Auto Paper. Best proposition in country today. Want circulation all States. Boys are cleaning up. Write for particulars, when writing state Auto shows desired. Address: G. E. CONNOR, Circulation Manager, Edgewater, New Jersey.

DECIDEDLY OPTIMISTIC VIEW TAKEN BY GEO. L. DOBYNS

Governed by Presentiment of Business Revival, Well-Known Eastern Showman Continues With Plans Toward Doubling His Organization for Season 1922

New York, Jan. 5.—George L. Dobyns says the country has not gone to the "dogs," that people want amusement, and, to back up his convictions, is doubling the size of his shows and adding ten more cars to his train. Geo. L. Dobyns is a bunch of optimism.

When it comes right down to the slogan, "100 percent American," hats off to George. "Take it from me," says he, "the country is in better shape today than ever before. The bottom has not dropped out, there is more money in the country than ever before. The public is not broke, the people demand amusement and are going to have amusement, and I, for one, am going to give it to 'em."

George has just arrived back on Broadway after a trip of nearly 2,500 miles and says he never met so many business boosters on a similar trip before. "Throw away the 'pessimism hammer,' forget the war, take a good grip on yourself, grab the bit squarely in your teeth and go to it, determined to do or die," says George. "And you'll win out sure."

That's logic with a good, fundamental basis, and to back it up George is putting together the largest and strongest carnival organization he has ever owned or been connected with. Remoaning the "loss of the horse" or crying about "spilled milk" is never a good way to win life's battles. Nineteen hundred and twenty-two brings showdom face to face with the old adage, survival of the fittest. That's the spirit that wins out.

George says the year just passed was a "was bit rough and tempestuous" and it had to be—reaction of preceding years was bound to come, and talk about being superstitious, listen to this. He says: "If 1921 added together don't make 13, then I never learned to add."

At any rate, with the closing of the old year Frank Beren, who was one of the firm of the Dobyns & Beren Attractions, Inc., with Beren, but still books his train under George's guidance and will see that the train is promptly and properly loaded as heretofore. And it's going to be some train. Last year it was ten cars, while George backs up his optimism by increasing the train to twenty cars, as announced in the last issue. He never carries sleeping cars before, but this year he is going in strong for them, and, while thus far he

has acquired only one, he is going to add four more before the season opens.

Last year he carried six rides, this year he will have ten. Last year he carried six shows, this year he will have twelve. Last year he had no band, this year he will have twelve pieces. Last year he had no free act, this year he will have one of sensation. Last year he operated nearly all of the concessions himself, this year he will let anyone with a legitimate concession book as he will operate no concessions himself, except a hoopla and doll stand for the Missus. Talk about showing the white feather—not George—and any time a man jumps from ten to twenty cars, going out in the market—even as far as O'lando, Fla.—to buy equipment, and the same man adds shows and runs around the country with ten riding devices, that shows he is a booster for showdom.

If skeptical of the size, style and makeup of George's 1922 organization follow some of his ads in The Billboard and you'll agree he is another Clarence Wortham and a Con T. Kennedy. George is not only a "sticker" but a "plunger." More power to him. For the present he will title his outfit "Empire State Shows," but in all probability will change this to read Geo. L. Dobyns Shows.

FELIX BLEI

Engaged To Pilot Brown & Dyer Shows—To Be a 30-Car Organization

Detroit, Mich., Jan. 6.—Felix Blei, one of the best circus and carnival agents in the business, has been engaged as general agent of the Brown & Dyer Shows and Wild Animal Circus Combined, as the organization will be known for the season of 1922. Mr. Blei arrived here from the South on January 1 and opened his office at the Hotel Norton. He will have full charge of the entire advance department, including the routing and booking of the show and will also make the railroad contracts.

The Brown & Dyer Shows have made rapid progress and had a very successful season last year playing Canadian celebrations and fairs, and are now classed with the leading shows.

B. M. Turner, now in St. Petersburg, Fla., will again be the manager for the coming season, which opens in Detroit April 22 for an engagement of nine days, with two Saturdays and two Sundays, under the auspices of the Polish-American Veterans, on the Hamtramck location, for the benefit of the building fund of the association.

The feature attractions are the Brown & Dyer Wild Animal Circus, with Mme. Pauline and her troupe of seven leopards, Captain Dan Riley and his den of ten performing lions and Capt. Curley Wilson with the four boxing and wrestling bears, the Wild West Show and the spectacular production, "The Garden of Roses," under the management of Bob Sherwood and Claid Muller.

The Brown & Dyer organization will number twenty shows and six riding devices—everything on wagons—and an equipment of thirty cars, consisting of twenty flats, five sleepers, two stock cars, one box, one dining car and one day coach.—FRANK LeBARR (Acting Secretary).

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

A. B. MILLER'S GREATER SHOWS

Tom M. Hasson Signs as General Agent—Essie Fay's Show To Be Feature Attraction

Sumter, S. C., Jan. 4.—On Manager A. B. Miller's return here today he made the announcement that he had signed contracts with Tom M. Hasson to be general agent for A. B. Miller's Greater Shows, and for the coming season, Mr. Hasson needs no introduction to the show world, as for several years he was general agent and partner of Billy Clark, of the Famous Broadway Shows, and last season had out his own organization, a ten-car show. Mr. Hasson is already on the job closing up contracts for the coming season.

While in Florida Mr. Miller signed contracts with Essie Fay, of Society Horse Show fame, whose show will be the feature attraction of the coming season. An entire new outfit has been ordered from the U. S. Tent and Awning Company, of Chicago, for Miss Fay's show, a new 50-foot tent is now under construction in winter quarters. This will be Essie Fay's first appearance in the East with a carnival organization.

Another new attraction this season will be the Barrel of Fun show, which Miller purchased from Carey Jones while in Tampa. This attraction was on the Johnny J. Jones Exposition last season and has a 60-foot panel front.

His new property recently purchased by Mr. Miller is arriving in winter quarters every day. The new 80-foot Pullman car, purchased from the Swift Dramatic Company, has arrived and will receive a new coat of paint. The cars and trucks purchased from Danny J. Jones are expected in winter quarters some time this week. Four complete new shows are now under construction, which will make twelve shows now under contract for the 1922 tour. While Mr. Miller will not have as many cars as he carried in 1913-14-15, he will have more rides and shows, all of which will be carried on a fifteen-car train. The writer has a large force of men working in winter quarters and everything will be overhauled. Fred Sherman, the boss painter, has arrived and is starting on the new fronts. No time or expense is being spared to make this the best show of its size on the road.—TOM M. ALLEN (Show Representative).

FARMERS' & MERCHANTS' EXPO.

At Greer, S. C., To Mark Opening of West Carolina Amusement Co.

Greer, S. C., Jan. 5.—Greer will hold a "Farmers and Merchants' Industrial Exposition" February 15 to 25, and contract was let to R. C. McCarter, under the auspices of the Chamber of Commerce. It is being boosted by every citizen of Greer, with both Greenville and Spartanburg counties uniting in making this exposition a success. The plans are to have hundreds of exhibits of manufacturers, farmers and merchants. The displays and free acts and concessions will be housed in a large circus top, while shows and riding devices will be housed in tops connecting with the big top. The entire exposition will be heated in a manner as to make all visitors comfortable, regardless of the weather.

A popularity contest, which has already started, has fourteen young ladies working hard to make this feature a success. The winner of the first prize gets an automobile and the second prize is a diamond ring. The plans of different days' program is as follows: First day is known as "Opening Day;" second, as "Chamber of Commerce Day;" third, "Ladies' Day;" fourth, "Baby Show Day;" fifth, "Men and Swine Day;" sixth, "Governor's Day;" seventh, "Farmers' Day;" eighth, "Poultry and Cattle Day;" ninth, "Merchants' Day;" tenth, "School Day."

R. C. McCarter will make this his spring opening, for the West Carolina Amusement Company, and he will have at least six shows, two riding devices, a free act and a band. Greer has been cleared to carnivals for some time. Mr. McCarter's home is in this city.—MONTEY DEYOUNG (Show Representative).

MIDGET EARLES TO HOSPITAL

Chicago, Jan. 6.—Harry Earles, widely-known midget, went to the American Hospital today to undergo an operation for hernia.

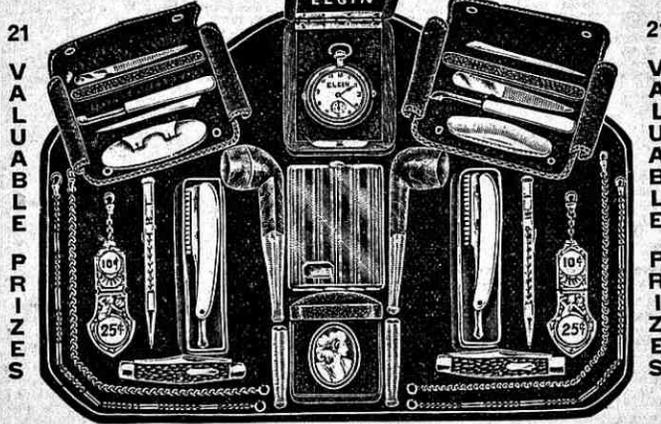
OPERATORS FAVORITE

IT NEVER CLOGS

Always in running order; always gets the money. No other machine can equal this for earning quality. Beautiful oak cabinet, highly finished; an ornament to any room; gets the money while you sleep. Write us today for special prices. Get some of these machines out working; they will get you more money than any salary you can make.

Get busy and order today.
Bennett Automatic Machine Co.
Belvidere, Ills.

Best Salesboard Assortments at Lowest Prices \$25.00 TRY OUR MIDGET \$25.00



LIST OF PRIZES

- 2 MANICURE SETS.
- 2 GENUINE BRIAR PIPES.
- 2 SURE SHARP PENCILS.
- 2 WALDEN PENCILS.
- 2 REDMANOL CIGARETTE HOLDERS.
- 1 \$25.00 GENTS' ELGIN WATCH.
- 1 GENUINE CAMEO BROOCH.
- 2 STAG HANDLE STEEL POCKET KNIVES.
- 2 35c COIN PIPES WITH COINS.
- 2 WALDEN PENCILS.
- 1 ELGIN CIGARETTE CASE.

Furnished complete with 800-Hole 10c or 1,500-Hole 5c Salesboard. Be sure to state which you want. The Elgin Watch as last prize on board.

MOE LEVIN & CO., 180 N. Wabash Ave., CHICAGO, ILL.
(Fastest Selling Salesboards on Earth.) Established 1897.
Write for our illustrated circulars of complete Salesboard Assortments.

ORIGINAL AUSTRIAN SELF FILLING FOUNTAIN PEN
Per Gross \$12.00

WIRE ARM BANDS SILVER PLATED
Per Gross \$6.00

25% deposit must accompany all orders.

KARL GUGGENHEIM, Inc., 17 East 17th St., New York City

ACTIVITY TO SOON START

At Winter Quarters of Siegrist & Silbon Shows

Kansas City, Mo., January 5.—Word comes to the Kansas City office of The Billboard that since the new year has begun much activity will now commence around the winter quarters of the Siegrist & Silbon Shows in Kansas City. All repairs and repainting of the train and equipment will be under the direction of C. J. Sedlmayr, the general manager for the coming season. Many new improvements and features will be added and several new and elaborate fronts will be built. Brand new wagons, including a band wagon, have been purchased and a baggage and sleeping car are new additions.

