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# The Billboard

116 PAGES

January 19, 1924

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By CARLTON MILES

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P. S.—Edmond Ford, Ernest Verla, Ben Ellison, Lotta Ellis, and those that have worked for me before, please write.

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Colored Performers and Musicians

One high-class Singing and Talking Comedian. First and Second Tenor for Quartette, one fast-stepping Chorus Girl (must be good looking). Orchestra Leader and one more Clarinet. Musicians that double Stage work. Always room for real Performers. Bubly Mark, stage manager, wants following people to wire him quick: Pace and Pace, Albert White, Jessie Easton, Smith and Covain. Route: Blackwell, Ok., Thursday; Arkansas City, Kan., Friday; Carney, Kan., Saturday; Jola, Kan., Monday.

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String Bass, Trumpet, and Flute. Salary, \$25.00, five hours, six days. Extra dance work. Start Jan. 21. Must be good.

GRAND THEATRE, Thomasville, Ga.

## THE NEW PLAYS ON BROADWAY

TIMES SQUARE THEATER, NEW YORK  
Beginning Wednesday Evening, January 9, 1924

THE SELWYN'S Present  
"ANDRE CHARLOT'S REVUE OF 1924"  
—with—

BEATRICE LILLIE, GERTRUDE LAWRENCE  
—and—

JACK BUCHANAN  
Dances and Ensembles by David Bennett

Orchestra under the direction of Philip Brahma

THE CAST—Beatrice Lillie, Gertrude Lawrence, Jack Buchanan, Fred Leslie, Marjorie Brooks, Robert Hobbs, Herbert Mundin, Dorothy Dolman, Ronald Ward, Douglas Furber, Jill Williams and Peggy Wiloughby.

For years I have been hoping to see a revue in which clothes (or the lack of them) and scenery might be kept in the background and the comedian and singers given a chance to entertain. Revues have specialized in eye appeal. That which pleases the ear and titillates the risibles has been sedulously relegated to second place or worse. The greater part of the producer's concern has been to gather a lot of girls, squander money on scenery, clothes and draperies, engage an expensive cast and then hire back scribblers to comb Jansen's "Encyclopaedia of Comedy" for comedy, subsidize pseudo-musicians to pilfer the uncopyrighted classics for melodies and contract with alleged lyricists to snatch their lines from God only knows where. As a result, the expensive cast is left high and dry for material, save what they have brought from the varieties with them. Taken by and large, the amount of original comedy material seen in recent revues could be written on the back of a special delivery stamp.

"Andre Charlot's Revue of 1924" should teach a lesson to our producers, for here is a show which is continuously entertaining, provided at an outlay of one-fifth the cost of a "Follies". And it is done by getting worthy material and the proper people to play it. Three people carry this show and have no trouble doing it, because they are chock full of ability. The scenery is fresh, simple and entirely adequate. The costumes are tasteful. The chorus is good-looking and youthful. The music is tuneful. The lyrics are intelligent. What else can you have in a revue?

Only one thing that I can think of, and perhaps it is the most important of all. I mean the spirit of the production. Is it to be done as the life depended on it, seriously and pretentiously, or is it to be done in a spirit of fun, of levity? If the former, then this

revue has not got it; if the latter, this show is your dish. Instead of presenting a patriotic number with gravity these people kill it. Instead of doing a tragic sketch they satirize one. The spirit of burlesque, real burlesque, reigns throughout and it is done with intelligence and artistic surety. To my way of thinking it is the greatest revue of them all.

I have said before that three people carry this show. They are Beatrice Lillie, Gertrude Lawrence and Jack Buchanan. Miss Lillie is that rarest of all stage people, a really funny woman. She is a true comedienne with a gorgeous sense of humor, a lovely smile, a radiating personality and the ability to sing a song so that you know what it is about. She made a colossal hit. Gertrude Lawrence might be called the prima donna of the piece, but she is more than that. She has a pretty voice, can dance and plays a part with authority. And there is Jack Buchanan, to me the greatest of the trio.

I say this not to draw an invidious comparison, but because only once in a great while do you find a man who can do what Mr. Buchanan does and who does it so well. He is a well-set-up man, an actor that an audience instinctively takes to; he can sing, dance and play half a dozen distinct characters and do all this exceedingly well. And he is a manly man, entirely lacking in self-consciousness or conceit, a player entirely engrossed with the work at hand and able to do it without effort. If the American producers let Jack Buchanan get back to London, I will put them down for a set of gold-plated galoots.

There are others in this company who, with less to do, do it nicely. They are: Fred Leslie, Marjorie Brooks, Robert Hobbs, Herbert Mundin, Dorothy Dolman, Ronald Ward, Douglas Furber, Jill Williams and Peggy Wiloughby. They deserve much more than the passing tribute my remaining space permits me to pay to their talents.

For witty, intelligent entertainment I commend "Andre Charlot's Revue of 1924" to you. It will charm you; it will make you laugh; it will make you want more of the same thing. It is the most satisfying musical revue I have seen in many years.

The best musical revue on Broadway. GORDON WHYTE.

**MORE NEW PLAY REVIEWS  
ON PAGE 36**

**WANTED QUICK**  
Woman to play young wife, aged 25; must sing two numbers. Good voice and appearance. A good, experienced, young, medium Chorus Girl. Don't answer unless experienced. Low wage and reliable firm. State lowest salary. Three letters. Will advance ticket to only reliable person. LILVIE & VANCE MUSICAL COMEDY CO., Jan. 18, Cordele, Ga.; 19, Dawson, Ga.; 20, Opelika, Ala.

**HUNT FOR THE BEST.  
"IT TICKLES ME TO TICKLE YOU"**

Is being broadcasted by The National Association of Broadcasters.

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This issue contains 65 per cent reading matter and 35 per cent advertising.

**BRITISH CHILD ACTRESS  
ON WAY TO NEW YORK**

New York, Jan. 12.—Vivian Surfrees, beautiful English child actress, has been placed under the management and direction of M. H. Karper, former head of Karper Productions, who will personally manage her work in this country. She is to arrive in New York about the end of this month.

LITTLE Miss Surfrees is known in England as the "West End" Mary Pickford, being but thirteen years of age. Mr. Karper, while in England recently, witnessed her work in a picture called "Souls of Drifting India", and immediately signed her up. She is an accomplished athlete and also a clever dancer.

**WANTED  
TO SUPPORT**

**Mary Newton**

People in all lines, for permanent stock, one bill a week. Pleasant season to right people. Must have necessary requirements.

Address ALBERT PATTERSON,  
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**WANTED**

**COLORED PERFORMERS, COLORED MUSICIANS,**  
the finest equipped minstrel Minstrel Show or  
American Musical Director; must have good literary  
music, Musicians, all instruments. Good Teams,  
Good Blues Singers, Singing and Dancing Comedians;  
Performers, clowns and band given preference. No  
accommodations. Salary \$100. All people, Incorporated  
in automobiles. Show opens April 2 under  
good terms. Year around engagement to good  
people. Address C. C. SMITH, Manager Famous  
Jack Hall's Minstrels, Box 5, Troy, Tennessee.

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Musicians Wanted  
for Long Season**

Comedians, Singers, Dancers, Harpists, Comet  
Player, Musical Director, double bass, Good Teams,  
Sister Act, Chorus Girls. State salary in first letter.  
Pay your own  
BERNARD M-GRAW, Danville, New York.

**WANTED**

One experienced Chorus Girl, good size.  
State height, weight and age. Other useful people, answer.  
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Largest theatre in Pensacola, Fla. 800 seats, fully equipped, even license paid for. Write for terms.

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**WANTED FOR  
Jane Hastings Stock Co.**

Clever, good looking, young ingenue; play strong line  
of parts. Must possess youth, ability and modern  
wardrobe. Permanent stock. Two plays each week.  
Address JANE HASTINGS STOCK, Opera House,  
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**WANTED**

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For specialties and parts, General business or  
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John at once. Address ERNEST LATIMORE, Manager  
Mutt & Jeff Inc., Jan. 17, Dale City, Fla.; 18, Plaza City; or General Delivery, Tampa, Florida.

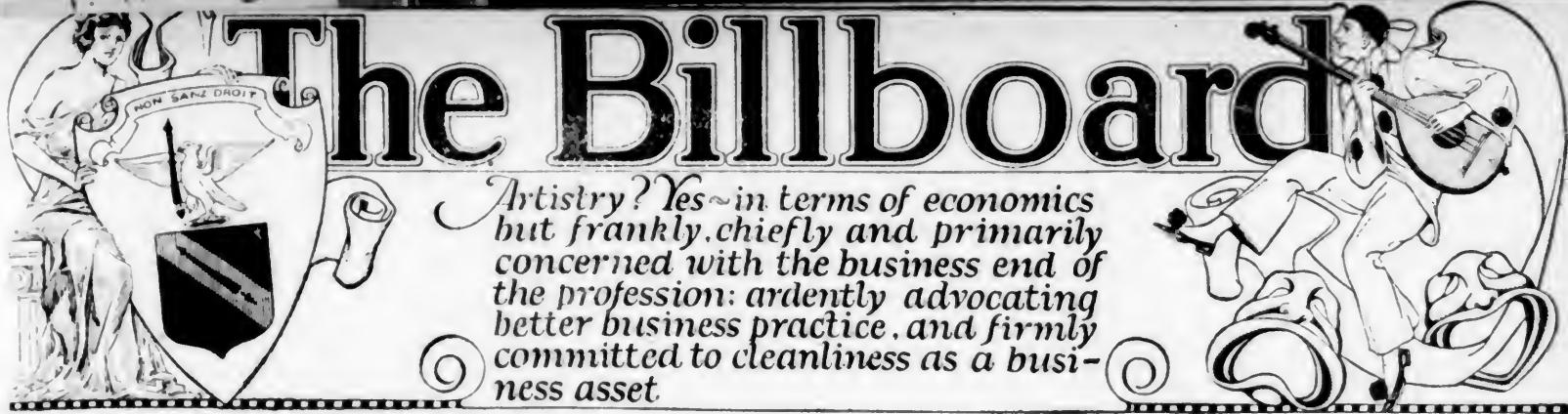
BEN WILKES STOCK CO. wants for small house  
show. General business man and ingenue with specialties,  
both to year round in small town. If one can play little piano so much the better.  
Three-day stands. House now, not in summer. Long  
engagement. BEN WILKES, Atlanta, Ga.

**NEW PLAYS**, by Billy (Dundee) Arthur: "The Girl Who Made Good", four-act comedy drama, cast 3 and 2; "Sold Out", one-act dramatic farce, three acts. Cast 3 and 2. These plays are not rehashes, but modern comedies. Good for small rep. or one-nighter.  
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Bldg., Kansas City, Missouri.

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SHAWWAH, 816 North 28th, Philadelphia.

**AT LIBERTY—TEAM—JANUARY 24**

JACK FOLEY—Juvenile, General Business, Lead  
numbers. Lead or Baritone, Tito or Quartette. Play  
Traps, Jazz Band, Ages 25; height, 5 ft., 4 in., weight,  
135. Good appearance, study, wardrobe. **WIFE**  
to Medium Chorus Girl, Lead numbers. Address  
SOLO II, Middlebury, Vt., week of Jan. 13.



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# JOHNNY J. JONES GETS TORONTO NEW TWENTY-CAR CARNIVAL FORMING

**The Big Plum Awarded Last Week**

**T. A. WOLFE**

**In the Running Right Up to the Finish, Qualifies as "Runner-Up"**

Toronto, Jan. 12.—If the carnival companies bidding for the Canadian National Exhibition 1924 contract live up to plans submitted to Managing Director John G. Kent, Robert Fleming, chairman of the Attractions Committee, and D. C. Ross, amusement director, the public is due for a pleasant surprise when the shows start on the road next spring. Several of the larger carnivals were after the contract, and in every case schemes were outlined embracing new and enlarged attractions on a scale that does great credit to the owners and will certainly be appreciated by the public should they become a reality.

Most of the tenders were received by mail, and in all cases it was a

(Continued on page 107)

**Equity Seeks Standard Contract From Hays**

**Gillmore to Los Angeles in Attempt To Have Abuse-Correcting Contract Agreed Upon**

New York, Jan. 14.—Frank Gillmore, executive secretary of Actors' Equity Association, is on his way to Los Angeles, having left New York last Thursday. One of the main reasons for his trip is to attempt to get Will H. Hays, the movie czar, to agree to use a standard form of contract at both the West Coast and New York studios in the engorging of actors.

Over a year ago, on the occasion of a previous trip to Los Angeles, Mr. Gillmore and a committee of members from Equity's Los Angeles branch drew up a uniform contract intended to correct some of the abuses

(Continued on page 107)

**GEORGE HOWK**



The new president of the Heart of America Showman's Club.

## GEORGE HOWK CHOSEN PRESIDENT OF HEART OF AMERICA SHOWMAN'S CLUB

**Only One Ticket in Field — Members Enjoy Midnight Concert — Mrs. Hattie Hawk Heads Ladies' Auxiliary**

Kansas City, Mo., Jan. 13.—The annual election of the Heart of America Showman's Club was held at its club rooms in the Coates House Friday night, and the following candidates were nominated and elected by unanimous vote, for the reason that after the ticket had been made up and placed on the bulletin board one could hear members remark that a better selection could not have been made: George Howk, who had been second vice-president and acting president for the last quarter, president; Claud Matrone, first vice-president; C. F. (Doe) Zeiger, second vice-president; J. T. McClellan, third vice-president; W. J. (Doe) Allman, secretary; J. M. Sullivan, who has served the club so well and faithfully and efficiently since its inception, was again re-elected to the post of treasurer, and Dr. Walter L. Wilson, chaplain.

There was nothing unusual about this election, no excitement that goes

## Conference of Equity and P.M.A. Attorneys

**Lee Shubert Expects Satisfactory Agreement To Be Reached Soon**

New York, Jan. 14.—Lee Shubert is of the opinion that an agreement will be drawn up before long that will be satisfactory both to the Actors' Equity Association and the majority of the producing managers, and which will be approved and signed by them. A joint conference of attorneys for both sides has been called to draft an agreement which will be legal and do away with any "conspiracy" such as Ex-Governor Miller thought the first draft of the agreement contained. This viewpoint of Mr. Miller's is not accepted by other equally eminent jurists, and it is believed that a way will

(Continued on page 107)

**Will Be Launched by Harry M. Waugh and C. Jack Shafer Next Spring**

San Antonio, Tex., Jan. 14.—Harry M. Waugh and C. Jack Shafer have formed a partnership, and will launch for the coming season a twenty-car amusement organization, under the title of the Waugh & Shafer Shows.

They have purchased ten 60-foot steel flats, two baggage cars and seven coaches (among the best of the C. A. Wortham estate). These, with Mr. Waugh's private car, "Pearl", all painted and varnished from truck to roof, will present a most striking appearance. All the coaches are studded along the roofs and train lines with

(Continued on page 107)

## SIX AMERICAN ACTS COMING BACK

**Cuban Railroad Strike Said To Be Responsible for Early Closing of Pubillones Circus**

Chicago, Jan. 14.—Ethel Robinson, who booked six acts with the Pubillones Circus some time ago, is bringing the acts home at her own expense, following the closing of the circus in Cuba, owing to the railroad strike in that country. This action on the part of Miss Robinson, she told The Billboard, is due to the fact that the return transportation agreed to by the Pubillones management is not forth-

(Continued on page 107)

## Gus Edwards Files Bankruptcy Petition

New York, Jan. 13.—Gus Edwards, song writer and vaudeville producer, filed a voluntary petition in bankruptcy here yesterday. He owes \$78,615, and has \$41,200 in assets. Of the latter Edwards claims he has \$18 cash in bank, \$10,645 due from Gus Edwards' "Sunbonnet Sue" Company for money advanced; \$2,196 due from Gus Edwards' Theatrical Enterprises, Inc.; \$5,000 from M. Witmark & Sons and \$3,000 from Jerome H. Remick Company for royalties on songs; \$20,000 in

(Continued on page 107)

Last Week's Issue of The Billboard Contained 1,035 Classified Ads, Totaling 5,200 Lines, and 691 Display Ads, Totaling 22,352 Lines; 1,726 Ads, Occupying 27,552 Lines in All

The Edition of This Issue of The Billboard Is 76,595 Copies

# APPEAL FROM DECISION IN “GOD OF VENGEANCE” CASE

**Harry Weinberger, Producer, Claims Error in Previous Trial—Purpose of Appeal Is To Vindicate Play and Players**

**N**EW YORK, Jan. 12.—A notice of appeal to the Appellate Division of the Supreme Court from the conviction of the play, "The God of Vengeance", was served on the district attorney and the Court of General Sessions Thursday on behalf of all the actors and the manager.

The play was condemned last spring as being immoral and salacious and its producer, Harry Weinberger, fined \$250 for having sponsored it. He was convicted before Judge McIntyre by a jury in the Court of General Sessions May 23.

The purpose of the appeal is to vindicate the play "The God of Vengeance" and all those who appeared in the production, and "to have defined for all time the right of freedom of the drama".

Harry Weinberger, who is the attorney for the defendants as well as the manager of the play, says:

"No quarrel is had with the procedure by indictment and trial of the play, but important questions as to the indictment and trial are raised. The procedure by trial is better than censorship of the stage, but we believe on the trial of 'The God of Vengeance' error was committed in the law as given to the jury for its guidance in deciding if the play was moral or immoral, and in refusing to allow defendants' witnesses to testify."

Weinberger claims he was not permitted to call his important witnesses, among whom were Rabbi Wise, Frank Crane, Professor Harry Overstreet of the College of the City of New York, Professor Carl Van Doren of Columbia, Fannie Durst, Alice Kauper and Oswald Garrison Villard, on the objection of the prosecution that these witnesses, tho they may have seen the play, could not testify for the defendant because there was no proof that the production had not been altered, changed or cut after the attack had been begun by the District Attorney's office. The prosecution held at the time of the trial that the investigating officer's testimony of the play when he saw it was to go on record and not the testimony of persons who witnessed the play at an earlier or later date, when an entirely different performance may have been given.

Another ground on which the appeal is based is the insufficiency of the lower court to define the law as it applies to the drama.

In commenting on this point, Weinberger says:

"This appeal, the first of its kind, will decide the law to be applied to all other plays in the future, and because of that it is larger and more important even than the question of censorship, which is called on to apply the law as defined by the courts, and this appeal involves for the first time the actual definition of the law by a higher court as applied to the drama. This question of the drama is part of the larger question of freedom of speech and of the press."

The unconstitutionality of the law is going to be raised because it is too uncertain to advise anyone in advance what is or is not allowed, while the statute against murder or larceny or arson is all fixed and known. Yet a play, if challenged, its conviction would depend upon the bias, the emuity, the lack of knowledge, the inexperience or the bigotry of the court or jury."

The chief ground on which the conviction was obtained last May was the fact that "The God of Vengeance" had a brothel scene in it which was considered conducive to the corruption of the morals of young people.

"This objection," says Weinberger, "tends to indicate that I, the producer of the play, was the victim of prejudice. I could name several plays, some of which are now running on Broadway, that have similar scenes and similar dialog, yet these plays continue to show without any interference whatever."

Weinberger intimated that the fact he was not a producer of great magnitude, went against him rather strongly in the case, and despite testimonials from many important political, religious and newspaper persons in favor of the play, it had little of a chance.

Previous to the production of "The God of Vengeance" Weinberger was a director at the Provincetown Playhouse for five years.

## "POPPY" POSTPONED

London, Jan. 12 (Special Cable to The Billboard).—The production of "Poppy" at the Adelphi has been postponed until June, as Julian Alfred cannot find adequate principals.

MRS. JAMES PATTERSON



# F. P.-L. HEARINGS AT NEW ORLEANS

**Film Corporation Attorney Declares Block Booking Is Necessary**

Jacksonville, Fla., Jan. 12.—The hearings held here this week in the Federal Trade Commission's investigation of the Famous Players-Lasky corporation, charged by the Government with being a trust, were mainly given over to the examination of many witnesses called by the defense to disprove the volumes of testimony tending to show that the film company sought to monopolize the producing and exhibiting of pictures. The hearings were adjourned on Tuesday, the commission's examiner, E. C. Alford, and attorneys for the Government and for the defendant entraining for New Orleans, where hearings will take place beginning Monday.

Witnesses called by the defense testified upon two major points: that the practice of selling films en bloc was not confined to the Famous Players-Lasky Corporation and that the defendant corporation did not take over or build theaters in various towns in order to drive out other exhibitors but only went into the exhibition field in towns where existed inferior theaters showing a low grade of pictures.

Bruce Bromley, attorney for the respondents, attempted to place on the stand a number of witnesses called for the purpose of testifying that improved shows were given in towns where Famous Players-Lasky opened theaters, but Examiner Alford ruled that all such testimony was irrelevant and immaterial. Attorney Bromley stated that he would appeal this ruling to the commission.

Witnesses for the defense gave testimony intended to refute the charges of the Government that Famous Players-Lasky had driven L. D. Joel, an exhibitor, out of Lakeland, this State, when it bought an interest in a rival house. Joel now operates the Casino Theater in Jacksonville. Witnesses stated that Joel has brought about his own ruin by inaugurating a price-slashing fight.

Bruce Bromley declared that in the event the Federal Trade Commission, after all testimony was in, decided that the Famous Players-Lasky Corporation must discontinue selling pictures in blocks, action would be taken to force the commission to issue similar orders to every other distributing company. He said that block booking was an economic necessity, as if exhibitors were permitted to buy only those pictures they desired selling costs would rise so tremendously that the distributors would have to raise film rentals drastically.

## SPLENDID MEETING

### Held by Indiana Fair Men

#### New Rules Adopted Are Expected To Be of Much Benefit

Indianapolis, Ind., Jan. 10.—Revision of the by-laws of the Indiana Association of County and District Fairs, establishing standard rules and regulations for all district and county fairs in the State, was accomplished at the annual meeting of the fair association at the Hotel Seville yesterday.

The new rules, officers of the organization pointed out, do away with the difficulties heretofore experienced by exhibitors because of the differences of rules effective in different localities.

J. E. Green, of Muncie, was re-elected president of the association at the afternoon session. Other officers were elected as follows: J. H. Clausen, Crown Point, vice-president; F. A. Wischardt, Middlebury, secretary, and L. W. Pickhardt, Huntingburg, treasurer.

The resolutions committee, which presented the motion embodying the new rules and regulations for county and district fairs, also recommended a number of changes in the manner of conducting the affairs of the association, which were adopted. F. J. Claypool, of Muncie, was chairman of the committee. Other members were Mr. Pickhardt, J. A. Terry, Laporte, and Dr. G. R. Kemper, Columbus. The recommendations governing the organization and conduct of the association, adopted by the convention, were as follows:

That the articles of association and by-laws be revised and that a special committee be appointed for that purpose.

That this association hold a two days' session each year in November at designated places over the State.

That each fair that is a member of the association be entitled to at least three delegates.

That standing committees be appointed as follows: On annual dues and budgets, on program and arrangement, on co-ordination of fair interests and on legislation.

That the president and secretary be ex-officio members of these committees.

That the association issue to its members complimentary tickets good at the gates of any fair that is a member of the association.

That we invite a closer relationship with the State Board of Agriculture, an interlocking interest for our mutual benefit.

That we recommend that the State Legislature enact a law that would encourage the boys' and girls' club work in Indiana.

That a list of competent judges in each department be prepared for the convenience of members.

The new rules and regulations, which will be in effect in county and district fairs this year, follow:

Competition open to the world, except in special classes, named in premium list.

No entrance fee will be charged except in speed department, and where specially provided for.

An exhibitor's ticket must be bought before entries are made with the secretary.

No entries will be made after the time set for closing the entry books.

All animals must be entered in the name of the bona-fide owner or his agent.

No premium will be awarded on any article or animal unless the entry tag is attached.

It is expressly agreed that exhibitors in all departments do so at their own risk.

All exhibitors of the stock are requested to have the same accessible to visitors for inspection, and to keep their stalls and pens in a cleanly condition.

During the awarding of premiums on stock no person will be admitted within the ring under any pretense whatever, except the judges and others attending to their duties and those having charge of the stock.

The single-judge system will be used when practical.

Any person making exhibits under false pre-

tenses shall forfeit all premiums awarded.

The board reserves the right to postpone the time of exhibition of any article or animal when, in its judgment, the weather will not permit of fair trial or speed or merit.

Blue ribbon, first premium; red ribbon, second premium; white ribbon, third premium; green ribbon, fourth premium; yellow ribbon, fifth premium; purple ribbon, grand champion.

Stalls for horses and cattle and pens for hogs and sheep will be furnished at reasonable prices during the fair for stock entered for exhibit. Application for stalls and pens should be made to the secretary or to the superintendent of departments.

Horses entered in the speed department will be furnished stalls free.

All stalls and pens will be furnished free straw and additional straw can only be had when actually needed on application to the superintendent of straw.

All concession space sold is due and payable in advance.

The grounds will be under the control and management of the board of directors of the society.

The management of the fair reserves the right to inspect all booths, shows and concessions at any time during the fair.

Admissions shall be: Single tickets to grounds, 50 cents; children 6 to 12 years, 25 cents; children under 6 years, free; amphitheater, 25 cents; vehicles and automobiles, 25 cents; exhibitors' tickets, \$1.50.

All tickets to the grounds will be taken up at the gates and must be purchased before going to the gates. No return checks will be issued.

Exhibitors and helpers will be admitted free on arrival provided they are on the grounds by noon of the first day of the fair. Tickets will be required on subsequent admissions.

Passes will be strictly limited to actual needs of exhibitors and concessions.

Addressing the annual banquet of the association last night A. P. Sandies, president of the Indiana Fair Circuit, urged co-operation instead of competition between the various county fairs as the best means of promoting agricultural and industrial progress.

"The county fair and exhibit is the timepiece of progress," he declared. "In these exhibitions is recorded the progress of the community. They also have a great part in promoting agricultural and industrial progress thru their exhibits and competitions."

State aid and support of county fairs was solicited by Mr. Green in an address at the opening session of the convention. He urged the appointment of a legislative committee to promote legislation providing a suitable appropriation for county fairs. He called attention to the fact that heavy losses are sustained by many county fairs.

## S. L. A. Represented at Mrs. Patterson's Funeral

### President Neumann Attends Obsequies and Tenders League Floral Piece

Chicago, Jan. 12.—At the regular meeting of the Showmen's League of America last night the official announcement was made of the death of Mrs. James Patterson. It was voted to instruct President Edward P. Neumann to attend the funeral and tender a floral piece from the league. Chaplain Fred J. Owens spoke in eulogy of Mrs. Patterson and mentioned the esteem and affection in which she was held by all of the attaches of the Patterson Shows as well as by her many friends on the outside. On order of Acting President Fred M. Barnes the members stood a moment in silent prayer with lights extinguished.

Col. Burns announced the distribution of the money voted for charity on Christmas and died his receipts with the secretary for same. Sam Frankenstein, of the cemetery committee, reported that twenty-four graves in Showmen's League Rest were lacking headstones. In severely criticizing the committee for what he termed its neglect and the neglect of all chair officers, including himself, in the matter, President Barnes announced that he was ready to accept the resignations of the members of the cemetery committee and name a new committee that would do things. On motion the committee was discharged. A new committee, including Edward Hock, chairman, and Leon Bereznik and Sam Frankenstein, subchairmen, was named, with full power to order the necessary headstones for the graves, see to it personally that they were placed, finish the work in detail and appoint additional members of the committee if necessary to aid them in their work.

A prolonged discussion of the best method to get new members drew forth many and varied opinions without reaching a definite point.

### RUTH TERRY RETURNING EAST

#### Will Open in New Play About Middle of March

Ruth Terry, of "Lombardi, Ltd"; "I Love You" and "The Gold-Diggers" fame, expects to be back in New York the latter part of this month, or at least February 1, which, by the way, is her birthday. She was scheduled to sail on the S. S. Finland from California January 11, returning East via the Panama Canal and Havana, Cuba. About the middle of March she will open in a new play. This information comes from Miss Terry herself in a letter to The Billboard dated at Los Angeles January 7.

Two years ago they said I 'broke' a lung. Well, maybe I did, but 'she' be not 'broke' now," she writes. "I have been out on the desert of Arizona for over a year—and I WON! Ain't that sumthin'? Here's hopin' I don't bust nuttin' again but me suspenders." Besides being in Arizona and California Miss Terry also made a trip to Honolulu.

### PLAN IRISH THEATER

New York, Jan. 11.—At a recent meeting of the Celtic Institute of Art and Literature it was proposed that an Irish theater be inaugurated in New York for the presentation of ancient and modern plays. Arrangements were made to secure the works of such authors as William B. Yeats, St. John Ervine, George Moore, William Boyle, Lady Gregory and other well-known Irish playwrights. A provisional committee was installed to further the project, consisting of Robert Benner, B. A.; Thomas J. Hoey, Alexander Egan, Sean Connolly, Liam MacDonald and Egan Clancy.

### FLORENCE LEDDINGTON WEDS ALFRED WRIGHT

London, Jan. 12 (Special Cable to The Billboard).—Florence Leddington was married to Alfred Wright, today, at St. Martin-in-the-Fields. Among those present at the church were Charles Gulliver, Harry Masters, Blythe Pratt and Frank Glenister. A reception was held at Carlton Hall.

Miss Leddington was dressed in gray and the bridegroom in regulation costume.

### PADDLE WHEELS PROSCRIBED THRUOUT GREAT BRITAIN

London, Jan. 12 (Special Cable to The Billboard).—All paddle wheels, spinners and like items of chance have been proscribed throughout Britain by the Chief Commissioner of Police and are dismally in the show world. Makers of such devices are anxiously advertising and controlled spinners but the police are doing investigations.

### "HOT" ADVERTISING ON COLD SURFACE



Freezing a billing stand is an idea that Elmer Barker has used to advantage for many winters at Belvidere, Ill., where he is advertising agent for the Apollo Theater. The accompanying illustration is of a billboard imbedded in the icy surface of the stream near the Apollo, which Mr. Barker arranged with Franklin Riley and Ernest Frosser, agents of the "Bringing Up Father", the attraction at that house for January 11.

## Equity Ball Drawing Immense Support

### In Sheer Magnificence Huge Chicago Social Function, January 19, Will Set a Standard

Chicago, Jan. 12.—The plans of the show people and the society leaders of Chicago for the great Equity ball, to be held in the 1st Regiment Armory, Sixteenth and South Michigan, the night of January 19, are maturing with entire satisfaction to everybody concerned. They are going to have the best ball yet, it seems, judging from appearances. That is saying a whole lot, too. Two years ago, when the first Equity ball was held here, its brilliancy just about displaced all Chicago traditions for events of the sort. The next year it was still better. This year it will be—and so on. The wealthy families of the Gold Coast and the South Shore sections happen to have some of the ablest women executives in the United States. They are unanimously back of the actors' ball. Among them are Mrs. John Alden Carpenter, Mrs. Kellogg Fairbank, Mrs. Joseph G. Coleman, Mrs. Edward R. Filfield and many others who are nationally known for their successful activities.

Last year a hard-boiled financial reporter for one of the dailies stopped in and looked the dance over. A Billboard reporter wondered what business he had there and asked him. The financial reporter coldly ignored the query but remarked: "There's better than one billion dollars' worth of wealth here tonight. I don't know of another organization besides the Equity, or whatever you call it, that can pull this particular crowd out in its entirety."

Tom Wise, general chairman of the ball committee, is getting things set to a nicety. There will be an abundance of the finest entertainment, an idea of which has heretofore been printed in The Billboard. Frank Dare, Chicago representative of Equity, told The Billboard today that all of the boxes have been sold. The proceeds of the ball will go to Equity's fund for the relief of stranded actors. Sam Hardy will be master of ceremonies. All New York producing managers who have been approached by the Actors' Equity Association officials have told the Equity people to use all or any part of their companies showing in Chicago for entertainment purposes at the ball.

Al Jolson, starring at the Apollo in "Bombo," has purchased a box and will attend the ball. Frank Gillmore stepped off in Chicago yesterday on his way from New York to Los Angeles. He is expected to attend the big dance.

### VIOLET VANBRUGH IN WEAK PLAY

London, Jan. 12 (Special Cable to The Billboard).—"Tis a pity that Violet Vanbrugh did not find a better play than "The Flame," adapted by Fagan from the French of Charles Mere, wherein to make a welcome return in a leading role in the West End. Miss Vanbrugh played a woman of the Parisian underworld with her usual sureness of characterization and resource, which was wasted on long drawn out effete sentimentality. The play took too long to start and far too long to finish. Sam Livesey made a strong, attractive lover. Olive Sloane made an excellent job of a showy small part, and played with vigorous precision. Norman Page produced the play feebly, the supposed-to-be strong scenes being handled feebly.

### WM. A. BRADY SAYS RADIO MENACES STAGE

#### But He Permits Broadcasting of "Up She Goes" in Boston

Boston, Jan. 11.—William A. Brady, while in town to supervise the opening of "Up She Goes" this week, stated that the broadcasting of Broadway musical comedy programs to all parts of the country is hurting the business of these shows when they go out on the road. People in the towns and cities outside of New York, having heard a show over the radio, will not go to see it when it comes traveling their way.

But, in spite of his contention, Mr. Brady, himself an ardent radio fan and owner of the most elaborate radio sets in the country, permitted his musical play, "Up She Goes", to be broadcast on Monday night, and in this connection it was announced to the radio fans that a prize of \$25 would be awarded to the person attending this show and submitting the best review of it before January 17.

### ANTHONY GORDON'S "SWEET LAVENDER" FAILS TO DRAW

Boston, Jan. 12.—Anthony Gordon's London production of "Sweet Lavender", which arrived at the Selwyn Theater last week and was scheduled for a six weeks' run at that playhouse, will conclude its engagement January 19. Poor business has forced the closing. The play, though given an excellent presentation, appeals very little to present-day audiences. The experiment will cost Mr. Gordon upwards of \$60,000—a fraction of the sum he received when he sold out his interests in the Gordon Gin distilleries which had been in his family for a century or more.

### WOODS UNABLE TO OBTAIN LONDON THEATER

London, Jan. 12 (Special Cable to The Billboard).—A. H. Woods is disappointed in being unable to obtain a theater here to present Pauline Frederick in "A Woman in Love". But hopes to get one in the spring.

Fred Lonsdale has delivered to Mr. Woods a new play entitled "On Approval", wherein A. E. Matthews will appear in America. Mr. Woods also acquired the American rights to Lonsdale's "The Fake", which Godfrey Tearle will present here.

### "THE VERY IDEA" REVIVED

London, Jan. 12 (Special Cable to The Billboard).—Donald Calthrop revived the slim farce "The Very Idea", at the Kingsway Theater Friday. His own performance in the old part amused, and the great character comedienne, Sydney Fairbrother, delighted by her mother wit rather than by the material she had to work with, which was poor.

This piece ran two hundred nights in 1919 but theatrical taste has improved since then.

## Actors Invited To Use Rest-Room Service

### Spacious Rooms Comfortably Furnished for Convenience of the Profession

New York, January 12.—The Billboard has been asked to extend to every member of the profession, thru these columns, a most cordial invitation to visit the New York Theatrical Rest Room and Emergency Service.

By members of the profession it is meant every person who is in any way connected with the show business. The rest room is the first of its kind and is located at 64 West 47th street, this city, and is open each day, including Sunday, from 11:30 a.m. until midnight and offers all its privileges to members free.

The spacious rooms are beautifully appointed. For the men a comfortable lounge and smoking room, for the ladies a dainty reading, writing and dressing room. Hearth fires, conveniently located reading lamps, attractively upholstered and comfortable easy chairs provide a home-like atmosphere.