The company, as outlined, will consist of ten shows and five riding devices, all of the rides being owned by the show. Especial attention will be given to the lighting effects, as it is the intention of Mr. Sedlmayr to have one of the most brilliantly lighted shows en route. The show will have fifteen cars, these all being of extra length and the loading so arranged that it will be the equivalent of a twenty-car show. The complete paraphernalia, including train, will be repainted and the actual work will be started about January 16, as a force of mechanics in all lines has been engaged. The winter quarters in Kansas City are ideal for overhauling and repairing of the show, as everything is under cover and no time need be lost on account of inclement weather.

The executive staff now lined up is as follows: C. J. Sedlmayr, general manager; M. W. McQuigg, general agent; George Mooney, special agent, and Dan MacGuigan, treasurer.

HAMBERG'S TEN-CAR SHOW

Word reaches The Billboard, thru the New York office, that Phil Hamberg, the well-known outdoor showman, formerly of athletic show fame and later as a prominent concessioner, will launch the Hamberg Greater Shows in the spring as a ten-car organization. Also that Mr. Hamberg is now negotiating for contractual engagements thru the New England States and has decided on his opening stand at Hartford, Conn.

WANT SHOWS, CONCESSIONS AND FREE ACTS.

for big Military Indoor Fair and Bazaar, Cornington, O., January 28 to 28. Address H. SNYDER, Cornington, Ohio.

WANTED TO BUY OR LEASE

A USED MERRY-GO-ROUND. Write THE SANDUSKY AMUSEMENT CO., Sandusky, Ohio.

HONEY BITS MAKING MONEY NOW
TALBOT MFG. COMPANY, St. Louis, Missouri

OUTDOOR SHOWMEN! CONCESSIONAIRES! FAIR SECRETARIES!
WHY EXPERIMENT?

EXPERIMENTS cost TIME and MONEY—two things you realize are essential to the OUTDOOR AMUSEMENT WORLD'S SUCCESS. We have NO EXPERIMENTS to MAKE. We have the ORGANIZATION NOW—NOT in the MAKING! The NAME is YOUR BOND. We stand ready to furnish the HIGHEST CLASS REFERENCES from FAIRS and CELEBRATIONS throughout the United States where we are known, and our prowess is conceded to a degree where we are recognized as the "Purveyors of Clean, High-Class Outdoor Amusement and MIDWAY SPECIALISTS!" Let us make the MIDWAY the FEATURE of your FAIR. Henry J. Pollie, General Manager, presents for the Season 1922.

"THE ZEIDMAN & POLLIE EXPOSITION SHOWS," and Trained Wild Animal Arena Combined

The organization with more distinctive features, better equipment and a HIGHER CLASS of SHOWFOLK and AMUSEMENT CONCESSIONS than ever thought possible in the Tented Entertainment and Outdoor Amusement World. WE INVITE COMPARISON AND CHALLENGE COMPETITION. INVESTIGATE OUR PAST RECORD—THEN MAKE YOUR DECISION! SHOWMEN: What have you to offer in attractions, extraordinary and meritorious, and in keeping with our standard and motto: "AMERICA'S SUPER-EXPOSITION!" CONCESSIONAIRES: You know our route means money to you—Nuf-Sed! RIDING DEVICE OWNERS: What new, novel and enticing Riding Devices have you to offer? We invite correspondence from the outdoor amusement world and its promoters and producers. Address all mail and wires to HENRY J. POLLIE, General Manager, Nitro, W. Va.

PITTSBURG

516 Lyceum Bldg. Phone, Smithfield 1697.
 LUCILLE DAWSON-REX

Pittsburg theaters are at the present going thru quite a change. The Shubert two-a-day vaudeville is now safely housed in its new home; the Shubert-Duquesne, with Poodles and the Hanford Family and Alice Lloyd headlined for week of January 9; at the Davis, with Harry Davis now back in the executive control, the same week headlined Ethel Levey and Lew Dockstader; the Aldine, formerly the Sam S. Shubert, and the newest combination house in Pittsburg, will have six acts of vaudeville and a de luxe picture, with a new scale of prices—17, 28 and 44 cents; Henry Miller and Blanche Bates are at the Nixon in "The Famous Mrs. Fair"; the Shubert-Alvin presents "Maytime"; the Harris and Sheridan Squares John P. Harris Enterprises interests, put forth their usual good family time vaudeville; at Loew's Lyceum De Luxe Annie, featuring Norma Talmadge, and Loew vaudeville is presented by Manager Leewer; the Gayety gives a Columbia burlesque, the Academy Jaffe's own stock burlesque, and the Shubert-Pitt presents "Miss Lulu Bett," the last spoken play at this theater for some time. Beginning January 16, this house will present first run pictures, David W. Griffith's "Orphans of the Storm," opening on that date for an indefinite run.

George (Tubby) Barr is an oldtime minstrel singer, who now conducts a theatrical company, establishment in the Smoky City. This oldtimer is rather fond of relating instances in his minstrel career and tells with considerable pride that he made his stage debut as the featured tenor singer with the Primrose & West Minstrels when he was but ten years of age. He has been very much engaged this winter with putting on minstrel shows with local talent for Pittsburg clubs and colleges.

New Year's Eve the Fairbanks Twins and Jack Donohue, playing the Nixon in "Two Little Girls in Blue," entertained at the midnight dinner dance of the Town Club, an association made of young mercantile and professional men of Pittsburg.

George P. Oovell, known as the Potato Peeler King, is demonstrating a latest patent in peeling knives at the J. G. McGory stores on Fifth avenue. His expert handling of the device always holds a big crowd of interested shoppers.

Homer E. Moore is the first of local showmen to start getting his show in shape for the coming season. He has a large crew of workmen building fronts, new devices and overhauling his entire outfit. Jack Weirick is building a big animal circus for this caravan next season and Manager Moore has engaged Bert Rosenberger as his general agent.

Jas. Sheedy, Jr., of the Sheedy Independent Booking Agency, New York, was a Pittsburg visitor last week, accompanied by Robert O'Donnell, formerly manager of the old Harlem Opera House, now likewise an independent booking agent. The Sheedy Agency is booking acts into the Aldine, the combination picture and family vaudeville theater just opened by the Felt Bros., of Philadelphia.

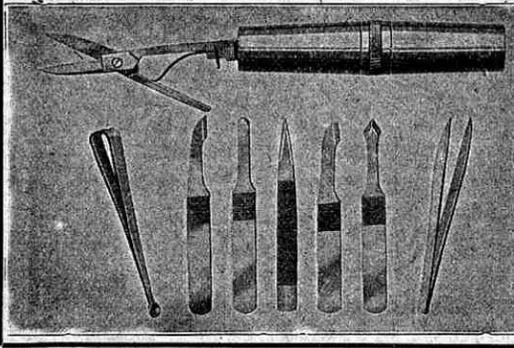
J. R. Conkey, known as the One-Night Man, is now playing a circuit of clubs in the Western Pennsylvania district, featuring the Dixie Orchestra, of Akron, O., a novelty dancing trio, and feats of magic, black art and novelty illusions.

A very pleasant caller recently was Mrs. Elizabeth Coleman, formerly of Boston, but now a resident of Pittsburg. Mrs. Coleman is not a professional, but she has many friends in the theatrical profession and a very warm corner in her heart for the folks and interests pertaining to the show world.

Another native son back for the holidays is Joe Trouty, of the Rubin & Cherry Shows. He says he will be back with the show again next season and predicts that this show will top them all in the way of elegance of equip-

MR. AGENT! HERE IS A CHANCE FOR YOU TO MAKE MONEY.
THE VANITY MANICURE SET

Convenient. Handy in the Purse or Pocket. Practical for Use.
 This cut is half of actual size.



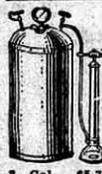
The Vanity Manicure Set

In an attractive nickel-plated case, with 8 steel instruments, consists of Scissors, two Scrapers, Skin Knife, Nail File, Cuticle Pusher, Splinter Pincers and Hair Pincers with Bar Spoon. Send us 75c for a sample set.

\$6.50
 Per Doz.

F. O. B. Chicago.
 50% deposit required on all C. O. D. shipments.
TANY BRUSH CO.
 311 River Street,
 CHICAGO, - ILLINOIS.

COOK HOUSE MEN



ATTENTION!
 Gasoline Stoves, Urn Burners, Jumbo Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Matches, Torches, etc.
 18x30 Griddle\$14.00
 Our Griddles are made of heavy boiler iron. Corners welded. Leak-proof. If you need any of these goods at once don't stop to write, but WIRE your order together with deposit of 1/4 cash. We have these goods in stock and can make immediate shipments. Write for complete price list.

Urn Burners, like cut, 4-inch...\$4.25
 6-inch... 5.50
 Also Jumbo Burner (for gravity)...\$4.75
 3-Way Teas... .20
 Hollow... .05
 Per foot... .20

WAXHAM LIGHT COMPANY, Dept. 15, 330 W. 42d St., New York City.

LAST CALL LAST CALL

Danville Trades and Labor Council

DANVILLE, ILLS., WEEK JAN. 16th

A few Concessions and choice Wheels open. Will sell exclusive. This is a big affair, more than 5,000 members boosting. Get busy. Write or wire quick. J. C. MACK, care Trades and Labor Council, Danville, Ills.

ment and cleanliness of attractions. There will be many big and important improvements made at winter quarters in Savannah, Ga., this winter, according to plans of Manager Rubin Grubery and his staff of able assistants.

SNAPP BROS.' SHOWS

All Hands Hard at Work in Winter Quarters at North Little Rock,

North Little Rock, Ark., Jan. 5.—The inhabitation of North Little Rock has been quite noticeably increased since the Snapp Bros. Shows have made this their winter abiding place, and the natives seem proud to have this thriving industry, with its attendant force of mechanics, in their midst. In fact, a visitor to North Little Rock at this time cannot easily find accommodations for even one night, as the hotels and lodging houses are filled with show-folks spending the winter here. Also, the merchants can readily notice a wave of increased business, as carnival folks are always loyal to the towns in which they winter, and the slogan here is: "Buy everything in North Little Rock."

A large garage is being used as a work shop and therein is installed electric drills, emery wheels, forges, rip-saws, etc., also the electrical and paint shops, and everything necessary with which to build and repair. Last year's new fronts and wagons are being torn apart with

reckless abandon to be rebuilt into larger, more convenient and more substantial equipment. Wm. K. Browne, master wagon builder, is in charge of this work and his force of men is now making things hum. Even the Snapp Bros.' official "tin-lizzie" (the "Go-Get-It") has been overhauled and repainted fit to grace a dealer's window. Electrician Clyde Barrick has his own department and on his bench there are rolls of wire and oodles of dynamos and motors, all undergoing renovating and rebuilding. Charlie Kidder, with his assistants, has completed a most elaborate and up-to-date portable "restaurant." Edward Todd "wields a wicked brush" in the paint shop and by the newly-completed "whip" tubs and carry-us-all erections, this is going to be one of the most artistic shows on the road. J. J. (Jim) Russell and Bob Burke have their own shops where they and their agents are not repairing, but building probably the most complete concession booths ever arrayed on any midway.

The Snapp Bros.' Shows came into North Little Rock, after seven months on the road, looking much better than many shows do when they start out in the spring, which result was due to the fact that no expense was spared in keeping it such while traveling.—ELMER BEAN ("Batting" for Press Agent Sydney Landcraft)

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

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:

- BEN BOW, ELLSWORTH.**
 Complainant, Mrs. W. G. Wren,
 1329 Wade street,
 Indianapolis, Ind.
- GIBSON, JAS. H., Carnival Promoter.**
 Complainants, Con Truth, 28 West Market street, Akron, O., and L. E. Pomeroy, 205 E. Market street, Akron, O.