Here you may meet your friends, rest between appointments or after the performance. A unique feature is the emergency room which is fitted up with a white enameled bed, adequate first-aid equipment and is in charge of a trained nurse. Several well-known physicians have volunteered their services and sudden calls from any theater will receive prompt attention. Leading theatrical agencies are cooperating in order to make the rest room a clearing house for actors and actresses seeking engagements. This service is free and will bring the performer and the work he seeks together at a minimum of time and effort.

A mail service which will handle carefully and with dispatch everything directed in its care is offered to those members of the profession who wish to make the rest room a temporary or permanent address.

All of this is offered absolutely free. The rest room is operated with, by and for the profession. Accept this invitation at your earliest convenience. Lillian McElroy, a well-known performer, is in charge and will be on hand to give you a hearty welcome. She will also be glad to supply further particulars concerning the New York Theatrical Rest Room and Emergency Service that you may wish to know.

### NEW HOUSE FOR ST. LOUIS

St. Louis, Mo., Jan. 11.—Plans have been completed for a new motion picture theater building at the southeast corner of Grand Boulevard and Morgan street, with an estimated cost of \$1,000,000 for the structure. The plans call for a four-story building of artistic design, devoted exclusively to the theater, with the exception of space on the ground floor for ten shops, five to face Grand Boulevard, and five Morgan Street.

The theater will be known as the St. Louis Theater, and William Goldman, who was formerly manager of the Missouri Theater, will operate the new house when completed. The new house will be ventilated with washed and refrigerated air, and the immense stage will be constructed and equipped with all the paraphernalia to enable them to take care of the most elaborate theatrical productions. The theater will have a frontage of 140 feet on Grand Boulevard and 160 feet on Morgan street.

### WOLFE JOINS SCHOOL FACULTY

New York, Jan. 11.—The Master Institute of United Arts, of 310 Riverside Drive, announces the addition to its dramatic faculty of Edwin R. Wolfe, the American actor-manager. Mr. Wolfe has had eminent success as stage manager, having acted in this capacity with "The Temperamental Journey", with Dietrichstein, and "The Secret", with Frances Starr, both under Relasco. He also managed with equal success Selwyn's company in "Rolling Stones" and was stage manager of the Theater Guild from 1921-22. He himself has acting success as juvenile leading man in "Under Cover" and this season with Margaret Anglin. Mr. Wolfe was associate director of the American Academy of Dramatic Arts in 1919 and from 1922-23 was stage director of the American Theater in Paris.

### WINGFIELD IMPROVING

Chicago, Jan. 12.—James Wingfield, veteran one-night stand booking agent, who has been seriously ill with pneumonia for more than two weeks, is reported to be on the road to recovery.

# T. O. C. C. ADMITS DEFEAT IN GOLDWYN FILM DISPUTE

## Members of Theater Owners' Chamber of Commerce Rescind Resolution Against Playing of "Little Old New York" and "Enemies of Women"

**N**EW YORK, Jan. 12.—The six months' battle between the Theater Owners' Chamber of Commerce and the Goldwyn Film Corporation over the validity of old contracts held by exhibitors for "Enemies of Women" and "Little Old New York" ended this week with a complete victory for the distributing company.

At a meeting held on Friday at the Hotel Astor the T. O. C. C. voted to rescind the resolution passed last summer, which bound all its members from signing individual contracts with Goldwyn for the two pictures. The withdrawal of this resolution was vital to the continued existence of the exhibitor organization, as a split in the ranks had come to the surface over the affair.

The T. O. C. C. has brought three court actions, in the name of individual members, against Goldwyn-Cosmopolitan to restrain it from renting the pictures to exhibitors whose houses are opposition to these members. Each of these actions was thrown out of court, the defense of the distributing corporation and the producing company, Cosmopolitan Pictures Corporation, apparently being too strong for the T. O. C. C. counsel to break down.

Produced by W. R. Hearst's Cosmopolitan Corporation, "Enemies of Women" and "Little Old New York" were sold to exhibitors thru the Famous Players-Lasky Corporation over a year and a half ago before they had been completed. Hearst then switched his distribution to Goldwyn, and word went out that the Famous Players-Lasky contracts would not be recognized. Hearst declared that the cost of these pictures had been much more than originally figured and that the exhibitors would have to pay more for them. The first attempt to hold Goldwyn to the old contracts was made by an exhibitor in Illinois, who lost his action. Then the militant Theater Owners' Chamber of Commerce of New York, finding that efforts to negotiate the matter with Hearst and Goldwyn were unrewarded, held a mass meeting and passed a resolution binding each member not to play the two pictures unless the organization settled the matter as a body. After losing the various actions the officials of the T. O. C. C. tried to get Will H. Hays to arbitrate, but Hays sidestepped the assignment.

Then several members of the T. O. C. C. tendered their resignations, stating that certain other members had evaded the letter of the resolution by booking the pictures thru partners who did not belong to the T. O. C. C. The internal dissatisfaction increased to the point where talk of a split in the ranks brought about Friday's meeting, which admitted its inability to carry on the fight by rescinding the resolution.

The only concession made by Goldwyn-Cosmopolitan is that those exhibitors holding Famous Players-Lasky contracts for the films will be given first chance at the pictures—at Goldwyn's prices.

The Motion Picture Theater Owners of America had entered its formal complaint in behalf of its members who had booked the two features with Famous Players, but has never taken any definite action on the matter. It is estimated that there are at least 2,500 exhibitors throughout the country who hold contracts for "Little Old New York" and "Enemies of Women" made with Famous Players, and who will now have to admit the worthlessness of these contracts if they want to play the films.

### GERMANS HISS O'NEILL PLAY

Berlin, Jan. 11.—Eugene O'Neill's "The Emperor Jones", which had its first German production here this week, found a first-night audience far from being receptive. There was considerable hissing throughout the performance and critics denounced the production as a "foreign sensational drama." The Deutsche Zeitung described the play as an American search for sensation and wild stage effects and protested at O'Neill's attempt to ridicule Kaiserdom. It declares that "it did not make any impression on the audience by its political thrusts." Another critic considered the presentation unworthy of the highly praised Lustspielhaus which is Berlin's Little Theater. Oscar Homolka, who played the title role, won a personal success. A number of newspapers admitted that "The Emperor Jones" was highly original and said that it was a better piece of dramatic writing than "Anna Christie".

### CASE HAS PATENTS

Albion, N. Y., Jan. 12.—Two anonymous claims of other inventors that they hold patents on talking movies, brought from Theodore W. Case, a famous Albany inventor, the statement that he has the basic patent to the Philadelphia "Talk-O-Matic" of talking movies, Lee De Forest, Mr. Case stated, is marketing the device and demonstrating it, after the invention to synchronize photographed action and photographed sound had been perfected in the Case laboratories here. Mr. Case is working in cooperation with Mr. De Forest, who first publicly announced the invention of talking movies, the Auburn scientist said.

### FIRE IN ADELPHI

Damage Estimated at Between \$5,000 and \$10,000 Occurred in Chicago Playhouse

Chicago, Jan. 10.—Fire, believed to have been caused by short-circuited wiring in the iles of the Adelphi Theater yesterday, did damage estimated at between \$5,000 and \$10,000 but failed to stop the night performance of "The Pet People". The first act of the was practically ruined and other instances damaged. Played Hotel guests in the same structure were alarmed by the smoke issuing from the theater. Charles G. Kibbutz, famous chess player, was taking an afternoon nap in his room in the hotel and was awakened by men carrying a leaky hose across his bed. The flames were not difficult to extinguish in the theater, but the smoke caused damage to the damage of the scenery.

### SUIT NOLLE PROSED

New Orleans, Jan. 10.—A suit brought against the Sanger Amusement Company and others in which a violation of the Licensure Act after was charged has been nolle prossed by the district attorney. The suit was brought by several independent movie house proprietors who insisted that the Sanger Company sell them films to the detriment of the houses controlled by the defendant company.

### ANDY TOMBES ILL

Chicago, Jan. 12.—Andy Tombes, one of the featured members of Ziegfeld's "Follies", is seriously ill with blood poisoning in his left arm.

### "CIRCUS DAYS"



This shows the front of the Alhambra Theater, Canton, O., during the showing of "Circus Days", with Jackie Coogan. The costumed people participated in a daily noonday parade. The youngster who made up as Coogan is seen in the center of the picture, while at the left, with whip in hand, is J. D. Kessler, manager of the Alhambra Theater, and whose initiative is responsible for the unique exploitation given the picture.

### REPORTED HIGH SALARY HURTS SHOW BUSINESS

London, Jan. 12 (Special Cable to The Billboard).—The non-professional press is making a great stunt of George Robey going back to the Hippodrome at Easter time at an individual salary of \$3,850 weekly for twelve months. If the figure is correct it must be a profit rental contract, as it is said that the original contract is with Sir Oswald Stoll and that Robey's salary is but \$3,000 and Stoll gets the balance.

But that as it may, the publication of this enormous salary, true or false, does great harm to show business. People expect a lot for this money, and it also is regarded as unfair to other actors in the same production. Managers are universally bewailing that all expenses are too high and that the entertainment tax is crippling them, but the return of the public is: "Why pay such excessive money?" The public, too, when efforts are made to raise money for the Y. A. B. F., asks why Robey or some of the equally high-priced acts do not do their share for the poor down and outs.

Robey and Will H. Bennett, the Hippodrome's press agent, deny the accuracy of the published reports. It is generally agreed that the press has done the greatest possible disservice to the show business and has certainly played into the hands of those opposing the Entertainment Tax. The other League.

### EHRENKRANZ TO BUILD

Ottawa, N. J., Jan. 12.—M. Ehrenkranz, owner of the Bijou Theater here, is contemplating the building of another theater in this town with a capacity of from 1,800 to 2,000 seats. The new theater's policy has not been decided. Plans for the playhouse have been drawn and await the approval of Ehrenkranz.

### PAGE THEATER DESTROYED

Medford, Ore., Jan. 12.—Amos H. Willett, 30, business man here, was killed, and Roy Elliott, fire chief, was injured seriously, perhaps fatally, by the collapse of the stage fire wall in a fire which almost destroyed the Page Theater here recently. The loss was about \$100,000, believed to be only partially covered by insurance. The theater had a seating capacity of 1,200. Chief Elliott, who was rushed to a hospital, may recover. Mr. Willett is survived by a widow and baby. The Page Theater was Medford's only legitimate playhouse and was built about ten years ago.

### CENTRAL THEATER ACQUIRED BY LAPORTE THEATER CO.

Chicago, Jan. 11.—The control of the Central Theater, Laporte, Ind., has passed into the hands of the Laporte Theater Company, according to an announcement made today. The latter company now directs all four of the local houses. O. K. Reddington remains as manager of the Central under the new regime but future policies of the houses are as yet unannounced. For the present vaudeville programs will be confined to the Laporte, booked thru Keith's Chicago office, and the other three houses will be run with exclusive film showings.

### FRISCO THEATER ROBBERY

San Francisco, Jan. 12.—A pair of unmasked bandits Monday held up Edward Browell, doorkeeper for the Orpheum Theater, on a stairway of the house and escaped with a bag containing \$7,000 which Browell was taking to a bank.

# Big Celebration for Philadelphia in June

### "Philadelphia's Exposition and Million-Dollar Circus" Under Direction Kraus & Shaw, Inc.

Philadelphia, Pa., Jan. 11.—J. H. Shaw, Jr. of the Circus Department of Kraus & Shaw, two local promoters, makes the announcement that his firm is arranging for one of the largest expositions ever produced in the East, opening here June 15 and continuing until June 28. It will be known as "Philadelphia Exposition and Million-Dollar Circus". Mr. Shaw says in the lineup will be manufacturers' exhibits, merchants' exhibits and displays, dog shows, horse shows, fashion shows and exhibits, health shows, food shows, medical shows, physical culture shows, Olympic games, beauty shows, water shows, fifteen sideshows, ten riding devices and the best circus acts possible to obtain. He further says there will be mammoth street parades with handsome floats and all people participating dressed in costume.

Another announcement from Mr. Shaw is that his firm has a big show booked in September for the Philadelphia Rapid Transit Co., which employs approximately 11,000 people.

### DENIES CHANGE OF VENUE

#### In Contracting Firm's Suit Against Albany Theater Man

New York, Jan. 12.—Justice William P. Burr, of the Supreme Court, has denied a motion to change the trial to Albany County, N. Y., of the suit brought by the Fleischman Smith Corporation, of 507 Fifth Avenue, against the Albany Strand Company of 1579 Broadway and others. The court holds that the contract which is the basis of the suit was made in this city and most of the witnesses live here.

The suit is the outcome of a contract to erect a theater in Albany, N. Y., for the Strand Theatre Co., Inc. The Fleischman Smith Corporation alleges that its part in the contract called for the payment of \$7,500 to it, of which \$2,500 was to be paid if it is in bounds.

There was much trouble and dispute over the building of the theater between the Strand people and the Jardine Company, Inc., which was erecting the theater. This concern placed a loan of \$122,000 on the theater as a result of these controversies and later went into bankruptcy.

Walter Days, of Buffalo, N. Y., president of the Strand Corporation, thru his attorneys, Woollard & Cegan, of Albany, N. Y., denies that his concern owes any money to the Fleischman Smith concern over the erection of the theater. He moved to have the case tried in Albany in the interest of justice. Godfrey & Marx are attorneys for the Fleischman-Smith Corporation.

### SOUTHERN SOCIETY WOMAN A WILL HAYS APPOINTEE

New Orleans, Jan. 7.—Mrs. Elizabeth Werlein, society woman and a leader of a large group in the art colony, has been appointed director of public relations and education for the South as regards motion picture subjects, with the Southern States under her control. Mrs. Werlein was appointed to this position by W. Hays and will have headquarters in the Saenger Building on Tulane Avenue. Her duties as outlined will be to lead an educational movement to raise the standard of motion pictures. She will endeavor to promote and foster the idea of visual education by inviting classes to leave school at intervals to attend theaters for an hour or two to watch picturizations of courses the pupils are taking.

### METROP'L'TN THEATER LEAGUE GIVES CARD PARTY

New York, Jan. 11.—The Metropolitan Theater League, which numbers among its honorary members such well-known personages as Victor Herbert, Elsie Janis, Mitzl, Grant Mitchell, William Hodge, Vincent Lopez and Mrs. Theo. Thomas, gave a card party Thursday, January 10, at the Waldorf-Astoria. The proceeds of the party will be devoted to charitable work which the organization intends to carry on this winter. Miss Anna B. Schultz, who is fifth vice-president and life member of the Professional Woman's League, was chairman of the day.

### KENT NOW MAIN STREET'S MANAGER

Frederick, N. J., Jan. 12.—William Kent, formerly connected with the local prosecutor's office, has assumed the management of the Main Street Theater, filling the place made vacant by Joe D'Neil, who is now managing the affairs of Kenny's Theater in Williamsport, Pa.

## British Natl. Opera Co. Opens Season

**"Aida", "Meistersinger" and Other Well-Known Operas Are Presented**

London Jan. 12—Special Cable to The Billboard.—The British National Opera Company began its season Monday at Covent Garden Opera House, presenting "Die Meistersinger", with Eugene Goossens conducting, and the splendid orchestra getting all the color and flavor from the perennially surprising score.

William Michael was a notable Beckmesser, and Dorothy Mumford was an effective David. Marian Lockette was warmly welcomed back to the operatic stage as Eva and pleased with her charm, spontaneously and finished vocal technique.

On Tuesday "Aida", by Verdi, was given. Frank Mullings repeated his remarkable rendering of the part of Radames, with Florence Austral as Aida. British opera was strongly represented with Holst's two operas, "Perfect Fool" and "Savitri"; on Friday R. Ward Broughton's setting of Gilbert Murray's translation of "Alkestis" was given to first London production and got a favorable reception. Broughton conducted, owing to the illness of Percy Pitt. He cleverly negotiates the difficulties of the Greek form, and slight alterations should make this melodious, rich work a valuable addition to the repertoire of the British National Opera Company. Clara Soper's sonorous voice, excellent diction and style were warmly appreciated. Robert Barker made a powerful and dramatic Herakles. This work marks a great forward advance in Broughton's previous operas, both in character and breadth of music.

### TAX MEASURE TO GET COMMITTEE HEARING

New York, Jan. 12.—The House Ways and Means Committee now considering the tax bill to be submitted to Congress has received its determination not to hold hearings on the various items of the bill, and plans to decide next week to a series of formal hearings for the opponents and proponents of various phases of the measure, according to an anonymous cable received here today. In this limited time all parties will have to present their views on sections of the bill of interest to them, or that a very short space of time will be permitted each matter. Because of this situation the item dealing with the repeal of the admissions tax, merely one of the comparatively small sections of the bill, will likely not receive more than a half hour for expression of views by both sides.

### BIG FILM FIRE IN AUSTRALIA

San Francisco, Jan. 12.—Word received here today tells of the loss by fire of 1,000,000 feet of film on the premises of the Fox Film Company in Brisbane, Australia. The damage is estimated at \$250,000.

### BROADCAST PLAY BEFORE OPENING

New York, Jan. 12.—The first act of "Gypsy Jim", a play with Lee Carrillo as star, which Artur Hammerstein will produce here for the first time on Monday at the Forty-Ninth Street Theater, was broadcast from Station WJZ last night. This is the first instance on record of a play or a part of a play being sent out on the radio before its Broadway presentation.

The experiment was evidently designed to see if it would attract people to the theater, for the announcer was careful to state that the opening would take place on Monday at the Forty Ninth Street Theater and told all listeners to come and see the piece in its entirety if they liked the first act. The ending of this act is one of suspense and would be calculated to pull some people to the playhouse to find out what the answer was. The entire company of "Gypsy Jim" took part in the broadcasting, which was particularly clear.

### WOULD LICENSE ROOMING HOUSES

Albany, N. Y., Jan. 12.—A bill has been proposed to make it compulsory for rooming houses in New York City by legislative enactment to be licensed before being permitted to operate. Senator Walker, majority leader and Speaker MacNeil of the Assembly have endorsed the plan.

Another bill is to be proposed tightening the law regarding the licensing of dance halls. It is urged that the city ordinance affecting the licensing of dance halls is not being strictly and vigorously enforced.

## Worcester (Mass.) To Have New \$2,000,000 Poli Theater

Worcester, Mass., Jan. 11.—A transfer of title today to a vast tract of land held at \$250,000, adjoining on Burnside Court Poll's Grand Theater, from Eli Leavitt and Isadore Katz to S. Z. Poll of New Haven, Conn., brings to an an agitation and litigation which has recently invested this parcel as a proposed garage site, and Mr. Poll plans to raze the Grand, now devoted to stock, and realize a long-cherished ambition by erecting a monster theater of ultra beauty, costing \$2,000,000, and having a seating capacity of 3,500, the largest of any auditorium in Worcester. The present entrance to the Grand will be the location of one of the two entrances. The seats will face east, and the stage will be planned for the Portland street side. The stage entrance will be on Burnside Court, and the "Green Room" for the players in a well-ventilated basement. The forward end of this basement will be a playroom for the children with nursery attendants, the heating and ventilating systems being housed practically independent of the theater. "Back stage" shower baths will be an essential part of the dressing room equipment. Owing to the height of the building, automatic elevators will reach the hotel-like dressing rooms. A magnificent foyer and colossal lobby will lead to the theater proper, and there will be but one balcony. A feature of the main floor will be a number of unique boxes and boxes set into the very center of the house. The foyer will be in the nature of a music or rest room, with a monster organ.

The present Grand, which would cost over half a million to replace, will pass out of existence. The stock company, originally located at the Plaza, will return to that theater. Pictures, now shown at the Plaza will be transferred to the Elm Street Theater (Polis). Vaudeville now at Poll's will be discontinued. The monster new theater will feature legitimate vaudeville, and will probably be known as "Poll's". There will be no change of managers of the three Poll theaters under the new arrangement. Thomas J. McLean is manager of Polis; Joseph W. Cone manager of the Grand, and Linwood U. Curtis manager of the Plaza. Thomas W. Lamb, theatrical architect, is in charge of the construction of completion.

Worcester, Mass., Jan. 12.—Considerable encouragement has been given to the report that the Wright Associates plan to erect a spacious

### PATHE ANSWERS DAVIS' "WHY WORRY" SUIT

New York, Jan. 12.—The Pathé Exchange, Inc., thru its attorneys, Condey Bros., filed this week in the Supreme Court an answer to the suit brought against it. Harold Lloyd, Fred Neimayer, Sam Taylor and the Harold Lloyd Corporation, Inc., by Owen Davis, Robert H. Davis, Julia A. Jacobs and Adella B. Gilbert. The suit seeks to obtain an injunction restraining defendants from producing and the Pathé Exchange from distributing the motion picture "Why Worry". It is contended by plaintiffs it is an infringement of a story of the book "The Wreck", to which they claim exclusive rights for motion picture purposes.

Pathé in its answer justifies its distribution of the picture "Why Worry". It says the story called "The Wreck" was published in a Magazine by Edith B. Brainerd and Robert H. Davis in 1921. Subsequently Edith B. Brainerd died.

In October, 1922, the answer alleges, the story was copyrighted and assigned to Julia A. Jacobs and Adella B. Gilbert as next of kin of Edith B. Brainerd. Later, the answer says, it was published under the title "The Nervous Wreck" and copyrighted again under that title. The allegations of the plaintiffs to exclusive rights are denied, as are also the allegations that the picture "Why Worry" is in any manner an infringement. For these reasons Pathé asks the court to dismiss the suit. O'Brien, Malavansky & Driscoll appear for the plaintiffs.

### TREVOR WILLS \$200,000 TO WIDOW

New York, Jan. 12.—The will and codicil left by William Trevor, honorary vice-president of the Stage Children's Fund, disposing of about \$30,000 in realty and more than \$20,000 in personalty, has been admitted to probate in the Surrogate's Court.

The documents were executed on October 30, 1922, and on March 12, 1923. Mrs. Anna Chardron Trevor, widow of the Stage Children's Fund official, receives a legacy amounting to about \$200,000. Trevor died at the Roosevelt Hospital on November 22. He was a neckwear manufacturer and was born at Shropshire, Eng., December 3, 1853.

## DRAMA LEAGUE GIVES LITTLE THEATER DINNER

Many Groups Represented—  
John T. Birge and Dr. Tucker Speak

New York Jan. 12.—The New York Drama League, with headquarters at 20 West Forty-seventh street, gave a Little Theater dinner at the Minerva Restaurant, 60 West Forty-fifth street, for the purpose of discussing informally problems peculiar to the little theater. There was a large attendance, the following groups being represented by two or more members: Madison House Players, Christy Street Little Theater, Emmanuel Sisterhood Players, Mulberry Street Players, Tongaston Players, Stockbridge Stocks, East-West Players, all of New York City; Montclair Players, Montclair, N. J.; The Masque of Troy, New York (represented by John T. Birge, called the dean of little theater actors); Clark Street Players of Brooklyn; Riverside Players of Greenwich, Conn.; Astoria Little Theater, Astoria, L. I.; Berringer Players of Newark, N. J.; Flushing Players of Flushing, L. I.; Drama Guild of the Oranges, Vassar College Players and Great Neck (L. I.) Players.

After a lively discussion of problems of general interest, led by Dr. S. Marion Tucker, president of the Drama League, and Walter Hartwig, manager of the Little Theater Department of the league, John T. Birge, of The Masque of Troy, N. Y., made an address, touching upon things reminiscent and up-to-date. He displayed with pardonable pride the souvenir copy of a play entitled "Circumstantial Evidence", written especially for him by John B. Green in 1874 and dedicated to Maggie Mitchell.

Dr. Tucker stated that as many local groups had expressed the desire for a central little-theater workshop, where experimental work and productions could be undertaken under the auspices of the league, he felt that suggestions on the subject should be in order. While a great deal of interest was evidenced in the project, no definite plans were made.

Dr. Tucker also made a plea for originality in the selection of plays, stating that in his opinion there was too much imitation among the groups, with the result that many plays were being overdone. "There are many unpublished plays on file at the Drama League headquarters, all of which are accessible to those desiring to read them," said he.

The groups then, in response to Dr. Tucker's request, named the most successful recent productions undertaken by them. Among the plays named were "Trains", "Helena's Husband", "A Game of Chess", "Terrors", "The Clod", "The Importance of Being a Rough-Neck", "A Guest for Dinner", "The Working Basst", "Dumbchek", "DeBomville", "The Maker of Sons", "The Drums of Old" and Boceno's "Untold Tale". A host of Vassar College girls declared themselves in favor of Bernard Shaw's plays.

### AL. F. WHEELER

#### Engaged With the Ringling Bros. and Barnum & Bailey Shows

Al. F. Wheeler is disposing of all his small show holdings in the South, having accepted a position on the business staff of the Ringling Bros.-Barnum & Bailey Shows. At present he is with the M. L. Clark & Son Shows, which are still on the road in Louisiana, where he will remain for a few weeks longer, then go to his home at Oxford, Pa., for a brief rest before taking up his duties with the Ringling-Barnum Shows. Mr. Wheeler has had a world of experience in the circus business and should prove a valuable addition to the Ringling forces.

### E. M. LOEW ADDS HOUSES

Boston, Jan. 12.—The Empire Theater, Bridgeport, Conn., and the Rialto Theater, Westfield, Mass., are the latest acquisitions of E. M. Loew, young New England theatrical operator, who now numbers eleven houses in his chain.

On New Year's Eve, at his Capitol Theater, Lynn, Mass., Mr. Loew gave a midnight performance of the Clark Sisters' Revue, a Broadway tabloid, augmented by several vanderbilt acts, and divided the proceeds among the employees of the house as a present. Each one received about fifty dollars.

### SEEK REPEAL OF STATE TAX

Columbia, S. C., Jan. 12.—South Carolina exhibitors are to make a determined fight for the repeal of the measure which, effective the first of this month, calls for a State tax of ten per cent on admission prices to motion picture theaters. The measure was originally slated to go into effect in September last, but exhibitors succeeded in gaining an extension.

## Jersey City Theaters Defy Old Blue Law

All, Except Two, in Operation  
Last Sunday—Regular Programs and Usual Ad-  
mission Charges

New York, Jan. 14.—All the theaters of Jersey City with the exception of B. F. Keith's vaudeville house and the Majestic, legitimate house, opened for business yesterday afternoon and evening at regular admission prices in defiance of the State's old blue law. It was the first time in the history of Jersey City that theaters opened on Sunday with regular programs and the usual admission charges. Of the seventeen houses which were open two were vaudeville and fifteen motion picture.

The admittedly powerful reform faction of Jersey City, which has vigorously opposed the theaters on the Sabbath, held morning and evening services in forty churches of Jersey City, pleading for strict observance of the laws and the closing of Sunday shows, while agents of the Lord's Day Alliance and other semi-religious organizations attended performances at all the theaters which were open to obtain evidence that will be used in an attempt to restrain the playhouses from giving any further shows on Sundays. The office of Herbert C. Gilson, counsel for the Society for the Prevention of Crime and Promotion of Morals, stated that an effort will be made this week to have Director of Public Safety William B. Quinn indicted for dereliction of duty and the theater owners for violation of the blue laws. Director Quinn refused to interfere with the opening of the theaters yesterday, saying "I haven't any patience with these organized bands of semi-fanatical reformers who are barking against Sunday shows, and, believing that less than 5 per cent of the people are opposed to Sunday performances, I told the theater owners to go ahead with Sunday business." The theater owners are not alarmed, however, according to Jack Keale, manager of the State Theater, Jersey City's leading vaudeville house, which was instrumental in setting on foot the movement to open all the theaters in the New Jersey city. Keale stated that the State and all the other theaters are backed up by Director Quinn and the city authorities. In addition to about 90 per cent of the population of Jersey City, and, while interference is feared before the coming Sunday, it is not thought any action taken by reformers will be successful in closing up Sunday shows, which already have gotten a good start and the entire support of the public.

The estimate of attendance at the seventeen theaters last night was 50,000 people. Keale stated that over 2,000 people alone attended each performance at the State Theater. B. F. Keith's Theater, according to Keale, would not open and take the chances of becoming involved in a jam.

### VIVIENNE SEGAL ENGAGED

New York, Jan. 12.—Vivienne Segal has been engaged by Henry W. Savage for the feature role in "The Clinging Vine", the Zella Sears-Harold Levey musical play which is now doing a tour of the principal cities, following its success last season at the Knickerbocker Theater. Miss Segal will shortly succeed Peggy Wood, who upon the urgent advice of throat specialists has been obliged to give up singing for the present. Miss Segal's last Broadway appearance was in "Adrienne", when she sang the prima donna role. She will open in "The Clinging Vine" at the Montauk Theater in Brooklyn January 21. After Brooklyn and Washington she will play a Boston engagement, followed by a tour of the principal Eastern cities.

### QUICK ACTION BY STAFF BLOCKS THEATER FIRE

Boston, Jan. 12.—Fast work on the part of Manager Robert Sparks, Clinton Herendeen and others of the St. James Theater staff prevented property damage and a possible panic when a short circuit in the electric system set fire to a spot in the scenery right above the heads of the players in the second act of last night's performance of "The Eleventh Commandment". A man in the front row, seeing the sparks, yelled "Fire" and started for the exit. The curtain was rung down, and Walter Gilbert, the leading man, stepped to the footlights and kept the audience calm and collected, while members of the house staff extinguished the blaze.

### MOORE SIGNS WITH SELLS-FLOTO

Chicago, Jan. 14.—H. R. Moore has signed with the Sells-Floto Circus as contracting agent for the 1924 season.

## A PROSPEROUS 1924

Predicted by Washington Luminaries

WASHINGTON, Jan. 12.—Predictions advanced by practically every official luminary in Washington whose duties bring him in close contact with the financial, commercial and industrial activities of the country indicate that the year 1924 will be a prosperous one, even better than the year 1923, when conditions were about as favorable as could be expected.

The greatest step in the economic reconstruction of the nation, conceded in Washington to be the passage of the Mellon tax reduction program, is passed as the forerunner of a "boom" in industry and business in the next twelve months. Private forecasts are that the tax bill will be passed, and Senator Borah backs up his objection to the Soldier's Bonus Bill, which is running neck and neck with it in the present Congressional session, by declaring that the tax bill is the most important issue before the country and that its passage will mean much more to the soldier than the bonus because of the expanding effect it would have on business and economic conditions in general.

Secretary of the Treasury Andrew W. Mellon predicts a year of prosperity and advancement, and states that he sees no reason why industrial and business activity should not continue into the new year on a satisfactory basis.

Secretary of Commerce Herbert Hoover, looking ahead, says that "the odds are favorable to 1924," and Secretary Wallace of the Department of Agriculture says that "the general agricultural improvement noted is most gratifying to everybody and gives renewed hope to millions of farmers who have struggled against most distressing conditions."

The Federal Reserve Board, in reviewing financial and business conditions in 1923, gave an accounting which could be interpreted only as a prediction of favorable business conditions in 1924.

According to James S. Alexander, chairman of the Board, National Bank of Commerce, New York City, the year has opened with favorable prospects for business in 1924. He says: "No serious troubles are inherited from 1923 and the outlook not unpromising for 1924. Constructive policies on the part of executives in industry, commerce and finance may safely be continued."

### TESTIMONIAL DINNER IS TENDERED J. K. HACKETT

New York, Jan. 14.—James K. Hackett was the guest at a testimonial dinner at the Waldorf last night, given in honor of his successes abroad, culminating in the bestowal of the title of Chevalier of the Legion of Honor after a performance of "Macbeth" in Paris. More than 200 attended the dinner, consisting mostly of prominent men and women of the American stage. John Emerson, president of the Actors' Equity Association, presented Mr. Hackett with a parchment with a congratulatory inscription from the Equity.

New York, Jan. 11.—James K. Hackett, the American star, returned here yesterday on the Majestic, and was conducted to the City Hall, where Acting Mayor Murray W. Hulbert conferred upon him the freedom of the city. Hackett came in for considerable recognition abroad for his presentation of "Macbeth". France has decorated the distinguished actor with the order of Chevalier of the Legion of Honor, while England accorded him high praise for his lavish productions.

Among those who were present at the Hackett ovation at City Hall were Daniel Frohman, Brandon Tynan, Arthur Guiterman, Grant Mitchell, A. O. Brown, Shepherd of the Lambs; John Emerson, president of the Actors' Equity Association; John Van V. Olcott, Lee Kohns, president of the Board of Trade and Transportation; T. D. Farley, Madlyn Arbuckle and many others prominently connected with the theater. The occasion brought forth the following words from Mayor Hulbert:

"In this apparent trend of the theater toward the light performances, many lament the decadence of the legitimate drama, a condition which if it exists is not to be construed as reflective of the sentiment of our New York theater-going public, but rather—I say so with considerable trepidation—to the occasional 'poor player that struts and frets his hour upon the stage and then is heard no more'. But I venture to add that if the actor-manager who achieved such personal and artistic triumphs abroad should again decide to tread our boards, public interest in the drama is assured of a renaissance."

Hackett, deeply moved, answered Hulbert's glowing message in response:

"If I was surprised by my reception abroad I am appalled by the generosity, warmth and wholeheartedness of this reception by his Honor the Acting Mayor. It strikes a deeper and firmer note. It is an official recognition that the classic drama is worth while, and if you succeed it is more than worth while."

Later in the afternoon receptions were tendered to Hackett at the Lambs' Club and at City College.

### INJURED ACTRESS THREATENS TO SUE WILLIAM A. BRADY

New York, Jan. 12.—Betty Sheldon, chorus girl, threatens to sue William A. Brady for injuries alleged to have been sustained as a result of a fall while appearing with his "Up She Goes" Company at a Newark theater on December 27 last. The chorister claims that she tripped over a loosely laid ground cloth, suffering injury that necessitated an operation and which will make it impossible for her to continue her professional career.

## NEW AUXILIARY TICKET

Ladies' Organization of the Showmen's League of America Preparing for Election

Chicago, Jan. 13.—The Ladies' Auxiliary of the Showmen's League of America has submitted a ticket for officers for the coming year, as follows:

Chairman, Mrs. Tom Rankine; first vice-president, Mrs. Edward Hock; second vice-president, Mrs. Con T. Kennedy; secretary, Mrs. Linker; treasurer, Mrs. Henry T. Reiden. Executive Committee: Mrs. James Culliffe, chairman; Ruby Stieman, Evelyn Hock, Mrs. E. P. Neumann, Mrs. Linda Delgarian, Margaret March, Mrs. Jimmy Campbell, Mrs. Anna Ostroma, Mrs. W. H. Donaldson, Mrs. Louis Hoeckner, Mrs. Latto, Miss I. M. McHenry, Mrs. Fred J. Owens, Mrs. S. Raymond, Mrs. W. D. Hildreth, Mrs. Ed. Hill, Mrs. John Messner, Mrs. Brown, Mrs. Bereznik, Mrs. Nellie Burns, Mrs. Eckhardt, Mrs. Itilda Gruber, Mrs. Hanson, Mrs. J. M. Sheeley.

At the bunks party and dance given by the auxiliary last night Miss Raymond had charge of the dance and bunks, and Mrs. Delgarian was in charge of refreshments. Mrs. W. O. Brown was chairman of the Ticket Committee, and the music was looked after by Mrs. Hock. There was a liberal attendance and a pleasant evening was had.

## BLUE LAW ADVOCATES FACE SNAGS IN ALBANY

Albany, N. Y., Jan. 12.—Advocates of blue law legislation appear to be up against it insofar as the New York State Legislature is concerned. Assemblyman William Duke, Jr., of Allegany, who took a friendly interest in their proposals, is out. He was chairman of the Committee on Codes and author and sponsor of the "Dance Regulating" bill.

The Committee on Codes, which virtually handles all blue law measures, has only three of its former members left. The new chairman is Burton D. Esmond, of Saratoga Springs, famous for his race track.