- GREGORY, FRANK G., Promoter,**
 Complainant, Jerry D. Martin,
 Care The Billboard,
 Cincinnati, Ohio.

- SPERRY, BOB, Vaudevillian.**
 Complainant, Frank King,
 Alamac Hotel, St. Louis, Mo.

- STALB, JACK.**
 Complainant, Mrs. W. G. Wren,
 1329 Wade street,
 Indianapolis, Ind.

INJUNCTION AGAINST NEWMAN

Houston, Tex., Jan. 4.—Judge Ewing Boyd in the Fifty-fifth District Court this morning granted a temporary order restraining J. D. Newman, of the Gentry Bros.' Shows, from selling or mortgaging any community property and from withdrawing from the banks any money that is community property. The same order restrains the First National Bank of Houston from paying out any funds to Newman or Gentry Bros.' Shows, or any money in which Newman has an interest.

Mrs. Emma Newman was granted the order on a cross action filed by her in a divorce case filed by Mr. Newman several weeks ago. In the cross action she asks \$500 a month alimony during the pendency of the divorce suit.

The injunction hearing was set by Judge Boyd for Friday and the alimony hearing for January 23. It is contended by Mrs. Newman that in the event of a divorce she is entitled to half of the community property. The date for the hearing of the divorce case has not been set.

MERCER EXPOSITION SHOWS

Scheduled To Open in April

Advice from Ray E. Pullen, Yardville, N. J., and formerly with the Washington Exposition Shows, is to the effect that under his own general management the Mercer Exposition Shows will take to the road the latter part of April. Mr. Pullen further advises that it is his intention to carry about six shows, three rides and thirty concessions with the company's own transportation facilities, and with special attention being paid to a collection of only clean and entertaining attractions in the midway lineup. From present plans the route is to include territory in New Jersey, New York, Pennsylvania, Maryland, Virginia and West Virginia, with a trip South if fall conditions suggest the prolonging of the tour.

All Aboard for Porto Rico—Liberty United Shows

Apply in person or wire to

JOE HAWLEY, Director. AL BURT, Superintendent Concessions. HARRY SMITH, General Mgr., Office 81 W. 45th St., N. Y. C. Telephone Bryant 1487

WANTED—RIDING DEVICES, except Carousel, Swings and Aeroplane, as we own these Rides. Shows of every description, with or without tops. CONCESSIONS of all kinds. Everything open. Special inducement to Gypsy Camp, Cook House, Photo Gallery, Shooting Gallery, Knife and Cane Rack, and all other money-making Concessions. Opening for Dancing Pavilion. Opening in

SAN JUAN early in February. Playing under the auspices of the strongest organizations on the Island. This is a full season's work, so all those who wish to make a real bank roll and can stay away for several months CALL TO SEE US. DON'T WAIT, as only a certain amount of reservations are held to sail. NO PASSPORTS NECESSARY.

PHILADELPHIA

By FRED ULLRICH,
808 W. Starke St. Phone, MORA 3525.
Office Hours Until 1 P.M.

Philadelphia, Jan. 7.—"The Broken Wing," presented for the first time at the Metropolitan Opera House by Mae Desmond and her players this week, won much success. The excellent portrayals by Miss Desmond and Frank Fielder, ably supported by a strong company, scored immensely.

The inimitable interpreters of real dark characters, McIntyre and Heath, are closing their successful stay here at the Lyric Theater in their latest offering, "Red Pepper." Business has been splendid.

With a big parade, bands "everything, the ground was broken today for the Philly and Camden bridge, to be completed in 1926, in time for the much-talked of World Fair.

The Nixon-Grand Vaudeville House changed its policy this week from three a day to two shows daily, except on holidays and Saturdays, when three will be given. Business has always been good at this popular house.

The advance sale is very good for the big indoor winter circus to be held at the 1st Regiment Armory the week beginning January 16. The best acts of the circus world are to appear.

The Walton Roof had a dandy show this week and was finely attended. The attractions were Sibylla Bowman, Julia and Mitchell, and Antonio Scarduzio.

Kemp Green, the well-known motion picture actor, is in Philly for a brief stay. Kemp now has a fine single vaudeville act in which he will appear shortly in the "big town" and which has all the earmarks of a big hit. He can usually be found around the Pen and Pencil Club.

Frank Wolf, representing the Arthur Horwith Agency of New York in Philly town, has taken offices with the well-known agent, Jack Beck, of the new agency, Beck & Waldman, in the Colonial Trust Bldg.

We extend our sincere thanks for the many Xmas and New Year cards sent this office, and while we cannot reply to all we wish to herewith return the compliments and well wishes for a fine 1922 season.

MIGHTY DORIS-FERARI SHOWS

Have Banquet and Entertainment at Winter Quarters Christmas Eve

Williamstown, Pa., Jan. 5.—A visit to the winter quarters of the Mighty Doris & Col. Francis Ferari Shows Combined on Christmas Eve revealed to all the Christian spirit that prevailed in the hearts of the employees of this organization. They were very large Christmas trees and McMillen, electrician at quarters, had it wired up with about 100 incandescent lamps of all colors. This tree was visible and was enjoyed by all in Williamstown. Saturday evening, December 31st, all hands had finished their day's work, they dressed in their best and prepared for the big feast that was in store for them.

Mrs. William P. Smith, hostess of the occasion, had prepared, with the assistance of all the other ladies around quarters, a fitting feast. What a spread! The table, specially built for the banquet, was round, with a space of eight feet in the center, in which stood a very elaborately decorated Christmas tree, brilliantly illuminated and not another light visible. The menu consisted of oyster cocktail, salad, with Roquefort cheese dressing; chicken soup, turkey, mashed potatoes, asparagus tips on toast, plum pudding, cranberry sauce, fruit salad, celery, olives, mince pie, oranges, nuts, candies, coffee and tea, fruit cake. There were present about 24 employees and several of the prominent citizens of Williamstown. They all proclaimed it one of the "greatest" banquets they ever attended. Music was furnished by Mrs. Ed Johnson, piano and organ; I. H. Smith, violin; Ed Johnson, drums, and Henry VanderKam, cornet. Five minutes to midnight all employees, as well as the citizens, gathered in front of the big tree. The air calloped had been brought into position, and at 12 o'clock Capt. I. H. Smith broke the silence, and his skilled fingers struck the callope, playing "Still is the Night, Holy Night," and, as if moved by the spirit of the season, all joined in and sang.

Presents were distributed among the employees, and there were many for all; great and small in value, but all given with the right kind of spirit, and every one appreciated them. Christmas Eve of 1921 will long be remembered by those who were in attendance. Mrs. William Smith, known as "Mother of Winter Quarters," has found and established a warm spot in the hearts of all present, for there were several present, had it not been for Mrs. Smith, only the time and the observance would have given them the knowledge that the Yuletide was at hand. Her kind spirit has gladdened the



MUIR'S PILLOWS
ROUND AND SQUARE FOR

Bazaars and Carnivals

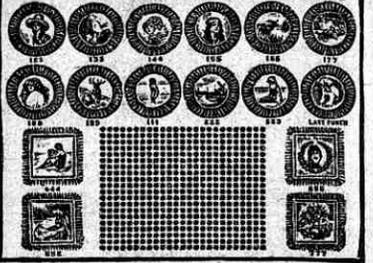
Special Proposition to FRATERNAL O.D.G. Bazaars.
If our pillows don't get you more money than any other merchandise on the grounds, return them to us and we will refund your money.

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.

GET HER ONE OF THESE BEAUTIFUL HAND COLORED SILK PILLOWS 10c



A REAL PILLOW SALEBOARD—A brilliant 4-color Board, showing 16 Pillows in their natural color. Choice of 300 or 600-hole Board. We also put up 8 Pillows with 600-hole Saleboard.

AGENTS—Our Silk Pillow Saleboard Deal is the greatest selling scheme ever devised. Send \$1.75 for Sample Pillow and Card.

Men's Rubber Belts \$18.00
WITH FANCY SILVER FINISH PATENT BUCKLE



PER GROSS.
Come in assorted colors, smooth and embossed finish. Adjustable 28 to 40 inches. Look like real leather. Are more comfortable. Chance for big profit.

Largest stock of Streetmen's Supplies, Specialties, Salesboards, 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.

LEVIN BROS. Wholesale Only Est. 1886 Terre Haute, Ind.

ANOTHER LORAINÉ HIT!



LORAINÉ Radiator Cap
FOR FORDS

Best proof. Highly polished. Triple nickel plated. Has a perfect and permanent finish. Selling like hot cakes. Every Ford car needs one to improve the appearance of the car. Sample sent postpaid on receipt of 75c. Write for quantity price. It is a money maker. Look for our name in this paper.

LORAINÉ S. & R. CO., Dept. A, 25 North Dearborn Street, Chicago, Illinois.

hearts of them. Manager John Brunen was overjoyed, and he personally thanks Mrs. William P. Smith and all those who helped to make the entertainment a success, and for the deep impression they made on the people of Williamstown. All of which is according to a "show representative" of the above shows.

FRANK J. MURPHY SHOWS
Management Active With Preparations for Spring Opening

Manager Murphy is making great preparations for the opening of Frank J. Murphy's Shows in the early spring. There are to be thirty concessions and six shows, four rides, all owned by the management. This will be one of the cleanest ten-car shows on the road. Most of the executive staff with the show last season will again officiate. The Society Circus will again be the feature show. This organization is personally managed by Mr. Murphy, who has spent a lifetime in the outdoor show world, being one of the pioneers of the carnival business, and he has also had vast experience in the circus business. He is ably assisted by his wife, who is a high-class show woman in all that the word implies. Mr. Murphy conscientiously believes that, if all carnival managers would adopt the circus ideas as to the discipline demanded about their shows, it would be a wonderful uplift to the carnival world in general.—PAUL DAVIS (Press Representative).

THE ALLENS HOSTS
At New Year's Party in Detroit

Detroit, Mich., Jan. 5.—New Year's Eve Frank and Bessie Allen, of the Brown & Dyer Shows, gave a party at their home, 400 East Warren street, to the members of the Brown & Dyer Shows and other friends wintering here. Among the guests were Alexander Brown, president Brown & Dyer Shows; Mr. and Mrs.

Hall and brother, Mr. and Mrs. Penrod, Miss Shulds, Mr. and Mrs. Deimas Madison, George Brink, Dan Leslie, Tom McNew, Mr. and Mrs. Jennings and baby, Hugh; Miss Painter, Miss Meldone, Mr. and Mrs. Morgan and little Miss Morgan, Mr. and Mrs. Louis Rosenthal, Mrs. Frank Plack, Betty Childs, Marie Martin, Mr. and Mrs. C. A. Stewart, Mr. and Mrs. Frank Allen, Frank LaBarr, Thomas Porter, Vernon Cantley, Howard Markie, Harry Bowers, Du Beatrice Whitesell, Margaret Argue, Louise McVoy, Noble G. Thorburn, B. A. Collicutt and Chas. Whittington. The menu consisted of cream of chicken soup, olives, celery hearts, pickles, roast turkey with cranberry sauce, sweet potatoes, Irish potatoes, green peas, English plum pudding with brandy sauce, ice cream and cake, cigars and cigarettes. Music was furnished by Carl Michel's orchestra of six pieces during the dinner, and dancing lasted until 9 o'clock in the morning.

THE CRACKER JACK COMPANY

Chicago, Jan. 7.—Bueckhelm Bros. & Eckstein, of Chicago and Brooklyn, have notified The Billboard that at the beginning of the golden anniversary of the firm's career, it has changed its corporate name to The Cracker Jack Company. The firm further announces that the new name is more easily remembered and is more directly associated with the firm's widely known popcorn confection.