It is doubtful if any of the so-called reform measures will meet with approval at the hands of the committee, according to those who have taken careful stock of the 1924 membership. Surely not as many as when Chairman Duke wielded the gavel.

One of the new members of the committee is Assemblyman Blackenburg, of New York, whose legislative record shows him to be an out-and-out foe of blue laws of any sort.

## PHILLY THEATER MEN ARE TO CENSOR OWN STAGE OFFERINGS

Philadelphia, Jan. 12.—Thomas M. Love, manager for the Nixon-Nordlinger theaters here, who has been appointed by Mayor Kendrick to head a committee which will censor all local theatrical productions during this administration, announces that the plan is to clean up the stage and keep it clean. The Censorship Committee, which is to include three other theatrical men, is the idea of General S. D. Butler, director of the Department of Public Safety, who began a vigorous campaign against vice when assuming office this week.

"I believe Mayor Kendrick and General Butler propose to have the theatrical group censor itself, in which event everything will depend on the efficiency with which that duty is carried out," declared Mr. Love.

## CARRIE JACOBS BOND ILL

Los Angeles, Jan. 12.—Carrie Jacobs Bond, song composer, this week was reported as seriously ill at her Hollywood residence. According to announcement by her secretary, Mrs. Bond has been ordered by physician to take a sea voyage, and, if sufficiently recovered, will sail January 29 for Hawaii.

## "KID BOOTS" CHORISTER CLAIMS OVERTIME

New York, Jan. 12.—Complaint has been filed with the Chorus Equity Association by Alice Dalton, chorister, appearing with Flo Ziegfeld's "Kid Boots". She claims nine days overtime for rehearsals. The claim will be arbitrated.

## C. B. SAWYER WITH MIDWEST

Chicago, Jan. 12.—O. H. Sawyer, State senator from the twentieth Illinois district, has been elected a member of the board of directors of the Mid-West Theaters, Inc. Mr. Sawyer is president of the Kankakee County Title & Trust Company and vice-president of the Majestic Amusement Company, which recently sold a substantial interest to the Mid-West Theaters, Inc. He will take an active interest in the management of the theaters.

## A FRIENDLY SUGGESTION

Cedar Rapids, Ia., Jan. 11.—Acting upon a protest filed with City Council, Mayor C. D. Huston has cautioned local exhibitors to eliminate objectionable pictures. He states that the citizens demand wholesome, clean plays only. His written announcement concludes with this paragraph: "I feel sure you will agree with me that it will be to your advantage and profit to consider well this suggestion, which is made in the most friendly spirit."

## GILLMORE AFTER HAYS

Frank Gillmore is camping on the trail of Will H. Hays—has followed him to California—in an endeavor to force the overlord of the movies to declare himself on the actor's status.

# STARTLING REVELATIONS IN HART-KEITH SUIT TRIAL

Johnnie Collins' Testimony  
That "Black List" Existed  
Was High Explosive

EXPLAINS "INSIDE" WORKINGS OF BIG CIRCUITS

New York, Jan. 14.—Counsel for Max Hart, erstwhile Keith agent, fired one of their most important shots when at the afternoon session, today, of the trial of the \$5,000,000 anti-trust action against the Keith and Orpheum Circuits et al., they introduced evidence tending to prove the existence of a "stop" or "black list" in the booking offices of both circuits. Johnnie Collins, employed at various periods as booking manager by both circuits, described on the witness stand the methods used in maintaining this "black list" and otherwise revealed the "inside" workings of these allegedly interlocked organizations.

Frequent interruptions by the defense's counsel dammed the stream of startling revelations on the system used in damming acts by the powers that be in the Keith and Orpheum circuits while Collins was on the stand. Collins, who said he worked for Martin Beck and J. J. Murdoch in Chicago and for five years was employed by both circuits as booking manager, testified that W. Dayton Wegeforth, at present general booking manager of the Keith Vaudeville Exchange, kept a black book in which were written in code the acts that were not to be played on the Keith Circuit. Often, Collins told the court, Keith and Orpheum booking managers exchanged these so-called "stop" lists, so that an act that was "blacklisted" on one circuit would suffer the same fate on the other circuit. Pressed by Keith's counsel to tell how he knew of the existence of the Keith "blacklist" book, Collins said Wegeforth himself told him that he kept such a book. The witness explained the procedure at the periodic secret meeting held by the booking managers. At such meetings an act that had made a bid for time was freely discussed and the price it was to receive was then and there fixed. If it was refused to take the stipulated price arrived at during these meetings, it was placed on the "stop" or "blacklist", and there it remained. The names of these "stop" acts were then communicated to the booking men of both circuits. Collins related to the court how he had desired to book the Four Mortons for the Colonial Theater here and found that the act had been consigned to the "blacklist".

Inquiry elicited the information that Mrs. Norton had objected to appearing at a benefit performance in the N. Y. A. Club as the Norton set had already given three regular performances that day and a fourth performance would have been too strenuous for her to undertake. When Collins tried to "square" this "fall from grace", the witness testified, he learned that the "stop" order had come direct from E. F. Albee.

A striking highlight in Collins' testimony was the telling of the following incident in the office of J. J. Murdoch: The Keith second in command last August summoned several of the bookers to his office to discuss the handling of the official "stop" book. Among those present at the time was Senator Walters, one of the organization's lawyers. Murdoch showed the book to Walters and asserted that the book would get the Keith interests into a lot of trouble if it ever fell into outside hands. It was after that occasion, Collins told the court, that the "black-list" system was changed and a card index replaced the black book. Collins testified that he himself saw the "stop" lists exchanged between the circuits, each list being entitled "Opposition", and recalled one occasion when Jules Delmar, now booking the Keith Southern Time, called to get the Orpheum "stop" list. The witness recounted how the Keith organization devised its "black list" of Shubert Unit performers by cutting out advertisements carried by newspapers in towns they appeared in and then checking up these lists thru the managers of Keith houses in these towns. Wegeforth, as usual, was the custodian of these lists.

Collins went on to tell how he had tried to bring back Jack Conway, an act he (Collins) had himself booked with the Shubert Unit outfit during one of his breaks from the Keith Booking Office, into the good graces of the Palace Building powers. Collins appealed to Ted Lauder, Mr. Albee's son-in-law, to use his influence to reinstate Conway. Lauder said he would take the matter up with Frank Vincent. A few days later came a note bearing on Conway's case from the Orpheum general mana-

ger with the terse notation "No." But to Conway, when the actor came back for his sentence, Collins said: "I haven't heard from Lauder yet." Asked why he gave such an answer Collins replied that it was the custom of the Keith and Orpheum Booking Offices never to tell an act that it could not be played by either circuit.

Collins said he recalled an occasion when the question arose concerning acts played by the William Morris Circuit and the verdict being handed down that every act that ever played for William Morris was not to receive work on the Orpheum Time.

Walter J. Kingsley, Keith press agent and author of the "Dictionary of Vaudeville Terms", attempted to define "Big-Time Vaudeville", but ended up by admitting that the nearest definition he could arrive at was "Major Vaudeville Two-a-Day, Nine Acts". On further examination Kingsley admitted that an article, entitled "American Vaudeville, the United Booking Office and Its Work", published in the Stage Year Book of the year 1914, was only "approximately true," and declared that it was the press agent's privilege to exaggerate.

A threat that Fred Stone, now appearing in a production on Broadway, would be subject to criminal arrest if he continued to ignore a subpoena served upon him by the Hart side, was made by Martin W. Littleton, chief counsel for the plaintiff, during the course of the afternoon session. Littleton declared that he would avail himself of the legal remedy to compel attendance of all delinquent witnesses. When Maurice Goodman, the Keith counsel, rose to avow his client's irresponsibility for Stone's failure to appear at either morning or afternoon session, Littleton retorted: "Yes, but Fred Stone is president of the National Vaudeville Artists' Club and that in this connection the defendant could prevail upon him to appear."

It was observed that no daily newspaper reporter attended the first day's session of the trial.

The outstanding features of the morning session were:

1—Declaration by Martin W. Littleton, counsel for the plaintiff, that the defendant Keith corporation since 1900 has sought to monopolize the vaudeville business in this country and that as a result there are less two-a-day houses operating now than there were twenty-three years ago.

2—Statement by same counsel that the Keith interests and affiliations employed a "black list" in establishing their alleged supremacy, thus conspiring not only against the artists but theater owners and all engaged in the business of big-time vaudeville, and that such records still existed and recently had been carefully card indexed by the Keith efficiency expert, W. Dayton Wegeforth. These records, Littleton stated, would be produced in court.

3—Apparent effort of Maurice Goodman, counsel, to swing the proceedings so that Max Hart would be the first witness called in order that the plaintiff might be questioned as to whether or not he ever had business to be damaged. Intimation that Hart had not come into court with "clean" hands.

4—Prediction by Goodman in answering the charge of the plaintiff's counsel that Keith's effort to monopolize the business had led to a decrease in the number of big-time vaudeville theaters, that within the next twenty-three years two-a-day vaudeville would have passed out of existence altogether and that all vaudeville would be operated on a three-or-more-a-day basis.

The long awaited legal battle got under way this morning before Judge Hand in District Court Chambers in the Woolworth Building. Hart was represented by Martin W. Littleton, conceded to be one of the most brilliant trial attorneys of the day, and Epstein & Axman, attorneys of record, with Harry Mountford, executive secretary of the American Artists' Federation, sitting in an advisory capacity. The lineup for the defense was headed by Maurice Goodman, Senator Walters and Charles Stubin. Pat Casey, executive secretary of the Vaudeville Managers' Protective Association, also sat at the counsel's table.

Martin W. Littleton opened the proceedings. In outlining the plaintiff's case he showed the knowledge of a deal that bespoke intimate acquaintance with the big-time vaudeville business as conducted by the defendants. He traced the history of the alleged trust from 1900 when he declared it first sought to attain supremacy that marks its position today. He recited numerous instances in which a "black list" had been used by the defendants as an effective weapon in defeating the aims of those engaged in enterprises classed as "opposition". He told of a score of failures attributed to the power wielded by the Keith interests, including the short flur of Klaw & Erlanger in the two-a-day field, Martin Beck's invasion of the West, and the more recent flop of the Shuberts as vaudeville impresarios. He recited the story of Beck's Palace Theater venture, also telling how Beck, when he came East

to confer with "the-much-sinned-against" William Morris, was obliged to meet the latter in a woods over in Jersey, so much did he fear detection by the Keith interests. He further told of "flagrant" contract breaches by actors engaged to appear in theaters regarded by Keith as opposition, as illustrative of the power wielded by the defendant corporation.

Mr. Littleton declared that the Keith Booking Exchange, located on the sixth floor of the Palace Theater Building, was the sole big-time employment agency in the United States. This booking floor was characterized as "the vaudeville market place", which the plaintiff's attorney said was carefully guarded by office police, who refused admittance to any who might fall into disfavor with the Keith powers. Thus, he declared, his client was deprived from continuing with a business that paid him fifty thousand dollars annually.

Maurice Goodman let it be known from the outset of his remarks that he has not relinquished faith in the now famous baseball case upon which the Keith interests pinned their faith when the United States Supreme Court in Washington last year awarded a decision in favor of Hart. He declared that less than ten per cent of the actors employed in vaudeville carry paraphernalia. He denied conspiracy in restraint of trade in so far as the Orpheum and Keith houses were concerned and promised to prove that these two circuits have operated in competition with each other.

Prominent among the spectators at the morning session were James William FitzPatrick, president of the American Artists' Federation; Ernie Carr, staunch supporter of the Mountford faction; George Rossner, one of the stars of "Artists and Models"; and Arthur Klein, former booking manager for Shubert Vaudeville.

The small court room was crowded to overflowing, necessitating the switching of the proceedings across the street to the postoffice building, where larger quarters were secured for the afternoon session.

While not directly connected with the proceedings an interesting disclosure was made by Martin W. Littleton during the morning session. He told for the first time what the F. in E. F. Albee initials stood for. The full name of the Keith head, Mr. Littleton said, was Edward Farmer Albee.

New York, Jan. 12.—Marc Klaw was examined this week by counsel for Max Hart in connection with the latter's \$5,000,000 anti-trust action against Keith et al. before sailing for Havana for a month's vacation. Martin Beck, also scheduled to testify in the proceedings, was recently examined by Hart's attorneys prior to his sailing for Europe, where he will spend the winter.

## NEW THEATER IN NEW YORK

Cherry Lane Playhouse Opens Jan. 30

New York, Jan. 12.—On or about January 30 the Cherry Lane Playhouse will be opened, offering productions of new plays from the best of the world's dramatic literature.

The policy of the playhouse will be directed by William S. Rainey, Evelyn Vaughan and Reginald Travers, with an advisory board of the Cherry Lane Players—an organization of actors, playwrights and designers.

The opening production will be a play entitled "Saturday Night", by an American author, Robert A. Presnell. Among the other plays to be presented during the first subscription season are "The Prince of Once Upon a Time", a fantasy from the Hungarian of Erno Szep, with special music by Dezzo D'Autalffy and costumes and settings by Willy Pogany, and "The Man Who Ate the Popomack", a tragicomedy by W. J. Turner.

Tickets will be sold only to season subscribers and their guests. A season ticket for four productions (with tax) is \$8.25 and for a guest ticket to a single performance, \$2.20.

The Cherry Lane Theater is located at 40 Commerce Street, just off Seventh Avenue, two blocks below Sheridan Square Subway Station, Greenwich Village.

## SINGER'S RADIO CONCERT GETS REMARKABLE RESULTS

Chicago, Jan. 14.—Florence Macbeth, one of the stars with the Chicago Civic Opera Co., who recently sang over the radio at Zenith Edgewater station WJAZ, also had her own statement broadcast that everybody who heard her that night would receive an autographed postcard from her if they would write for it. The management of the station told The Billboard today that Miss Macbeth has received more than five thousand requests for the autographed cards up to date and that as a result of her broadcast singing she has been tendered four concert engagements, one of which is in Rhode Island.

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

## SHOW PEOPLE NUMEROUS AT VIRGINIA FAIR MEN'S MEETING

Richmond, Va., Jan. 14.—Judging from the enthusiasm prevalent on the eve of the seventh annual convention of the Virginia Association of Fairs, it is safe to predict that it will be the best attended and most constructive gathering ever held in the State in the interest of the fair industry.

Among the other arrivals are: Col. H. B. Watkins, president of the association; Secretary C. B. Ralston, W. C. Saunders, manager of the Virginia State Fair; John E. Muncaster, Rockville, Md.; E. K. Cooley, Marion, Va.; W. L. Tabbs, Roanoke, Roanoke, W. Va.; H. E. Mears, Ketter, Va.; C. E. Brown, Bluefield, W. Va.; J. N. Montgomery, Norfolk, Va.; T. B. McClellan, Covington, Va.; W. C. Roberson, Galax; A. D. Gerberich, Pearlsburg; H. P. Williams, Cliffton; McClung, Lexington; Charles F. Broadwater, Fairfax; J. Callaway Brown, Bedford; G. G. Milne, Hot Springs; R. Willard Eanes, Petersburg; P. T. Brittle, Shipman; W. W. Wilkins, South Boston.

Every branch of the amusement business is represented in the early visitors, and more are on the way. W. E. Bretultz, Donaldson Lithograph Company, Newport, Ky.; A. E. Letherman, secretary Union Trotting Association, Philadelphia; John C. Moore, manager Pain's Fireworks, Inc., New York; James F. Victor, Victor's Band and Musical Organizations, New York; Frank Melville, New York; Barney H. Demarest, Newark, N. J.; F. D. Fuller, Ithaca, N. Y.; Marvelous Melville, Interlaken, N. Y.; Joseph G. Ferari, Port Richmond, N. Y.; R. A. Hankinson, Auto Polo, Havana, Cuba; Fred C. Murray, Theatrical-Duffield Fireworks Company, New York and Chicago; C. A. Hopkins, Petersburg, Va.; W. L. Bell, Staunton; B. R. Hopper, Covington; Frank J. Haggerty, general representative Polack Brothers' Indoor Circus; James C. Simpson, William Zeldman and R. A. Joselyn, Zeldman & Pollie Shows; Mr. and Mrs. J. Polack, World at Home Shows; William Glick and M. B. Golden, Bernard Greator Shows; Mrs. John M. Sheesley, Charles H. Pounds and William R. Hicks, Greater Sheesley Shows; Herman Freedman, George L. Dobyns Shows; Matthew J. Riley, Matthew J. Riley Shows; Larry Boyd and Max Linderman, Boyd & Linderman Shows, got in early and opened their headquarters in the hotel and started in to interview the fair men for the coming season's bookings.

Report just reached here that changes in the dates and management of the Lynchburg Fair had taken place, but could not be verified other than as to dates. Frank A. Lovelock, manager of this fair, is expected tomorrow. Thomas J. Johnson, commissioner Showmen's Legislative Committee, Inc., is on the program for an address tomorrow and is expected in tonight from Chicago. Harry Fitzgerald, the well-known outdoor show press agent, is wintering here and will announce his 1924 connection before the week is over. "Parson" Jo Durnig is handling the press and program for the big Labor Indoor Circus of this city. J. B. Underhill has sent his paper on farm publications in and C. B. Ralston has prepared a lengthy address on the thirty-third annual convention of the International Association Convention at Chicago.

## ANNUAL EDITIONS FOR ELTINGE-BROWN REVUE

"Black-Face" Eddie Ross Fills Place of Lew Dockstader, Who Is Ill in New York

"Black-Face" Eddie Ross joins Julian Eltinge's "Black and White Revue" this week at the American Theater, St. Louis, filling the place of Lew Dockstader, who was compelled by illness to leave the show several weeks ago in San Antonio. Mr. Dockstader, it is understood, is to undergo an operation this week in New York. Joe Rolly, formerly in vaudeville, is another black-face comedian with this attraction, having joined recently in the Southwest, where he was recuperating from an illness.

The show opened on the Coast several months ago and played to big business thru the Southwest and West. From the Mound City it will jump to Detroit and play eastward. The tour will end in California in July.

Associated with Mr. Eltinge is Tom Brown, of the Six Brown Brothers, a feature of the musical revue.

During the engagement in Cincinnati last week Mr. Eltinge announced to a representative of The Billboard that he and Mrs. Brown will present annual editions of the show.

In the company also are: William Pringle, Edward Jones, George Sylvester, Frank Morell, Jack Laughlin, June Laughlin, Theresa Valero, Adeline Valero, Babette Fuller, Pauline Loraine, Eddie Kennedy, Zelma Walters, Frank Playwell and others.

# VAUDEVILLE

Edited by

Edward Haffel

## CHICAGO BOARD OF TRADE SUED BY MUSIC PUBLISHER

**Skidmore Co., Thru Society of American Composers, Authors and Publishers, Charges Board's Radio Broadcasted Song Without Permission**

**NEW YORK, Jan. 14.**—The Board of Trade of the city of Chicago is made defendant in an infringement of copyright action filed in the United States District Court by the Skidmore Music Co., Inc., thru E. S. Hartman, Chicago attorney, for the American Society of Composers, Authors and Publishers.

The Board of Trade operates the radio broadcasting station, WDAI, and it is set forth in the complaint that the specific infringement was committed on the night of December 26 last, when the song, "Last Night on the Back Porch (I Loved Her Best of All)", was played at the station situated in the Drake Hotel.

Several other similar actions are being brought by music men in various parts of the country, thru the above-mentioned society, which is empowered to issue licenses to perform for profit the works of its members.

In the complaint it is stated that the Chicago Board of Trade owns, controls and operates the station WDAI for the purpose of transmitting market reports, augmented by musical entertainment and such broadcasting as will give the organization additional prestige; also to further promote and stimulate the business of the Board of Trade members.

Prior to broadcasting, it is set forth, the Board of Trade advertised its market reports in daily newspapers and had to pay for the publicity and good will it wished to receive.

Thus it is pointed out by officials of the American Society of Composers, Authors and Publishers that the station WDAI is broadcasting for profit, altho it is received indirectly. Suit on similar grounds of indirect profit was brought last year against station WOR, operated in Newark, N. J., by L. Bamberg & Co., department store owners, who defended the action against them because they were charging no admission fee or other money for listening in on their concerts. Judge Lynch, in the United States District Court, rendered a decision in favor of the society, and held that the store was benefited thru its broadcasting, as the store was mentioned in connection with each program. This is also being done by station WDAP, according to the society, which feels that it will further be upheld by the courts.

Nathan Burkau, general counsel for the A. S. C. A. & P., is preparing complaints to be filed against the General Electric Co., of Schenectady, N. Y., operator of station WGY, and against the Westinghouse Electric Company, operator of station KYW. These suits will be brought in the Federal courts in New York City, as the prospective defendants are in this State. These suits will be brought on the ground of direct profit received from radio apparatus.

Another infringement suit, filed by the society last week, is brought against station WGR, in Buffalo, N. Y., which is alleged to have sent out the society's copyrighted works without license when a Vincent Lopez orchestra at the Hotel Statler gave a concert. E. L. Freshman, Buffalo representative of the society, is handling the action for the plaintiffs, brought upon the indirect profit hypothesis. The composers' and authors' organization is charging a license fee ranging from \$250 to \$5,000 per year. The maximum amounts are being asked from the stations that are run on a commercial basis.

### PERRY BRADFORD BANKRUPT

New York, Jan. 12.—Perry Bradford, Negro music publisher, has filed a voluntary petition in bankruptcy, listing liabilities of \$7,600 and assets of \$370.

### Pantages Offered New Times Square Site

## Sunday Ban Doesn't Hurt Loew's, Memphis

### Takings for Each Week Since Closing Order Said To Be Greater Than Before

New York, Jan. 12.—Loew's State, in Memphis, Tenn., is reported as doing the biggest gross business of its existence despite the recent ruling prohibiting Sunday performances.

At first the house management was against the new law, but is now satisfied with the day-day work. Inasmuch as business is good and a day's running expenses is saved in the bargain. The takings for each week since the Sunday closing went into effect has been greater than for a corresponding period last year.

Since the Orpheum house burned down Loew and Pantages have had the local business to themselves, but it is pointed out that the Orpheum Theater was never a paying proposition and that the circuit is not considering building a new house in Memphis.

N. M. Schenck, general manager of the Loew circuit, left today for an inspection trip over part of the Loew territory, including Pittsburgh and St. Louis. In the latter city he will look over the new Loew house now in course of construction on Washington street.

Other Loew activities will be the opening on January 28 of the newly built Burnside Theater at Burnside and Walton avenues, the Bronx. The power for the time being will be pictures only with a change of program three times a week. Motion picture stars and other celebrities will be there for the opening. A special celebration will also be arranged for the fourth anniversary of Loew's London Canadian house, which will take place February 18. The theater plays variety and pictures.

### AUDIENCE GREETS ACT WITH SHOWER OF EGGS

Winona, Minn., Jan. 12.—Vaudeville humor in which the Eastern section of this city was referred to as a "foreign country" resulted in the abrupt termination of an act at the opera house Sunday night when a shower of eggs from the gallery drove K. H. Faye and John Thomas from the stage. The curtain was lowered and no attempt was made to resume the act, which was entitled "You'll Be Surprised", and which had been presented in an earlier performance.

One egg struck E. A. Cornelius, orchestra leader, and another pattered over Miss Faye.

The management, in expressing regret for the incident, said the artists had been warned after their first bow to eliminate remarks which might cause offence to patrons. It also was stated that if egg throwing is again resorted to by patrons, the management will close at once if the identity of guilty parties is learned.

### SPEC. PURCHASED TICKET REFUSED; SUES PALACE

New York, Jan. 12.—Damages in the sum of \$10,000 are asked by a man refused admittance to the Palace Theater because he purchased a ticket from a speculator in violation of the warning posted in the lobby that admission would be denied on such purchases. The plaintiff asks \$100 damages for refusal of admittance and \$500 more under the Civil Rights Law. This is the first action of its kind on record.

### BENTLEY'S ACTIVITIES

Chicago, Jan. 12.—The best information available regarding the bookings of George Bentley, the St. Louis vaudeville agent credit him with eighteen houses in St. Louis mostly one-night stands, and Circuit 10, Evansville, Brazil, Oakdale, Cal, and New Albany, all in Indiana; Peoria, Decatur, and Hopkinsville, Ky.; Calverville and Parsons, Kan.; Joplin, Jefferson City, and Kirkville, Mo.; and Mustange, Oklahoma City, and Okmulgee, Ok.

### There's Sunshine in Dorothea's Smile



Four years of suffering, following an injury to her spine in Poli's Hartford Theater, hasn't made Dorothea Antel forget how to smile. Scarcely able to sleep at any time, the little actress conducts a mail order business from her bedside. She also is a feature writer for *The Billboard*. —International.

### BREITBART LOSES POINT IN SUIT AGAINST LINER

New York, Jan. 11.—Siegmund Breitbart, strong-man attraction at the Hippodrome, lost a point in his \$2,500 suit for damages against the Hamburg-American Line when Supreme Court Judge Platzek this week ruled against a motion made by his counsel seeking to have the defendant state by whom and to whom the bill of lading in question was delivered and for whom such persons were acting, Breitbart. In his complaint, alleged that he had contracted with a representative of the steamship line in Germany to transport the theatrical effects and property used in his act on the ship on which he was sailing. The line's failure to carry out this agreement, Breitbart charged, prevented him from fulfilling his engagement for a period of two weeks, losing the sum of \$1,700 each week.

### BABY SYLVIA FOR LOEW

New York, Jan. 12.—Baby Sylvia, billed as the Smallest Yet Biggest Headliner We Have to Offer Up-to-Date, has been routed over the Loew Circuit for twenty weeks, and is acquiring the distinction of being featured over the films at the various Loew houses. Display advertising is being lavished wherever she is to appear in her singing act. In accordance with the New York law she can only appear here at Sunday night concerts, which precludes her engagement including the Loew houses here.

### RAY SUES LOPEZ FOR \$25,000 DAMAGES

New York, Jan. 14.—Vincent Lopez, who is appearing at the Hippodrome this week with his band, is made defendant in an action filed in the United States Supreme Court for \$25,000 damages by Huston Ray, vaudeville pianist, in which the latter alleges infringement of an idea used by the plaintiff in connection with a mechanical piano.

The action follows a decision by the Vaudeville Managers' Protective Association, giving Huston the better of the controversy, but holding that he nevertheless hasn't the exclusive right to the specialty in question. Ray, who does a single turn, contends that he relies upon this particular stunt for his success in procuring bookings.

### PATHE PUTS HIPPODROME SHOW IN NEWS REEL

New York, Jan. 11.—Keith's Hippodrome is receiving nation-wide publicity with the release of this week's Pathé New York, a section of which shows part of the Hipp show and interior. The condensed version of the "Mollie Darling Revue" is shown, as well as Toyland, the Midget City feature, in the basement. The audience shown is the one that actually attended the performance, 11 P. M. Friday night and one of the few non-super audiences ever photographed in at a house-side performance.

# THE ACTORS' EQUITY SURVEY OF VAUDEVILLE CONDITIONS

**Financial Data on the Orpheum Circuit, Inc., and Loew's, Inc.**

## ABUSES FROM WHICH ACTORS ARE SUFFERING

In the sixth installment in the survey of vaudeville conditions in this column, copied by expert investigators for the Actors' Equity Association, treats with financial conditions of some circuits. The survey will base its decision as to whether or not it will undertake the organization of the vaudeville artists of the United States and Canada upon the investigation. The sixth installment appears in an early issue.

A SURVEY of modern vaudeville would not be complete without an analysis of the financial conditions of some of the circuits. The material readily available on this subject is very limited, being confined to the Orpheum Circuit and Loew's, with a few scraps of information on some of the Keith enterprises.

As far as we are aware, there is no known accounting system. That is, the holding companies do not keep the details of a series of accounts. Thus the latter companies generally engaged in the theatrical or business side of the holding companies may be a combination of a large business, a number of smaller offices and branches, and the business of producing, booking, managing and distributing.

One circuit is well organized within the ranks of itself in the fact of the Orpheum. The capital structure is very similar, showing that an influence was at work—the same individuals had any control over the other. Another question: Orpheum enterprise, four companies operating vaudeville theaters and Loew's some fifty operating vaudeville, stage and picture theaters, as well as picture studios, office buildings, book publishing, etc., etc.

While the following reports do not discuss the exact method by which these holding companies were formed, a little reading between the lines makes the story reasonably clear.

### Orpheum Circuit, Inc.

Orpheum Circuit issued 67,500 shares of preferred stock at \$100 per share. This stock was exchanged for common stock of subsidiary companies on some valuation or bargaining basis. As common stock is the only way always carries control, it follows that the stock for preferred stock in the holding company paying a reasonably sum. In the year, the owners of the subsidiary companies gave up their common stock and were ousted, but as these individuals became the main owners of the common stock of the holding companies they actually retained control of the companies they sold. The holding company was now entitled to all their profits, as well as those which would receive back 8 per cent of the par value of the new preferred stock they held.

But who owned the common stock of the holding? Five hundred and forty-nine thousand shares of such common stock were issued first at par value and later changed to \$1 per share. Whoever owned this stock controlled the holding company, and the 100 percent of the common stock of the subsidiary companies controlled all the subsidiary companies. And how much did the holding company pay for this valuable right which gave them full control and all the profits after the return of preferred stock which it was never intended had been paid?

The realities are that not a cent was ever paid in for this common stock. I personally am dead aroused to the gentle reader concerning the brilliant idea of organizing a holding company. They received a percentage in return for their organization.

A very pretty little gift indeed, for the last balance sheet of the holding company shows that this common stock—after squandering all costs of its creation—is worth over thirteen million dollars. Besides creating these millions for themselves, the organizers of the circuit, Inc., received a 200 per

### Highlights in Foregoing Installments

1. Keith and Orpheum Circuits, after 1906, assume control of big-time vaudeville field, booking attractions from same floor in Palace Theater Building, New York City.

2. National Vaudeville Artists, Inc., a "company union", replaces White Rats, practically destroyed by strike of 1917.

3. Keith's influence and control in small-time field embraces 300 to 350 theaters booked thru Keith Vaudeville Exchange, this including the so-called "affiliated circuits".

4. Pantages Circuit offers Orpheum "Bloc" in West only real competition, while Loew, Inc., the technically classed as "opposition", is not treated as such as long as it refrains from invading big-time field. Opposition of other independent circuits regarded as negligible.

5. Few acts booked direct by Keith or Orpheum Circuits, latter extracting commission of seven and a half per cent from performer, while agent, now termed "personal representative", gets extra percentage on client's salary ranging from twelve and a half to thirty per cent.

6. Find no justification for existence of agent in vaudeville, agent, bound by iron-clad rules of booking office, being actually in position of employee of booking office. Actor who performs in, or agent who provides, acts for "poison ivy" theaters is placed on Keith or Orpheum "barred" list.

Income taxes paid.....	\$ 750,000
Dividends paid, preferred.....	1,028,000
Dividends paid, common.....	1,026,000
Remaining surplus.....	1,270,000
	55,585,000

Thus the old owners of the subsidiary companies have got this 8 per cent on their new preferred stock each year and the promoters have got nearly two millions on their common stock—less the value of the dividends of any stock which they may have sold—for which they paid nothing. On the whole this demonstrates that the holding company plan has proved to be an exceedingly good thing.

The year 1920 was the banner year. The year 1921 was not so good and 1922 was under 1921. In 1923, however, business is looking up again. Recent reports show:

Profits, 5 months, 1923.....	\$608,000
Same period, 1922, loss.....	151,000

Net gain in 1923.....\$819,000

Thus it appears that while 1923 will not be so good a year as 1920, it will be far better than either 1921 or 1922.

Turning to the Loew profits we find much the same story, except that this company is considerably more profitable on the whole than the Orpheum. Its earnings may be summarized as follows:

1920 (to Sept. 1).....	\$4,376,000
1921 (to Sept. 1).....	1,801,000
1922 (to Sept. 1).....	2,268,000

1923 (to March 11).....1,769,000

Total to date.....\$10,214,000

This is nearly twice what the Orpheum earned in the same period. The total was distributed as follows:

For income taxes, etc.....	\$2,319,000
For dividends.....	2,552,000
Remaining in surplus.....	5,342,000

Total.....\$10,214,000

It paid out less in dividends than did the Orpheum and put more than four times as much back into surplus account. Its policy thus seems to be more conservative.

The year 1920 was also the banner year for Loew's with a sharp decline in 1921 and 1922. As in the case of the Orpheum, 1923 is picking up again and will undoubtedly far surpass both 1921 and 1922. According to a recent statement by Dow Jones & Company, profits are estimated at over two and one-half millions for 1923 after all taxes and it is predicted that dividends at the rate of \$2 a share per annum will be resumed. No dividends were paid in 1922 it will be noted.

Even more than in the case of the Orpheum, the holding company scheme of Loew's, Incorporated, has proved a very profitable undertaking.

### Keith's

As already explained, the stock of the theaters and other corporations composing the Keith Circuit is very closely held by a small group of capitalists and virtually no information concerning the financial conditions of the circuit is in possession of the public. This is unfortunate, for there is no doubt that the Keith Circuit would present a more interesting picture than any other, for it is financially the largest and most profitable in the country. The following scraps of information—while we cannot guarantee their accuracy—have been obtained from sources which we believe reliable:

The B. F. Keith New York Theaters Company is said to have been capitalized in 1910 at \$10,000,000. A low estimate places its present capitalization at at least twice this figure, the increment, of course, representing profits that have been made and reinvested in the company.

Profits by B. F. Keith's Vandeville Exchange are conservatively estimated to be about \$2,500,000 yearly.

Profits of the B. F. Keith New York Theaters Company are said to amount to \$5,000,000 per annum, also estimated on a conservative basis.

### Earnings of Both Companies

The earnings of the two companies since they were organized are:

The Orpheum Circuit, Inc., shows net profits as follows:

1920 .....	\$3,300,000
1921 .....	880,000
1922 .....	934,000
1923 (5 months).....	695,000

Total to date.....\$7,483,000

This profit has been divided between the government and stockholders as follows:

### THE ARTIST AND THE SYSTEM

In our lengthy discussion of the structure and organization of vaudeville we have had frequent occasion to refer to the status of the actor. We intend in this part to analyze the various abuses from which vaudeville actors are now suffering, only some of which have been mentioned, and which they are powerless to remedy in their present disorganized condition. We list them below and will discuss them briefly thereafter. The order in which we present them is not intended to indicate the order of their importance, for such

rating is entirely subjective to each individual:

1. Unsatisfactory conditions regarding tryouts.
2. Necessity of playing certain houses at ent salaries.
3. Excessive commissions and fees.
4. Personal representative system.
5. Sundry work.
6. Restrictions against playing opposition houses.
7. Cancellation of contracts.
8. Routing of acts without regard to actor's convenience.

(Continued on page 18)

# MUSICIANS PLACED IN DILEMMA BY CARUSO THEATER TANGLE

## Court Refuses Injunction Against Musicians' Union in Controversy Over Non-Union Stage Hands—Theater Sues for \$25,000

**N**EW YORK, Jan. 12.—The controversy between the management of the Caruso Theater, on the Bowery, and the Associated Musicians of Greater New York, Local 802, A. F. of M., over the employment of non-union stage hands reached a deadlock this week when Supreme Court Justice Burr denied the theater management a temporary injunction as the preliminary step in an action for \$25,000 damages filed against the musicians' union. Working under a contract that does not expire until May 1, 1924, the theater orchestra musicians face expulsion from the union for refusing to quit their jobs.

The playhouse was leased last fall to the Jewish Theater Company and now plays Yiddish and English vaudeville and motion pictures. Under an agreement with the owners of the theater, according to Nathan Gordon, attorney, and a member of the operating company, the lessees were to provide the performers, the musicians and the motion picture operators, but were to leave the employment of the back-stage crew to the proprietors.