FELICE BERNARDI ACTIVE
Preparing To Launch His Caravan

Kansas City, Mo., Jan. 6.—Felice Bernardi has been in Kansas City, at the Coates House, the past several weeks, and told the Kansas City representative of The Billboard that he is going to take out his own show this year, known as the Bernardi Shows. Mr. Bernardi is in town to buy paraphernalia and equipment for his organization, and seems very enthusiastic about the coming season.

UNION LABOR TEMPLE BAZAAR
(Continued from page 75)

hog will be butchered by the Butchers' Union, and every movement from the live porker to the delicious "poke chops" will be handled by union labor.

The twenty concessions to be in operation are as follows: Silverware, birds, fish, ham and bacon, pocketbooks, silk shirts, cigarettes, fruit, groceries, Japanese goods, blankets, dolls, candy, aluminum, ice cream, soft drinks, general stand, novelties, floss candy, phrenology, clock room and Don Carlos with his "Mother and Baby" show and dog and ponies.
The free acts are Sylvia D. Rogers' Midget Family, including "Eke and Mike"; Kuluola Hawaiians of six people and Lou Oldstein and troupe of acrobats. Schilling's Orchestra will furnish the music. The officers of the bazaar are Rene J. Zouary, promoter and general manager; Walter J. Coquille and C. S. Hancock, representing the Union Labor Temple Association; Edwin Peyroux, treasurer; Pearl Morais, cashier; O. L. Smith, assistant cashier; Inez Hagan, chief clerk; Leah Morais, stenographer; H. Deutsche, publicity; E. L. Zouary, manager of concessions; Countess N. B. M. Bentivoglio is assisting in the management of the bazaar.

ELKS' FAIR AND STYLE SHOW
Under Direction of Berney Smuckler at Hopkinsville, Ky.

Hopkinsville, Ky., Jan. 6.—Berney Smuckler, who recently made a pronounced success with his direction of the Elks' Christmas Bazaar in Atlanta, Ga., has signed contracts with the lodge of Elks here to produce the Elks' Fair and Style Show January 21 to 28 at the Elks' Home in this city.
This will be the first big bazaar of its kind ever staged here and, with over 700 Elks boosting and the outstanding significance of Hopkinsville as a loose-leaf tobacco market, the success of the venture under Mr. Smuckler's guidance seems assured. The tobacco selling season has just opened and buyers are beginning to arrive, and this feature is expected to bring many visiting Elks to the city during the festivities at the home.
After the close of the Hopkinsville show, Mr. Smuckler has a return date with the Elks at Birmingham, Ala., which will start on February 11 and close on February 18.

PRAISES ORAK TEMPLE CIRCUS

Chicago, Jan. 5.—Mr. C. H. Jespersen, wife of the well-known bandmaster, was a Billboard visitor today and said that Mr. Jespersen's concert band, now playing for Orak Temple Circus, in Hammond, Ind., is one of the sensations of that town and event. The Jespersen organization was for the past three seasons with the Polack Shows. Mr. Jespersen will bring his band to Aryan Temple Grotto, Chicago, in February, for another big Masonic event.
Mrs. Jespersen said that the Hammond affair is a tremendous success from every possible standpoint. The Shriners are putting on a huge circus in their new \$600,000 temple and have a number of the premier circus acts of the country and scores of other big features. Mrs. Jespersen spoke in the most complimentary terms of Arthur Davis and his effective work in promoting and directing the huge event. She also said that the concessioners were all doing a big business and that people were carrying concession merchandise out of the place in immense quantities.

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

JUMBO PRESSURE GASOLINE STOVES
ANY SIZE—ROUND—SQUARE
YALBOT MFG. COMPANY, ST. LOUIS, Missouri.

GLOTH'S GREATER SHOWS
WANTS FOR SEASON 1922
New and Novelty Rides (can furnish wagons for same); also Mechanical and Fun House Shows, High-class Attractions; (will furnish complete outfit, including new, beautiful wagon fronts for same). Concessions all open, including Wheels. **GLOTH'S GREATER SHOWS** will be one of the finest equipped shows that will open the season in middle of March. Invitations extended to all visitors to visit Winter Quarters at Suffolk, Va. All mail, **Gloth's Greater Shows, P. O. Box 400, Suffolk, Va. Jack Lawson, Gen. Mgr.**

**MICHIGAN ASS'N OF FAIRS
BREAKS ATTENDANCE RECORD**
(Continued from page 5)

Bowling Bldg., from 10 to 12 o'clock, Thursday morning, the meeting was called to order at 2 p.m. in the convention hall of the Hotel Fort Shelby, with President Burris, of the Michigan Ass'n of Fairs, in the chair. Immediately after roll call President Burris delivered his annual address, which follows in part:

"The Michigan Association of Fairs has the power to be the greatest developing influence in agriculture in this State, excepting only our State Agricultural College and the Farm Bureau. Primarily agricultural development starts with our college by reason of its unlimited resources to acquire knowledge. The Farm Bureau disseminates that knowledge to the producing public and teaches them how to use it to the best advantage. The fair is the final examination to check by actual comparison how well this work has been done. Millions of dollars are invested in the vast resources of this State. Therefore the responsibilities of the fair are nothing short of a big job. We should aim to make the fair a school of clean, wholesome education. It should be an educational institution for residents of both city and country. It is a short course in better farming, better living. Too many of us are prone to regard the fair too much from its sporting and entertainment angles. Of course that entertainment is essential to balance your fair, therefore free acts in front of your grand stand, horse and automobile racing, a few moral shows and rides on the midway for young and old alike are necessary; otherwise your fair would be too serious in aspect and fail to draw. The fair must represent the farm, the home, the factory, the school and every community interest. A vital point with the success of the fair is publicity—forums of the commercial value and transactions at your fair; the quality of your exhibits, names and descriptions of all features in all departments.

"I believe that the success or failure of county fairs depends more on the spirit of community cooperation than any other one thing, and cooperation should be encouraged by our Agricultural Commission. Lack of local support and co-operation handicaps the efficiency of many of our county fairs. I think most fair managers spend too little money in exploiting their fairs."

"The Michigan Association of Fairs enjoys the largest membership for the proportion of the success of the fair in publicity—forums of the commercial value and transactions at your fair; the quality of your exhibits, names and descriptions of all features in all departments. I believe that the success or failure of county fairs depends more on the spirit of community cooperation than any other one thing, and cooperation should be encouraged by our Agricultural Commission. Lack of local support and co-operation handicaps the efficiency of many of our county fairs. I think most fair managers spend too little money in exploiting their fairs."

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George W. Dickinson, secretary-manager of the Michigan State Fair and member of the same committee, stated that the strength of the Michigan Association of Fairs helps to make the matter of a State appropriation comparatively easy. The Michigan body asks for a small amount of aid compared with the demands of similar organizations in other States. He cited Wisconsin, where the legislature made an appropriation of \$100,000. In some of the other States the amount was even greater.

In the absence of H. H. Halliday, Commissioner of Agriculture, who was down for an address on the Thursday afternoon program, President Burris called upon Ray P. Speer, general manager of the Co-operative Publicity Bureau of St. Paul, Minn., who spoke briefly as follows: "The district fairs of Michigan could add at least fifty per cent to their 1922 attendance by doubling their advertising appropriations and spending that money in an efficient manner. Why should a fair be afraid to add \$500 to its publicity appropriation?" asked Mr. Speer. "The average attendance of a county fair is about 10,000 persons daily, the average gate receipts about \$10,000 to \$20,000. If such a fair adds \$500 to its appropriation it must only \$500 more in total receipts and less than 1,000 persons to justify it on a business standpoint. Five hundred dollars added to its average publicity budget would double it. Such a \$500 would bring in ten times as many dollars and persons."

Mr. Speer said that only two kinds of publicity actually paid fairs—poster publicity and newspaper publicity. He would use two-thirds of the budget for newspapers and about one-third for posters.

Hon. Mike Nune, of Jackson, urged the fair management to encourage the farmers to get rid of scrub cattle and breed thoroughbreds. He appealed to the fair managers not to exhibit butter substitutes in many displays and premiums. He included the "cocoanut butter cow of the South Sea Islands." This will help to encourage the raising of efficient dairy herds. Encourage the tillage of less acreage but fertilize more, work to secure for the farmer the best price for his products. Feature the dairy more in your exhibits and you will do much to reclaim the abandoned farms in the State of Michigan.

W. A. Schwab, representing the William J. Burns International Agency, and its delegates that his company was equipped to

START IN THE MONOGRAM GAME

FULL TIME, SIDE LINE OR SPARE TIME, AND MAKE

FROM 800 to 1,000% PROFIT

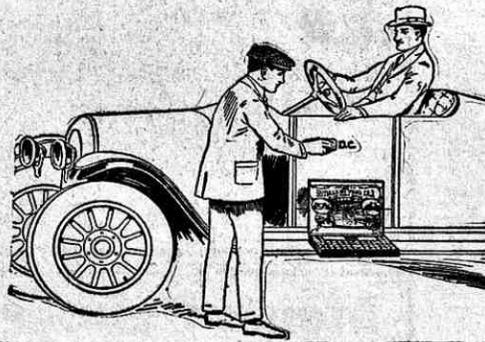
You Pay Nothing to Learn and Start to Earn Big Money as Soon as You Receive Your Outfit.

YOU CAN DO BETTER WORK THAN THE SKILLED ARTIST with our Decalcomania Transfer Initial Letters. Write today for free samples and particulars, or save time and order one of our Gold Transfer Lettering Outfits.

DESIGNS



Old English.
Gold Script.
Gold Roman.
20 other sizes and colors.
Additional letters can be bought at our time \$2.00 per 100; \$18.00 per thousand.



OUR IRONCLAD GUARANTEE



Don't forget that if our complete outfit as received by you is not exactly as represented your money will be refunded IN FULL. We will also exchange any of our products at any time for others of equal value. Thus you are sure to have no dead stock on hand. If you find you have an over-supply of certain letters, we will exchange them for others more in demand. You also receive extra letters with each order for samples or demonstrating. If you can handle any fair-sized territory, state preference in your first letter. Be fair to us and do not ask for a large territory unless financially able to handle other agents.

NOTE—No goods sent C. O. D. unless accompanied by a deposit of \$2.00 or more. Include 10 cents to cover C. O. D. We pay all other charges. Remit by Post Office or Express Money Order, Certified Check, Special Delivery, or Registered Letter. Goods sent prepaid when payment accompanies order.

A trial outfit, consisting of 850 letters, 2 large bottles of cement, fancy gold borders that can be used with the letters, a good supply of circulars, illustrated display board showing letters after they are transferred, necessary tools for transferring the letters. All come packed in a neat, handy box that you can carry in your pocket. When ordering this outfit, state:

**"SMALL \$5.00 OUTFIT"
YOUR PROFIT, \$77.00**

Anyone can transfer our letters. You can travel wherever you like, we will ship you goods. LARGER PROFIT This outfit contains 1,000 assorted letters in a handsome leatherette carrying case, 8 sets of gold borders to match letters, 1 large bottle cement, 10 small bottles cement, 10 small camel's hair brushes, display board and extra circulars, large bottle special varnish cement, camel's hair brush, etc. Price, \$10.00 each. These outfits are made up special, with nine sizes, styles and colors. Your profit, charging 25 cents per letter and making a specialty of lettering cars, would be \$270.00 with this outfit. Guaranteed to be as represented or money refunded. Will change your letters free at any time for styles you find in greater demand. Send for an outfit today—we send your order by parcel post, all charges prepaid.