Recently the stage hands' union discovered that the management, altho employing actors who were members of the Hebrew Actors' Union, union operators and non-union musicians, was using stage hands who did not belong to the union and were not receiving the union scale of wages.

Local 802 was informed of this situation and Edward Canavan, chairman of the governing board of the musicians' local, in turn notified the leader of the theater's orchestra that he and his men would have to give the management two weeks' notice unless stage hands were employed at the union scale. After conferences with the management, at which representatives from both unions were present, the Jewish Theater Company, according to Canavan, was given until December 31 to comply.

Gordon in his application for an injunction to prevent the musicians' local from withdrawing or interfering with his orchestra, declared that the contract with the latter was drawn up last November with the full consent of the local, and that the theater management had done its part in unioinizing the playhouse, even going so far as to prevail upon the owners to discharge the back-stage crew. He informed the court that the musicians in the theater's employ were merely victims of circumstances, that the management meant to enforce its contract with them and would prevent these musicians from working any other place.

The attorney declared that the theater company had "spent a large sum of money in buying songs and in obtaining manuscripts and sketches and had gone to the expense of rehearsing the musicians for the show now going on and for future productions," and that were these musicians withdrawn the theater would have to close and the money thus spent would have been wasted. On this score the theater company asked damages of \$25,000 if the musicians' union carried out its intention of taking the men off the job or in any way interfered with the efficient operation of the theater.

The owners' reason for keeping the non-union stage hands on the job was merely a sentimental one, Gordon said, the same back-stage crew having been in their employ since they took over the house.

### LAIT SUED FOR UNFINISHED ACT

New York, Jan. 12.—Jack Lait is named defendant in a suit for \$250 filed in the Third District Municipal Court by Jessie Murdoch, actress, who alleges she advanced that amount to the author on a vaudeville act contracted for but never delivered to her.

According to John W. Scarles, Equity attorney, who is representing Miss Murdoch, an agreement was made between his client and Nat Phillips, business agent for Lait, on May 21, 1921, whereby Lait was to write, deliver and help rehearse a vaudeville act. She paid \$250 down as a retainer and the act was to be ready by August 15, the same year.

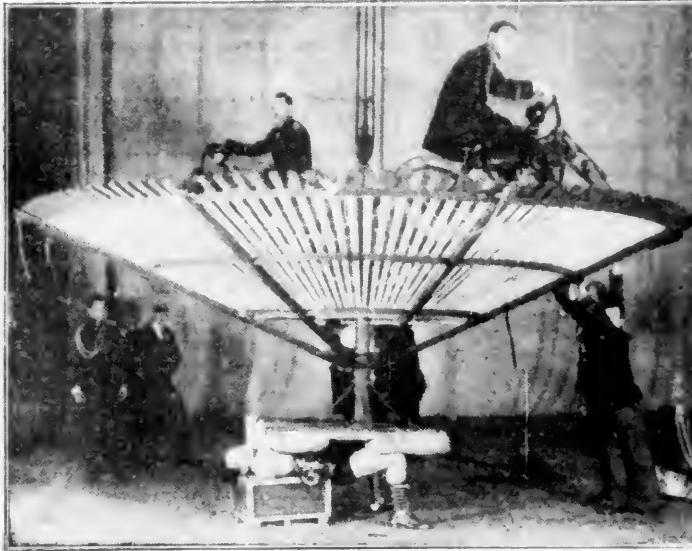
The act was not delivered on the date set, and on September 30, 1921, Miss Murdoch paid an additional \$100 to Lait's agent, to induce the delivery of the material. Up to the time of bringing suit, according to the attorney no act had been delivered to Miss Murdoch.

The contract made between the principals stipulated that the actress was to pay the author ten per cent of all money earned by the act, which had to work at least six months a year or be restrained from using the vehicle

### "PLANTS" BARRED IN BOSTON

Boston, Jan. 12.—Vaudeville acts that use a "plant" in the audience had better get up something different when coming here. There is a city regulation against working from the auditorium, gallery or boxes. The orchestra pit may be used, however. An audience act, ignorant of the local ruling, recently got into a jam when trying to present its offering at a local theater.

### HIPP. STRONG MAN STAGES BIG HOLDUP



Here is shown the new strength-testing device now being used by Sigmund Breitbart, the Polish strong man at the Hippodrome, New York. The contraption is said to weigh 3,500 pounds. The track, around which the motorcycle speed, is thirty feet in diameter. —International.

### BOSTON FILM SALESMEN ALSO TALK VAUDEVILLE

Boston, Jan. 11.—It is reported from several sources that certain film salesmen representing exchanges in this city generally spend as much time talking vaudeville as they do trying to sell films to theater men on whom they call throughout New England. Whether or not these salesmen have a working arrangement with the vaudeville agency, it is not possible to say, but several theater men admit that these film representatives have talked vaudeville to them and boosted a certain agency from which they could obtain material.

### SYRACUSE DANCE CRUSADE CUTS DOWN CITY REVENUE

Syracuse, Jan. 12.—A large decrease in the number of dancing school and dance exhibition licenses due to the dance crusade a year ago is shown in the annual report of the License Bureau. During 1923 there were 603 permits issued for dances as against more than 1,000 for the year previous.

Nine theaters paid licenses of from \$100 to \$300, only \$100 was renounced from circuses, but two such attractions playing this city last year.

### BUCKNER TO LEAVE SING SING FEBRUARY 12

New York, Jan. 12.—Arthur Buckner, theatrical promoter and booking agent, will leave Sing Sing Prison one month from today. Buckner has been doing a stretch as a result of the promotion of a theatrical venture.

### A. S. C. A. AND P. ANNUAL ELECTION JANUARY 18

New York, Jan. 14.—The annual meeting of the Board of Directors of the American Society of Composers, Authors and Publishers will be held Friday, January 18, when an election of officers will take place. Changes in the Board of Directors will be made to include two members each of the standard publishers and writers, since that class of publisher joined the society recently. These new directors will look after the interest of the standard publishers who handle operatic and classical works as well. The annual meeting of the society will be held in March.

### SPECHT SUES ORCHESTRA LEADER

New York, Jan. 12.—Paul L. Specht, musical director, filed suit this week in the Third District Municipal Court against Al Epstein, leader of a Hotel Astor orchestra, for \$1,000, alleged to be due for services rendered in securing the engagement for him and for managerial fees. The suit was filed thru Harry Saks Hechelman, attorney of the Loew Theater Building.

### "OLD KING COLE" IN COURT

New York, Jan. 12.—The action brought by A. Seymour Brown, vaudeville author, against Wilbur L. Ferris, act producer, for \$950 alleged to be unpaid royalties on a sketch written by him, entitled "Old King Cole", was heard in the Third District Municipal Court this week. Attorneys were instructed to submit briefs.

### NEW ORPHEUM BOOKINGS

New York, Jan. 14.—Joseph Howard's "Etchings From Life" revue has been booked over the Orpheum Circuit for six weeks, opening January 20 at the Orpheum, Kansas City. Ethelyn Clark will be a member of the cast, dispelling the rumor that she was to break with Howard.

Al K. Hall, comedian, who closed his engagement at the Hippodrome, New York, was routed over the Orpheum, opening this week at the Palace, Chicago.

### SINGER SISTERS FOR "KID BOOTS"

New York, Jan. 12.—The Singer Sisters, who are completing a tour of the Keith Circuit this week, have been signed by Florenz Ziegfeld to appear shortly in one of his productions. The team, which is fast coming to the front as one of the best of its kind, is expected to join the cast of the new Ziegfeld show, "Kid Boots", starring Eddie Cantor and Mary Eaton at the Earl Carroll Theater.

The Billboard is not "fighting" Mr. Albee. Neither is it "attacking" the Keith interests. We print nothing purely malicious—in fact we print nothing solely with the idea that it may prove injurious.

We print only the news and present it as far as we possibly can temperately and without bias.

Our readers are entitled to the news and the facts.

# Gallagher and Shean Cabaret Deal Halted

### Wanted To Take \$1,500-a-Week Job and Pay Shuberts "Something" Weekly

New York, Jan. 14.—That Gallagher and Shean will "work for nobody" unless the Shuberts give their assent was the emphatic answer given to an agent by William Klein, counsel for the Shuberts, when he sought to put thru a deal whereby the self-styled "hams" would take a big cabaret engagement at a salary of \$1,500 and out of that sum pay something each week to Lee and J. J. in accordance with the court order that restrained the team from further appearance in last season's "Follies".

Unless the comedians pay the judgment held against them by the Shuberts or the theatrical concern decides to put them in a show they will continue to mark time and lay off until further notice from the Shuberts, who sued the duo for breach of contract last year, lost in the Supreme Court and won out by the Appellate Division, which reversed the lower court.

The Appellate Division restrained Gallagher and Shean from further appearance with any show other than that put out by the Shuberts due to the fact that the concern held a prior contract with their Advanced Vaudeville was on the boards. This contract was jumped by the team, who subsequently went into the "Ziegfeld Follies".

The cabaret where the comedians were to hold forth is considered one of the best in the city and the agent who endeavored to put thru the deal claimed that a substantial amount of the earnings of the "hams" would have gone each week to the Shuberts, who evidently did not consider the amount even as pin money.

New York, Jan. 12.—On a motion made by counsel for the Shubert Theatrical Company Supreme Court Justice Burr today ordered counsel for Gallagher and Shean, stage comics, to submit an amended judgment on notice in connection with the decision handed down by the Appellate Division in favor of the producers. At the same time the Justice signed an order apointing Asilah P. Fitch, a Wall street attorney, as referee to determine the amount of damages due Shubert for the loss of the famous comedians' services.

In his comment on the motion Justice Burr remarked that the "judgment as entered is merely interlocutory in form in that it is not final until the referee appointed has reported. The amount of costs to be recovered would therefore, if not inserted, be premature and subject the judgment to attack as to form. Motion will be granted to the extent of resetting or modifying the judgment heretofore entered in all respects save as to costs."

### DANCER SUES AGENT FOR BREACH OF CONTRACT

New York, Jan. 12.—Lew Leslie, producer, was sued this week in the Third District Municipal Court by Marion Joy Herman, dancer, who complains that \$200 is due her for breach of contract and salary. According to Miss Herman's attorney, Leslie contracted for the services of the dancer for six weeks beginning May 18 last, during which time she was to take part in the Palais Royal revue. After working two weeks, she was discharged for no apparent reason and she claims four weeks' salary at \$50 a week is due her under the terms of the agreement.

### TWO ACTS—TWO DAYS—\$20

Boston, Jan. 12.—A report from Marblehead brings the information that the Warwick Theater, in that town, booked from a Boston agency two acts for two days at a total expense of twenty dollars. That makes ten dollars for each act for two days' work. Five dollars a day. The railroad fare to Marblehead and back is about a dollar and a half.

### JEWELERS SUE COMPOSER

New York, Jan. 12.—Leo Edwards, composer, was sued this week in the Third District Municipal Court by M. Rosenthal & Son, Jewelers, who seek to collect a balance due of \$122.60 for trinkets sold in April, 1923. The original bill amounted to \$1,073, according to the complaint. Edwards is a brother of Gus Edwards, well-known theatrical man.

### VAUDEVILLE AGENT SUES

New York, Jan. 12.—Sam Shannon, vaudeville agent, brought suit this week in the Municipal Court against the Broadway-Clarendon Company, Inc., for \$150 said to be due for rent, under lease of an office at 110 West Forty-second street. The rent is claimed for the month of January, 1924.

# PHONO. MEN DECLARE RADIO HURTS SALES

## Talking Machine Retailers To Go Into Business of Selling Radio Outfits

New York, Jan. 12.—More than one hundred members of the Talking Machine Men, Inc., gathered at the Cafe Boulevard Wednesday noon for the organization's regular monthly luncheon and meeting, and decried the general decrease in the sales of phonographs and records directly due to radio. To offset the trend of the powerful competitor, the dealers decided to put in a line of radio equipment and if possible "take the retail end of industry out of the hand of electricians" and make it known in the respective neighborhoods that the best place to buy radio sets is at the local phonograph store.

Toward this end a conference was arranged to take place January 15 between the Executive Committee and six representatives of the leading radio manufacturers. A complete report of the conference will be submitted to the talking machine men at their next meeting, which will be held February 20. Several well-known music men spoke, not all of them, however, taking a pessimistic view of the alternative.

Irwin Kurtz, president of the Talking Machine Men, Inc., who presided, lost no time in bringing up the matter of poor business, which he attributed to radio. He hoped that if phonograph manufacturers had a good radio set with which they were thru experimenting, they would hurry and get it to the dealers before every home in the country was already equipped with a set. The sooner the members got into the radio business the better for them as individuals and as an association, he said.

Joseph H. Mayers, vice-president, said in part that the dealers were ready to merchandise a good radio line provided the manufacturers were thru experimenting and willing to assist them in getting back their lost revenue. To wait for any further developments in connection with radio he deemed unwise, for he believed that the music store was the place where such stuff should be sold.

Other speakers included Richard W. Lawrence, president of the Music Industries Chamber of Commerce, who took a more optimistic view of the industry. He said that the piano business was still good and urged that every bit of available space be used to sell either pianos, sheet music or anything else affiliated in any way with music. He did not deny that radio was hurting the sales of records and machines, and mentioned a recent trip to Florida.

On the way, he said, many miles of aerials were noticeable near all cities where powerful broadcasting stations were located and in these places the record business was bad, setting away from the sending stations the aerials were hardly seen and business in such cities as Augusta, Ga., was booming as far as records were concerned. Mr. Lawrence also boasted the Mellon plan and spoke of the next National Music Week celebration, which would be bigger than ever due to the backing of such institutions as the Rockefeller Foundation. For if music dies, he concluded, radio, records, pianos and everything else would perish with it.

The attitude taken by the phonograph men is in keeping with the views held by various branches of amusements which are convinced that radio is a competitor of every other form of entertainment.

## LONDON VAUDEVILLE NOTES

London, Jan. 12 (Special Cable to The Billboard).—Lee White and Clay Smith went over at the Alhambra this week, as did also before, who is offering simple levitations, eggs and bag, and Chinese thumb and hoop trick. Hat stirs, snow and blizzards were universal this week, and as a consequence business impeded badly.

Lake and Marasford, big featured vocal team featuring popular songs, are rumored to be putting up as singles.

Cochill and Brooke, Marie Nordstrom and Weaver Brothers play Birmingham week of January 11. Suston Brown plays New Cross, Kent, Nottingham.

Fred Dupre was hauled up before a magistrate at Leeds for using firearms on the stage during pursuit. Fred pleaded ignorance and let off provided he got the necessary fine.

## WOLVES SHOWED PROFIT IN 1923

London, Jan. 12 (Special Cable to The Billboard).—The Wolves show a net profit of \$5,670 per week, of which \$3,400 is allocated to the A. V. B. F. and the balance divided among congressional charities.

## LITTLE FOLK TALK TO RADIO FANS



The Royal Sisters, Lilliputians, who are touring the United States, stopped off in Schenectady, N. Y., last week, and visited the General Electric Company's Broadcasting Station, where they spoke to the radio fans. They had to sit on the piano to be on the level with the microphone. —International.

## H. B. Marinelli, Showman-Idealist

### A Posthumous Estimate

By BEN BODEC

**L**IKE fashion its queer little twists in the minds of men, and in the case of the mental makeup of H. B. Marinelli, life seemed to have carried this perversity to the point of whimsical irony.

Two natures—wide as the poles—seemed to be in constant conflict in the mind of this brilliant and astute theatrical agent: A bitter cynicism wrought by forty years of experience in mimesis and an insuppressible faith in the "illimate moral rebirth of mankind".

The clashing currents of thought and methods of reasoning produced by these two natures were glaringly evident in his conversation on matter of general worldly import. On one occasion, I recall, when I pointed out to Marinelli the inconsistency of his point of view, he retorted:

"My experience with man, particularly with those in the theatrical business, has made me despair of any hope for him—but it is not his fault. What the world needs is a common code of ethics. Let the peoples of all nations agree upon a formulated conception of what is right and what is wrong. Let them be governed in their actions amongst themselves and in their relations with other nations by the concepts of this universal code. Let them change the whole system of education. Teach the child from its very infancy these universal concepts of justice and right. Then, and only then, will you have a lasting, real universal peace. But before you can achieve this the world must have a universal tongue or language."

"Man is the product of his environment. His education has not prepared him for service to his fellowmen, but taught him how to beat or crush the other fellow. Give man a universal code of ethics and you will have gone a long way in bringing about his moral salvation."

The World War brought much suffering to this visionary of the show world, and from these wounds sprang his almost fanatical devotion to the movement for universal peace. Marinelli had taxed himself to the breaking point by the strain he underwent in preparing his manuscript for submission to the Bok Peace Award. He decided to enter the contest ten days before the closing date. Allowing himself very little sleep during this period, Marinelli worked night after night setting forth and revising his plan, finishing it just in time to be delivered before the bar came down.

Marinelli would frequently wax wrathful about "the dirty, double-crossing pack of cut-throats" that conduct the destiny of the vaudeville business. These men he accused of double-crossing him at every turn, never hesitating, if they could, to use him as a pawn to pull their chestnuts out of the fire. It had been a grueling, discouraging fight for him to resist their demands. As he often declared, he represented the performer and it was for the artiste's interests he always fought.

He often said he realized that it would not be long before this coterie of circuit managers or bookers would shoulder him out of the way, but he was prepared to fight to the last ditch. He would intersperse his denunciations of this coterie with the avowal:

"I am fighting for the principle of it. What's right is right. And I believe that every man should be ready to sacrifice everything for his principles."

"The vaudeville business," he would often say, "It rotten on top; the system produced by those on top is corrupt, and this rottenness dribbles down like the juice from rotten fruit in the top layer of a crate or barrel until it has affected almost the entire business."

Marinelli turned his activities to the agency field after he had suffered a nervous breakdown while performing as a contortionist. In a few years, carried along by his visionary faculty, he built up a Europe and America-wide business, this to be completely shattered by the war. Men who for years had been conspiring against him and others who owed him large sums of money, he said, took advantage of the situation to turn the spotlight of hate upon his German nativity and succeeded in forcing him to flee from Paris to London, and from there to New York.

Many of the world-famous artistes, dead, retired and now performing, were actually made by this man's extraordinary power for exploiting their talents. He is the man who gave Gaby Deslys her world-wide renown. It was Marinelli who spread the stories of her supposed affairs with European monarchs and noblemen. He told me of a conversation with Gaby in which she chided him for giving her such notoriety. "Yes," he retorted, "but look at the fame and money it has brought you."

With all his full, eventful, colorful career there seemed to be a cloud of disappointment that shadowed the last years of his life. What this disappointment was will only be known to those who knew him intimately.

Marinelli was laid to rest in Kensico Cemetery, Mount Kensico, N. Y., after an impressive funeral service at which many of his past associates, fellow agents and artistes, whom he had represented, were present.

### RIN TIN TIN IN VAUDE

New York, Jan. 12.—Rin Tin Tin, the police dog star of motion pictures, has been booked for four weeks to appear at Orpheum houses on the Pacific Coast, opening January 20 at the Orpheum, Los Angeles. The canine actor is not making a personal appearance in conjunction with a film but has been put out in a regular vaudeville act in which he gives an exhibition of his training and intelligence.

### KEITH THEATER PROPOSED FOR YOUNGSTOWN, OHIO

Youngstown, O., Jan. 7.—Papers for incorporation of the Palace Realty Company, with an authorized capital of \$150,000, have been filed in Columbus by local business interests backing the proposed Keith theater in this city. The structure is to be erected on the site of the building now occupied by the Realty Guarantee and Trust Company in Central Square.

A definite announcement in reference to the proposed theater is expected shortly.

## LEE'S PLAN FOR HITTING BACK AT ALBEE

### Would Stop Sunday Vaude. To "Get" Keith Is Rialto Report

New York, Jan. 12.—In retaliation for the part alleged to have been played by the B. P. Keith interests in bringing about the failure of the Shubert's vaudeville scheme, Lee Shubert is reported to be preparing to start agitation against the giving of vaudeville shows on Sunday. At present the Shubert legal advisers are probing the legal possibilities of this movement.

Recently during a discussion of the collapse of his vaudeville plans and the resultant \$10,000,000 suit against the Keith organization, Lee Shubert is quoted as telling a number of theatrical managers that he was determined to "get" E. F. Albee and he would do this by putting his Sunday shows out of business.

Shubert declared that his Sunday vaudeville revenue at the Winter Garden and one or two other theaters never did amount to much, but he was ready to forego this if he knew he could get back at Albee. Consequently, the launching of the plan against Sunday vaudeville shows in New York City and other cities in the State playing Keith vaudeville.

Lee himself at the time disparaged the probability of carrying out his plan against Albee, declaring:

"What's the use. They, anyway, get around the law by giving moving pictures and saying the vaudeville is incidental to the pictures."

Lee Shubert is understood to be still cherishing hopes of resurrecting his vaudeville project, but this depends wholly upon the outcome of his action against the Keith outfit. However, Shubert, no matter what his plans for the future may be, is said to be resolved to strike back at Albee at any opportunity that presents itself and he is at present assembling his forces for a stiff fight to close the Keith theaters Sunday.

Incidentally, Shubert has set forth the contention that he sees no logic in letting the vaudeville managers keep their houses open Sunday night when the bar is down against the legit. managers. Particularly in the case of the musical comedy and revue, he argues, their brand of entertainment is much similar to that offered by the vaudeville manager. Then why discriminate against the legit. manager, he asks. If one is legal why not the other? It is from this argumentative vantage point that Lee Shubert plans to direct his attack against the Keith Sunday vaudeville shows.

### KEITH WILL OPERATE MARINELLI'S OFFICE

London, Jan. 12 (Special Cable to The Billboard).—E. F. Albee has cabled The Performer that the Keith organization will operate H. B. Marinelli's office on behalf of Marinelli's young son in like manner to Al Sutherland, and that all British or foreign acts booked by Marinelli will be played.

### GLADDEN BOOKINGS

Chicago, Jan. 12.—Frosini has been booked for five weeks in picture houses in Ohio by Frank Gladden. Les Gells is at the Senate this week, placed by Mr. Gladden, who placed the Six American Belfords in that house last week.

### BERTRAM MILLS IN NEW YORK

London, Jan. 12 (Special Cable to The Billboard).—Bertram Mills has arrived in New York and is looking for sensational acts for his next Christmas circus.

### RESERVES SEATS YEAR AHEAD

Boston, Jan. 12.—Altho the Keith Theater, now in process of construction in the Siegel Building on Washington and Essex streets, will not be ready for about a year, a demand for seats has already been received from Benjamin Diamond, of the Diamond Sign Works, who wrote E. F. Albee, requesting two seats in the first row of the orchestra for the opening performance.

### DAVID PERKINS ILL

Boston, Jan. 12.—David Perkins, general manager for the Gray Circuit of theaters in New England and popularly known in the theatrical world, is confined to his home by double pneumonia. He was taken ill about three weeks ago and will undoubtedly have to stay away from the office for several weeks to come.

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

# This Week's Reviews of Vaudeville Theaters

## Palace, New York

(Reviewed Monday Matinee, January 14)

Vaudeville reclaimed its own this week when Eva Tanguay, its queen, stepped upon the Palace stage. Whether her talent, ability, voice, figure or anything else is open to discussion, the fact nevertheless remains that Miss Tanguay did tax the capacity of the theater, and at a late hour, in the next to closing spot, did stop the show and stop it good, after innumerable encores. This is nothing new for Miss Tanguay, however. It is her habit, but it was a pleasure to note there was no diminution in the quaint and eccentric comedienne's drawing ability, nor of her power to entertain after she had packed the house, which makes her unique, for very few can do this. Miss Tanguay has been away for some time, but she is the same Eva, just as restless, just as temperamental, just as good as she ever was and just as sure of wrecking a really good bill, and may heaven help the poor act that has to follow her.

An unusually strong bill was built around this glorious spirit of vaudeville which, barring a few warts, was one of the best seen at this theater in many a day, nearly every act stopping the bill; and the applause did not come altogether from the great number of professionals present either. Shaw and Lee stopped first, altho they have played here quite a number of times. Following was Franz Drdla, an eminent composer and violinist, who also did the trick; Pearl Regay, who held up the proceedings in no uncertain fashion; John B. Hymer and Company, Rogers and Allen, and the redoubtable Eva. Nor must the other acts, because of the fact that they did not stop the show, be considered weak—not by any means. One of the very best turns on the bill was Cross and Santoro, who closed, following Miss Tanguay with as fine a gymnastic offering of the hand-to-hand variety as I have ever seen. The pull from underneath table to hand-to-hand and a ten-time elevation was a corker and drew spontaneously of acclaim.

Harry A. Yerkes and his "Famous Flotilla Orchestra" were forced to respond to encores closing the first half, and Charles Cherry and Company held the respectful attention and gained laughs with "The Bachelor", altho the big laughing honors go to John B. Hymer and Company. A laugh not scheduled and one that the audience did not get was Edna Leedom, who was present in the audience, as she viewed Beth Martin in that evening gown. Miss Leedom certainly has nothing on Miss Martin when it comes to rail-like construcivity.

Les Clicks, in the opening spot, presented the "Enchanted Forest", a sort of combination black art and marionet and mannequin act improved with electric lighting of the figures. It is essentially a sight act and besides entertaining to the children provides several minutes for the inevitable late comers to get seated.

Eva Tanguay, Les Clicks, Franz Drdla, Pearl Regay, Harry A. Yerkes' Orchestra, Charles Cherry and Cross and Santoro will be reviewed in detail next week.

Anyone at all interested in vaudeville who misses the show at the Palace this week will forego one of the season's best bills. It has plenty of comedy, novelty, diversity, and it also has Eva Tanguay. MARK HENRY.

## NEW F. & M. HOUSES

Chicago, Jan. 7.—The Lyric, a new theater in Traverse City, Mich., operated by Fitzpatrick & McElroy, of Chicago, which opened December 20, playing pictures, under the management of Harry G. Miller, is reported to be prospering. Mr. Miller was formerly manager of the Windsor Theater, Chicago. The Lyric has a seating capacity of 1,200 and is fireproof. There is a main auditorium and mezzanine floor. The design of the house follows that of the Selwyn Theater, Chicago. Fitzpatrick & McElroy have a new theater under construction in Harvey, Ill., which will open about February 1. The firm is steadily adding to its big string of theaters in Illinois and Michigan.

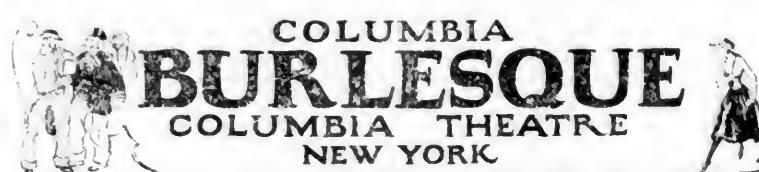
## CRANE IN "MARIONETTE MAN"

New York, Jan. 11.—Hal Crane has lately been added to the cast of "The Marionette Man", which Brock Pemberton is preparing for immediate production. Other recent engagements for Frances Lighner's new play include Claudette Colbert, Miriam Battista and Clare Weldon.

## SUIT AGAINST THOMASHEFSKY

New York, Jan. 12.—Boris Thomashefsky, manager of Thomashefsky's Broadway Theater (formerly the Bayes), is made defendant in an action filed against him in the Municipal Court by Aronson & Lazar, Inc., for \$500 alleged to be balance due for rental of a concession.

The agreed price, according to the complaint, was \$1,300, of which \$1,000 had been paid.



## "THE WHIRL OF GIRLS"

(Reviewed Monday Matinee, January 14)

A "Columbia Burlesque" attraction. Book by I. B. Hainp and A. Douglas Levitt. Lyrics and music by George P. Wiest and Ruby Cowan. Produced under the personal direction of John G. Jernon. Presented by John G. Jernon week of January 14.

**THE CAST**—George D. Wiest, Mabel Reflow, Fred Binder, Billy Shuler, Willie St. Clair, Vic S. Plant, Flossie De Vere, June LeVeay, Lilly Brooks, Ray Yearwood, Hite and Reflow, June Bobbie and Her Syncopated Jazz Babies, Marie Richards, pianist; Lillian Collins, violinist; June Bobbie, cornetist; Miss Lee, trombone, and Eva Adair, saxophone.

## Review

**Part One**—Scene one was an elaborate hotel interior for George Wiest, a classy straight, in song, to bring on a personally attractive ensemble of mediums and show girls in song and dance, followed by the arrival of the guests, including Flossie De Vere, a black-haired, ever-smiling, vivacious soubrette of pep and personality, who put over a song in excellent voice and a dance somewhat Frenchified.

One of the comics is Fred Binder, with a light-crepe facial makeup a la Hebrew and a smile that makes him likable, and never has Binder appeared to better advantage. Vic S. Plant is also doing a Hebrew, with a clean face and goggles. He and Binder are both in clean attire, and both with mannerisms individually admirable.

June LeVeay is the prima donna and leaves nothing to be desired in vocalism, personal appearance or delivery of lines and action in scenes.

Mabel Reflow is a soubrette in numerous song numbers and goes over great, due to a great extent to her pert and vivacious manner of working straight and in characters. Saul Hite is working in bits and in a specialty with Mabel Reflow.

In the opening scene there is a clever bit of burlesquing by Flossie De Vere as the French vamp of Comic Plant, caught in the act by jealous wife, Prima LeVeay, to entertain friend, Comic Binder, discovered by husband, Straight Wiest, who presented something somewhat different from the usual run of burlesque bits, and it was handled cleverly for laughter and applause by the appearance of Comic Plant as the cop. Three scenes were shown up to this time.

Scene four was a silk semi-cyc. set for June Bobbie and her Jazz Babies. Each and every one was an accomplished musician, and if they all had the pep and personality of the pretty pianist they would be unequalled.

Scene five was an Oriental set for Saul Hite and Mabel Reflow, first in a Chinese fantasy, with six black-queued mediums as Chinese girls as a background for the dancing of Hite and Reflow, and then in ensemble admirable. This was followed by Mabel in ingenue-soubrette costume in song and as a human clarinet for a big hand, and to reappear with Hite as Bowery boy and girl in song and dance.

Scene six was a lobby drop for Straight Shuler and Comics Binder and Plant in a gambling bit on six and eleven fingers, and they evoked much laughter and applause by their lines and actions.

Scene seven was an elaborate wooded set for Ray Yearwood and Lilly Brooks as grandpa and grandma being entertained by Colonial Dandy Straight Wiest, staging an old and new-fashioned songs contest by the girls, with Soubrette De Vere as the jazz girl in a "Strutting Jim" number, in which she was an optical feast personally and far more vivacious than ever, while Wiest proved himself a pianist of ability and a vocalist, singing in harmony with Prima LeVeay.

Scene eight was a drop for Comic Binder as a clarinetist, to be interrupted by Comic Plant's razzing, Soubrette Reflow's baby quizzing and Straight Wiest's wise patter. It went over great, and more so by the dancing finish of Binder to a big hand.

Scene nine was a semi-cyc. set, with back center stairway, for Soubrette Reflow in song, introducing a novel ensemble of choristers in fancy minstrelmen's attire. This was followed by the poisoned punch for the run-around comics, leading up to wedding march song and parlor dance by Straight Wiest and Prima LeVeay, burlesqued by the comics in over-fitting evening dress attire for the finale.

**Part Two**—Scene one was a realistic ship deck, with corridor doors, with numbers changed by the captain for a clever bit of burlesquing, during which Shuler and Yearwood harmonized in song while leading a number. Soubrette De Vere, in a fast song and dance number, went over for the usual encores, and Soubrette Reflow, in the next scene (scene two), did likewise for a picturesque ensemble number, in which the choristers made a decided hit for themselves.

Scene three was a drape for Straight Wiest and Prima LeVeay in a rapid-fire song recital that, fully encored, sent Wiest to piano and Prima LeVeay for another rapid-fire song recital a la Chinese that was decidedly intricate, but rendered in unison.

Scene four was an elaborate set for the Devil's Inn, with the choristers in elaborate East Side characterizations of boys and girls, led in song and dance by the modern East Side flapperized Flossie for a rousing big hand at the finish of her number. Hite in grotesque feminine attire as a vamp, and Comic Binder as an apache, put over one of the most laugh-evoking bits of burlesque that we have seen or heard, and their knockabout dancing was a wow. In this scene there was another bit of burlesquing out of the ordinary with wife, friend husband and policeman, in which all were shot in their respective turns for laughter and applause from the audience. Soubrette Reflow in song, followed by Shuler, Wiest and Plant as a comedy quartet, were all to the good.

Scene five was an Oriental set for Hite and Reflow in an Egyptian dance that led up to the close of the show.

**Comment**—Scenery, gowning and costuming fully up to the standard. Binder and Plant have never worked better and fully merited the laughter and applause given their clean and clever comedy; and let it be said to their credit that they gave way to the others at every opportunity, thereby giving evidence that the company is co-operative for the desired results. The feminine principals have contrasting personalities and individualism in their singing, lines and action that are admirable. The chorus personally attractive, singing in harmony and dancing in unison. Taking the show in its entirety, it is satisfactory in every respect and carries with it an air of refinement admirable in burlesque.

ALFRED NELSON (NELSE).

## Majestic, Chicago

(Reviewed Sunday Matinee, January 13)

Sealo, a remarkably well-trained seal, opened the bill today. Sealo is quite a wonder and works alone. Five minutes, full stage; two curtain bows.

Frozini, concertinist, took second spot. He does a lot of effective things with his instrument and is a better showman than a musician. Ten minutes, in one; encore and three bows.

The Poster Girl has material of doubtful value. Man who plays the billposter needs a lot of sprightlier lines. The impersonation by girls of the posters he is supposed to put up is not striking in effect. One fluffy-haired girl, after singing, discards her blond wig and appears as a boy. Another change and she is a girl again. The trick, cleverly done, got 'em and gave the act a good close. Fifteen minutes, half stage; three bows.

Caley and Jaxon, man and woman, have a comedy skit that is really funny. She is a character comedienne with eccentric tendencies. He is a fast straight. A spotted hound with a bored attitude assists considerably. Material is snappy to a degree. Close of act could be stiffened up much, but was strong enough to get an encore and four bows. Twelve minutes, in one.

George and Paul Illickman, cork and white, have an entertainment offering with a back-stage setting. It is fast and amusing. Thirteen minutes, in one; two bows.

Ching Soo Troupe, Chinese magicians and jugglers, in something of rare excellence. Five people. Remarkable plate-juggling a feature. Two dine at a table in midair suspended by their hair. Startling, original and put over with skill akin to brilliance. Fifteen minutes, full stage; three bows.

Keene and Williams, man and woman, brought back smoking echoes of old days when burlesque was a wild, wild institution. Their act fairly drips with suggestive lines, but somehow they get away with it. Thirteen minutes, one and a half; three bows.

Benny Barton's Revue is something to be pleasantly remembered. Band, two girl dancers, man and woman violinist, and man eccentric dancer. Repertory excellent, routine finished and act well dressed. Sixteen minutes, full stage; special drops, three bows.

FRED ROLLMAN.

## Loew's State, New York

(Reviewed Monday Matinee, January 14)

Amoros and Obey, comedy acrobatic team, man and woman, intitle the vaudeville portion of the program. Amoros is an active exponent of various sorts of acrobatic feats, and Obey, besides being able to dance, is an asset in many ways to her partner.

Glego and Lee, male double, work like trojans through their routine, with the result that their reward was a big hand. Their repertoire of comedy songs is enlivening, cheerful and not void of comedy, which is subtly enhanced by the man at the piano. The boys encored.