READ THE GUARANTEE

Remember, no license or experience is required for this work, and to prove your profits you can figure for yourself that our letters cost you in quantity less than 1¢ each and you receive 25¢ to 50¢ a letter for every one that you apply.

When you receive your order, if it is not made up with just the styles you desire, mail back your letters you have and we will change them for their place. Our most successful agents are those who start with the large outfit, as they receive all styles, sizes and colors, and this enables them to letter cars and sell over a good amount of their supplies to others who want to get into the monogramming game.

TRANSFER MONOGRAM CO., Inc., Dept. 50, 191 Market St., NEWARK, N. J.

**Something New
A BIG FLASH**

High-grade 3-piece Desk Set, in fancy satin-lined box, 14-kt. solid gold point Fountain Pen, improved patent Pencil and mother-of-pearl Letter Opener, all in 14-kt. gold-filled mountings as per illustration. A real live wire article. Price

\$3.50 PER SET
or 10% less in dozen lots.

GREATEST VALUE EVER OFFERED FOR THE MONEY
A 70-hole push card free with each set on request. 20% deposit required on all orders.

AURORA NOVELTY IMPORT CO.
114-120 West 30th St., NEW YORK CITY



furnish expert ticket sellers for the county fairs.

W. A. Crane announced that he had taken over the Calhoun County Agricultural Association's fair at Marshall and would undertake to put it back on a paying basis.

Secretary A. G. Beeden, of the Midland County Agricultural Fair at Midland argued in favor of the "loving cup" plan of premiums in lieu of cash awards to exhibitors of farm and industrial products, and stated it was operating satisfactorily at his fair. Exhibitors had to win the loving cup three times to make it their permanent property.

Secretary Frank A. Bradish, of the Lenawee County Fair at Adrian, did not think it was playing fair to the independent exhibitor for the State of Michigan to exhibit State-owned cattle and horses in direct competition with independent breeders.

President Perry F. Powers, of the Northern District Fair, Cadillac, held that the State had the right to exhibit thoroughbreds in the interest of promoting better-bred stock.

L. A. Lilly, secretary of the West Michigan Fair at Grand Rapids, did not think that the Michigan Agricultural College should make exhibits of its cattle and horses in competition for the premiums.

Frank A. Healy, secretary of the Gogebic County Fair and Agricultural Association, was at the convention for the first time since his fair has been a member of the Michigan association. It was Mr. Healy's first visit to Detroit in sixteen years and he found many changes. Many old landmarks familiar to his knowledge of the city have been obliterated with skyscrapers reposing on their sites.

Fears of the county fair managers that the State was to place a ban on horse racing, occasioned by press reports from Lansing to the effect that H. H. Halliday, head of the State Department of Agriculture, was in favor of abolishing races at Michigan fairs because they were crooked and "fixed," were dispelled when Mr. Halliday, unable to be present at the Thursday afternoon session, appeared before the convention Friday morning. He spoke as follows: "It is my intention to throw my cards on the table face up regarding racing at fairs. I am not opposed to horse races, but I am opposed to horse races as they are sometimes conducted. There is no one in this State who loves a good clean horse race more than I. The law is clear, however, on the subject of gambling, and I refuse to tolerate it in connection with fairs

(Continued on page 69)

Siegrist and Silbon Shows

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DEATHS

In the Profession

BALLARD—Roy, veteran medicine showman and lecturer, died in New York City January 6.

BROWN—Mrs. Annie B., died December 26 in Jacksonville, Fla., of pneumonia, at the age of 62.

DELAOY—Victor, character actor, died in the City Hospital, Worcester, Mass., January 6.

EBERHARDT—John, 55, who in 1905 and following years, managed the Lyric Picture Theater, Oyster Bay, which was frequently visited by the late Col. Theodore Roosevelt and his family, died at his home, 88 W. Eighteenth street, Whitestone, L. I., December 27, from cancer.

FAGAN—Alex Jerome, 20, youngest son of the late John P. Fagan, a former well-known circus traffic manager, died from injuries received when he was run down by an automobile January 1, in Madison, Ind. The accident occurred after a block from his home.

HAMILTON—John, for fifty years closely associated with the white tents and sawdust arenas, died in the Bethesda Hospital, Zanesville, O., December 29. He was a professional debut in 1894, with L. B. Lent's Equestrian Circus.

HOWARTH—Frederick, manager of the "Hullo, Canada!" company, a large musical comedy production, died, following a brief illness, December 24, in the Westholme Hotel, Victoria, B. C., Can. Mr. Howarth was widely experienced in theatrical business. Previous to becoming manager of "Hullo, Canada!" he had been manager of His Majesty's Theater, Montreal. Little is known of his personal history aside from the fact that he was born in England 62 years ago and was a 34 Degree Mason. Funeral services were held December 30 and were conducted according to the Masonic ritual.

In Loving Memory of WILEY J. HAMILTON Passed on January 17, 1907. RUTH.

HUBBARD—Fred, 63, died January 4, in the Frances Willard Hospital, Chicago, of cancer. For the past 25 years he had appeared in Robert Sherman's dramas as a vaudeville comedian. Nearly 40 years ago he was with the old organizations of the Spoons and the Peavons of Centerville, Ia. He leaves no immediate relatives. Interment was in Glen Oak Cemetery.

HUBER—Hans, 70, composer, a native of Switzerland, died in Lucarno recently. He was formerly director of the Bale Conservatory.

JAMES—Arthur (Arthur Johnson), vaudeville star, died January 1, in Misericordia Hospital, New York City, following an operation. The deceased had been associated with C. B. Maddock, vaudeville producer, for several years, and with Charles Withers, in a vaudeville sketch,

entitled "For Pity's Sake." He was born in Cambridge, Mass., 32 years ago. KEANE—Smally, 47, who twenty-five years ago was one of the leading sopranos on the American stage, died January 3, from asphyxiation. It is believed the actress had lighted a gas stove and then retired and that the flame was extinguished by a gust of wind from a partly open window. At the time of her death she had been acting as purchasing agent for a costumng concern.

KELLEY—John, 54, for the past eight years connected with the Palace Theater, New York, died December 27. Funeral was held December 30 in the Roman Catholic Church of Our Lady of Good Counsel and interment in St. John's Cemetery.

LEACH—Orville Livingstone, widely known as an operator of amusement resorts and an inventor, died at his home in Providence, R. I., January 2. For more than 20 years he owned and operated Emery Park in his home town and for some time controlled Leachmont in Taunton.

LEONE—Advised received from the winter quarters of Wortham's World's Best Shows at San Antonio, Tex., tell of the death of "Dad" Leone, veteran show painter and decorator. Mr. Leone was with the Wortham Shows for several years before his final illness. He was a familiar figure around the big company, and spent the last few years of his life in the Alamo City rather than remain on the road. Mr. Leone was a scenic painter in New York and Chicago for many years. He painted many of the settings for the biggest productions that ever went out of those cities. In later years he became associated with Mr. Wortham's interests in Texas. Last summer his final sickness

MacDONALD—Dot (Red), in private life Mrs. Fred Clatz, died December 31 at the City Hospital, Cleveland, O. Miss Macdonald made her last stage appearance as a stock chorus girl at the Priscilla Theater, Cleveland. Interment was in Glen Oak.

MONTGOMERY—Betty, picture actress, whose address was given as Hotel Imperial, 911 S. Grand avenue, Los Angeles, died suddenly in San Francisco January 1.

MOUNT—Henry, principal promoter and active manager of Starlight Park, Bronx, New York, died in that city several weeks ago following an operation.

MURPHY—J., glass blower, who was with the John Wallace 10-in-1 show, and J. Leonard Reh's 10-in-1 the past season, died suddenly, December 22.

MURRAY—John T., former circus trouper, died at his home in Jersey City, December 19, from cancer. The deceased had been with the Walter L. Main Circus, W. P. Hall, dealer in outdoor show properties, and Powers' Hippodrome elephants. His widow and five children, all living in Jersey, survive.

PAINE—Mrs. Ida M., widely known in New England as a dog fancier and owner of the Idarhurst Kennels, died December 30 at her home in East Braintree, Mass., following an operation for appendicitis. She was 63 years old.

PEABODY—Mrs. George Foster, who wrote several plays and books under the name of Katrina Trask, died January 8 at Saratoga N. Y. She was noted for her philanthropy and activities in peace movements. Her beautiful estate at Saratoga Springs, was bequeathed to poor artists and writers as a home, it is said.

FEDRICK—The mother of Lloyd Fedrick, character actor in the Abe Reynolds' Revue, died recently.

ROBINSON—George, one-time call boy with Charles Keen at the Princess Theater, London, England, died at Blackpool December 30.

SCOFIELD—John, English pantomime artist, died two weeks ago in London. He was 65 years old.

SEAVE—Henry E., president of the Eastern Music Publishing Co., died at Hartford, Conn., January 3.

WARREN—Mrs. Elizabeth, mother of W. J. and T. M. Warren, of the Con T. Kennedy and O. A. Wortham Shows, died at her home, 1140 Lincoln street, Topeka, Kan., January 5. She was 74 years.

WEINBERECHT—George E., 47, for many years employed at the Grand Opera House, Terre Haute, Ind., died January 4, in that city of bronchitis. He was a member of the Terre Haute Local U. M. W. No. 49.

WHITESIDE—Mrs. L. J., 83, mother of Walker Whiteside, prominent actor, died New Year's Eve at her home, 1401 Josephine street, Denver, Col. She is survived by a brother and two nieces, all residing in Denver. Walker Whiteside is the only member of the family on the stage.

WHITNEY—Nellie E., one of the oldest and best known pioneers in the outdoor show world, died in Jackson, Miss., December 29. "Mother" Whitney, as she was familiarly known, was born in Nashua, N. H., in 1835. In 1852 she was married to George L. Whitney, and together they traveled thru the East, with Nathan & Sand's and other circuses of the day. A few years later Mrs. Whitney and her husband formed the Whitney Family Shows, which they conducted with varying success until 1870. They then established their headquarters at Imlay City, Mich., where they framed one of the largest wagon shows in the country. In 1886 her husband died. She conducted the business alone for a number of years and then retired. Hundreds of famous acrobats were said to have received their start from Mother Whitney. A staunch and true friend of showdom and show-folks has passed on to her reward, whose motto they held up to it was: "Charity towards all—malice towards none."

WINGER—Elmer, cornetist with the Montana Belle Shows, died suddenly in Hutton, La., January 1. The body was shipped to his people in Detroit, Mich.

MARRIAGES

In the Profession

CATO-DUNCAN—Henry A. Cato, manager of Cato's Dance Orchestra, and Crystal Duncanson, were married at the Methodist parsonage, Bigheart, Ok., December 19. They are spending the winter with Mr. Cato's relatives in Midland, Texas.

FLECH-BRYAN—Bob Flech, comedian with the Lyceum Comedy Company, and Margaret Bryan, non-professional, were married January 1 at the Lutheran parsonage, Central Bridge, New York.

FORREST-PICKFORD—Alan Forrest, picture actor, and Lottie Pickford, also in films, were married in Los Angeles, Cal., the evening of January 7. The bride is a sister of the celebrated screen stars, Mack and Jack Pickford, who were present at the wedding ceremony.

KOMAI-HOWARD—Gonoske Komai, widely known Japanese poet, and Nora Morgan, known as Nora Howard, dancer with "Chu Chin Chow," were married about a month ago, it became known last week.

MAXWELL-GRAHAM—Jack Maxwell, of the team of Reynolds and Maxwell, and Margaret Graham, non-professional, were married in Detroit, Mich., recently.

PERRY-JACKSON—Ray Perry, on the executive staff of the Orpheum Theater, Los Angeles, and Corinne Jackson were married December 9, in Santa Ana, Cal.

ROSE-LOGAN—Morris Rose, who produced "Scan" and "Blue Eyes," and Gladys Logan, a former "Ziegfeld Follies" girl, were married in the Shelburne Hotel, Atlantic City, N. J., January 8.

SAPERSTEIN-GODOWSKY—David Saperstein, piano virtuoso, son of Samuel Saperstein, of Brooklyn, N. Y., and Vanita Godowsky, daughter of Leopold Godowsky, eminent Polish pianist, were married in New York City by City Clerk Criss, New Year's Eve. Mrs. Saperstein is also an accomplished musician.

SHARPE-EDDY—Earl Sharpe, pianist at the Princess Theater, San Francisco, Cal., and Pearl Eddy, of the Eddy Sisters, were married in Frisco, December 24.

STUCKEY-FERRIS—Monte Stuckey, light comedian with J. Doug Morgan's repertoire company, and Elsie Ferris, soubrette and ingenue with the "Ziegfeld Follies," were married in Houston, Tex., recently.

THATCHER-MURRAY—Don Thatcher, trombonist and assistant manager of Ginger's Famous Troubadours, and Ginger Murray, manager and director of the same troupe, were married January 3 at Tarboro, N. C. Ginger's Famous Troubadours is a jazz orchestra.

COMING MARRIAGES

In the Profession

Col. George Carruthers, sportsman and war veteran, of Montreal, Can., and Catherine Calvert, at present appearing with Ots Skinner in "The Fronts are the Vendeville team, Belle Montrose and Billy Allen.

To Mr. and Mrs. William H. Hendry, at the Maternity Hospital, New York City, January 1, a son, Mrs. Hendry was formerly Dorothy Flamm, of the Century Roof. She is a daughter of Jake Flamm, master of properties for the Shuberts.

To Mr. and Mrs. George Holt, of St. Louis, recently, a 10-pound boy.

To Mr. and Mrs. E. Hoover, who are known to many in the outdoor show world, a 10-pound son on New Year's Day, at their home in Chattanooga, Tenn. The youngster has been christened Woodruff.

To Mr. and Mrs. W. D. (Schlitz) Miller, at the Garden Hotel, San Antonio, Tex., January

BIRTHS

To Members of the Profession

RENNOLD WOLF

Rennold Wolf, one of America's foremost dramatic critics, author and playwright, 39, died. He passed away at 2 o'clock Monday afternoon, January 2, in his apartments, 359 W. 87th street, New York. At his bedside were his wife, formerly Harriet Raymond, a picture actress, and Mr. and Mrs. Channing Pollock. Altho his death came rather suddenly, it was not unexpected, as Mr. Wolf had been in failing health for the past two years. Death resulted from a stroke of apoplexy.

Rennold Wolf was born in Ithaca, N. Y., April 4, 1872. He was a graduate of Cornell University in 1892, with the degree of Ph. B. He took a post-graduate course in law at Cornell and was given his degree of B. L. L. in 1894. He began practicing law in Buffalo, but that work proving irksome to him, he settled upon the theatrical profession, a thing more to his liking. His first position in the profession was that of advance agent for the Wilbur Opera Company. Towards the end of the 19th Century he moved to New York, and later joined the staff of The Morning Telegraph. After a few years, doing special correspondence for that paper, he was given (in 1905) the position of dramatic critic, which he held until the middle of 1920, when failing health caused his retirement. During his career with The Telegraph he wrote dramatic criticisms for Anslee's Magazine and became associated with the staff of The Green Book.

With Channing Pollock he wrote a half-score of plays which were produced with more or less success. He also wrote sketches and film scenarios. The most important of the above plays was "The Red Widow," in which Raymond Hitchcock starred in 1911. Alone he wrote four plays, most remarkable of which was "The Rainbow Girl." For two seasons he and Pollock wrote the book for the "Ziegfeld Follies." Wolf wrote the entire book for the "Follies" of 1919.

He was a member of the Friars and the Masonic Lodge. Rennold Wolf wrote criticisms of the work of others and created and produced on his own accord. But whether criticizing or creating, he was always sincere. He gave the best that was in him, and that's all that can be expected of any man.

set in. He was not active to any great extent before his death.

LEVITT—Mrs. Rose, 73, widely known in the outdoor show world, died December 30, at her home, 840 Dawson street, Bronx, N. Y. The remains were laid to rest in Bayside Cemetery, L. I., on Monday, Philip Levitt, 79 years old, and nine children, seven daughters and two sons, most of whom are prominently identified with the tented show world, survive. They were all at the aged mother's bedside when she died. A son, Victor D. Levitt, is part owner of the Levitt-Brown-Huggins Shows. Moss Levitt, her youngest son, is with the Canadian Victory Shows; Mrs. V. J. Neiss, a daughter, is the wife of the head of the Canadian Victory Shows, of Toronto, Can. Mr. and Mrs. Phillip Levitt had been married 56 years and previous to their retirement 15 years ago had covered England and other parts of Europe, Canada and the United States, with various amusement organizations.

IN FOND MEMORY OF MAZIE LOVETT (nee Tyrol, of Dancing Australian Tyrells), who was killed at the outbreak of 1912. May God rest her soul and comfort those she left behind. BELLE LEVITT and MARTELL (Martell and West).

LOWRY—Alford, father of Ed (Pop) Lowry, the latter connected with the American Theater, Chicago, died December 27, at his home in Baltimore, Md., of a long illness. The deceased had many friends in the profession.

MCQUIGG—James C., father of Myron W. McQuigg, well-known carnival general agent, died at his home in Pana, Ill., January 4. Mr. McQuigg was 83 years old and was a veteran of the Civil War. He was a wealthy retired attorney who was one of the organizers of the A. R. and was a delegate to the Republican national convention that nominated James A. Garfield for president. Besides his son Myron he leaves two daughters, Margaret, wife of Lewis Oberholt, of Chicago, and Florence, who is the wife of Harry White, Jr., of Indiana.

SEDLAY—Henry, appearing with the Cleminger Stock Company in Salt Lake City, Utah, died in that city the morning of January 3. His widow, who was with him to the end, stated that the remains would be sent to San Francisco for burial.

SNOW—Herman Berry, playwright and member of the Green Room Club, New York City, died January 6 at his home in Brooklyn, following a two weeks' illness of pneumonia. He first associated with the stage as an actor, and had appeared with Keley and Shannon and other stars, but gave up acting to write plays and film scenarios. He was 44 years old and leaves a widow, daughter and mother. The funeral was held from his home January 9.

ST. CLAIR—Mrs. Agnes, formerly of the team of St. Clair and St. Clair, well-known and popular in tabloid circles in the South, died at the home of a sister in Oklahoma City, Ok., December 22, following a lingering illness.

STERLING—Mrs. Mary, 66, mother of Nellie Sterling, died November 24 in Manchester, Eng., following a year's illness. The daughter is an actress.

TRUEMAN—Max, well-known vocal teacher of New York City and New Haven, Conn., died at his home in New York, December 28. Mr. Trueman was born in Bavaria, Germany, but had made his home in this country since 1870.

IN LOVING MEMORY OF OUR DEAR MOTHER. Mrs. Anna Van de Mark Who died at Macon, Ga., January 14, 1921. MILLIE, MAY AND DONALD.

VON BEIG—Nettie, in burlesque many years ago, died in Providence, R. I., December 23. The remains were interred in Putnam, Conn.

WALLET—Mrs. Fanny, mother of William F. Wallet and Mrs. D. O. Laughlin and grandmother of Mrs. Edith Wallet, the Eding Costellos and the Wallet Family, died at Henderson, N. C., January 4. She was 79 years old.

2, a 10-pont boy. Mr. and Mrs. Miller have been identified with the Con T. Kennedy...

DIVORCES

In the Profession

Mrs. Julia Brimont, wife of Chick Brimont, straight man with Nat Fields, "Hanky Panky" Company, writes that she has filed suit for divorce in Cleveland, O.

DIRECTORS

(Continued from page 5)

rol of the houses and the shows, and will, as heretofore, have final word in the management of the circuit. In other words, what he has to say goes, as directing manager representing the Board of Directors, who are behind him to a man.

One of the first things he did was to cancel the contract the circuit had at the Grand Theater, Hartford. This house closed on a Columbia Amusement Company house last Saturday night with James E. Cooper's "Hello, 1922."

Mr. Scribner has started out to inject new life into the house managers of the circuit. He wants them to get out and hustle for the business. If it is found that it is necessary to start a campaign of billing they must go after it.

The following letter has been sent to the local managers over the circuit: "In regard to the business in your city I shall expect you hereafter to be more aggressive and get out and fight for your share of the business."

"Keep your theater in the public eye and see that it is well and properly billed. I don't think I would depend entirely on my advertising agent, but I would consider him as a business myself, as it is very important and you should be in close touch with it at all times."

RUSSIAN PLAYERS IN DIRE NEED

(Continued from page 5)

labor to eke out an existence. They are actually in want for food and are begging their fellow-workers in this country to save them from starvation.

Mr. Davenport has been making a collection at his theater at every performance for this cause, but contributions are urgently needed to help these unfortunate players. Any contributions, no matter how small, will be fully received and put to the finest of uses—the saving of great numbers of actors and actresses from dying of starvation.

MICHIGAN ASS'N OF FAIRS BREAKS ATTENDANCE RECORD

(Continued from page 87)

in any form. Clean up your races, men! Terrible fixing and penalize the makers of pools and you will find me the greatest race horse booster in your State. You all know you're races are under suspicion. Permit them to remain so and, like the sheepkeeper, they will bring about their own extinction."

Mr. Halliday expressed himself opposed to paddle wheels and gambling devices found at county fairs. "I realize that the people are looking for some form of amusement along with the educational features to be found at the fair. I also realize that you have got to make money to keep the fairs running. However, if you cannot eliminate these features entirely, at least you can go away with the rankst of them. As for concessions at amusement my advice to you is that you should not tolerate any on your fair ground that you would not want exhibited in your own home."

Mr. Halliday's remarks received a storm of applause from the crowd which went on record to stand by Mr. Halliday, passing the following resolution to that effect: "Whereas, There is some criticism of the manner in which horse racing has been conducted in some places in Michigan, and, where-

as, complaints have been made that certain races have not been raced in the spirit in which they should have been, and, whereas, certain drivers and owners have been charged with unfair and unsportsmanlike conduct in the manner in which they participated in certain races, and, whereas, it is agreed that horse racing properly conducted may be an asset to every agricultural fair.

"Therefore be it resolved, That we do insist on clean racing at our fairs in the State of Michigan, and do promise to do all in our power to meet with the public by the aid of the Hon. H. H. Halliday, as representative of the agricultural interests in Michigan; further that in case of any violation of the approved rules of racing that we do insist that any and all violators of such rules and regulations of racing be immediately reported to the parent racing associations and the secretary of the Michigan Association of Fairs, and that the violator of any of the approved rules be punished and prohibited from participating in any horse race in Michigan, and from racing or driving on any of the Michigan Fair Association tracks until such time as the said Michigan Association of Fairs may thru a committee composed of its president, secretary, and a third member to be selected at large by the Association, shall elect."

G. O. Stewart, of Lansing, outlined the work of "Boys and Girls Clubs" in connection with county fairs. He urged super supplementing the talk with interesting charts and statistics.