Tarzan, a "chimpanzee", under the expert hand of Felix Patti, famous French trainer, created a furor of fun and laughter while he occupied the stage. The ape-like creature performed a number of pantomime tricks, such as taking a drink from a tumbler, riding a bicycle, working on the trapeze and numerous other stunts. But best of all was the laughter he provoked by desire to get even with the drummer who torments him. Everything the chimpanzee could lay his hands on he wanted to smack the muscian with. This caused much merriment amongst the fans. Tarzan is bound to be a hit wherever he plays and his trainer is bound to be praised on his accomplishment.

Marie Stoddard, formerly of "The Dancing Girl", and lately of "Topics of 1923", gave a remarkably interesting performance. Miss Stoddard does a number of amusing imitations, impersonating a prima donna of the concert field, a prima donna of the burlesque stage, giving a decidedly jolly English version of "You'd Be Surprised", a third-rate entertainer's rendition of a classical song, and an imitation of Marilyn Miller singing "Look for the Silver Lining". She concludes the latter impersonation by humming a violin solo of the number. Marie is certainly in the headline class.

Adelaide and Hingley's sparkling revue, entitled "Romeo and the Eight Dancing Dolls", closed. The offering is the product of the famous team's years of experience in both the vaudeville and musical comedy field, and it speaks well of their knowledge of what the public wants. The juvenile, who is the Romeo, is a pleasant sort of person, and succeeds rather marvelously in making himself liked. The dancing dolls are not wonders nor extremely good looking, but their stuff is enjoyed if the appliance they received today tells any tale.

ROY CHARTIER.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, January 13)

Both Julia Sanderson and Janet Velle, former musical comedy stars, introduced themselves to St. Louisans this afternoon in their first vaudeville appearance in this city.

Metford-Lanzen Company, two men in tuxedos and lady in riding habit, exhibited some acrobatic balancing, somersaulting and headstands. The triple balancing feat made a strong finish. Eight minutes, full stage; four curtains.

Joe Rome and Lou Raunt, a Mutt and Jeff team, lugged their nine tedious minutes of mediocre talking, singing and eccentric dancing. In one; one bow.

Janet Velle and Jay Velle, assisted by Muriel Pollack, pianist-composer. The sister-brother musical comedy combination offered a cycle of songs, best of which was their "Auto" number, and then went into a double dance, in which Jay excelled. Miss Pollack can play, but has no voice whatever. Her "Piano Blues" song fell absolutely flat. Twenty-two minutes, expensive setting, in three; encore and curtains.

Julian and Jenkins, in "Working for the Railroad", mopped up with their brooms and then mopped up with the house. These two colored boys are about the best of the colored talent in this country and their clever comedy material, eccentric dancing and guitar and harmonica playing put over in their own inimitable way never fails to register solidly. Eighteen minutes, in one; five bows and prolonged applause.

Frank Crummet with soft voice and pleasing personality strummed his ukulele over to a hit with a very good repertoire of clever songs, including "My Darling", "Half Past Seven", "Sweet Alice", and "Minding My Business". Twelve minutes, in one; encore and bows.

Thomas E. Shea in his own arrangement of "Spotlights" introduced flashes of his past successes, "The Cardinal", "The Bells" and Dr. Jekyll and Mr. Hyde". As a dramatic actor Mr. Shea has few superiors, and, although nearing in age, he still is on a par with our best exponents of the drama. Daniel Jarrett, James J. Cassidy and Jean Dalrymple assist in the sketches. Twenty-three minutes, in four; curtain and speech.

Julia Sanderson in a symphony of music, color, beauty and charm, assisted by Herman Hupfeld, composer, at the piano. Miss Sanderson was only passively received in her single songs and double numbers with Hupfeld, and was well on the road to a flop when Frank Crummet came on and saved the day for her. With his assistance she gave "Sweet Laddie" and "Jazzy Little Tune", which were the only really worth-while hits in her repertoire. Twenty-one minutes, fifty drop, in one; three bows.

Ramos and Company, a European novelty act, evidently parents and their three diminutive boys. The two smallest and cutest of the trio of the children are the outstanding features and do practically all of the work, which consists of numerous balancing feats. The kids have a clever way of making the audience like them, and everyone stayed for the finish. Fourteen minutes, full stage; three curtains.

F. B. JOERLING.

## Grand O. H., St. Louis

(Reviewed Sunday Evening, January 13)

Mediocre photoplays—far too many—opened. Prince Deloshin Jap, opens with some fat foot barrel tossing and juggling—then walks up a pull-rope stretched from the stage to the second balcony and finishes with a sensational toss-slide down the rope. Five minutes, special in two; three bows.

Cissie Shannon and J. L. Beatty in kid make-up impose a lot of tommyrot in a slither-slather fashion upon the audience. The bit where Miss Shannon loses the lower half of her "bundles" is about the rawest piece of work ever witnessed at this house. Too bad an act must resort to such stuff to go over. They nervily forced an encore. Sixteen minutes, special in one.

Uncle Mortimer and His Two Men and a Woman introducing a basket ball game in the dark. The offering is a unique and novel one and beat the day one of its kind in vaudeville. The women serves only as a prop while the men are on bicycles因而 and shoot a large ball for goals. Many comedy situations are interspersed which add materially to the act. Eight minutes, full stage; three curtains.

Lynne and Pearl in "Vaudville à la Carte". If it is vaudeville à la carte giving amateurs a try in the week. Of all acts, this is a shrub. A man and woman of excess avorously track a number of poor, middle-aged duds and then take turns crying and howling. Voluntary's all they possess—and plenty of it. Fifteen minutes of aggravation, in one.

Dog Taylor and Bosley Twins, "Melodious Guests". Taylor is a pianist of note and talent. The "Hossary" in good style with soft hand only. The sisters in tasteful tunes pleased with their songs and violin

## Palace, Chicago

(Reviewed Sunday Matinee, January 13)

Capacity business for a near all-star bill. H. and P. Beatz, equilibrist wonders, are noteworthy for the presence of the younger man, who works on top. They do ordinary hand balancing and then proceed to an amazing ladder performance and close with a pole balancing feat that scared the audience sick. Twelve minutes, full stage; three curtains.

Dixie Four, a male quartet with talented voices. Their songs are of Dixie and the words obscure, the ballad too slow and the yodeling fair. The steam calliope number with original trumplings closed to fair applause. Thirteen minutes, in one; three bows.

Bekoff's Theater Grotesk, featuring Max Bekoff. The weird conceptions of the Russian showfolks in music and dances and fun of their native land. Eight scenes. A picturesque offering. Twenty minutes, in four; five curtains.

Al K. Hall, "The Spy", with Stanley Mack, Fay Tempest and Nan Stewart. A 1921 edition of his eccentric rule act that includes too much of nearly everything. The material is clever, Hall is a hit and the girls excellent types. Twenty-three minutes, three-quarter stage; two bows.

Donald Brian, musical comedy star, with William Kernall at the piano. Sang three or four songs, told some stories and for an encore used Guest's "Heart of Living". An easy refinement and cordiality of manner together with a lavish gift of talent and wealth of experience make him a good hit. Nineteen minutes, in two; three bows.

Joseph K. Watson, "A Disarrangement of Facts". Most of his act is based on a jumbled and far-fetched version of Old Testament Biblical stories as expounded by H. G. Wells. His lines almost intact and identical with previous visits to the Palace. Sixteen minutes, in one; three bows.

Bessie Harrisscale "Picking Peaches", with four assistants, Jack Marvin, Laurette Allen, Eddie Tallman and Howard Hickman. The young naval officer describes to his mother events of her own courtship and his own adventures in love making, and between narratives the action itself is depicted on the stage. Miss Harrisscale successively plays the Civil War belle, the telephone girl, the Mexican girl and the modern girl. Marvin delivers his lines well and Miss Harrisscale is charming in voice and characterization. Twenty-four minutes, in four; four curtains.

George Whiting and Sadie Burt. A suit for divorce, in rhyme, starts things off, with each offering arguments as to the other's duplicity and the audience as the jury. Only one serious song is included, "I'm Losing You", and Whiting makes laughs out of even that. A capital pair of variety entertainers. Twenty-six minutes, in one; three bows, two encores.

Willie Schenk Company, including Miss Margarete, in an act of balancing similar to the opening act. The girl is supple and has a wonderful sense of balance. The whole offering needs speeding up. A surprise entrance at the start helps. Sixteen minutes, full stage; two curtains.

Next week, Elsie Janis.

LOUIS O. RUNNER.

duets. Fourteen minutes, special pretty setting in four; encore and bows.

Duo Brothers have an odd act in which they burlesque the actor backstage and in his dressing room. Their offering is just plain hokum though, but they are clever and have the knack of making their auditors like it. Their "Dutch Conundrum" bit was their best bit. Fifteen minutes, in one; three bows.

Garrison Jones and Elsie Elliott, with Hal Fisher's Collegiate Orchestra, have a real vaudeville act. The six jazz musicians are good ones and Jones and Miss Elliott are dancers of individual steps. Miss Elliott is exceptionally agile and can kick as high as the best; but why the one costume that looks very much like a negligee? Fifteen minutes, special in three; five curtains.

The Temple Four, "Three Jacks and the Ace of Spades", consisting of Jack Wiggs, Arthur Brooks, Phil Smith and Harold Boland. Harmony is their middle name and their cycle of songs is well chosen. The blackface fencer injects enough comedy to make the act all the more palatable. Twelve minutes, in one; three curtains.

Jennifer Brothers, two elegant trapene specialists, present a fast and nifty aerial act. They are showmen and work with precision and dispatch, and it is a real treat to see such acrobatic aerialists. Eight minutes, full stage; three curtains.

F. B. JOERLING.

## KING AND PARK AT HAYMARKET

Chicago, Jan. 9.—Florence King, prima donna, recently featured with the "Old Daddy" show, and Carl Park, straight man, opened last Sunday for Irons & Clamage in the Haymarket Theater. Both were pleased with their songs and violin

## Keith's, Cincinnati

(Reviewed Monday Matinee, January 14)

Pathé News, Topics of the Day, Aesop Fables. Macauhina, a Brazilian midget, gave the show a splendid start with a fast and, considering she uses no pole or umbrella, remarkable exhibition on an almost tant wire rope. Beginning a ton balance from a sitting position, rope skipping, cake walking, snappy stepping and swinging make up the routine. Ornamented support jacks and a draped background fit in with the neat appearance and grace of the artiste. Seven minutes, half stage; three curtains.

Wilson and Jerome. Sorely in need of better comedy are these young men. The marvelous acrobatic dancing and jumping-thru-a-hoop specialty of Jerome is all that pulled them thru this afternoon. Eleven minutes, in one; three bows.

Cross and Barrows, before a drop depicting the girl's home, unload a line of chatter, as the man, representing a fresh book agent, shows persistence in entering. A song duet follows.

The girl exits to change from a riding habit to an abbreviated black costume of black jet bodice, trimmed in black feathers, while the man garnered laughs playing a small concertina to orchestra accompaniment of sour notes.

Del Chain and Lou Archer, the latter in an over-sized suit and of effeminate actions, were the applause hit at this performance. Calling the first names of patrons in a burlesque mental telepathy bit features the tomfoolery. Singing popular songs is their act in the hole. The encore announcements, "Do you want us to sing another number?" are smalltime. Twenty minutes, in one; three returns.

Griffin Twins. As alike as two peas in a pod, these diminutives were pleasing in simultaneous Egyptian, cane and other dance numbers. Eleven minutes, special in three; encore.

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Fleuriette Jeofrie, coloratura soprano, accompanied by a pianiste, drew a fairly good hand on each of her three renditions, "Melba Waltz", "Thou Brilliant Bird", with flute obbligato, and "Comin' Thro' the Rye". Eleven minutes, in one.

Powers' Dancing Elephants. The familiar performance of this quartet of highly trained pachyderms in warfare, baseball and dance stunts seemingly was relished thoroughly by all present. Fourteen minutes, full stage; five legitimate curtains.

Al and Fanny Stedman, with much the same caperings as used on their visit here last season, registered in the laugh line. Their diversified talents, however, indicate that they are capable of still greater returns. Substitution of dignified material for some of the present lunk would probably prove advantageous.

Eighteen minutes, in one; four bows.

Mallin-Bart Company, "The Baggage Smashers". This male duo will likely profit by giving less attention to the comedy opening and more time to eccentric tumbling, in which they are quite skilled. Seven minutes, special in three.

JOE KOLLING.

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 14)

Unusually good business for the early show. Will includes feature film, "Unseeing Eyes".

The Vivians, sharpshooters, opened with a versatile exhibition of marksmanship, concluded by the man hitting his mark blindfolded and guided apparently by sound.

Roger Williams pleased throughout with his various imitations of musical instruments and noises such as motor exhausts and railroad engines. His effects are much more artistic than the average doing the same style of act.

Gibson and Connell supplied numerous laughs with their comedy skit done before a place drop showing church facade and entrance. The girl is about to be married to one thirty years her senior and while she hesitates on the church steps the prospective bridegroom's nephew appears, having been misled to think that he is to attend his uncle's funeral. He does the comedy with a rather English flavor, and it ends with the duo leaving the uncle in the lurch.

Shaw and Lee, nut comedies, did their usual stuff to great advantage, keeping the patrons in good humor throughout their performance, which consists, in addition to their funny make-up, of special songs, eccentric dances and gags.

Shone and Squire clicked their way with their accustomed precision, the former doing the comedy and songs, while the latter did the feeding, made several changes of costume, all of them becoming and not hard to gaze upon. Miss Squire appeared to be in better form than ever, and her closing outfit is attractive enough in itself to sell most any act.

Ibach's Entertainers, eight musicians, some of whom double as clever dancers, closed the show. The numbers rendered by the orchestra were tuneful and new, while the efforts of the soloists, especially the saxophone players, were very good.

Margie Coate and Ed Janis and Company were not caught at this performance. S. H. MYER.

## DISTINCTIVE PICTURES SUED

New York, Jan. 12.—The Distinctive Pictures Corporation was sued this week in the Third District Municipal Court by Irma Harrison, actress, who alleges \$250 is due her for salary and breach of contract. According to the complaint an agreement was made on November 21, 1923, between the parties above mentioned but the film company did not live up to its end of the contract.

## Palace, Cincinnati

(Reviewed Monday Matinee, January 14)

Screen Feature: "Chastity".

The Three Lees offer club juggling and bat throwing. Their stereotyped routine is done with rapidity. Comedy is provided by one throwing bats into the auditorium and upper box for return by the audience. Eighteen minutes, full stage; applause.

Jean Godfrey, plump and bobbed hair, offered a satisfying act of vocalism in the spot. She wore a full-length, sleeveless, silver-lace gown, embroidered in beads, with slippers to match. Nineteen minutes, in one; two bows.

Goss and Barrows, before a drop depicting the girl's home, unload a line of chatter, as the man, representing a fresh book agent, shows persistence in entering. A song duet follows. The girl exits to change from a riding habit to an abbreviated black costume of black jet bodice, trimmed in black feathers, while the man garnered laughs playing a small concertina to orchestra accompaniment of sour notes.

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Griffin Twins. As alike as two peas in a pod, these diminutives were pleasing in simultaneous Egyptian, cane and other dance numbers. Eleven minutes, in one; three bows.

Chas. D. Keating and Company, in "Huckleberry Finn", went bigger than ever. Keating portrayed the Mark Twain character in his usual true-to-life manner, and the emotion in his mother song was handled deftly and dampened many eyes. A picturesque setting of nature furnishes the background.

Walter Itrower's natural and unforced humor was decidedly appealing and kept the audience in continuous laughter. He has an easy manner and is well groomed. His parting words in favor of the women were sincere, full of truth and received thunderous applause. Certainly a valuable contributor to the bill. Nineteen minutes, in one; two bows.

Scammon-Denno Bros.-Scammon were a real hit. They are as excellent a group of harmony singers and dancers as we have seen and scored heaps of applause with their waltz quadrille at the close. A big surprise was handed the auditors when the female member doffed her plug hat. Thirteen minutes, in one; several bows.

The audience found much to enjoy in the Russian Balalaika orchestra, including Director M. Kirilloff and nine other musicians playing two or three-stringed instruments. The members are garbed in native costumes and there are all the trimmings of Russian atmosphere, including, of course, indispensable tunes rendered with spirit and agreeable harmony. Hetsy Rees passes the time pleasantly with a Russian dance and shows pep in her whirlwind dance to a blending of an American melody. Ivan Arnskje, in Russian costume, rendered two numbers in excellent basso voice. There is a decidedly colorful setting. Fourteen minutes, full stage; applause throughout and several curtain calls at the finish.

JIMMIE LONG.

## SPOKANE'S NEW CINEMA SHOWS

Spokane, Wash., Jan. 14.—Two new moving picture theaters were announced for this city in 1924 to be building under plans completed this week. C. E. Stillwell, who recently sold his Casino and Class A theaters to Neal & Allender, will spend \$100,000 on a new picture house at W509 Main avenue, work to begin immediately. Just across the street Neal & Allender will build a new \$50,000 picture theater, to also be completed this year. These are the first new theaters to be built here in fully 10 years.

Stillwell's house will cost \$75,000 for the structure, built of steel with reinforced concrete roof and reinforced brick wall, and furnishings will cost \$25,000. An entrance 60 feet long will extend to the foyer of the theater proper. The architecture is a revelation to Spokane, based on early Gothic lines. It will seat 829 people and will be 59 by 112 feet in dimension. The Neal & Allender theater will accommodate about 600 persons and will occupy a lot 35 by 120 feet.

## W. C. FIELDS SUFFERS ILLNESS

New York, Jan. 11.—W. C. Fields, largely responsible for the success of "Happi", was seized with an attack of indigestion during Tuesday night performance. Fields was stricken during the second act and it was with difficulty that he managed to pull thru to the final curtain. This rested in the Apollo Theater omitting the usual Wednesday matinee. Fields, however, was able to return to the theater for the evening performance and the matinee is scheduled for today.

## DAN ROCHE BUSY HERALDING "MILES STANDISH" FILM

Chicago, Jan. 9.—Dan Roche, the who for the past five years has been publicity director for Paramount in Illinois and who recently exploited "The Hunchback of Notre Dame", which had a run in the Sylvan Theater, and "The Extra Girl", has joined the Chicago publicity campaign for Charles Chaplin in "The Courtship of Miles Standish", which will open in the Woods Theater January 19.

## LAFAYETTE HAS ANNIVERSARY

The Lafayette Theater in the Harlem district of New York celebrated its fifth anniversary of the present management with an eight-act vaudeville bill for the week of January 7.

Watts Brothers and Smith and Cook, two colored teams, each spotted next to closing of half of the bill, were the only colored acts in an unusually high-class bill, and proved to be the honor acts, and not at all because of the fact that they were blackface acts.

Orville and Frank, acrobats and balancers with high ladder, opened the program. Foster and Foster, a man and woman with a piano set, were next. Both are standard turns. The Variety Five, a youthful group of diverse dancers, was fourth. The Deville Band featuring a dancing team in the usual round of novelty dances, opened the second half. This is evidently a comparatively new act, but well staged with a special drape. The kid drummer is not funny as he hopes to be, but otherwise it is a good turn with an unusually beautiful female dancer and a little partner, Eileen Florey, a single, proved a riot. She can sell her fun in any market.

The Eight Blue Devils, with a substitute working for Toney Valo, who is out because of a sprained wrist, provided a whirlwind finish. The Watts Brothers, with a special setting and a slow, drawing conversation, introduced some very clever trombone and cornet work that should make the act a favorite anywhere. Cook and Smith's new act has been reviewed before and their reception verified the correctness of the comment.

J. A. JACKSON.

THE ACTORS' EQUITY SURVEY  
OF VAUDEVILLE CONDITIONS

(Continued from page 13)

- t 9. Prevalence of graft and necessity of "pull".
  - v 10. Financial risk of producing act entirely upon shoulder of actor.
  - f 11. Traveling expenses.
  - t 12. Unfair competition of amateurs.
  - t 13. Enforced unemployment.
  - t 14. Blacklisting.
  - 15. Restrictions against joining union.
  - 16. Extra services without extra pay.
  - c 17. Compulsory contributions to benefits.
  - c 18. Necessity of advertising in trade papers.
  - c 19. Long hours of work in small-time circuits.
  - g 20. Lack of voice in making contracts.
  - b 21. Pressure to join National Vaudeville Artists, Inc.
  - 22. Compulsory and biased arbitration of disputes with management.
- It is true that the stars of the higher magnitude are not affected by all the abuses catalogued above, but there are comparatively few in this privileged class. The overwhelming majority of the vaudeville artistes constantly runs up against all the unfavorable conditions we have enumerated.

## Tryouts

New acts, or acts trying to break from small time into big time, sometimes find it utterly impossible to get tryouts, it is said. At other times delays occur which may be ruinous for actors who have invested a large amount of money in producing an act.

A greater and more prevalent abuse, however, in connection with tryouts consists in this. Actors are frequently compelled on one excuse or another to play lengthy tryouts amounting sometimes to several weeks. During this period salaries are much lower than what they will be when the act gets a regular booking. They are usually so low as actually to fall to meet expenses. At times they hardly provide three square meals a day. On this point we quote a paragraph from a recent issue of a trade paper, which reads:

"The system of booking the production turns for showings until they have played the best time around New York at a salary scarcely reaching the expense of operation is another condition the producers are exercised over."

Whereas a certain try-out period at what might be termed an "apprenticeship" sales may be unavoidable, this practice, when abused, means that certain theaters obtain many good acts at ridiculously low figures entirely at the expense of the actors.

## Cut Houses

There are certain houses in the Keith and Orpheum circuits which are known as cut houses. All acts playing these are compelled to accept a reduction—usually 25 per cent from their regular salaries. The purpose of this cut is not to assist financially weak houses, for it is not in these that it goes into effect. Cuts are enforced, for example, in the Palace and Colonial theaters in New York City, two of the best paying houses in the country. In fact, actors are said to be forced to take a cut in all of the theaters controlled by the B. P. Keith New York Theaters Company except the Riverside and the Bushwick.

There is no economic justification for this practice. It is a simple case of exploiting the actors. Every act is desirous of playing the New York theater, not only because it can get several weeks' engagement without having to pay any traveling expenses, but, also, because if it is successful on the stage of the country's premier theatrical city it earns a reputation which is of great value to it in obtaining booking dates throughout the country. To be a "hit" at the Palace is a sure token of success in the vaudeville world. Acts undoubtedly would be anxious to play New York at any salary, and this situation the Keith Circuit turns to its own advantage.

We do not know whether or not cut rates prevail outside of New York.

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## Commissions and Fees

We have said enough about the commissions and fees which nets have to pay to make it unnecessary to go into further explanation of the subject. The practice of imposing excessive charges constitutes probably the most serious abuse from which the vaudeville artistes suffer, because it strikes most deeply at their livelihood.

We have shown what exceedingly large commissions acts must pay, 10 per cent being the minimum and 12½ the normal charge. The full significance of these rates can be realized, however, only when we bear in mind that the commissions are based on the gross salary.

Let us use an illustration to show what we mean. Suppose a vaudeville team receives \$300 a week for its act. Suppose this nets \$180 per week after deducting all expenses, including amortization of the investment in scenery, equipment and costumes, interest on the money invested, royalty to the author, advertising and publicity, salary of stage hand, traveling expenses and incidental outlays. Now suppose this act is charged 12½ per cent in commissions by the vaudeville exchange and its personal representative. This means a weekly charge of \$62.50, which, however, must be met out of a net of \$200. Figured on a net salary this act really pays a commission of nearly 21 per cent.

## Personal Representatives

As we have already said, there is no justification whatsoever to the personal representatives' system. It should be wiped out. It is kept alive only because the booking offices find it profitable and useful. The booking offices have it in their power to abolish it over night, but in all likelihood will never do so until pressure of the organized vaudeville actor makes itself felt.

## Sunday Work

Vaudeville actors at present work seven days and seven nights a week in cities in which Sunday performances of all kinds—even "solo concerts"—are prohibited, actors have in the past received full salaries for six days work, except that engagements in certain of these cities are made with the proviso that actors agree to play Sundays in other cities when performances are legal. For these Sundays "jump" they receive their traveling expenses but no extra pay. Philadelphia acts, for example, are frequently sent to Atlantic City for Sundays and Scranton (Pa.) acts to Waterbury, Conn. It has been rumored of late that this practice would be extended to cities where in the past it has not been in effect. The threat of such a move is being used, it is said, to prevent the vaudeville actors from agitating for legislation providing for Sunday closing in any States or cities. It is also reported that the word has been passed along that if new legislation of this nature is put on the statute books salaries of acts will be cut one-seventh wherever it goes into effect.

The restrictions against playing opposition houses is a serious hardship for the actor from a financial point of view, for it prevents him from extending his engagement above the number of weeks for which he can under present conditions find employment, and also take away his opportunity of breaking long and costly "jumps".

From a business point of view there may in some cases be a legitimate reason for this prohibition. If, for example, an act which is scheduled to appear at Mess' Coliseum during a certain week were to play Fox's Auditorium during a closely preceding one, its value to the Coliseum would be materially lessened, for those two theaters draw to a large extent upon the same public. But there are many houses throughout the country which actually do not compete with the Keith and Orpheum groups and which could be combined with small-time routes to the decided advantage of the artist without affecting the commercial value of the act for Keith's or Orpheum.

## Boston

DON CARLE GILLETTE

Room 301 Little Bldg., 80 Boylston St.

Boston, Jan. 10.—All of the four openings this week have registered favorably and gotten off to a good start. At the Hilliard Theater "The First Year" is packing them in closely and sending them away satisfied. Besides Frank Craven, the cast includes Alice Owens, John P. Brown, Mandie Granger, Tim Murphy, Philip Barrison, Mary Marble, Harry Leighton and Merleeta Edmunds.

Billy B. Van and Richard Carle are almost the whole show in "Adrienne", at the Tremont. Aiding them capably are Charles C. Wilson, Helen Spring, John Kearney, Paul Traver, Dan Healy, Jean Newcomer, Jean Tennyson and Sam Critcherson. The regular fans of this play house have a penchant for the Cohan style of productions that feature dancing and singing. They are critical judges in this line and, according to their appraisal, "Adrienne", the rich in comedy and possessing some good dances and songs, is not quite up to "Tremont" standard.

"I'm She Tora", with the aid of some radio exploitation, is drawing big crowds to the Wilbur. In the cast are Nancy Welford, Richard Iske, Gallagher, Ten Eyck Clay, Marguerite Parcell, John Barker, Fanny Rice, George Dippie, Hattie Poley, Grace Cuthbert, Jane Collins, Robert E. Short, William S. Newell, Florence Ashton, William George, Frederick Granham and Emma Raff.

Also doing very well is Ollie Skinner's "Sancho Panza" at the Colonial, the personnel of which include Robert Robson, Charles Hallon, Frederick Tilden, Russ Whistel, H. H. McCallum, Marlowe, Marcus Clarke, Allan Jolyn, Robert Hosie, Harry Lewellyn, Marguerite Forrest, Herbert Delmore, Olga Treskoff, Helen Grenelle, William H. Browne, Royal Carter, Kirk Allan, Rudy Trelease, Meyer Berenson, Malcolm Hulke, Harold Brown, Walker Morse and Michel Barroy.

Of the continued pieces, "Whispering Wires" is still going strong at the Plymouth. "A Perfect Lady" is doing fair in its last week at the Shubert, and "Sweet Lavender" at the Selwyn is drawing so poorly that its scheduled six-week run has been cut in half and the show will leave here in January 19.

## Attractions Coming

"The Greenwich Village Follies" will be seen at the Shubert beginning next Monday. June 11 follows "Sweet Lavender" at the Selwyn on January 21. She will remain for two weeks, giving "Romeo and Juliet" the first, and "Antony and Cleopatra" the second.

A newly organized musical comedy stock company, the Berkeley Comedians, will make its bow at the Arlington Theater January 18, with "Irene" as the first offering.

Harry Landier and his company will come to the Opera House January 21 for a week's engagement.

Earl Carroll's "Vanities" will be revealed at the Colonial January 28.

The new "Passing Show" and "Polly Preferred" are scheduled to arrive here in the near future.

## Bert Spears Joins Walters

Bert Spears, who formerly conducted a booking agency and is very popularly known in theatrical circles, has become affiliated with the Louis E. Walters Amusement Agency, where he will have charge of the private entertainment and far booking departments of this fast-growing organization.

## George Lothrop to Bermuda

George E. Lothrop, owner of the Howard and Bowdoin Square theaters and the Grand Opera House, left today for New York, where he will embark on Sunday for Bermuda on a vacation. He was accompanied by his mother and wife, and they expect to return early in February.

## New Vaudeville Agency Opens

A new vaudeville agency has been opened at 180 Tremont street by Julia M. Smith, who was not long ago connected with the office of Louis E. Walters. Miss Smith will specialize in local talent for clubs and private affairs.

## Visitors in Town

John W. Dunn, one of the very oldtimers and once part owner of "Floradora", is back in town as manager of "The First Year".

Harry Bryant, another of the old boys, is here as manager of "Adrienne".

Leo Flynn, manager for Ollie Skinner, and Russell Janney, producer of "Sancho Panza", are in the city.

While playing here in "Adrienne", Richard Carle will have a chance to renew acquaintance with the folks out in Somerville, where he was born. This is Mr. Carle's first visit here in seven years.

Another member of the "Adrienne" company who has many friends in this section is Charles C. Wilson, who played leading roles with the Brockton Stock Company for several seasons.

## Our Own Folks

Ralph Harlow, who directs the annual shows for the Ellene Store, has written the music for "The Wallaby", this year's musical comedy of Masher Post '29, American Legion, which he is staging with the assistance of Leah Alinworth. Earl Scranton, formerly with Henry Savage, will direct the speaking parts, and music will be furnished by the Ellene Show Orchestra, under direction of Charles Young, formerly associated with the Boston Keith Theater.

George Polley, the illusionist, escape artist and crystal gazer, spent the holidays with his family in Marblehead and is now spending a good deal of time in Boston. The indications are that he is about to start out on some new venture.

In a conversation this week Mrs. Roland Butler and Tom Denby discovered that they were born on the same street in St. Louis.

Paul H. Razouz gave a very interesting magic entertainment at the Claridon Baptist Church last night.

Clayton D. Gilbert, after a short holiday vacation, is back on the job as dramatic director at the New England Conservatory of Music.

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## VAUDEVILLE NOTES

**W**ALTER ROSEMONT, who composed the score for GEORGE CHOOZ' musical show, "Mr. Battling Butler", is the producer of a new vaudeville revue, which broke in this week on the Keith Time, entitled "The Rosmont Revue". ROSEMONT is also the author. In the cast are: VIOLET WARREN, NADINE RUSSIANOFF, JACK LAZAR, and ANDREW GEORDIE. ROSEMONT has another act in rehearsal, called "In Gay Madrid", which will have in its cast RAY FAY, ALBERTO ECHEVERRIA, SENORITA DONNE, SENORITA JUANITA and SANCHO CRIONA. . . . ELIZABETH MORGAN returns to vaudeville next week in a new revue sponsored by TOM KENNEDY. In her support will be FRANK CURRAN, JOHN EVERETT and TOM TUCKER. . . . RALPH DE VILLA'S SPANISH ORCHESTRA opened last week at the Lafayette Theater, New York. The band is a six-piece combination, with DE VILLA featured in Spanish dances of various kinds. HERMAN LEVINE is the producer. . . . ALEX HYDE and his band sailed for England last week to begin an engagement at the Piccadilly Hotel, London, on January 21. . . . THE NOVELTY CLINTONS, who were a holiday feature of the SIR HARRY LAUDER show, are back in vaudeville. . . . CHARLIE ADAMS has teamed with BEN REUBENS. . . . MURIEL MORGAN, formerly of MORGAN and BINDER, and VAN D. SHELDON, formerly of SHELDON and LEWIS, are a new two act. They have been given a route of the Keith Southern Time.

**H**UGH HERBERT has written a three-act comedy, called "To the End". He is a well-known writer of vaudeville skits. . . . S. W. LAWTON, general musical director of the Keith and Moss houses in New York, has invented an "electrical orchestra conductor" to aid in motion picture work in big theaters. . . . FLOYD W. STOKER, Keith agent, and his associate, ALIERMAN JOSEPH SMITH, have moved from the Roxay Building, New York, to the Greenwich Bank Building. . . . BIRD MILLMAN is one of the features of this week's bill at the Hippodrome, New York. . . . GORDON BOSTOCK has a new revue act in rehearsal which will feature WHEELER and POTTER. It will carry a chorus of eight girls. . . . EDDIE NELSON, who formerly appeared in vaudeville with DEL CHAIN, is to be seen shortly in a new act with MITTI, who appeared with him in the musical show, "Sharkey". . . . EDGAR ALEAN WOOLF is working on a new set for DE LYLE ALIDA, at present on the Orpheum Time. . . . EVA TANGCAY is in the Palace, New York, this week, to offset the pull on its business exerted by the new Hippodrome. . . . MILDRED RICHARDSON, seen earlier in the season in "Little Jessie James", has been given Keith route. She is doing a series of songs specially written for her by HARRY ARCHER and HARLAN THOMPSON, authors of the "James" show.

**H**ARRY YERKE'S JAZZARIMBA BAND has been booked for ten weeks of picture theater time out of St. Louis. In his bands are: HUGH ATKEN, ALFRED STOBBI, FRANK MARK, JAMES BERNON, JAMES JEROME, BERNIE SCHUETZ, EDWARD KSHIWSKI, CAROL BATES, CHARLES NAVARRO and HARRY EPSTEIN.

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**H**ARRY COOPER, the singing comedian who quit the stage recently to go into business after having been identified with theatricals for the past twenty-five years, was given a testimonial at the Hotel Commodore this week. One of the features of the affair was the reminiscing of the old Empire City Quartet, of which Cooper was a member when it dissolved over fifteen years ago. . . . HENRIETTA CROSMAN will open a tour of the Keith Circuit January 21 in a skit by EDWARD LOCKE, entitled "A Little Comedy". . . . The B. F. Keith Circuit will "look after" the International Agency business by the late H. B. MARINELLI, according to announcement of E. F. ALBEE. . . . MARY CRANSTON, of LEE and CRANSTON, was the vaudeville member of the committee selected by New York City officials last week to receive the noted American actor, JAMES K. HACKETT, on his arrival here from Europe. . . . LILLIAN McNEILL and SHADOW FORD are back on the Keith Time. . . . JOE SCHENCK, of the team of VAN and SCHENCK, surprised a burglar attempting to break into his home in the Bronx last week. . . . GENE SMITH has left the JOE BROWN act, which is still touring the Keith houses, to go to Florida to start work on a picture with THOMAS MEIGHAN.

**C**HARLES LITTS, who was formerly with the SUPREME HARMONY FOUR, is now singing top with the ORPHEUS COMEDY FOUR. . . . MARSHALL WALKER'S "Whiz-Bang Revue", featuring BLANCHIE WALKER, was the feature attraction at the Crocker Theater, Elgin, Ill., January 7 to 11. There are eighteen people in the company, with BILLY DIAMOND doing the booking. FRANK HUNTER and COMPANY are playing the Poll Time with the comedy skit, "Moving Day". HARRY KELLY and BLANCHE LATTE have comedy parts. Special props and scenery are used. . . . HOWARD, the Scotch ventriloquist, has put a clever radio stunt in his act. He opened his second week of Poll Time at Hartford, Conn. . . . HARRY BROWNING, manager of the Olympia, the largest picture house in New Haven, Conn., is running special morning shows for the kids. . . . MANAGER BENSON, of Poll's Palace, at Hartford, Conn., was host to a theater party of local letter carriers recently. He was showing "The Mail Man" film and gave the boys a treat. The picture scored a hit. . . . DON CARLOS, owner of a dog, pony and monkey show, recently played at the Belvidere, Pomona, Calif. CARLOS and WIFE have been enjoying the California climate during the holidays. . . . PERCY SMITH, while playing Syracuse, N. Y., recently with his sister, CATHERINE MARCO, slipped on the icy pavement and sustained a compound break of the ankle and bone above the ankle. He has been in the hospital of the Good Shepherd and at last report was progressing well.