E. B. Hill, of the Michigan Agricultural College, urged the fair secretaries to revise their premium lists for 1922, stating that they were behind the times. "Do not spend money on obsolete products. Offer premiums that will encourage the cultivation of pedigreed crops. For instance, why offer premiums for 'white and blue' barley? Post the award for the highest grade of white barley." Mr. Hill assured the delegates that the Michigan Agricultural College would be glad to help them in compiling their premium lists. It was ridiculous to offer \$18 for grapes and plums and post only \$3 for 100 ears of perfect-graded corn or grain. Where the entries are small combine the exhibits and increase the premiums. By all means educate

W. B. Burris, of Jackson, was re-elected president; John Popp, Saginaw, first vice-president; Oscar Kraus, Escanaba, second vice-president; George E. Wyckoff, Hart, third vice-president; Frank A. Bradish, Adrian, fourth vice-president; David Hubble, Crosswell, fifth vice-president; and Frank S. Neal, Northville, re-elected secretary-treasurer.

The annual meeting of the Michigan Association of Fairs for 1923 will be held in Grand Rapids on a date to be announced later by President Burris.

The entertainment card and substituted with a theater party at the Temple Thursday night. The following fairs were represented: S. M. Sequist, Fred E. Tanner, Allegan County Agricultural Society, Allegan; W. H. Gordon (secretary), Alpena County Fair, Alpena; W. A. Crane (secretary), Calhoun County Agricultural Association, Marshall.

J. Dawson (secretary), Barry County Agricultural Society, Hastings; E. B. Ramsford (secretary), Caro Fair and Night Carnival, Caro; D. L. Wilson (secretary), Charlevoix County Fair, East Jordan; Charles S. Clark (secretary), Clinton County Fair, St. Johns; David Hubbell (secretary), Croswell Agricultural Society, Croswell; Oscar Kraus (secretary), Delta County Agricultural Society, Escanaba; James H. Brown (secretary), Eaton County Agricultural Society, Charlotte; William McElroy (secretary), Flint River Valley Fair, Burt; Thos. Sharp, Jr. (president), W. H. Peak (secretary), Fowlerville Agricultural Society, Fowlerville; Frank A. Healy (secretary), Gogebic County Fair, Ironwood; C. T. Bolander (secretary), Grange Fair of St. Joseph County, Centerville; George E. Hurst (secretary), Grangers, Gleaners and Farmers Fair, Big Rapids; Archie McCall (secretary), Grant County Agricultural Society, Ithaca; Don L. Mandace (secretary), Greenville Fair Association, Greenville; C. W. Terwilliger (secretary), Hillsdale County Agricultural Society, Hillsdale; Aaron Cornell (secretary), Huron County Fair, Bad Axe; S. H. Large (secretary), Imlay City Fair, Imlay City; Fred A. Chapman (secretary), Jonia Free Fair, Jonia; J. J. Walkington (president), Luman Burch (sec-

O. L. Fisher, representing Fisher's Orchestra, Kalamazoo; S. J. Levey, Chicago, representing United Fairs Booking Association; Wandrie Aviation Company, Detroit; "Charley" Gaylor, giant frog man; Ackley Amusement Enterprises; H. P. Morem, Chicago; United States Tent and Awning Co., A. D. Allier, Fair's Fireworks; W. J. Collins, Chicago, representing Thearle-Duffield Fireworks.

MUSICAL COMEDY NOTES

(Continued from page 84)

by the Westinghouse Company. By this method her voice would be broadcasted to 450,000 listeners.

Elmira Lane has been appointed understudy to Virginia O'Brien in "The Chocolate Soldier." Miss Lane hails from Cincinnati.

R. H. Burnside will be in charge of the entertainment for the Lotos Club Yuletide dinner to be held in New York January 14.

Donald Kerr, dancer, has written a pantomime called "The Apache Avenger," which he will show at the next Friar's Frolic.

George Davis, clown at the New York Hippodrome, says he has a new bagful of tricks which he is ready to insert in "Get Together."

John Charles Thomas will be lost to musical comedy for some time. He has become a Shubert vaudeville star and opens next week at the Winter Garden, New York.

Louise Groody has purchased a drug store in Tampa, Fla., which will be run by her father and sister. Miss Groody made no mention of prescriptions in the announcement.

"The Wild Cat," playing at the Park Theater, New York, has resumed Wednesday matinees. They were discontinued for a time, but business has picked up and they are back.

Heard at the Green Room Club: "I see that Ziegfeld is going to quit producing here in 1924."

"Well, what of it? Hasard Short will be here to take his place."

STONE'S SIMPLICITY

(Continued from page 82)

on the Fall River boat, and the summonses he handed out were acceptable to everyone.

We find it necessary to say adieu for the present, as we are booked for Cuba, where the liquor is plentiful and popular and here's to you till we return.

PICKED UP IN PHILLY

The new year started off last week with the midnight shows having capacity houses, but the rest of the week all dropped to poor business.

The People's, with Al Reeves' Beauty Show, featured Harry L. Cooper, and Al Reeves for the first time in years did a specialty with his banjo that went big. The rest of the show was up to its usual high standard.

The Gayety had a welcome return of our popular Philly Town girl, Hattie Beale, and Hattie certainly got them from start to finish. Other favorites were Flo Navetta, Billie La Mont, I. B. Hamp, Al Golden, George Hamilton and our favorite Gayety chorus.

"Puss Puss" was at the Bijou, and Ray Read got them right from the start. The court room business was a scream. The principals in all their numbers scored, as well as the fine ensemble of the chorus.

The Trocadero had a very neat show. The principals were Hattie Dean, Bessie Ross, Pearl Briggs, Al Marks, Dick Hahn and Abbe Lenard. All did excellently thruout the show. Abbe Lenard, a newcomer and his first time in burlesque, did splendidly in a Hebrew character. Captain Fisher, in a good handoff and escape act, held the audience spellbound with a big applause finish.

At the Casino was "The Garden Frolics," with Lou Powers and Pearl Hamilton featured, and the well-known principals, Lou Powers, Jack Shutta, Joe Lyons, Arthur Tackman, Dot Stewart, Donna Hago and a bunch of real chorus beauties.

Had a chat with Lew Starks, manager of the "Puss Puss" Show, who reports things have been going well along the road for his show. And Tom Phillips, who is connected with the Bijou house force, says he is fully recovered from his Christmas illness, whatever it was, and is around chipper as ever.

Tess Baker, one of the Trocadero chorus, who was painfully injured by a headon collision with one of the comedians coming off the stage a couple of weeks ago and was compelled to lay off a whole week, has recovered and is back in harness again. She is the sister of the well-known Marie Baker, producing soubret of the Troc.

Colonel "Bob" Deady, general manager of the Troc, with his usual good big heart generosity, on Christmas Day presented a money gift to each of his employees and all the show-folks playing the house that week.

General Manager Denbow, of the People's, informs me that week of January 9 he will play "Tid Bits" Show, and week of January 16 the "Bon Ton" Show. The week of January 22 has not yet been decided upon.—ULLRICH.

While in Winter Quarters Read The Billboard

Every man interested in the outdoor show business is right now making preparations for the coming spring season. For this reason not one of these men can afford to be without the informing news which each issue of The Billboard contains.

The Billboard has been unusually fortunate in securing information which gives details of plans for many shows for the coming season.

TWELVE WEEKS FOR SEVENTY-FIVE CENTS

Send your name and address on the blank attached, with seventy-five cents, and The Billboard will be sent each week for the next twelve weeks.

THE BILLBOARD PUBLISHING CO., Cincinnati, O.:

Please send The Billboard for the next twelve weeks, beginning with the current issue, for which I enclose 75c, the special price.

your farmers to breed grade stock; scrub cattle is a liability to any farmer."

"Barney" Ransford, secretary of the Caro Fair and Night Carnival, at Caro, told of "The Value of Night Fairs." He said: "The night fair is invariably in excess of the day attendance, as well, thus producing increased revenue from the concessions. The night fair is a sensational feature, a dazzling spectacle replete with light that always proves a powerful magnet for attendance. The major key to your successful daytime fair may be the added attractiveness of the night fair is sure to swell your gate receipts and add substantially to your earnings. The night fair should be billed like a circus. Make the advertising strong, but back up every assertion with 100 per cent entertainment values. No night fair has ever been produced under too much light; have your grounds well lighted, all buildings, and, above all, your track and stage in front of the grand stand. Your free acts bought for the week cost no more for the day and night fair than for the day fair alone. Your band costs but a trifle more. With the elimination of horse racing and other track features of the major fair your night program becomes a big vaudeville show in front of the grand stand, so that the day's receipts from the grand stand are practically duplicated at night. By all means put on a display of fireworks."

President John Popp, of the Saginaw Fair, emphasized the importance of a good clean midway. "We are careful in selecting good attractions and then give the police officials full power and censors to keep the small fair a success." Oscar Kraus, secretary of the Delta County Agricultural Society of Escanaba, spoke of the benefit of co-operation between fair officials and the superintendents of departments and their assistants in making the small fair a success. Perry F. Powers, Cadillac, described the effect of the fair on the surrounding farming community, the stimulation of interest in breeding prize cattle and the growing of larger and better crops. The State has been aiding the county fairs by paying 5 per cent of the premiums in most cases. Mr. Powers pointed out that in his own county, thru the instrumentality of the fair and its exhibits, \$40,000 worth of Shorthorn cattle were introduced—exchanged for the most part for scrub sires.

retary), Isabella County Fair, Mt. Pleasant; W. B. Burris (secretary), Jackson County Agricultural Society, Jackson; W. H. Moore (president), W. H. Hood, H. W. Middleton and F. A. Bradish (secretary), Lenawee County Fair, Adrian; R. Walker (secretary), Marquette County Fair, Marquette; A. G. Beden (secretary), Midland County Agricultural Society, Midland; R. Roy Stacey (president), J. H. Anderson (secretary), North Branch County Fair, North Branch; Charles B. Dyer (secretary), Northwestern Michigan Fair Association, Traverse City; Perry F. Powers (secretary), Northern District Fair, Cadillac; James H. Rutherford (secretary), Northeastern Michigan Fair Association, Bay City; Scott Lovejoy (secretary), Oakland County Fair, Milford.

James H. Billings (president), George E. Wyckoff (secretary), Oceana County Agricultural Society, Hart; Joseph Cockerion (secretary), Ashtabula County Agricultural Society, Erart; Michael Hines (secretary), Ottawa and West Kent Agricultural Society, Berlin; John Popp (president), John Ledlein, Thomas P. Morris (secretary), Saginaw County Agricultural Society, Saginaw; John H. Sweet (secretary), Sanilac County Agricultural Society, Sandusky; W. J. Dowling (secretary), Shiawassee County Fair, Owosso; Austin Harrington (president), Benjamin Brown (secretary), L. A. Arnold (secretary), South Ottawa and West Allegan Agricultural Society, Holland; Harry Crandell, secretary, Tuscola, Huron and Sanilac District Fair, Cass City; Stephen A. Doyle (secretary), Van Buren County Fair, Hartsville; W. Martin (secretary), Washtenaw County Fair, Ann Arbor; Jas. A. Huff, N. S. Schrader, F. S. Neal (secretary), Wayne County Fair, Northville; L. A. Lilly (secretary), West Michigan Fair, Grand Rapids; George W. Dickinson (secretary-treasurer), S. O. Elenbrey (assistant-secretary), Michigan State Fair; H. H. Halladay, State Commissioner of Agriculture.

Arthur J. Mulholland, Kalamazoo, representing the A. J. Mulholland Shows, Leonard Leonard, general agent Roscoe's Imperial Shows, Adrian; Ray P. Speer, Minneapolis, Minn., representing the Co-Operative Publicity Syndicate; B. Ward Bean Attractions, Toledo, O.; J. W. Logan, Chicago, representing F. E. Baran, Inc.; P. L. Flack, North Western Shows, Detroit;

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SALVATORE BELDUCA, Secretary.