**H**YLAND, GRANT and HYLAND are meeting with success playing the Western Const. vaudeville houses. . . . MYNIE NEWMAN and SPEED EASTBURN are presenting a black-face singing, dancing and talking act. . . . HARRY SCHERER and WALTER FETT have just closed after a tour over Western vaudeville and will open in

Marion Miller

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tained—say Billboard.

Canada in spring. . . RIDING WALTONS, "A Cabaret on Horseback", with COUNT VON STOLBEGH, headlined at Polk's Palace, Springfield, Mass., the first half of last week. BERT MELROSE was another "sawdust" act on the bill. . . PATSY SHELLY and ERNIE HOLGEN'S BAND and BILLY and EDDIE GORMAN were added attractions at the Rialto, Amsterdam, N. Y., Sunday, January 6. . . E. M. JACOBS, the Boston agent, is booking the LUNAIVA LADIES' ORCHESTRA for one-night appearances in dance halls throughout New England. The aggregation is labeled the "Lady Paul Whiteman of New England" and is stated to open at Colonial Hall, Maynard, Mass., January 25.

### HARRY FOX COMES FROM A NOTED THEATRICAL FAMILY

Chicago, Jan. 10.—In the person of Harry Fox, at the Rialto Theater, the older generation of theatergoers are reminded of a stage family as well known as the Barrymores. Harry Fox the elder was the comedian playing Picard in "The Two Orphans", with McKee Rankin and Kate Clayton as long ago as 1875, in the Union Square Theater, New York. Still earlier, in the days of Lincoln and Grant, Harry's grandfather, the famous George L. Fox, originated "Humpty-Dumpty". Of more recent years an uncle, George L. Fox, played the Indian in "The Land of Nod", and was afterward a famous local comic in the Academy of Music, Chicago, when Col. Roche and Klum and Gazolo operated a stock company there.

### MORT INFIELD NOW WORKING ON THE ASSOCIATION FLOOR

Chicago, Jan. 10.—Mort Infeld is now working as agent of the Western Vaudeville Managers' Association floor as a representative of Will Cunningham, of the Associated Agency. This came about thru the State-Congress and Empress theaters coming to C. S. Humphrey, of the western Keith office, for bookings. Mr. Humphrey turned them over to Mr. Cunningham. It was found that Chicago houses belong to Association territory and so the theaters were turned over to Willie Berger for booking starting January 13, but Mr. Cunningham was given a franchise on the Association floor as a part of the deal. Mr. Cunningham has booked the Palace Theater, Detroit, from Chicago for several years quite successfully.

### LA FLEUR AND PORTIA ON NEW ORPHEUM BOOKING

Chicago, Jan. 9.—LaFleur and Portia were Billboard visitors Monday, having finished a tour on Interstate Time. They already have Orpheum booking and will open in the Orpheum Theater, Denver, soon.

### ANDREW IN CHICAGO

Chicago, Jan. 7.—Orren Andrew is back in Chicago after a trip over the Interstate Time. He will shortly have booking over the Orpheum.

### CHICAGO

Chicago, Jan. 7.—Orren Andrew is back in

Chicago after a trip over the Interstate Time.

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## Melody Mart

JACK MILLS, Inc., has started the new year by acquiring the exclusive services of three of the best known composers and arrangers in the business. They are Zee Confrey, F. Henri Klickman and Elmer Schoebel, each of whom began his music career in Chicago.



ZEE CONFREY

Zee Confrey is best known for his piano solo novelty, "Kitten on the Keys", hailed as an entirely new method in pianistic compositions. Other solos followed and his latest achievement is his "Modern Course in Novelty Piano Playing", a fifty-page explanation of his recording secrets. Every well-known pop-

ular music-roll recorder has endorsed it, including Lee S. Roberts, Pete Wendling, Victor Arden, Max Kortlander and Phil Ohman. Not only is Confrey a composer, but he has long been making piano rolls for the Q. R. S. Company, and his orchestra records exclusively for the Victor. Several new solos by Confrey will be released shortly by the Mills concern.

In securing Klickman, the firm is confident that it has pulled a coup d'état bound to be an important factor in 1924 music history. One of the most thorough versed arrangers and composers in the country, his services were bid for by a number of leading publishers. Being a student of piano, violin and harmony, as well as composition, his fame as an arranger spread far beyond his native Chicago. "The Vamp", "Walkin' the Dog", "Darktown Strutter's Ball", "Kitten on the Keys" and "None of These Days" are samples of his arrangements made for the works of his colleagues. He will concentrate on special arrangement for the Mills concern, particularly that of instrumental novelties. A large delegation of music men gave Klickman a send-off when he left the Windy City to join the Mills staff. These included his former associates of the McKinley Music Company, with which he was associated for a number of years.

Elmer Schoebel is known as a "blues" composer, arranger and orchestra leader. Among other songs he collaborated on "Farewell Blues", as one of the composers, while several other blues are also to his credit.

Joe Young and Sam Lewis, lyric writers, are back with their first love, Waterson, Berlin & Synder, Inc., after sojourning for the past three years with Irving Berlin, Inc. While with the latter organization the team piled up a neat sum in royalties and turned out such huge hits as the original "Mammy", "Tuck Me To Sleep In My Old Tucky Home" and others of that type. The writers, however, are said to be at their best only when resting in the confines of the W. B. & S. offices. When with that concern, some years ago, they wrote the wartime hit, "Just a Baby's Prayer at Twilight". The deal, whereby the duo contracted to return to their present publishers, was consummated when they met Henry Waterson recently while vacationing in Cuba.

The Forster Music Company of Chicago has a great seller in the Wendell Hall song "It Ain't Gonna Rain No Mo", published with a ukulele arrangement and 100 extra verses. The Victor release of the number also is selling steadily.

Julie Berlin and his eleven-piece orchestra, living at the Rosemont Dance Palace, Brooklyn, has arranged to double at the leading motion picture houses of the city. The combination, considered one of the best in the here, is now doubly valuable to publishers as a plugging medium.

Harry Golub, for years connected with the business end of colored theatrical enterprises, is now salesmanager for the Clarence Williams Music Company of New York. He starts this week on a cross-country tour in the interest of the Williams catalog, making the eastern cities first and following with the Middle West, South and West.

Paul Specht's offer to help the unknown composers by playing their compositions every Thursday night at the Congo Room of the Alamac Hotel, New York, and further give them a hearing by broadcasting thru the stations controlled by the National Association of

Broad casters seems to have struck a responsive chord in every part of the country. The new plan sponsored by the well-known orchestra leader has taken on unusual proportions even to the extent of his joining the Music Industries Chamber of Commerce in rescuing the new writers from the hands of the "song-sharks".

Outside of his radio tie-up he is in a great position to assist song writers because of his widespread reputation in England and the Continent, where he played last summer. He directs three Columbia record orchestras and is a vaudeville headliner in the bargain. The New York Sun-Globe recently commented on Specht's plan in an editorial, and other local dailies also gave it space. Thousands of manuscripts will undoubtedly pour in on the musical director, who will find it the biggest job of his career to choose the worthy from the riff-raff.

Fred Coots and Sam Coslow, of the All-Star Music Corp., New York, are writing the score for the new musical show, "Spice of 1924". The All-Stars' fox-trot novelty, "Not Yet Suzette", is showing up strong, with the result that several big publishers have bid for the song.

Charles Lang, salesmanager for the E. B. Marks Music Company, and Bernard Prager, of the sales staff, have left New York for an extended sales trip intended to cover all parts of the United States and nearly Canadian points. They have their routes arranged so as to follow up the various shows that are using Marks numbers. These shows, exclusive of vaudeville acts, include Al Jolson in "Bombo", Barney Gerard's "Follies of the Day" and "Moonlight", the new musical comedy now playing the Middle West and scheduled for a New York run shortly.

Able Frankel, of the New York staff of Irving Berlin, Inc., is now in charge of the Hess, has been secured by Jack Mills, Inc.

concern's Chicago office. Milton Well, who was Chicago manager for the past few years, recently went into the music business for himself in company with Gus Kahn and Isham Jones.

M. Witmark & Sons have three Victor releases for January, which can hardly be considered a bad break when following on the heels of others during the preceding month. Whitteman and the Garber-Davis orchestra made the numbers, "I'm Sitting Pretty in a Pretty Little City", "I'm Going South" and "That Bran' New Gal of Mine". The Witmark concern is aiding the sale of mechanical reproductions of its numbers in some instances by printing the name of a record and serial number in a thirty-point type ribbon across the bottom of the title page.

No less than twenty big out-of-town orchestras offered to come into the Cinderella Ballroom at a low figure following the underground radio news that Arthur Lange and his orchestra were leaving. This number does not include the many outfits now in New York that are seeking the job. Manny Josephs has the job of selecting one or two combinations good enough to supply the dance music for Cinderella patrons. Competition for the patronage of the Broadway dancers will be keen within the next month or two when Ray Miller and his orchestra open the new place at Fifty-third Street and Broadway.

This will give three first-class dance palaces to Broadway, all in a radius of five blocks of each other, and includes the firmly entrenched Roseland, not to mention numerous cabarets and Chinese restaurants where dancing is a feature. The Fagan Family, associated with the Roseland until recently, are sponsors for the dance hall now being built at Fifty-third street. No name has been chosen for the place as yet. It is agreed, however, that it will be a tough proposition to follow the Lange outfit at the Cinderella.

Eva Tanguay, looked for the Palace, New York, this week, has learned two of Harry Von Tilzer's songs which she expects to put into her routine. They are "Little Wooden Whistle" and "Chief Holsum", latest releases of the Harry Von Tilzer Music Company.

"Turn on the Radio (And Listen in on Your Home Town)", a tuneful song by Cliff Irving Berlin, Inc., is now in charge of the Hess, has been secured by Jack Mills, Inc.

which hopes to make the number the official opening song of every radio program. Several broadcasting stations have already decided to do this. The Mills catalog now has at least four well-known radio favorites.

McKey Bennett, seven-year-old actor who made a reputation for himself overnight by

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his performance in the Paramount picture, "Big Brother", has signed with Watson, Berlin & Snyder, Inc., to make phonograph records of the concern's song hits. Mickey is a violinist as well as a singer and his first record will be a vocal selection of the song "Big Brother", published in conjunction with the film of that title. Last week the young screen artist spoke thru station WOLI and concluded with a plug for the above mentioned song.

Dan Gregory, who has three orchestras at the Dancing Carnival, New York, is playing his own arrangement of a cannibal song in fox-trot tempo. The composition is still in manuscript form and has no title, but dancers at the carnival and other places where Dan holds forth receive fresh inspiration when he puts on his "special".

More than a year has elapsed since the Music Publishers' Protective Association decided to have its members print their music on a special water-marked stock with the M. P. P. A. emblem as the design. This was done as the best possible way of getting after the so-called music pirates. Virtually every copy of sheet music picked off the counters at random now has the new mark and spurious copies not issued by the publisher who owns the copyright can easily be detected. Formerly comparison of the plates had to be made and the deviation of the counterfeit copy from the original could be noticed only after the most minute scrutiny by an expert.

Walter Blaufuss, composer of "My Isle of Golden Dreams" and many other songs, will build a hotel on the north side, in Sheridan road, near the Embassy and Commonwealth hotels, Chicago. It was announced last week. It will be a twelve-story structure with about 400 rooms, and is to cost \$1,000,000.

#### NEW TURNS AND RETURNS

(Continued from page 19)  
action. The loath to man the other, neither of the fowl was guilty of trying to foul the other. A comic touch is given the proceedings by a hefty rooster arrayed in a cutaway and stropape and piecemeal.

B. B.

#### MILDRED ROGERS AND BOYS

Reviewed Tuesday afternoon, January 8, at Fox's City Theater, New York. Style—Dancing revue. Setting—Specials, full stage. Time—Twelve minutes.

Mildred Rogers presents a snappy dancing act, in which she is assisted by four young men.

The boys open with a song. With Mildred's entrance the quintet executes a soft-shoe dance. A special dance by two of the boys follows. Miss Rogers does an Oriental dance, which was very slow and uninteresting, and the two boys who previously danced execute a clog, which went over pretty well. Miss Rogers sings "Dance Crazy", a tuneful song, in a soft, baby-like voice. A bit of ballroom dancing is injected at this point. Miss Rogers doing a tango with one of the boys, also a waltz and a one-step.

The best part of the offering was the clog dance by Mildred at the close. She does some speedy hoofing, embracing many good tap steps. The act is quite suitable for medium-time vaudeville.

B. C.

#### GREW PATES AND COMPANY

Reviewed Tuesday afternoon, January 8, at Fox's City Theater, New York. Style—Skit. Setting—Interior of home. Time—Fifteen minutes.

The comic melodrama sketch enacted by Grew Pates and his two assistants, a man and a woman, fared pretty successfully when reviewed, collected a good deal of laughter on the comedy lines and got a good hand at the finish.

The plot revolved about a scheme, instituted by the girl who played the part of a wife, to test the love of her husband. The husband believed in her love implicitly and she was spurred to the "novel" idea of finding out whether he was jealous of her by prevailing upon a former sweetheart to take part in a race to test his love.

The outcome, of course, was effective, as usually is the case in skits of this kind, the husband becoming enraged to the point of anger when discovering his wife in the other man's arms. Everything finally was patched up, and the fact that it merely was a scheme to test his love was buried to the belligerent husband, with the result that the curtain came down with the husband and wife in an embrace.

The young man who played the part of the former lover did so in a very convincing manner and every comedy line and situation was sold by him for all the laughs. It was worth. The girl who played the wife and the man who essayed the husband role were good in their respective performances, altho the girl was inclined to speak her lines a trifle too fast.

R. C.

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#### VICTOR GRAFF

Reviewed Tuesday afternoon, January 8, at Fox's City Theater, New York. Style—Blackface. Setting—One. Time—Fifteen minutes.

Victor Graff, in blackface, opens with an Eddie Cantor impersonation, singing "Home, James". His characterization of the famous comedian fell far short of being convincing. His second number, a tenor selection from the repertoire of John McCormack, was the best and seemed to please moderately. Another number was "Coal Black Mammy", Johnson's song, and "Play That Magic Melody" served as the closing number, the latter song being sold to fairly good results.

The offering on the whole, however, is a bit weak and vaudevillian little promise in the vaudeville field unless it is strengthened with punch numbers and a more precise vocal rendition of each. Graff seems to have the makings of a pretty good voice, but when reviewed he seemed a bit insecure and doubtful of its power.

R. C.

#### KETCH AND WILMA

Reviewed Tuesday afternoon, January 8, at Fox's City Theater, New York. Style—L'entr'acte and singing. Setting—Special drop, in one. Time—Nineteen minutes.

Miss Wilma opens with a vocal rendition of "Come Back to Mandalay". The words were muddled, indistinct and hard to distinguish and her voice was not such as could condone for this shortcoming.

Ketch enters with prop dummy in hand to give a ventriloquistic exhibition. The dummy represents a messenger boy. An argumentative dialogue between the dummy and Ketch ensues, in the course of which number of gags are interlarded for laughs. The crying stunt via the dummy was pretty good and received the approval of the audience, as also did the apparent playing of a jew's-harp by the dummy while Ketch and Wilma sang "Turkey in the Straw".

The punch trick, that of Ketch singing in tenor and baritone, the former voice from his own lips and the latter from the dummy, sounded a bit dry, but got a good hand. The song was "How Dry I Am".

R. C.

#### WILLIAMS AND KEENE

Reviewed Monday afternoon, January 7, at Palace Theater, New York. Style—Singing and talking. Setting—One. Time—Fifteen minutes.

Ina Williams and Dick Kling sing and dance with Ina Williams getting quite a few laughs thru clowning and nuzzling. It is the dancing in the act, however, that is largely responsible for sending it over with a punch, but in this Keene suffered somewhat from the fact that several of his steps had been shown by other acts on the same bill previously.

The numbers used were "My Lady and Me", "Supposin'", "The Castle That Stood by the Sea" and "Oh Baby, Don't Say No".

Had a time getting started but finished acceptably opening the second half.

M. H.

#### NAN HALPERIN

Reviewed Monday afternoon, January 7, at Palace Theater, New York. Style—Singing. Setting—Special, in one. Time—Eighteen minutes.

Nan Halperin in her second week at this house opened with a kid number, "The Youngest in the Family", which was considerably cleaner than the song she used for an opening the week previous, altho it had one line that was blue.

Following did "A Ragtime Lullaby" and "Clothes", a number written much after the manner of Kipling's "Boots". This went over to a good bit preceding the finale.

R. C.

"Military Bride", which has been the piece de resistance of Miss Halperin's vaudeville offering for some time. It is a vaudeville classic as rendered by Miss Halperin, and stopped the show, the vocalist thanking the audience in a few well-chosen words.

Changes of costume are made for each number, these changes being accomplished with rapidity. Miss Halperin is a clever artiste and more than makes good.

M. H.

#### BCBBY JACKSON AND COMPANY

Reviewed Tuesday afternoon, January 8, at Loew's American Theater, New York. Style—Revue. Setting—Specials, in one and two. Time—Sixteen minutes.

One man and four girls in an offering running mostly to dancing with a couple of vocal numbers to break up the monotony of an all-stepping routine.

The worst part of the act is the attempted comedy of Jackson, who seems to think he is funny. He might put over a few laughs but the material was not so weak.

The dancing registered for the most part. Setting good, but costumes, with the exception of the last, looked as if finances had been skimmed.

The girls are a brightly bunch, one of whom flashed a pair of saucy limbs, sans stockings, in the short blue pants.

The five business stalls woefully, especially so as Jackson does not really play one number.

A flash for the medium time in an early spot, and fair for the neighborhood houses, but should be punched up.

M. H.

#### GEORGE CHOO'S "FABLES OF 1924"

A Musical Extravaganza With an All Featured Cast

JACK HENRY, EDYTHE MAYE, WALTER PRESTON, MILDRED BURNS, BOB SARGEANT, DANNY DARE, LUCILLE ARDEN and THE TOYLAND STEPPERS

Music by Walter L. Rosemont. Words by Dari MacBoyle. Musical director, Irving Schloss. Dances staged by John J. Hughes.

Entire production conceived and staged under the personal direction of George Choo.

Scene 1—Puster Brown's Dream

Buster Brown.....Lucille Arden  
The Nurse.....Edythe Maye

Harlequin.....Danny Dare

Toys.....Burns and Sargeant

and the Toyland Steppers

Scene 2—Clownland

Harlequin.....Danny Dare

Clowns.....The Toyland Steppers

Scene 3—Unbelievable Episodes

Using Everybody Possible

Scene 4—During the Days of Time

Walter Preston, Lucille Arden and the

Others Agnes Allen, Gladys Miller,

Helen Miller, Marie Carroll, Ina

Fox, Helen Dion, Florence Clark

and Anna Fuller

Scene 5—A Country Courtship

Boy.....Jack Henry

Girl.....Edythe Maye

The Lady.....Lucille Arden

Scene 6—An Apple Orchard

Ensemble

Reviewed Monday afternoon, January 7, at Palace Theater, New York. Style—Revue. Setting—Special, in three. Time—Twenty minutes.

An excellent revue more in the nature of a miniature musical comedy with clever and pretty girls, good singing, magnificent costumes and beautiful sets. In fact nothing has been omitted in either the staging or details of the presentation. It is one of the best acts George Choo has had in a long time.

A novelty was introduced with a number of so-called "Unbelievable Episodes", which were really brief skits, somewhat after the fashion of the short-lived "Nine O'Clock Revue", but much, very much better. These skits drew hearty laughs and made one of the hits of the evening.

The "Apple Orchard", concluding scene, is a beautiful piece of staging and the radium effects used for the direct finale put the offering over to a good bit preceding the finale.

M. H.

## Wanted, Male Quartette

Must do Ballads. Join on wire.  
JOHN R. VAN ARNAM'S MINSTRELS

care Pat Casey Agency,  
701 Seventh Avenue, New York City.

## Wanted Quick!

Med Performers, Blackface Comedian, put on acts; Sketch Teams. Others write. Also M. D. registered in Ohio. Address CHICK VARNELL, Findlay, O.

## Wanted Experienced Picture Pianist

One that can cue correctly and will appreciate good position. Publicly not open to booze artist. Play alone, no O'HEIRENTRA. Unless you can pay your own transportation don't answer. JOB OPEN AT ONCE. ROSE THEATRE, Burlington, N.C.

## LOOK! AT LIBERTY

All around Comedian. Do six Rube Acts, three Novelty Acts. Wire, Perch, Juggliz. Change for two weeks. Work in all acts. Up in any medicine act. If you want a reliable man get in touch with me. Salary, \$35 and transportation. Must be sure every week. Can join on wire. Address BEAT ROBBINS, Sherwood, Michigan.

## AT LIBERTY

A-No. 1 Top Ten or Singer, for Quartette or Trio; good Harmony Man, lead girl numbers. Can do a line of parts. I have just closed with Nell O'Brien's Minstrels on account of not being able to stand the trouping. Wire or write D.C.K. MERRIMON, at once, 109 Broad St., Sunter, S. C.

## THOMPSON AND COVAN

Reviewed Monday afternoon, January 7, at Palace Theater, New York. Style—Dancing. Setting—One. Time—Fifteen minutes.

Two colored male dancers who opened with "Underneath that Sip Sip Hooray Moon", and do a routine of various dances in a manner to win decided approbation, stopping the show in the deuce spot when reviewed and being forced to take an encore.

Their dancing is not essentially of the neat or class sort, but the acrobatics put them over solidly. Among these, the "knee drops" were excellent and drew the biggest applause.

A first-rate dancing turn that could stand another vocal number to break up the routine. Cutting the running time to twelve minutes might be better.

M. H.

## FOUR CASTING STARS

Reviewed Monday afternoon, January 7, at Palace Theater, New York. Style—Gymnastic. Setting—Three. Time—Six minutes.

One of the finest casting acts I have ever seen by four men who are a class all by themselves.

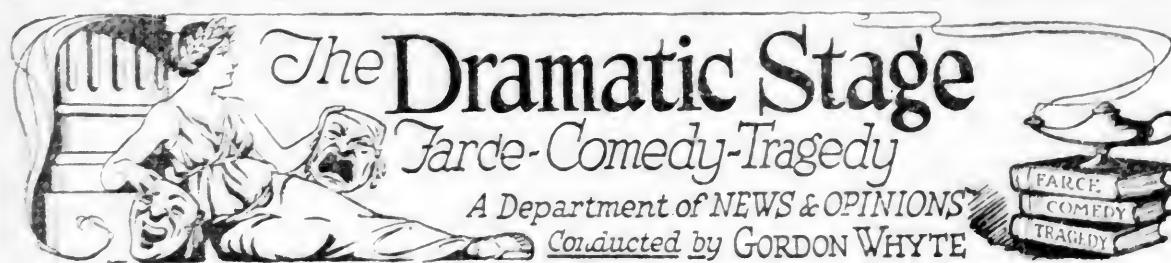
The feats performed are of a sensational variety and presented with a great deal of assurance. One trick in particular, the water tower does not recall ever having seen before. It is a full somersault with a full star, done with the arms and legs straight out and drew a spontaneous round of applause.

There were also quite a number of very clever foot catches and a double aerial spin to a catch.

Stopped the show in the opening spot and would do so in any theater in the world. Class A plus.

M. H.

Piandello's "Ilancy IV" is announced to open at the Forty-Fourth Street Theater, New York, Monday night, January 21. The production will be made by Brock Pemberton, with Arnold Korff essaying the title role. Other principals will include Warburton Gamble, Thomas Loudon, Gerald Hamer and Kay Strozier.



COMMUNICATIONS TO THE BILLBOARD, 123 BROADWAY, NEW YORK, N. Y.

## Calls Proposed Equity Agreement Illegal

### Managers' Lawyer Says Barring "Fidoes" Is Conspiracy—Equity Lawyer Denies It

New York, Jan. 11.—The Producing Managers' Association, which some weeks ago rejected the agreement which had been tentatively arrived at between the Shuberts and Equity on the ground that the clause which called for the employment of Equity members, save those players who were in good standing in the Fidoes on September 1, 1923, was a "conspiracy", now has a lawyer's opinion that this guess is the right one. Equity, similarly, has a lawyer's opinion that this guess is the wrong one.

The P. M. A. turned the proposed agreement over to Nathan L. Miller, former governor of New York State, and asked him to submit an opinion as to its legality. He found the clause barring the Fidoes, except the ones in good standing on September 1 last from engagements, unless they joined Equity, to be objectionable. In his words "such an agreement made with a combination of employers which practically controls the field is not valid," since it "consists in its purpose and effect to compel all in a particular calling to join a particular association in order to secure employment."

Paul N. Turner, counsel for Equity, on the other hand, stated that Mr. Miller's opinion was not based upon the issue between Equity and the P. M. A. Mr. Turner said: "Equity has adopted a policy to the effect that its members will only perform in company with their fellow-members. A producer may have as many all non-Equity casts as he likes, but there must be no mixing. The managers were asked to recognize this policy and allow Equity to enforce it. It is a matter of regret that the managers should so present the issue to their counsel as to cause him to do a lot of work which is not only useless and of no value, but also forms a basis for misinformation to those who want to know the real truth." It was also recalled by Broadway that Justice Mack rendered an opinion some time ago, in an arbitration proceeding brought before him by both Equity and the P. M. A., that the "Equity Shop" was perfectly legal.

With all these facts in view, Broadway sees several courses open to Equity. One is, that if specifically barring the Fidoes is illegal, then Equity will have to tell the producers that, since their own lawyer holds it so, they have no recourse but to institute the full "Equity Shop", which has been called legal, and to bar all Fidoes altogether. Another course would be to sign up with individual managers, instead of the P. M. A. as a body, and still another way would be to strike, either against the P. M. A. as a body or against the individual managers who refuse to sign the agreement. Opinion does not seem to favor one method above the other. Evidently the outcome is not worrying Equity much, though Frank Gillmore left for California yesterday on a business trip.

The full text of Nathan L. Miller's decision, as rendered to the P. M. A., is as follows:

"I am asked to give an opinion respecting the validity of a proposed agreement between the Producing Managers' Association and the Actors' Equity Association, with particular reference to the following clauses:

"The producers agree that all companies in which any member of the Equity appears shall consist entirely of members of Equity, except for members of the Fidelity in good standing on September 1, 1923. But the Producers may engage all non-Equity casts.

"Complete companies of actors from abroad, speaking foreign tongues, and containing no member of Equity, shall not be required to join Equity.

"English-speaking companies from abroad, containing no member of Equity, and no member of its affiliated society, the British Actors' Association, shall not be required to join Equity.

"Otherwise English and foreign actors must join Equity, but shall be admitted upon the same terms, conditions and dues as all other members.

"I understand that the Producing Managers' Association is an association of practically all of the producing managers, and that the Actors' Equity Association is an association of actors, not, however, including all, there being another association of actors known as the 'Fidelity', and there being actors outside of both associations.

"It appears to me plain that the effect of

the agreement will be to compel all actors to join 'Equity' to secure employment, except those who were members of the 'Fidelity' in good standing on September 1, 1923. Such an agreement made with a single employer is valid (Kissam v. U. S. Printing Co., 199 N. Y. 70).

"Such an agreement made with a combination of employers which practically controls the field is not valid (McCord v. Thompson Starrett Co., 129 App. Div. 129, 198 N. Y. 589;

"The Court, in that case, found good business reasons for the agreement, apart from any motive to curtail or to prevent outsiders from finding employment, and therefore sustained it.

"The question of motive often becomes an important consideration in dealing with cases like the one propounded to me—the ordinary people are prone to intend the necessary consequences of their acts, and from the literature submitted to me in connection with the terms of the proposed contract it would seem that there was much to indicate that the real motive back of the proposed agreement was the purpose to compel all actors into joining the Equity Association.

If that should be established as a fact, the agreement would be illegal, even under the decision in the McCord case, which is the strongest decision to which my attention has been called in support of such an agreement, and the law of the State appears to be pretty definitely settled to the effect that such an agreement is render invalid by its coercive and oppressive effect regardless of any question of motive."

WINIFRED LENIHAN



As Joan, in "Saint Joan", Bernard Shaw's new play, now being produced for the first time on any stage by the Theater Guild at the Garrick Theater, New York. Miss Lenihan vests the simple little maid who donned the garb of a warrior with a Madonna-like sweetness that gives the character exaltation despite the heartiness with which Shaw has infused the lines.

Brescia Construction Co. v. Stone Mason Contractors' Association, 195 App. Div. 617; Grassi Contracting Co. v. Bennett, 174 App. Div. 241.

"The vice of the agreement consists in its purpose and effect to compel all in a particular calling to join a particular association in order to secure employment. That that is the effect of the agreement appears to be plain. All not members of the Fidelity in good standing on September 1, 1923, must join Equity to secure employment. The purpose of the agreement appears to be equally plain. The very exception in favor of members of the Fidelity in good standing on September 1, 1923, serves to emphasize it.

The Supreme Judicial Court of Massachusetts, in Hoban v. Dempsey (217 Mass. 766), held that an agreement between a union of longshoremen and the representatives of steamship companies operating from the port of Boston, which required employment only of members of the union when numbers of the union in sufficient number were available, was lawful. In that case the trial Court found that the contract was freely and fairly entered into without any purpose or motive to injure the plaintiffs or to coerce them into joining the union, altho the Court was satisfied that the legal effect of the contract "may deprive the plaintiffs of employment."

## Duse Signs Contract With the Selwyns

### Under New Management for Twenty Performances

Chicago, Jan. 10.—Signora Eleonora Duse goes under the banner of the Selwyns today. Through the diplomatic work of Guido Carreras, the Selwyns and Mme. Duse, who has been playing in the Auditorium, come to an understanding which resulted in the signing of a contract. This is regarded here as the most interesting bit of theatrical news in some time. The first date played by Mme. Duse under Selwyn management will be in New Orleans January 22.

Walter S. Juggan represented the Selwyns, who, it is reported, had to pay \$75,000 indemnity due the management of the Nunes Wlener Buhne, of Vienna, for releasing Mme.

## Winifred Lenihan, the Joan of Theater Guild's "Saint Joan", Discusses Everything But Shaw

Winifred Lenihan, with classic head and delicate but clear-cut profile, has always seemed to us like the lovely lead in our favorite cameo brooch—just a trifle tragic, too. The impression of tragedy was possibly due to the fact that we had seen her as the humble little wife in "Will Shakespeare", who thrust her hand into the hot embers on the hearthside as a protest against the desertion of Will Shakespeare.

But Winifred Lenihan is far from tragic in reality or pose. Our interview with her revealed her as a daintily effervescent being, singularly thoughtful of others. Her simplicity of demeanor is both endearing and charming. But there simplicity ceases. Her mind is as rich in themes as the Clavilux is rich in color tones.

As the hairdresser carefully prepared Miss Lenihan's coiffure to conform to the sleek curled under bob worn by the youth of Saint Joan's day we asked the little actress what she thought about Shaw.

"A discussion of Bernard Shaw's virtues and genius is a long lane that has no turning," replied Miss Lenihan, with a side glance at her watch.

"Well," persisted the interviewer, "how do you feel about 'Saint Joan'?"

"As tho I wanted to flee into the wilderness and hide myself in the drooping branches of a weeping willow and weep copiously," declared Miss Lenihan.

"Why?" we asked.

"Possibly nervous reaction," answered "The Maid". "You see, we rehearsed three months constantly and the play is long; very, very long."

"And Bernard Shaw refused to shorten it?"

"Even the importuned by cable. 'Not by a long shot,' was his answer," said Miss Lenihan.

"At first I didn't want to play this human version of Joan," responded she, in reply to our question, "How did you happen to be chosen for the part?"

Her aversion to the part, we gathered, was the wordy epilog that follows the tragic climax of the last act, when Joan is led to the stake, in which she returns to earth in a dream—a very real materialization that made us wish for the astral ghost of the John Barrymore of "Hamlet".

"But it's a wonderful play, like all of Shaw's," exclaimed Miss Lenihan. "Altho the papers have devoted columns to discussion of 'Saint Joan', not one of them has referred to the cathedral scene, which, to my mind, is the most beautiful of the play, because of its sincerity and naturalness." (It is during this scene that Joan forgets her "voices" and becomes a simple peasant maid, homesick for her parents and eager to return to the homely duties of the farm.)

The hairdresser here asked Miss Lenihan's approval of the coiffure. After surveying herself in the mirror with critical eyes she complimented the hairdresser and sent him cheerily on his way.

"So you sacrificed all your lovely tresses for art?" Miss Lenihan was asked.

"Yes, indeed. And altho this hairdress looks very fine on the stage, in everyday life it is what one might call awkward. It is neither long nor short. As it must be sleek and smooth and shining it cannot be fluffed and curled for the sake of a becoming chapeau. No chapeau will fit it."

Noting that Mrs. Hartman, wardrobe mistress, who had been borrowed by Miss Lenihan to insure the best attention to the details of Joan's wardrobe, was laying out the first-act costume, we asked irrelevantly:

"Have you decided ideas about costuming?"

Whereupon Miss Lenihan threw back her head and emitted a boyish ha-ha that was so contagious that Mrs. Hartman and the interviewer simply had to laugh with her.

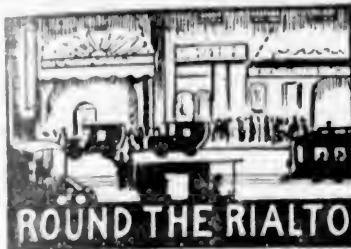
"Decided ideas? They have been the despair of our director. Yes, my ideas are RATHER decided."

"May we hear them?" we coaxed.

"Well, you see I was one of the six girls who made their stage debut in Winthrop Ames' 'Betrayal'. What a bevy! June Walker, May Collins, Boots Webster, Florence Shefield and Gladys George, all of whom have

(Continued on page 25)

Duse from the contract she holds to appear in Vienna, starting January 30. The Selwyns have arranged for a California tour for the star, when Los Angeles and San Francisco will be played. The artist may possibly go to Cuba on the tour. The Selwyns will send a big advance staff ahead on the tour, headed by Fortune Gallo, who will arrive in Chicago to day to confer with the Selwyns.



**WINIFRED LENIHAN, THE JOAN OF THEATER GUILD'S "SAINT JOAN," DISCUSSES EVERYTHING BUT SHOW**

(Continued from page 24)

been successful. And they all owe their success in a large measure to Mr. Ames' wonderful method of training them. He imparted to us decided ideas on costuming and supplemented them with lessons in makeup. We were taught dramatic art by Edith Wynne Mattheson and danced with the Duncan Sisters.

"But to return to the subject of costuming, Mr. Ames impressed upon us that the first essential of effective stage costuming was beauty—pure, abstract beauty. The second essential is emotion and the third is atmosphere. By emotion I mean that the clothes should reflect the mood of the role, color, of course, playing a part is aids. By atmosphere, I mean that clothes should reflect the atmosphere of the play, but not at the sacrifice of beauty. If there is anything to be sacrificed, let it be authenticity. Clothes

"And there's just one other thing. Many actresses make the mistake of parting their hair and bringing it down over the eyebrow so (penelling a diagonal line from the middle of the forehead that obscured a portion of the eyebrow). That line robs the brow and eyes of beauty. The hair should be kept well away from the eyebrows."

A pause ensued as Miss Lenihan applied the finishing touches of makeup. After a while she spoke:

"I was thinking of the six girls who made their debut in 'The Betrothal'."

"They worked hard," declared Mrs. Hartman, emphatically, "and that is why they have all climbed to the top."