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HELP WANTED—For Allan Herschell Carrousel, Big EH Wheel and W. F. Mangels' "WHIP." Joe Knight, can use you on Carrousel; good proposition for you. Band wanted. Tony Nasca, write.

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BURLESQUE

(Continued from page 53)

- Miss New York, Jr.: (Academy) Fall River, Mass., 12-14; (Gayety) Brooklyn 16-21. Parisian Flirts: (Park) Indianapolis 9-14; (Gayety) Louisville 16-21. Pastel Review: (Gayety) Louisville 9-14; (Empire) Cincinnati 16-21.

- Helms, Harry, Magician: (New O. H.) Hartford, Wis., 9-14; (Princess) North Milwaukee 16-21. Hindoo Show of Mystery, Clarence Auskings, mgr.: (Grand) Barrie, Ont., Can., 9-14; (Grand) Brantford 16-21.

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Now booking Shows and Concessions for 1922. Address BOX 145, Murphysboro, Illinois.

Donald McGregor Shows Now booking Shows and Concessions, all lines. Also Workmen, Openers and Grinders. Address care of THE BIT BOARD, Kansas City, Mo.

FRANK J. MURPHY SHOWS Now booking Shows and Concessions for Season 1922. Address 312 West 45th Street, New York, Phone, Longacre 3830.

SOL'S UNITED SHOWS Now booking Shows and Concessions for Season of 1922. P. O. BOX 372, Metropolis, Illinois.

Now Booking Attractions and Concessions for season 1922. VEAL BROS.' SHOWS, Box 112, Valdosta, Georgia.

WORLD'S STANDARD SHOWS NOW BOOKING SHOWS AND CONCESSIONS. Suite 703-704, 701 7th Avenue, New York.

ZEIDMAN & POLLIE EXPOSITION SHOWS Now booking Shows and Concessions for season 1922. Address ZEIDMAN & POLLIE EXPOSITION SHOWS, Office, 521 Kanawha St., Charleston, W. Va.

Salisbury & Fogal Shows, W. N. Salisbury, mgr.: Dillon, S. C., 9-14. Struble & Halliday Shows: Gonzales, Tex., 9-14. Texas Kidd Shows: West Columbia, Tex., 9-14; Bay City 16-21.

Waterman & Morfoot Expo. Shows: Titusville, Fla., 9-14.

ADDITIONAL ROUTES

(Received Too Late for Classification) Conroy Girls, Lester Richards, mgr.: (Majestic) Asheville, N. C., 8-14; (Isis) Greensboro 16-21. Cushman, Bert & Geneva: Fort Myers, Fla., 9-14.

Fales, Chas. T., Comedy Co.: Kissimmee, Fla., Indef. Fitch, Dan, Minstrels: (Bijou) Chattanooga, Tenn., 12-14.

Four Horsemen, L. E. Pond, mgr.: L. E. Manoly, mus. dir.: Norfolk, Va., 9-14; Newport News 16-18; (Jefferson) Charlottesville 16-21.

Great Everett & Co., Magicians: (Loew's) Amman, New York 16-18; (Greely Sq.) New York 10-22; (Delancey St.) New York 23-25.

Gunn Bros.' Shows: Van Buren, Ark., 9-14. Hank's Sunshine Revue: (Hipp.) Keokuk, Ia., 8-14; (Majestic) Des Moines 16-21.

Hot's Hal, Talk of the Town, Gun Flag, mgr.: (Regent) Jackson, Mich., 8-14. Humphrey's, Bert, Dancing Buddies: (Empress) Springfield, Mo., 9-14.

Jazzpils: (Strand) Jacksonville, Fla., 16-21. Lister to Me, Frank Plesher, mgr.: Chambersburg Pa.; Winchester, Va., 13; Harrisonburg 14; Charlottesville 16; Staunton 17; Clifton Forge 18; Hinton 19.

Nealand, Walter D., Road Show: (Grand) Manokato, Minn., 12-14; (Grand) Fairbairn 15-17. Orpheum Players, Frank M. Swan, gen. agent: Washington, Ind., 12-14; Vincennes 18-19; Princeton 20-21; Mt. Carmel, Ill., 23-25.

Princess Winona: (Strand) Holyoke, Mass., 12-14. Smith, Hugh, Magician: Anderson, S. C., 19-21; Gastonia, N. C., 23-24.

Sun-Kist: (Broadway) Denver, Col., 8-14. Uncle Tom's Cabin (Kibbles), C. F. Ackerman, mgr.: Decatur, Ind., 12; Paxton 13; Springfield 14; Jacksonville 16; Terre Haute, Ind., 21-22.

WE SPECIALIZE IN FIREARMS



Figure 1 Figure 2

GN. 727—The Orgies .32 Caliber German Automatic Pistol. Shoots 9 shots. This is strictly a high-grade self-loading automatic, taking the .32 cal. Colt U. S. made Cartridges. This is the best German gun ever brought over. Each... \$8.50

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WANTED TO BUY FERRIS WHEEL

Must be cheap for cash. State condition, size. WALTER ORMAN, 627 E. Pleasant Ave., New Orleans, Louisiana.

FOR SALE—Complete Wagon Show

5 Wagons, 4 Tents, 12 lengths of Seats, Lights, Paper, etc. Stored in Massachusetts. Price, \$1,100. J. G. LOMBARD, 1715 Vine St., Philadelphia, Pa.

BAZAARS—Indoor Shows

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

- Agee's, John E., Indoor Circus: Minneapolis, Minn., Jan. 30-Feb. 4. Carnival & Mardi Gras: (Armory) Cincinnati, Feb. 1-14; (A. Cooper) mgr. Farmers' Mardi Gras & County Fair, Washington Gardens, Washington, Pa., Feb. 8-11.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

- Gray Shows, Roy Gray, mgr.: Lutcher, La., 9-14. Kehoe & Davis Shows: Eldorado, Ark., 9-14. Leontine Shows No. 2, L. W. Howard, mgr.: Indef. La., 9-14.

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Now booking Shows and Concessions for 1922 season. P. O. BOX 127, Vancouver, Washington.

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Fink's Exposition Shows Now booking Shows, Rides and Concessions. Address LOUIS FINK, General Manager, 153 6th Ave., New York City. Phone Stuyvesant 2675.

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BOOKING NOW. NEW YORK. 1431 Broadway, Room 215.

GOLD MEDAL SHOWS now booking Shows and Concessions for 1922 season. HARRY B. BILLICK, Manager, Box 483, Teasars, Texas.

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MISCELLANEOUS

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

- Barnum, J. H., Magician: Cincinnati, O., Indef. Bragg's, Geo. M., Vandeville Circus: Freedom, Me., 9-14; Thorndike 16-21.

CAMDEN POLICE BENEFICIAL ASSOCIATION
ANNUAL AUTOMOBILE and INDUSTRIAL SHOW
THIRD REGIMENT ARMORY, CAMDEN, N. J., WEEK FEBRUARY 20th to 25th
ALL GAME CONCESSIONS NOW BEING SOLD

This show is run by the Camden Police Department themselves and not the ordinary bazaar promotion. The police have been selling tickets since November 1st, 1921, and up to the present time 31,000 tickets have been sold. This is the biggest annual affair in the east, as this is the ninth consecutive show. For the above named concessions Apply to **WILLIAM GLICK**, Continental Hotel, Broadway and 41st Street, New York P. S.—ASK ANY ONE WHO HAS PLAYED IT BEFORE WHAT THIS REALLY IS.

BALLOONS Novelties, Specialties, Etc.

No. 60 Heavy Balloons. Per Gross. \$ 2.45
 No. 70 Extra Heavy Transparent Gas Balloons. Per Gr. 3.75
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 We supply Gas and Gas Fillers for filling Balloons at Lowest Prices.

We carry a full line of good salable Novelties. Send for our Catalog. It is free. 25% with order, balance C. O. D.

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BIG BARGAIN IN BIG FLASHY CANDY BOXES

No. 2 Bathing Girl Series, size 6³/₄ x 11, - - \$0.34
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Above all hand painted pictures.

No. 3 Medallion, size 9¹/₄ x 14¹/₄, - - - .64
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Artistic colored photographs of beautiful girls.

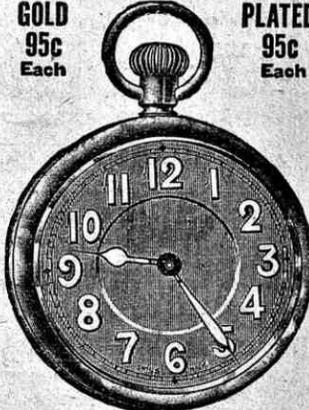
These boxes are filled with our delicious chocolates and taken from our fresh manufactured stock, and not left over from Christmas. These reduced prices apply on above boxes only, and orders will be filled in order they are received.

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GOLD 95c Each **PLATED 95c Each**



Purchase of 10,000 GENUINE EXPOSITION WATCHES enables us to make this remarkable offer to sell at less than importer's prices. 16 Size, Fancy Dial, Gold Plated Case, Thin Model, Good Movement, 100 Lots, Each 95 Cts. Dozen Lots, Each, 97¹/₂.

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25% with order, balance C. O. D. Send for our Sales Board Catalogue.

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PUT & TAKE BOARDS

55 Cents Each in Lots of 25
Sample, 75 Cents, Prepaid



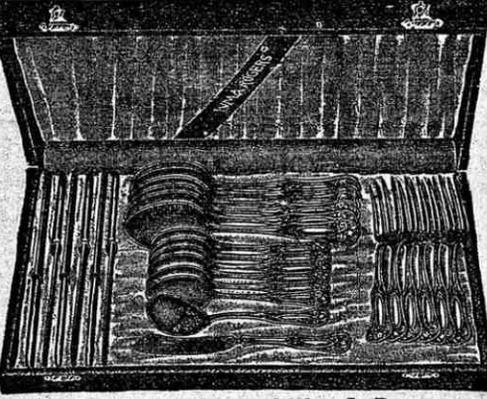
Here's a whirlwind profit maker for operators, jobbers and salaried men. An ideal size board, 300 holes. Every other hole a winner. Flashy three-color front. \$10 margin a board for the dealer. Puts range from 5c to 25c. Takes from 5c to \$1.00. Sells five times as fast as any similar board and one-third cheaper in price. Immediate deliveries. Write for descriptive circular today.

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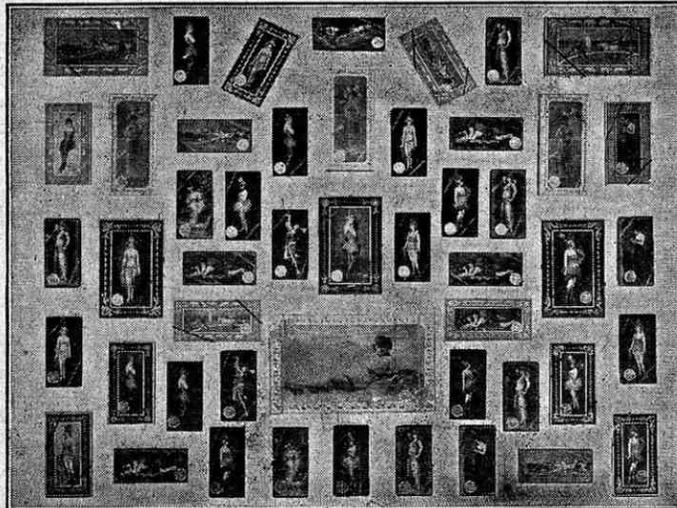
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 1. Genuine Cowhide English Traveling Bag.
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