"Mrs. Hartman was wardrobe mistress with 'The Betrothal,'" explained Miss Lenihan, "and she's a jewel!"

A bell sounded and there was a wild scurry into clothes.

"Before we go," we ventured, realizing that

len, Elizabeth Patterson, George Farren, Wallace Ford, Harry Mestayer, Fleming Ward, Ethel Wilson, Averell Harris, Virginia Wilson, Guy Harrington and Joseph Spence.

On Tuesday night, the opening of "The Miracle" at the Century Theater will take place, unless it is found necessary to postpone it again. Data regarding cast, etc., appeared in last week's issue.

Henry Miller will present "Fanfastics", a comedy by Lawrence Eyre, at the Henry Miller Theater Wednesday night. In the cast of this play are Grace George, Laura Hope Crews, John Miltner, Bert Churchill and Arthur Slueclar.

Marjorie Rambeau will return to Broadway Thursday evening as the star of a play by George Middleton called "The Road Together". The supporting company will include A. E. Anson, H. Reeves-Saithe, Ivy Troutman and others. A. H. Woods is presenting this attraction.

On Thursday night the first performance of the Vilna Troupe of Yiddish Players will be given before an invited audience at the Thomashefsky Theater. The official opening will take place the following evening. The play will be "The Dibuk".

## DRAMATIC NOTES

### LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 12.

#### IN NEW YORK

##### PLAY.

##### STAR. THEATER. OPENING NO. OF

DATE. PERFS.

PLAY.	STAR.	THEATER.	OPENING NO. OF	DATE. PERFS.
Able's Irish Rose.....		Republic.....	May 22.....	704
Alarm Clock, The.....		Thirty-Ninth St. ....	Dec. 25.....	23
Aren't We All.....	Cyril Maude.....	Gaely.....	May 21.....	250
Blue Bird, The.....		Jolsons.....	Dec. 25.....	29
Chicken Feed.....		Little.....	Sep. 24.....	130
Cyrano de Bergerac.....		Water Hampden.....	Dec. 17.....	33
Dancers, The.....		Richard Bennett.....	Oct. 15.....	96
Fanfastics.....		Henry Miller.....	Jan. 14.....	—
For All of Us.....	William Hodge.....	Forty-Ninth St. ....	Oct. 15.....	107
Gypsy Jim.....	Leo Carrillo.....	Forty-Ninth St. ....	Jan. 14.....	—
Hell-Bent For Heaven.....	(Special Matinees) Klaw.....	—	Dec. 30.....	4
Hurricane.....	Olga Petrov.....	Frolic.....	Dec. 23.....	21
In the Next Room.....		Vanderbilt.....	Nov. 27.....	57
Lady, The.....	Mary Nash.....	Empire.....	Dec. 4.....	47
Laugh, Clown, Laugh.....	Lionel Barrymore.....	Pelasco.....	Nov. 28.....	55
Little Miss Bluebeard.....	Irene Bordoni.....	Lyceum.....	Aug. 25.....	109
Lullaby, The.....	Florence Reed.....	Knickerbocker.....	Sep. 17.....	140
Madre.....	Nance O'Neill.....	Lenox Hill.....	Dec. 29.....	11
Meet the Wife.....		Klaw.....	Nov. 26.....	51
Miracle, The.....		Century.....	Jan. 15.....	—
Moscow Art Theater.....		Jolson's.....	Jan. 14.....	—
Nate and Damayanti.....	(Special Matinees) Garde.....	—	Jan. 4.....	2
Neighbors.....		Forty-Eighth St. ....	Dec. 26.....	23
Nervous Wreck, The.....		Harris.....	Oct. 9.....	107
New Poor, The.....		Playhouse.....	Jan. 7.....	8
Other Boss, The.....	Fay Bainter.....	Morosco.....	Dec. 20.....	32
Outward Bound.....		Ritz.....	Jan. 7.....	8
Potters, The.....		Plymouth.....	Dec. 8.....	43
Rin.....	Jeanne Eagels.....	Maxine Elliott's....	Nov. 7.....	488
Road Together, The.....	Marjorie Rambeau.....	Frazee.....	Jan. 17.....	—
Rosanne.....		Greenwich Village....	Dec. 29.....	17
Saint Joan.....		Garrick.....	Dec. 28.....	20
Seventh Heaven.....		Booth.....	Oct. 30.....	529
Shadow, The.....	(Special Matinees) Ellings.....	Eltinge.....	Dec. 14.....	15
Shame Woman, The.....	George M. Cohan.....	Comedy.....	Oct. 16.....	104
Song and Dan Man.....		Hudson.....	Dec. 31.....	16
Spock Sonata, The.....		Provincetown.....	Jan. 5.....	8
Spring Cleaning.....		Uptown.....	Nov. 30.....	77
Sunup.....		Universe.....	May 24.....	27
Swan, The.....		Cort.....	Oct. 23.....	100
Tarnish.....		Belmont.....	Oct. 1.....	125
This Fine, Pretty World.....		Neighborhood.....	Dec. 26.....	18
Time.....		Punch and Judy.....	Nov. 26.....	51
Vagabond, The.....	(Special Matinees) Apollo.....	Dec. 27.....	4	
Vilna Troupe.....		Thomashefsky's....	Jan. 17.....	—
White Carpet.....		Daly's.....	Nov. 5.....	82
Whole Town's Talking, The.....	Grant Mitchell.....	Grand.....	Aug. 29.....	17
Wild Westcotts, The.....		Frazee.....	Dec. 24.....	25
*Closed January 12. **Closed January 9. ***Closed January 5.		***Closed January 4. **Closed January 3.		
		††Moves to Broadhurst January 14. †Moves to Ambassador January 14.		

#### IN CHICAGO

Able's Irish Rose.....	Studebaker.....	Dec. 23.....	29
Best People, The.....	Adelphi.....	Dec. 2.....	45
Thaum-Souls.....	Garrick.....	Dec. 16.....	37
Highwayman, The.....	Joseph Schildkraut.....	Central.....	Dec. 23.....
Kiki.....	Lenore Ulric.....	Powers.....	Dec. 23.....
King for a Day, A.....	Gregory Kelly.....	Cort.....	Nov. 25.....
Nervous Wreck, The.....	Taylor Holmes.....	Harris.....	Dec. 23.....
Old Sack, The.....	Tom Wise.....	Princess.....	Oct. 21.....
Shakespearean Rep.....	Southern Marlowe.....	Great Northern.....	Jan. 6.....
We Moderns.....	Hayes-Heggie.....	Blackstone.....	Dec. 30.....

#### IN BOSTON

Sancho Panza.....	Otto Skinner.....	Colonial.....	Jan. 7.....	8
Sweet Lavender.....	Anthony Gordon.....	Solvyn.....	Dec. 31.....	16
The First Year.....	Frank Craven.....	Hist. ....	Jan. 7.....	8
Whispering Wires.....	Kay Laurel.....	Plymouth.....	Dec. 25.....	25

to express beauty must be imaginative. Hampered by the desire for realism beauty is depressed."

"Are your ideas on makeup also decided?" we inquired.

"Yes, indeed. Most players overdo it," declared Miss Lenihan, "especially the cyclists. You see, by placing fine lines beneath the eyes and outlining the edge of the upper lid the effect of a larger eye is achieved without a suggestion of artificiality when viewed from the orchestra."

"And the brilliance of the eye is enhanced," we supplemented, recalling the shining eyes of Joan, the Maid.

"I made the acquaintance of this wonderful little liner in 'The Betrothal,'" confided the little actress, holding up a stick of Lechner's No. 9, "and we've been friends ever since." She then explained that it was a splendid foundation color for most feminine makeup. Katherine Cornell is the best made-up actress on the stage, averred Miss Lenihan.

**TOM PEPPER.**

we had, as usual, placed the cart before the horse. 'Where were you born, Miss Lenihan?'

"In Brooklyn."

We then learned that Winifred Lenihan is a graduate of the Sargent Dramatic School; that she has appeared in stock with Jessie Bonstelle and in Providence; that she played in "For the Defense", "The Dover Road" and "Will Shakespeare" and that some day, years and years hence, she hopes to be a director.

ELITA MILLER LENZ.

#### COMING TO BROADWAY

New York, Jan. 11.—Five new offerings will be presented on Broadway next week and the Moscow Art Theater will come back for a return engagement at the Jolson Theater, commencing Monday night.

"Gypsy Jim" will be presented by Arthur Hammerstein at the Forty-Ninth Street Theater Monday, with Leo Carrillo in the star role. In his support will be seen Martha Bryan Al-

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#### Theodora Ursula Irvine

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# DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson ~  
Communications to 1493 Broadway, New York

## DRAMATIC STOCK REVIEWS

### Mean Little or Nothing to Plays or Players— New Plays To Be Reviewed by Staff Editors Only

New York, Jan. 11.—A careful survey of the dramatic stock field has convinced us beyond all reasonable doubt that reviews by local correspondents mean little or nothing to plays or players.

Dramatic plays as a usual thing have their premiere presentation in some one of the larger cities where they are reviewed in detail by staff editors of The Billboard, who for the most part are former actors, managers or theatrical journalists of many years' experience, therefore fully qualified to give an honest and authentic review of plays and players for the benefit of our readers.

These reviews appear in the dramatic section of The Billboard at the time of presentation, and anyone interested in the later presentation of these plays by dramatic stock players can preserve those reviews as a ready reference guide to the proper production and presentation of the plays and the type of players in the original presentation.

There are eighty-odd dramatic stock companies in the United States and Canada clamoring for recognition in The Billboard, and the space available for dramatic stock news does not permit a lengthy review of more than one-third of the companies, therefore two-thirds are passed up weekly, leaving the available space to the few regulars, who for the most part send in stereotyped reviews week after week that mean but little to plays or players.

In order to overcome this state of affairs it has been decided to confine ourselves to reviews of new plays offered by dramatic stock companies where it is possible for a staff editor in person to review play and players.

We are firmly convinced that we can render far more service to our readers by securing from the manager of each and every dramatic stock company in the country the title of the current presentation, the cast and their characterization, and in this manner keep our readers posted on what is being played by dramatic stock companies, and how the players are cast.

Managers of companies owe it to their players to co-operate with us along these lines, and if they will do so, or appoint someone to do it for them, it's only a matter of a short time until we give justifiable recognition to each and every play and player in dramatic stock, which in our opinion is far more desirable than a review by a local correspondent who oftentimes is not qualified to properly review either play or players, and more often influenced in his or her review by personal friendship or prejudice.

This is not intended as a criticism of correspondents who have faithfully and efficiently reviewed dramatic stock productions and presentations in the past, but we are not in a position to discriminate between the faithful efficient and those who fail in the requirements, and for the good of the service we feel justified in a change of policy that will tend to improve our service to our readers of dramatic stock in general.

If producing managers of dramatic stock will advise us when and where they are going to present a new play that has not been previously reviewed in our dramatic department by a staff

editor we will communicate the fact to our nearest office to the place of presentation, and, if possible, have a staff editor review the play in detail.

We have established a column headed "Personalized" and we hope to make it a source of interesting and instructive information for the benefit of dramatic stock players and their associates, and we will welcome items for publication under that heading, when properly signed by the writer.

We have no desire to curtail on the space allotted to dramatic stock, but we do wish in the space allotted to give better representation to the many instead of a chosen few in cities where we have it at our disposal we have therefore taken up considerable space with descriptive reviews of plays that are sufficiently well known to dramatic stock players to require no mention other than the title and how cast.

ALFRED NELSON.

### THE BOSTON STOCK COMPANY

Boston, Jan. 8.—The Boston Stock Company this week is putting a lot of first-class effort into a play of rather uncertain merit, "The Eleventh Commandment", which is here being given its first stage production, is an old, trite and commonplace story. By sheer good acting and excellence of staging, however, it is made quite interesting most of the time. Of course no amount of good acting or fine staging can wholly overcome irregularities of construction and discord in the mixing of theatrical elements. The ripples of chuckling and murmuring that went thru the audience when one of the characters announced the "eleventh commandment" as "Thou shalt not get caught" proved that the auditors were more indulgent than convinced. In reality the action revolves around the seventh commandment, and the author has taken three acts and a total of seven scenes to expound a sermon that has been done in a single act.

Every one of the parts is handled expertly. Jill Middlebrook, as a broker's stenographer, contributes the most delightfully amusing—and at the same time most discordant—bit in the whole play. This light and breezy characterization is misplaced in such a tragic melodrama. It throws the main action off the track for several minutes. Edward Darney has one of the most hated villain roles of the season, and the remainder of the cast includes Walter Gilbert, Adelyn Bushnell, Houston Richards, Amuel Godfrey, Anna Layng, Viola Roach, Ralph M. Remley, Harold Chase, Ralph Morehouse, Mark Kent and Frederick Snow. DON GILLETTE.

### AL. LUTTRINGER PLAYERS

Boston, Mass., Jan. 9.—"The Love Test" was given its first production this week by the Al Luttringer Players, under the personal direction of John Ravold, at the Opera House, Lowell, Mass. Monday night's audience was very enthusiastic over the piece and pronounced it a play that would please one and all.

The chief roles are excellently handled by Victor Browne and Hazel Corinne. A cracking good performance is given by little Fern Chandler, the ingenue, who is rapidly gaining strong favor in Lowell. Richard Morgan had a part that enabled him to display his well-known ability, and John Howe, the juvenile comedian, caused many hearty laughs by his clever portrayal of a crook who falls in love. Some of the highest honors in the play were reaped by John Ravold, who handled a strong role with skill and drew many rounds of applause. There were also some small parts played in big part style by Malcolm MacLeod, Frank Farrara and Edna Earl Andrews. The single setting by H. H. Fish, scenic artist, was interestingly worked out and added much to the effectiveness of the production.

DON GILLETTE.

### AUGUSTIN STOCK COMPANY

Glocester, Mass., Jan. 9.—Altho every one of the plays presented by the William Augustin Stock Company at Gordon's Olympia Theater this season has been well received, none has

ADELYN BUSHNELL



ADELYN BUSHNELL

Adelyn Bushnell was born in Tiverton, Me. She graduated from high school after which she had aspirations for the stage and placed herself under the tutelage of Leander Powers of The School of Theater, Boston. She has a preference for comedy. Played in "Rose Brier" and "Last of Vicks" the first year of her theatrical career.

Adelyn Bushnell played one year in stock at the Colonial House in Falmouth, N. J., and played for a season with Tim Murphy in "The New Girl in Town" and on tour. The following season she played the leading part in "The Confidence-Man" at the Fair of Stars, then replaced Koko Jackson in "Play of Queens".

Adelyn Bushnell is a slender girl 5 ft. 4 in. tall. She is a good dancer and a good singer. She has played dramatic roles in Malden for three years and two years in Somerville. While in Somerville training in stock she went to the Boston Stock Company at St. James Theater and then Boston, where a cultured and elegant girl is her nightly in a highly appropriate manner.

The likable comedy beat Miss Bushnell has a very characteristic face that would call for several parts and assured success. She has great ambition—to write a play and appear on Broadway.

Miss Bushnell loves outdoor life, giving preference to hunting and shooting. Inclined towards home arts where she is a happy, good-natured young woman. Well educated and speaks French fluently.

Her acting is natural and possesses individual mannerism of a very easy way which endears her to the audience, so that her very presence is welcomed by her audiences. Her experiences with the Boston Stock will no doubt be her stepping stone to a Broadway production ere long, for she deserves it.

E. K.

### GLADYS KLARK COMPANY AT BERMUDA

Hamilton, Bermuda, Jan. 4.—Gladys Klark and her players opened their second season of stock here last night in "East Is West". The Colonial Opera House was entirely sold out and the Bermudians turned out "en masse" to welcome their favorite company.

Miss Klark had already entrenched herself in the hearts of the Bermudians last season when she captivated her audience with such roles as Lucy Valence in "The Broken Wing", the title role in "The Brat" and as Ellen Neal in "Climbing Clay". But in her performance of Ming Toy she outdid herself in any of her previous efforts. She is a生花妙笔 and alluring Ming Toy and in her singing scene with Charlie Yang at the end of the second act she received several curtain calls. Her Chinese baby was well modeled and she proved to be a good singer as well. Harry May as Billie Bon gave the part a careful study. He has to be a strong favorite in Bermuda and the patrons of the Gladys Klark Company are waiting to see the outcome of his present role of Gary Armstrong in "Up in Mabel's Room". Special credit is due Jack M. Holmes in the character of Charlie Yang. His makes and poesy singing gave the character the necessary qualities to stand out foremost and he registered a big hit. Charles N. Frost as the proprietor of the "Love Nest" and later as Jimmy Potts, showed his histrio abilities to bring out to the audience a strong distinction between two so dissimilar roles. His Chinese in the play was well presented. Later in the light comedy role he showed that he possessed a homey vein. His scenes with Ming Toy were delightfully rendered. Richard Foote as San Kee gave a masterful performance as did also Helen Kenney as Andrew Borden. Webb, an old favorite, was not recognized at first in his Chinese makeup. Chan Lee, but later a picture I am pleased to award him. M. C. Parsons as Hop Toy was effective and Emmett O'Reilly as Virginia Z. was all that could be desired. The part of Mrs. Andrew Benson was well handled by Virginia Z. who created a distinct impression. Caroline Canning ham as Mabel Borden gave a good deal of life to the part and Irene Daniel was a competent and good looking Mrs. Davis.

The production was artistically done by James R. Harkness whose "Love Nest" was a gem of art. The play was staged by James Richard Foote, assisted by M. C. Parsons and Emmett O'Reilly as master mechanics.

The company sailed from New York December 29, and among the friends bidding it "bon voyage" were Paul Scott and Laura Tingle, of the Paul Scott Agency, who furnished the cast for Miss Klark.

### BERKELL GRAND PLAYERS

Davenport, Ia., Jan. 6.—The Grand Players are presenting "The Accused". The burden is carried practically on the shoulders of Eddy Waller, Jean Oliver and Robert Fay. Waller as Joe Conway gives a strong, convincing portrayal. Fay displays his versatility in the role of Kenneth Winthrop. Miss Oliver lends to her Madeline Winthrop a certain quiet dignity.

Altho the supporting roles are comparatively small they are well played. Heading the list are Larry Sullivan as Robert Armstrong and Herbert Dobbins as Dr. Hammond. Others are cast, viz.: Isabelle Arnold as Nellie, Mary Hill, Harold Lusk, Converse Tyler and Wm. V. Hall as a merry lady and gentlemen of the press and James Wight as Barton. Norman Rhoads, scenic artist, gave the production two interesting sets.

male the profound impression or elicited the terrific applause that "The Man Who Came Back" is doing this week. It is not alone the excellence of this virile drama that appeals to the Gloucester playgoers. A good part of the enthusiasm is roused by the powerful work of W. Paul Austin and the fine performance by Ruth Floyd. For several weeks past Gloucester audiences have become accustomed to seeing Mr. Austin in whimsical, humorous, easy-going parts, and they were much surprised to see how skilfully he rose to the occasion in the strong scenes of this play. Miss Floyd made her usual hit, and effective support is given by the other members of the company. Arthur Herbert, who has just joined the Augustin Players, shows promise of becoming a valuable asset to the group.

DON GILLETTE.

### AUGUSTIN STOCK COMPANY

Glocester, Mass., Jan. 9.—Altho every one of the plays presented by the William Augustin Stock Company at Gordon's Olympia Theater this season has been well received, none has

DON GILLETTE.

## THE ABBOTT STOCK COMPANY

Abbott, Mass., Jan. 10.—"The Lion and the Witch" is being revived by the Forrest Abbott Stock Company at the New Strand Theater. Eddie Burrows played the part of Shirley Ross and deserves great credit for the way he handled the many difficult scenes which this part abounds. Harden Karpis as Berkley Hyder was authoritative in his part and played the part of the money king with great poise and as one to the manner of Merrill Mattay as Jefferson Ryder. His youth and good looks to the part, and his act was well received by the audience. Anna Leslie was cast as Mrs. Ryder and wore several splendid gowns and got out of her part more than there was in it. Beatrice Anglin as Kate Roberts was a pretty picture and her act was handled with skill. Mr. MacDougal as Judge Stitt, giving a finished performance as he always does. Mr. Burrows appeared in the part of Jefferson Bagley. Mr. MacColl as the Rev. Pontius Biddle, Mable Cecil was especially good as Mrs. Hossmore. Edward Green as Judge Hossmore and Arthur Finnegan as Sam as Roberts served to round out a well-balanced cast. The entire performance was under the charge of Stage Director Warren Burrows.

## ELLA KRAMER PLAYERS

Somerset, Pa., Jan. 7.—The Ella Kramer Stock Company is presenting "Quincy Adams Sawyer" in a realistic manner, especially the barnyard scene. A local quartet sang in an excellent manner. Joseph Flynn has the title role of Quincy Adams Sawyer. Since "Joey's" connection with the company he has been winning many new laurels. He gave a masterful performance. Miss Kramer as Alice Pettingill gave one of the finest and most refreshing portrayals of acting. Helen Autry as Mrs. Putnam and Mrs. Crowley was excellent. Frederick Marion as Jim Wood was well received. Bruno Weck as Hiram Maswood certainly had them laughing with his antics. Gail Sheldon as Sandy Putnam could not be improved upon. Gordon Eden as Zeke Pettingill was superb. Genevieve Berkley as Hilda Mason was charming and especially fine. Wesley Barney as Deacon Mason scored handsomely. George Gilday, as Deacon Stiles, had the right conception of his part. Roger Collier as Arthur Hastings was at his best. Oleg Yordy as Mandy Skinner and Nedra Rusk as Samantha Green were good. The sets painted by Mr. Gilday were splendidly done.

## WASHINGTON GUILD PLAYERS

Washington, D. C., Jan. 10.—The Washington Theater Guild Inc. opened with a Saturday matinee December 29 in "Up the Ladder" and played that afternoon and evening to one of the most distinguished audiences that ever greeted a stock company, the boxes and orchestra being filled with parties from the diplomatic, army and navy and congressional sets. Sunday Dec. 30, the house was standing room only, and during the rest of the week, which has been one of the upper weeks in the theatrical history of Washington, the Guild has more than held its own. Outstanding hits were made by Peggy Cardin, W. F. Bondell who is hailed as the best leading man ever in Washington since the days of A. H. Van Doren at Pollio's; Robert Harrigan and John E. Lange while Grace Goodall, June Webster, Alvin Warrington, Nelson H. Jaap and James H. Justice all came in for honorable mention.

Quite unusual for a stock company, the orchestra is expert and was most favorably mentioned both in reviews and programs.

The young artist is George Wood, who was well supported by Stuart Walker and Howard Rumsey. His act was equally as unusual for stock company orchestra.

## JESSIE BONSTELLE

## Plans New Stock House for Detroit

In the Jan. 11—Detroit is to have another stock company stock company. According to an announcement made yesterday, and is to be known as the former Tempel theater, the Jewish community will be considered and given a lease of \$1,000.

John Tempel has the lease on the house, the plans for which have been prepared by the noted theatrical architect.

It is expected that the new venture will be ready for the public much before next season, although the understood work will start immediately.

## O'SHEA AND CARLE TAKE GARRICK STOCK, MILWAUKEE

Chicago, Jan. 10.—Oscar O'Shea and Eric Carle have taken over the company playing stock in the Garrick Theater, Milwaukee. They have engaged Gordon Alling as leading man and H. Johnstone of Chicago.

## FOR SALE, Scenery, Benches, Stage, Etc.

Brand new. Cheap. Moved over Kansas City if you want to see me write for bargain.

J. PAUL JONES, 604 N. 36th, Waco, Tex.

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For coming summer and winter season by one of the best known stock companies in the business. Only first-class location in city of 100,000 or more considered. For details address

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**BUSINESS RECORDS**

## NEW INCORPORATIONS

## Delaware

United Theater Corp., \$1,250,000; E. E. McGehee, P. Utzburg, W. F. Michael, Homestead, Pa., M. E. Neer, Bellevue, Pa. (U. S. Corporation Co.)

Current News Features, \$100,000; Wilmington, distribution (Delaware Charter Co.)

Washington Theater Guild, \$200,000; Leonard Wood, Jr.; Edward H. Alsop, Wm. S. Ryburn, Washington, (Corporation Service Co.)

## Illinois

I. M. Weingarten Enterprises, Inc., 127 N. Dearborn street, Chicago, \$5,000; to conduct general booking agency business; I. M. Weingarten, Harry P. Munns and Jack E. Pickett (Correspondents: S. L. and F. Lowenthal and H. P. Munns.)

Spann & Tilbauer Theatrical Enterprises, Inc., Chicago, \$25,000, to own and operate moving picture and theatrical enterprises. Incorporators: Jean Tilbauer, Hans A. Spann, I. C. Sofran. (Correspondent: Lewis Adler, Lewis & Kohn.)

Charles L. Chambers & Co., Chicago, \$62,500; equipping and conducting of fêtes, pageants, carnivals and similar festivals. Incorporators: Wm. J. Chambers, William Urban, Francy and Charlie Chambers. (Correspondent: William Urban Francy.)

Hollywood, Inc., Oklahoma City, \$1,000; W. W. Waitheal, J. H. Hiltz and W. J. Cammer, all of Oklahoma City.

Northeast Amusement Co., Oklahoma City, \$15,000; Paul H. Braniff, L. E. Butterick and H. C. Thirman, all of Oklahoma City.

Rohman, (Attorneys: Hovell, McChesney & Clarkson.)

Mantoban Operating Corp., Brooklyn, \$110,000; to manage theaters; B. Cryler, E. F. Kob, F. Raines. (Attorneys: Hovell, McChesney & Clarkson.)

Paradise Pictures, Manhattan, \$150,000; films; G. Anderson, J. Bannon, L. Rivkin. (Attorney: H. O. Falk.)

Capital Outdoor and Indoor Shows, Manhattan, \$5,000; motion pictures; M. and P. Isser, J. C. Trebilsh. (Attorneys: Breitbart & Breitbart.)

Alice Amusement Co., \$10,000; motion pictures; J. and M. Schechter, H. Britvar. (Attorneys: Barnett & Mintz, 44 Court street, Brooklyn.)

Patches, Manhattan, \$20,000; motion pictures; H. Holstein, J. H. Graham, J. J. Newman. (Attorney: H. Hersbrun.)

Actors' Boulevard Restaurant, Manhattan, \$10,000; M. H. Roe, M. Manber, J. Rosenbaum. (Attorney: L. R. Greenberg.)

Dragow Amusement Corp., Brooklyn, \$200,000; A. J. Granick, M. Framing, J. Bernstein. (Attorney: I. Steinhaus.)

Enterprise Concessions, Manhattan, amusement concessions, 200 shares common stock, no par value; H. and S. Resnick, M. Fliegig. (Attorney: V. V. Zuppis.)

## Oklahoma

Hollywood, Inc., Oklahoma City, \$1,000; W. W. Waitheal, J. H. Hiltz and W. J. Cammer, all of Oklahoma City.

Northeast Amusement Co., Oklahoma City, \$15,000; Paul H. Braniff, L. E. Butterick and H. C. Thirman, all of Oklahoma City.

ROWE & WALSH SHOW  
TO OPEN IN SEPTEMBER

## Maryland

Art Film Exchange, 228 North Gay street, Baltimore, \$50,000; Joseph Robbins, Louis Jenkins and others.

## New York

Ablo Amusement Co., Manhattan, moving pictures, 200 shares common stock, no par value; A. Kompeil, J. L. and G. Geller. (Attorneys: Handler, Bass & Collins.)

Millimab, Manhattan, \$1,000; motion picture laboratory; E. Stern, J. H. Burch, W. Westling. (Attorney: H. Spear.)

Raja Operating Corp., Manhattan, \$1,000; to manage theaters; E. F. Kob, B. Cryler, C.

The next regular season of the Rowe & Walsh Own Comedy Company will be inaugurated September 1, 1924. The policy to be maintained will be a repertoire of six diversified plays. Besides comedies and dramas, musical numbers (vocal and instrumental), comedy sketch teams, sister teams, harmony singers, dancing acts and novelty features will be presented. Rowe and Walsh will appear at each performance in one of their original comedy, singing and dancing acts. Gertrude Walsh will be entrusted as hostess with the leading feminine roles. The company will be under the personal direction and man-

agement of the veteran, Dan F. Rowe. Three of the comedies to be presented are from the pen of Mr. Rowe and include "Only a Woman's Heart", a three-act romantic comedy-drama; "A Mischievous Kid", a three-act musical farce comedy, and a brand-new Irish comedy-drama, "Rose o' Killard". The new comedy is the joint work of Gertrude Walsh and Dan

(Continued on page 29)

Dramatic Stock  
Organizations

## Attention:

Cataract Theatre, Niagara Falls, N.Y.

Seating capacity 1600. Available for high-class Dramatic Stock Company. Address correspondence **CATARACT THEATRE CORPORATION, NIAGARA FALLS, NEW YORK**.

At Liberty, Jan. 19th  
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Two men, one woman. All do parts and specialties. Youth, class and ability. Real people for real show. Address Orpheum Theatre, High Point, N. C. Salary your limit.

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See our advertisement on page 113  
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**Louie—STENGERS—Verna**  
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LOUIE—Character Comedians. Eccentrics. Dancing Specialists. Double Share Drum in Band. Equity. VERN—Plano. Read, transpose, fake. Double Valve Trombone in Band. Member A. F. of M. Reliable managers only. Salary, \$800.00 joint. Join on receipt of transportation. Write or wire  
**LOUIE STENDER, Yates City, Illinois.**

## NEW PLAY FOR SALE

Wonderful Opening Bill.  
**"INNOCENT PREY"**  
A three-act comedy drama. Originally produced under direction of Roy Hilliard. Address E. A. McNutt, 632 Ben Ton, St. Joseph, Mo., for terms.

## AT LIBERTY FOR REP. OR STOCK

Comedian. Play anything from Leads to Blackface. Good Specialists. Can direct. Have short scripts. Age, 28; weight, 110; height, 5 ft. 10 in. Write **HOWARD VAIL**, National Hotel, Chicago, Ill.

## AT LIBERTY

For Permanent or Circle Stock. Characters. Headless. Small Leads also. Director. Salary your limit. Name it. **MAURICE DOWER**, 417 W. Walnut St., Johnson City, Tennessee.

**AT LIBERTY**  
Well-known Actor, dependable, reliable, acquainted with one-liners, week stands. Musical Comedy, Musical, M. T. Trel, Uncle Tom, Colored Attractions, Burlesque, Carnival, Repertoire. Now at liberty or account of disappointment. Will accept any good offer from reliable manager. Write A. GENT, Hyperion Theatre, New Haven, Connecticut.

## AT LIBERTY—TENOR

**FRANK ANTON**—Leads, Headless, Characters, Height, 5 ft. 11 in.; age, 22; weight, 160. **GLADYS LUDWICK**—Irene. Second Business. Height, 5 ft. 5 1/2 in.; age, 22; weight, 120. Stock or Rep. John on wire. **PAUL ANTON**, Room 210, Hotel Brown, 1611 Bryan St., Dallas, Texas.

## AT LIBERTY—TENOR

After January 20. Singing in four different languages. Will consider good proposition with reliable road show or vaudeville. **LEONARDO E. MILERINO**, care Billboard, Little Ridge, Boston, Mass.



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## PARAMOUNT PLAYERS CLOSE LONG SEASON

**Company Tours Ten States in  
Ninety-Nine Weeks—To  
Reopen March 17**

Russell Brothers' Paramount Players closed a season of ninety-nine weeks January 12 in Louisiana. The tour embraced territory in ten different States and reached from the Gulf of Mexico to the Ohio River. Business in the earlier part of 1922 was good, but from May to September, 1922, it was very bad. From that time on things were very good, but a number of times it became necessary to ship the entire outfit by express to overcome the embargo placed by the L. & N. Railroad upon all show cars. The fall of 1922 was the best in the history of the show, but the winter was bad; snow, sleet and a great amount of rain being encountered, the tent being almost destroyed by a terrible sleet storm in Shreveport, La., February 5. Starting with May, 1923, after the spring rains had abated and on to the end of the season, the business was excellent; in fact, the best the show had experienced with the exception of the season of 1919.

The Paramount Players will reopen March 17 with all new plays, scenery and tent. "The Girl in the Case" and "Molvina's Courtship" have been leased from Robert J. Sherman. Ted and Virginia Maxwell have been commissioned to write two plays, one around Robert E. Lee and the other around Abraham Lincoln. Lawrence Russell will have completed two plays and all of these will be equipped with special settings, lights and music. The band and orchestra will be made special features, a raised platform being used for the orchestra with spotlights playing upon the soloists. Among those who were members of the organization when it closed were Emma Marie Davis, Mary Theresa Russell, Stanley Gordon, Jack Harrison, Lenora O'Dell, Jess Norman, Jack Gould, Mr. and Mrs. D. E. Pence, Billy Cochran, Chick Weingart, Ethel Britt, Reba Hart, Ralph Herbert, Irvin P. Scott, Flo Harrison, Raymond Arnold, Fred La Grange, Lester Dishman, Willis Maxwell, Chas. Gordon, Fred Lytell, James Finch and Lawrence Russell.

### BERT MELVILLE BANKER IS VICTIM OF FLOGGING

Two rewards have been offered for the arrest and conviction of those participating in the flogging and arson outrage in which Bert Melville Banker, former owner of Melville's Comedians, and his steward, Emil H. Oleson, were the victims. The sheriff of Hillsborough County and the Tampa (Fla.) Morning Tribune have offered rewards of \$1,000 each. The outrage occurred Friday night, January 4, at the Green Lantern Club, which Mr. Banker opened about four weeks ago in the Palm River road, near Tampa. A masked party of thirty men drove to the clubhouse, which was also the home of Mr. and Mrs. Banker, in autos. Mr. Banker being in bed at the time, his wife answered the mob's summons at the door. The mob entered the place and set fire to it and within an hour the frame structure was in ruins. Mr. Banker estimates his loss at about \$45,000. A pet Pekinese dog perished in the flames. Banker and Oleson were taken to a secluded spot in the woods, between Mango and Limoa, and whipped until blood is said to have run from their faces and bodies, and then turned loose. The band then dispersed with their autos in various directions. Mr. Banker said the Green Lantern Club was always conducted in a respectable manner and is unable to account for the outrage. Mr. Banker is also president and general manager of the Melville Fertilizer Company of Tampa, in which business several other well-known showmen are associated with him. The Tampa Morning Tribune editorially says in part: "Every one of the cowardly thugs and firebugs who perpetrated this outrage ought to be placed behind the bars and made to suffer to the limit of punishment for it."

### HOLLAND-LEE PLAYERS

Members of the Holland-Lee Players were guests of the management at an elaborate banquet at DeKalb, Tex., following the show on Christmas night. Special mention is due Enna Vayé (Mrs. Holland) and Dorothy Dumas (Mrs. Lee) for the completeness and unique arrangement of the banquet table and appropriate decorations. Fruit, candy, cigars and cigarettes were served in abundance and in conclusion handsome and valuable gifts were distributed among the members of the company. After the banquet T. Bridges Clark and his symphonic orchestra furnished music for dancing. Among

### YOUNG-ADAMS COMPANY

Honored by His Worship, the Mayor of Charlottetown, Canada

For many years the names of H. Wilmet Young and Marlie Adams have been identified with one of the best known repertoire companies in the country. Their fame and popularity is particularly considerable in Canada, where they and the members of the Young-Adams Company are very highly respected. That this is without exaggeration is proven by the excellent tribute paid them after the concluding performance at the Prince Edward

### MAUDE TOMLINSON



Miss Tomlinson is one of the most versatile repertoire leading women in the Middle and Northwest. With her husband, Jack Brooks, she is joint owner of the Brooks Stock Company, which has enjoyed its well-deserved popularity and prosperity for more than a decade.

those of the company present were Enna Vayé, Dorothy Dumas, Grace Cullender, Edna Wood Miller, Maxine Holland, Nora Clark, Blanch Stover, Mrs. Earl Becker, Harve Holland, Adrian "Billy" Lee, Craddock Rule, Jimmie Rice, Jr.; T. Bridges Clark, Everett Stover, Chas. Callender, R. G. Williamson, Milan L. Miller, Frank Rickard, W. G. Courtney, Earl D. Becker, Jason Anderson and the writer, Geo. C. Saylor. The mascot table was surrounded by Junior Holland, "Billy" Miller and Wayne Callender. Among the visitors to the show of recent date were Mr. and Mrs. James Rice, from the J. Doug Morgan Show, No. 2; also Fred Campbell, of Sulphur Springs, Ark.

### FLUHRER-McGRAW COMBINE IN MUSICAL COMEDY SHOW

George B. Fluhrer, well known in dramatic repertoire and vaudeville circles, has formed a partnership with Bernard McGraw, owner of the "Way Down In Dixie" Company and Harris Bros.' "Uncle Tom's Cabin" Company, in the presentation of a miniature musical comedy production, entitled "The Oriental Girls". The show recently opened in Buffalo. Mr. McGraw will continue with his other interests, while Mr. Fluhrer will have full charge of the musical show. Five principals and six chorus girls, whose names will appear in a later issue, comprise the company. "The Oriental Girls" is booked for several weeks in and around Buffalo, with Southern cities to follow.

### ELDER-MILLS IN KANSAS CITY

Kansas City, Mo., Jan. 10.—All executive members of the Elder-Mills Production Company were here last week and visited The Billboard office. Ray Elder and Duke Mills are well known in the circus, carnival and theatrical world; Louis Hemingway, director, has directed pictures and dramatic productions, was at one time auditor of Howe's Great London Shows and was connected with the Mighty Doris Shows, Captain John Sheeley and others; Will Gregory, the other director, was with the picture, "The Birth of a Nation"; is secretary of the Actors' Society in New York and a member of the Gregory & Bellow Dramatic Agency.

The Elder-Mills Production Company has been busy for the past few weeks assembling and directing a company of amateurs for an elab-

### PUBLIC APPEAL FOR MYSTERY PLAYS GROWS

Mystery plays have been "the thing" with city audiences for some time and the public's appeal for them is growing even stronger. Theatergoers who are "fed up" on the usual run of plays have turned to the thriller as something different. These plays are practically new and seldom are released to the small-time manager, even though he is willing to pay the high royalty. As for "The Crimson Nemesis" and "Spooks", by Robt. J. Sherman, the verdict from various managers has been that they are equally as good as many of the so-called big plays, regardless of where they have been played, in tent and house repertoire or permanent stock. Why some managers cling to the idea that a Broadway failure, simply because it has been played in New York, has more drawing power than a play that pleases is hard to fathom. The Frank Ginnivan Show, where the former play was written, has had requests from patrons to see it again and Mr. Ginnivan is contemplating using it again this season for an opening bill. Guy Beach, of the Beach-Jones Stock Company, has had repeated requests to see Sherman's "Mickey" play again. Managers say that the thrills in "Spooks" follow so closely that before the auditors have fully realized the effect of one the next situation is upon them. Every character makes his or her entrance thru the audience, a stairway leading to the stage representing the front door of an old mansion. For the coming season Mr. Sherman has prepared another mystery play, "The Unseen Hand", which he claims will far surpass anything he has ever attempted. The plot and characters center around police life and deal with a battle of wits between a "mastermind" criminal and a female detective. A special lithograph one-sheet is being made for this play as well as for "Spooks", the paper for the latter having been delayed thru a mistake in shipment. Sherman is probably the only playwright who has turned part of his profits into special paper for the benefit of his clients. Special paper is bound to help any show get business. Some think not. They have the idea that a one-sheet with the company name upon it is sufficient, but how many moving pictures produced do not have a special line of paper? If an industry as well established as the "movies" cannot afford to be without paper for one single picture, how can lesser concerns figure it unnecessary? If you have paper up in a town for some play how many times do people say to you: "When are you going to play so and so?" I'll bet that's a good one."

### TENT SHOW PEOPLE FIGURE IN NEW PLAY BY MAXWELLS

"The Parson Who Boarded the Tent Show" is another short story Ted and Virginia Maxwell are working on at present. A parson and his wife, with whom they once boarded when tramping, will be the central figures. The story promises to be filled with interesting color and show the true, kind and unselfish hearts of the tent show people. "A Tale Never Told", a story woven around Abraham Lincoln, is on the way to Lawrence Russell, for whom it was especially written by the Maxwells, and copies also have been sent to their various representatives. Ted and Virginia have been going to the postoffice in town on skis or snow shoes, the snowfalls have been so frequent and heavy in Sonoma, Calif. They say their Sierra home is a fit setting for their new Canadian play, "Naoma of the North", snow-laden pines towering about their door.

### CRANER TO HAVE FIVE- TRUCK OVERLAND SHOW

Ben Craner, of Saginaw, Mich., promises to have one of the finest overland shows on the road in the summer of 1924. The company will number eight acting people and a jazz orchestra. It will open about the middle of April and play one-night stands in Michigan, presenting vaudeville and motion pictures. Five 5-ton trucks, painted white and gold, will transport the members of the company and paraphernalia. The tent will be chocolate brown in color. Mr. Craner will also carry his own electric light plant. Several years ago Mr. Craner featured Russell Craner in "Widow McCarty", "Irish Piper", "Topics o' 1924", "King of Tramps" and Russell's Extravaganza Company, all musical shows. Bonnie Pierce, in vaudeville specialties, will be a feature with the 1924 show.

erate road production of "Uncle Tom's Cabin", which opened January 10 in Ottawa, Kan., the company's headquarters.

An interesting story of Mr. Gregory's first stage appearance is told. It was during Sarah Bernhardt's first engagement that a small-part actor was taken sick and there was no one available who could speak French. Gregory could not either, but in a few hours he was taught the lines, the correct pronunciation and the business and gave a finished performance.



# American Concert Field

*and American Achievements in the World of Music*

Pageantry

By  
Izetta May McHenry

Classic Dancing

## LOS ANGELES MAKES

**Alexander Stewart Head of Civic Music and Art Association**

Ben F. Pearson, president of the Los Angeles Civic Music and Art Association, has announced the appointment of Alexander Stewart as executive director of that organization. Mr. Stewart will give general supervision to the executive work of the Civic Music and Art Association and also devote considerable time to extension work along the lines of community music under the auspices of the University of Southern California Extension Division. In order to accept the appointment it was necessary to obtain leave of absence for Mr. Stewart, who for several years has been director for the national organization of Community Service, and the request was granted as Community Service recognized the opportunity to further spread the message of music.

Mr. Stewart as director of music for Community Service for the Pacific Coast District supervised the work in twenty-five cities. He was a pioneer of the Pacific Coast in the Music Week movement and organized the first Music Week in California at Long Beach in 1921. Prior to the World War, when he entered the work of the War Camp Community Service as Community organizer of Recreation for Service Men, Mr. Stewart was prominent as choral director, choir leader and violin instructor in San Francisco and Oakland. In 1915 he was director of the chorus of 125 voices composed of singers of the East Bay Communities which successfully competed with the Welsh Choir from Chicago in the competition for the \$10,000 prize offered by the Panama-Pacific Exposition in the International Elsteddoff in which the contest was decided a tie and each choir awarded \$5,000.

Under the direction of Mr. Stewart there will be classes organized in community music and training of community choral leaders at the University of Southern California under the joint auspices of the Extension Division and the College of Music.

## MARCH BRINGS NEW YORK

**Two Concerts by Philadelphia Orchestra and Toronto Mendelssohn Choir**

Of much interest is the announcement of the forthcoming concerts to be given in Carnegie Hall, New York, by the Philadelphia Orchestra, Leopold Stokowski, conductor, and the Toronto Mendelssohn Choir, H. A. Fricker, conductor. The concerts are scheduled for Tuesday evening, March 4, and Wednesday evening, March 5. For the first concert Beethoven's Ninth Symphony will be presented under the direction of Mr. Stokowski and the soloists will be announced later. For the concert the evening of March 5, excerpts from the B-Minor Mass of Bach and other numbers will be presented by the Toronto Mendelssohn Choir under the direction of Mr. Fricker and with the assistance of the Philadelphia Orchestra.

## N. Y. SYMPHONY ORCHESTRA ON TOUR

The New York Symphony Orchestra, directed by Walter Damrosch, left the early part of this week for appearances in several cities. Two concerts are being given in Washington and one each in Baltimore and Philadelphia, which mark the fourth concerts in the respective series of five concerts each. This tour is the last of the season conducted by Mr. Damrosch, as the fifth and final will be directed by Bruno Walter as guest.

For the fifth pair of concerts in the Beethoven Cycle, in Carnegie Hall, New York City, on the afternoon and evening of January 24 and 25 the program will include the overture King Stephen, Symphony No. 8, Wellington's Victory and Scotch Folksongs for voice, violin, cello and piano, performed by John Barclay, baritone; Gustave Tinlot, violinist; Lucien Kirsch, cellist, and Mr. Damrosch at the piano. Mr. Barclay will also sing "The Song of the Flea" and "The Kiss".

## SEVEN THOUSAND

**Attend First Concert of Season at Metropolitan Museum**

For the opening concert of the season at the Metropolitan Museum of Art, New York City, where David Mannes and a symphony orchestra give annually a series of free concerts, an audience of 7,000 attended. The program was a most excellent one and ably given under the direction of Mr. Mannes and the huge audience paid tribute of its appreciation thru listening in almost absolute silence which made it possible for every one even those in the farther corridors and balconies to hear.

The programs for the remaining concerts in January include compositions by Beethoven, Rossini and Weber, also selections for string orchestra and other works by Ruhinstein, Liszt, Bach and Berlioz.

## Publishes Booklet on National Music Week

**National Music Week Committee Issues Guide for Free Distribution to Local Music Week Committees**

**C**OMPLETE information on how to "put on" a Music Week is contained in a book just issued by the National Music Week Committee in connection with preparations for the observance of the first National Music Week, May 4-10, 1924. Local Music Week Committees in communities that are to participate in the national movement will find this book of inestimable aid to them in every step of their work from conception to execution. Copies of the book, "Guide for the Organization of Local Music Weeks", may be obtained without cost upon application to the National Music Week Committee, 105 West Fortieth street, New York City.

The book plunges at once without preliminary flourish into the essential details of "running" a Music Week locally and thru twenty-seven pages of meaty matter takes up every conceivable step necessary to securing co-operation from different forces in the town, which is the backbone of Music Week. This co-operation comes, not only from organizations directly interested in music, like the churches, schools and musical societies, but from others not directly concerned, like the women's clubs, chambers of commerce, city government and industrial plants. Among them, these groups reach nearly the entire population with the message of music in some form.

"Give More Thought to Music" is the slogan of National Music Week, which the book describes as a suggestion, not a campaign for something to be forced upon the people. No support is asked except from those persons who desire to give it. The belief is expressed that eventually, thru annual repetition, the public will look forward to Music Week as it now looks forward to Thanksgiving, Christmas and Easter.

The book outlines briefly the purpose of the Music Week movement and enumerates its benefits. In addition to details of organization, suggestions are given for the management of the finances and publicity.

A short history of the development of Music Week is included, tracing the growth of the movement from the first city-wide observance in New York City in 1920 to its widespread observance in more than 150 towns and cities in 1923.

As a guide for communities entering the movement for the first time suggested letters for use in forming a committee to handle details and financial statements of cities that already have had Music Weeks are printed.

At the end there is a list of publications, prospectuses, reports, addresses, newspaper editorials and sample Music Week sections, posters, stickers, stuffers, buttons, etc., in reference to the movement which may be had free singly and at cost in quantities upon application to the National Music Week Committee.

## ARTISTS RENEW CONTRACTS

**With Chicago Civic Opera Company**

With the closing of the opera session in Chicago announced for January 26, several announcements have been made of the signing of contracts by artists with the organization. Rosa Raisa, dramatic soprano, and her husband, Giacomo, baritone, were the first to sign new contracts, and they were followed very shortly by Claudia Muzio, then Kathryn Melville, American contralto, who is just finishing her first

## NEW YORK MUSICAL EVENTS

### Beethoven Association

For the third concert of this, its fifth season, given by the Beethoven Association in Aeolian Hall the evening of January 7, Brahms Trio in C Minor opened the program, played by Mme. Olga Samaroff, Messrs. Ritch and Kindler. This trio for piano, violin and cello was given a beautiful reading by these artists and was followed by a group of Eighteenth Century songs sung by Francis Rogers, accompanied by Walter Golde. Mr. Rogers, while apparently not in his best voice, showed excellent musicianship and was well received. Two pieces for Clavichord and Viola d'Amore were played by Mme. Yolande Mero and Mr. Ritch, and the evening's program concluded with Schumann's Andante and Variations presented by Mmes. Samaroff and Mero at two pianos and Messrs. Kindler, Stoehr and Janke, with cellos and horn, and in the hands of these noted players this number was one of the musical treats of the evening.

### Geraldine Farrar

On the evening of January 8 a packed house greeted Geraldine Farrar in the Town Hall for her first concert appearance of the season. The noted prima donna of the Metropolitan had as assisting artists Claude Gottschalk, pianist, and Joseph Maitkin, cellist. The printed program announced Miss Farrar would sing a "Group of Songs from the German", a group from the "French" and for her third group she gave interpretations from the "Slavonic". Surely no one could have been given a more rousing welcome than the noted singer received as soon as she appeared, and it was several minutes before she was able to sing her first song. Her many, many Metropolitan admirers were evidently satisfied with everything Miss Farrar sang, but there were also, no doubt, many music lovers in the large audience who longed for expressiveness and some beauty of tone during the various numbers. While the French group was given in that language, the other two groups were sung in English, and it was only after the hearing of several in the German group that one was able to discover that she was not singing in that language. Miss Farrar was given excellent support at the piano, and, while Mr. Maitkin's cello solo were well received, it was decidedly a Farrar evening.

### Marion Rous

New York, Dec. 12.—"What Next in Music" is the title which Miss Rous gives her verbal and musical explanation of the progress of the modernists in music. Those who truthfully claim to enjoy modern music are in the minority yet, but if we could hear this newer music played and explained as capably and entertainingly as it was by Marion Rous in Aeolian Hall the evening of January 11 audiences for concerts of modern music would be greatly increased in numbers. Beginning with Schoenberg and Ornstein, in which even with her skill she could not make interesting, Miss Rous led her audience, one of the largest seen in Aeolian Hall this season, thru various selections by Béla Bartók, Millöcker, Auric, Honegger, Milhaud, Poulenec, Scriabin, Stravinsky, Prokofieff, Godebski, Berners, Scott and Grainger. Due to her witty and humorous explanation, also her skillful musical interpretation of each composition, Miss Rous afforded her hearers much enjoyment, and as a proof that they liked it several compositions had to be repeated and at the conclusion of the program they wouldn't leave until several additional numbers had been given. If you desire a better understanding of modern music do not overlook an opportunity to hear Marion Rous.

## CHICAGO CONCERT QUARTET TO MAKE INTERSTATE TOUR

Frank Bennett, baritone and teacher, of Chicago, has announced he will take the Chicago Concert Quartet on an Inter-State concert tour early in the new year. The quartet is composed of Edith Hegley, soprano; Kathleen Ryan, contralto; Floyd Jones, tenor, and Frank Bennett, bass, and the accompanist is Edith Sackett. Mr. Bennett is the musical director of the Chicago Rotary Club, the Food Products Club and Montgomery Ward & Company.

## SOUTHLAND SINGERS

**Give Concert at Plaza**

The Southland Singers, Madam Emma A. Dammann, founder and president, presented a concert at the Hotel Plaza, New York City, the evening of January 15. The program included several numbers by the Zimbler Trio, cello solos by Mathilde Zimbler, and operatic arias by Arline Thomas, soprano, and Myrtle Stitt Mason, contralto. The accompanists for the evening were Lucille Blabe and Vera Stetkevitz.

## HENRY HADLEY

**Guest Conductor With Boston Symphony**

From the office of the Philharmonic Society of New York comes the announcement to the effect that Henry Hadley, conductor of the Philharmonic Orchestra, has been invited to be guest conductor of the Boston Symphony Orchestra at that organization's pair of concerts in Boston on February 22 and 23. On that occasion Mr. Hadley will appear in the capacity of conductor and composer.

## OPERAS TO BE GIVEN

## In Tenth Week of Chicago Season

The next to the last week of the grand season in Chicago brings the last performances of several operas. The first part of the week was given over to "Rigoletto", "La Traviata", "Il Trovatore" and "Le Roi de Nuits Dame". On Thursday evening "La Sonnambula" will be presented with the cast including Tito Schipa, Maria Tetrazzini and Alfredo Gandolfi. Friday evening Feodor Chaliapin will make his final appearance of the season in "Mephistopheles", and for the Saturday matinee "Louise" has been chosen with Mary Garden appearing in this role for the last time this year. Saturday evening "Faust and Gretel" will be presented with several American artists in the cast including Irene Pavlova, Mary Fabian, Marjorie Maxwell and Harry Brown. On Sunday afternoon there will be a special performance of "The Barber of Seville" with a cast including Tito Schipa, Feodor Chaliapin, Giacinta Pareto and Giacomo Rinaldi.

## PADEREWSKI

## Making Tour of West

The distinguished pianist, Paderewski, has left for a tour of the West and included in his appearances will be recitals in many cities where he was not heard last season. After recitals in Pennsylvania the early part of this month he played in Toronto, Buffalo, Canton and Cleveland, and on January 14 music lovers in Detroit had an opportunity to hear the noted musician. Other programs will be played in Pittsburgh on January 16; Youngstown, 18; Akron, 20; Columbus, 22; Louisville, 24; his first recital in Chicago, 27; Milwaukee, 29; Springfield, 31, and on February 1 he is scheduled for a recital in St. Louis.

## ST. LOUIS MUSICAL EVENTS

The next several weeks will bring to St. Louis many events of interest in musical circles. On January 19 at the Odeon the Duncan Dancers will present a most interesting program. January 18 and 19 will bring the presentation of Broad's opera by the Junior Players in the Little Theater of the Artists' Guild. Ruth St. Denis, Ted Shawn and the Denishawn Dancers will present two distinctly different programs for their engagement, January 25 and 26. On January 29 the Morning Choral Club at their midwinter concert will present "The Highwayman", a dramatic cantata, the music of which was written by Deems Taylor, well-known critic of New York, and Raymond Koch

will be the soloist. On this occasion Georges Enesco, violinist, will make his first appearance in St. Louis. Early February events include the Charity concert to be given at the Coliseum Wednesday evening, February 6, at which Siegfried Wagner will conduct several orchestral numbers to be played by seventy-eight members of the St. Louis Orchestra, and Florence Macbeth will present the one-act opera "Secret of Suzanne" on February 9.

## MARY GARDEN ILL

Chicago, Jan. 10.—Mary Garden remained in her rooms in the Lake Shore Drive Hotel last night on orders from her physician. As a result the performance of "Cleopatra" was replaced by "La Sonnambula". Miss Garden is suffering from a severe cold.

## CONCERT AND OPERA NOTES

Isa Kremer, noted balladist, will fill a return engagement at the Auditorium, Minneapolis, Minn., January 22.

The distinguished cellist, Pablo Casals, is announced as soloist for the Young People's Concert to be given by the New York Symphony Orchestra, directed by Walter Damrosch on Saturday afternoon, January 26, in Carnegie Hall, New York.

A number of well-known artists appeared in a recent Sunday evening concert arranged by the Board of Education at DeWitt Clinton Hall, New York City. This weekly concert, under the personal direction of Charles D. Isaacson, had as soloists Amparito Farrar, popular American soprano; Jascha Fisheberg, violinist, and Louis Stillman, who, as pianist for the evening, made the program doubly interesting by explanatory talks on the works of Beethoven, Bach and Chopin.

One of the interesting events scheduled for New York music lovers is a song recital by Edith Mason the afternoon of January 22 in Carnegie Hall.

The noted Negro tenor, Roland Hayes, will sing at the Philadelphia Academy of Music on Tuesday evening, January 29. Mr. Hayes' appearance in the Quaker City will be under the local management of Mrs. Carl Doten.

On the evening of January 22 Katherine Bacon, pianist, will give her second and last New York recital in Aeolian Hall. Miss Bacon will be heard in a program of works by Chopin, Brahms, Debussy and Liszt.

A recital of songs is announced by Ethel Grow for Wednesday evening, January 23, in Aeolian Hall, New York City. Miss Grow will have the assistance of the New York String Quartet, and Charles Albert Baker at the piano.

The first subscription concert by the New York Trio is announced for Friday evening, January 25. The concert will be given in Aeolian Hall.

The Chaif Dancers, of the Chaif Russian School of Dancing of New York City, have announced a program of Greek, classical, national, Oriental, character and toe dancing for Saturday evening, January 26, at Carnegie Hall.

The Bangor Fair of Bangor, Me., is planning to present a more elaborate musical program at the 1924 fair, which will be its forty-first.

(Continued on page 52)

## MOTION PICTURE MUSIC NOTES

The Society of Theater Organists of New York has announced the election of officers for 1924. Frank Stewart Adams, of the Rivoli Theater, having been made president; Walter M. Wild, Cedarhurst, vice-president; Ruth Barrett, Nemo Theater, recording secretary; J. Van Cleft Cooper, of the Academy of Music, corresponding secretary, and Edward Napier, of the New Atlantic, Brooklyn, treasurer. Harold O. Smith, of the Japanese Garden Theater, is chairman of the Examining Board, and members at large are John Priest, Cameo Theater; Sigmund Krumgold, Rialto Theater, and Herbert Seiler, Eighty-First Street Theater.

Olivia Rubenstein Martin, mezzo-soprano, was soloist for the week of January 6 at the Eastman Theater, Rochester, N. Y. Miss Martin's two selections were "Love, My Heart Is Calling You" (Cooper), and "The Road That Brought You to Me" (Hamblen). Another interesting feature for the week was a dance interpretation, "The Spirit of the Fountain", in which appeared Enid Knapp Botsford and Leon Harte, with stage and lighting effects by William Fait. With the orchestra conducted by Vladimir Shavitch and Victor Wagner, the players were heard in Wagner's "Lohengrin" preludes as the overture.

The musical program at the Rialto Theater, New York City, is headed this week by Irving and Jack Kaufman, well-known phonograph stars. The singers are giving among the popular numbers "Linger Awhile", "Deedle-Dum-Dum", "You're in Kentucky as Sure as You're Born" and "Mickey Donahue". The dance numbers for the week are presented by Alma Bailey and Riesenberg's Classical Jazz rounds out an exceedingly popular program.

The soloist this week at the New York Capitol Theater is Petro Capodiferro, first trumpeter of the orchestra. He is playing "For All Eternity" (Mascheroni). Mr. Capodiferro has played with a number of the large orchestras, having included in his career a season with the New York Symphony under Walter Damrosch, two seasons under Campanini at the Manhattan Opera with Oscar Hammerstein, a number of seasons with the Chicago Opera and ten consecutive seasons at the Metropolitan Opera. Another unit on the week's program is "The Dance of the Hours" from "La Gioconda" by the Capitol Ballet Corps under Mile Gamberelli.

A scene from "The Barber of Seville" is being presented this week by the Operatic Department of the Eastman School of Music at Rochester, N. Y., at the Eastman Theater.

The first New York appearance of Jean Wallin from the Grauman Theater, Los Angeles, is being made this week at the Sheridan Theater, Greenwich Village, and she is appearing in the prologue to the feature. The interesting events are surrounded by the usual attractive musical settings by the concert orchestra, directed by J. Walter Davidson.

Under conductor Carl Edouard, of the New York Strand Theater, the overture being used this week is Tchaikovsky's "Marche Slave". There is also introduced this week "The Miniature Revue" consisting of three scenes, the last of which is subdivided into three more. These are Scene 1, "A Porcelain Picture".

danced by the principal dancers: Scene 2, "On the Garden Wall", with Estelle Carey, soprano, and Frank Mellor, tenor; Scene 3, "Totpourri Russe", which utilized the Russian Balalaika Orchestra, Sonia Maksimova, soprano, and the entire Strand Ballet Corps. The special scenes were designed by Henry Dreyfus and painted by Gates and Morange.

Carl W. Stallings, conductor and organist at the Isis Theater, Kansas City, is presenting weekly musical programs of excellent quality.

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## AUTHORESS CLAIMS INTEREST IN "HELEN"

### SUES TO STOP PLAYING OF PIECE AND SEEKS ROYALTIES IN ALLEGING "PIRACY"

New York, Jan. 11.—Elaine Sterne Carrington, authoress, has filed suit in the Supreme Court to prevent further playing of "Helen of Troy, N. Y.", and to collect royalties paid on the musical comedy from the time it opened at the Selwyn Theater on June 19, 1923. Miss Carrington is alleged to have written the original manuscript of the piece, and she charges Julia Chandler, play broker and publicity director for the Selwyn management, with having furnished a copy of her script to Rufus Le Maire and George Jessel, producers of "Helen of Troy". She further alleges that her play was submitted without her knowledge to George S. Kaufman and Marc Connally for adaptation. "All the defendants," the complaint says, "knew the plaintiff was the author of the play and deliberately conspired to deprive her of her rights." Steney Wilmer and Walter M. Vincent, who control the major portion of the production, are also named as defendants.

Julia Chandler offers the following explanation of the situation:

"There is absolutely no merit in the suit of Elaine Sterne Carrington against George Kaufman and Marc Connally, producers of "Helen of Troy, N. Y.", and me, charging me with having permitted Rufus Le Maire and George Jessel to copy a script, entitled "Helen of Troy, N. Y.", written by Miss Carrington. I am not a play broker. I do not know either Mr. Jessel or Mr. Le Maire, and as far as I am aware neither they, Mr. Kaufman nor Mr. Connally ever saw the play, entitled "Helen of Troy, N. Y.", written by Elaine Sterne.

"Because of my professional connection with the theater as publicity director for Selwyn & Company I was asked by Manna-Zucca, who wrote the music for Elaine Sterne's play, to try and sell it for them. While I am not a play broker and do not make a business of selling plays I did consent to show the Manna-Zucca-Elae Sterne piece to some producers, because of my great admiration for Manna-Zucca as a musician and my personal friendship for her. After offering it to four producers, and having the script returned to me in each instance, I returned all the scripts in my possession to Elaine Sterne Carrington, since Manna-Zucca was out of the city at the time. Messrs. Jessel and Le Maire were not among the producers to whom I sent the script of "Helen of Troy, N. Y.", by Elaine Sterne and Manna-Zucca, nor did either Kaufman or Connally ever see this script, to my knowledge."

### RENEW "FOLLIES" ADVERTISING

Chicago, Jan. 12.—Ziegfeld "Follies" advertising is back in The Chicago Tribune and all is said to be well. Nobody interviewed appeared willing to say why the "Follies" was not represented in the "Trib." Tuesday. The omission was reported to be due to a particularly blistering editorial in last Sunday's issue of the paper regarding certain shows in Randolph street, which were not named. An editorial representative of The Tribune told The Billboard that a disagreement of some kind between the advertising department of his paper and the "Follies" management had been adjusted.

### "LOLA IN LOVE" AGAIN

New York, Jan. 12.—"Lola in Love", which was tried out last season with ill success, is to be revived by F. C. Coppelius. This musical production has since undergone a rigorous overhauling and will be presented with an entirely new cast, a complete list of which will be announced later. "Lola in Love" will mark Coppelius' maiden attempt as a theatrical manager.

Gale Beverly Goss, seventeen-year-old daughter of Captain N. H. Goss, U. S. N., has been engaged by the Shuberts for a principal role in "Innocent Eyes", the new musical revue in which Mistinguett, the French actress, will make her first American appearance. Miss Goss has adopted Gale Beverly as her stage name.

### COBB STORY FOR STAGE

New York, Jan. 12.—When the suggestion was put to Irvin S. Cobb that his book, "Fiddle, D. D.", would make first-rate material for a musical farce comedy, he gave Richard Carle carte blanche to do it. Carle, who is principal comedian in "Adrienne", has just completed the stage adaptation of the book in addition to writing most of the lyrics. The story has to do with an innocent-minded college professor who finds teaching in a boarding school for girls far from a simple task and eventually takes to directing a boys' camping club near the imaginary village of Lovers' Leap, N. J. Carle has written the piece with a view to characterizing the professor himself.

### EQUITY INVITATION

Chicago, Jan. 12.—Vivian and Rosetta Duncan, stars in their own show, "Topsy and Eva", in the Selwyn Theater, have arranged to call on Mayor Dever on his return from Washington and invite "Hizzoner" to attend the Equity hall on the night of January 19. The Duncans think they can land the chief executive of the city without difficulty.

Fred Brown, one of the Six Brown Brothers with the Julian Eltinge show, was a caller at the home offices of The Billboard when the show played the Grand Opera House, Cincinnati.

### CASTING "SITTIN' PRETTY"

New York, Jan. 11.—"Sittin' Pretty" is being fitted with a cast of well-known players and will soon be placed in rehearsals. The new musical comedy is the joint work of Guy Bolton, P. G. Wodehouse and Jerome Kern. Bolton has just returned from London, accompanied by a prominent English player, who was especially engaged for the Comstock & Gest production.

### MARCUS SHOW ON COAST

Chicago, Jan. 10.—Advices from the Coast state that the Marcus Show, playing the Curran Theater, San Francisco, is doing well after a successful engagement in Los Angeles. The show will play one and two-night stands in California for some time after concluding the Frisco engagement. It is said that sixty-five people and two cars of scenery are carried. There are three men ahead. Guy Barlek is featured. Roy Sampson is general representative and Frank P. Prescott is business manager.

Sally Long, who left the stage for a career in motion pictures, has returned to the Ziegfeld management. Formerly identified as a "Follies" girl, Miss Long came close to regaining that "glorified" title when she joined the cast of "Kid Boots" at the Earl Carroll Theater, New York, last week.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 12.

### IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING	NO. OF	DATES	PERFS.
Andre Charlot's Revue of '24...		Times Square	Jan. 9....	3		
Artists and Models...		Shubert	Aug. 21....	278		
Battling Butler, Mr.		Selwyn	Oct. 8....	113		
*Greenwich Village Follies...		Winter Garden	Sep. 20....	171		
Kid Boots...	Eddie Cantor	Earl Carroll	Dec. 31....	16		
Little Jessie James...		Lorraine	Aug. 15....	160		
Mary Jane McNamee...		Imperial	Dec. 25....	24		
Music Box Revue...		Music Box	Sep. 22....	121		
One Kiss...		Fulton	Nov. 27....	57		
Poppy...	Madge Kennedy	Apollo	Sep. 3....	151		
Rise of Rosie O'Reilly, The...		Liberty	Dec. 28....	27		
Runnin' Wild...	Miller-Lyles	Colonial	Oct. 29....	91		
Stepping Stones...	Fred Stone	Globe	Nov. 6....	81		
Triples of 1923...		Ambassador	Nov. 20....	64		
Wildflower...	Delysia	Casino	Feb. 1....	496		
Ziegfeld Follies, The...		New Amsterdam	Oct. 20....	97		
*Closed January 12.						
†Moves to Winter Garden January 14.						

### IN CHICAGO

Bombo...	Al Jolson	Apollo	Jan. 6....	9		
Honeymoon House...	Jack Norworth	Central	Dec. 23....	28		
Little Nellie Kelly...	Elizabeth Hines	Cham' Grand	Dec. 16....	37		
Moonlight...		La Salle	Jan. 6....	9		
Topsy and Eva...	Duncan Sisters	Selwyn	Dec. 20....	19		
Town Clown, The...	Eddie Buzzell	Illinois	Jan. 6....	9		
Ziegfeld Follies...		Colonial	Dec. 23....	25		

### IN BOSTON

*A Perfect Lady...	Constance Binney	Shubert	Dec. 20....	28		
Adrienne...	Van Carle	Tremont	Jan. 7....	8		
Greenwich Village Follies...		Shubert	Jan. 14....	—		
Up She Goes...		Wilbur	Jan. 7....	8		
*Closed January 12.						

## "The 'Display's' Catalogue Is Out!"

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NEW YORK, N.Y.

## MUSICAL COMEDY NOTES

George White's "Scandals" broke a house record of long standing when the Forrest Theater in Philadelphia played to a total of \$82,511 for the two weeks that included the Christmas and New Year's holidays.

Jerome Kern, who composed the score for "Stepping Stones", has arranged the music of three old Brittany folk dances into a musical setting for one of the dances of the Sixteen Sunshine Girls in the Dillingham production at the Globe Theater, New York.

Philip Goodman, producer of "Poppy", at the Apollo Theater, New York, has sailed for London to attend the opening of the English version of his musical show, to take place the first week in February at the Adelphi Theater. Goodman plans to visit Paris and Spain before returning to New York.

Marguerite Silva, who starred in a number of successful musical comedies, is now singing in Havana. Following her United vaudeville tour in Cuba and points South, which will keep her occupied for at least another month, Miss Silva will return to New York and begin rehearsals in a new French comedy.

Charles Dillingham is returning from his brief trip to London with a sure-enough grip on the script of "Hassan". The producer also has in his possession the American rights to "Madame Pompadour", one of the principal reasons for his hurried European voyage. No time will be lost in putting the latter production in rehearsal.

Oscar Hagland, the towering villain of "Stepping Stones", the Fred Stone show at the Globe Theater, New York, recently acquired the franchise of a semi-professional baseball club in Los Angeles. Hagland was first baseman on the Fresno team of the old California State Baseball League.

Plans are being formulated for the construction of a concert hall atop the building occupied by the Rudolph Wurlitzer Company makers of musical instruments, on West Forty-second street, New York. It is designed to afford opera and musical comedy producers a convenient place to hold rehearsals for their various companies.

Charles Cajehari's production of "The Clifton Girl", a romantic musical comedy starring Eleanor Painter, is listed to arrive in New York the latter part of this month. The cast supporting Miss Painter is composed of George Reimherr, Frank Doane, Albert Sackett, Gladys Miller, James R. Marshall, James E. Sullivan, Shaun O'Farrell, Dorothy Bertram and Addison Younger.

Don Clarke and his wife, Peggy O'Donnell, of Lester and Backell's "Band Box Revue", which closed at Vincennes, Ind., January 10, are appearing at the Palace Royal and Palace Garden, respectively, in Chicago. Art and Jean Selby and May Francis, also of the "Band Box Revue" Company, jumped to St. Louis. It is said they consider joining Ches Davis' show.

The opening of "Innocent Eyes", the musical comedy revue starring Mistinguett, took place last week at the Apollo Theater in Atlantic City. It is not definitely known which house the Shubert production will be assigned to for its New York premiere, altho previous announcements mentioned the Ambassador Theater, lately taken over by William Hodge and "For All of Us".

John Murray Anderson, formerly associated with the Bohemians, Inc., in their several productions of the "Greenwich Village Follies", is one of the founders of the newly organized "Dancers' Guild". The purpose of this organization is to conduct a theater devoted to the dance. Madam Rosalana, Michio Ito and Marguerite A. Barker, director of the Greenwich Village Theater, New York, also are interested in the project.

Earl Carroll's "Vanities of 1923" has begun a limited engagement at the Forrest Theater, Philadelphia. The opening performance there was attended by Mayor Kendrick and his cabinet officials, including Brigadier-General Smedley D. Butler, George H. Miles, director of public works; Dr. William Kransen, director of public health; Charles H. Grakewell, director of public welfare; Henry E. Ellfers, transit director; Joseph P. Gaffney, city solicitor, and E. J. Lafferty, purchasing agent. After the performance Carroll was a guest of the mayor and his party at a supper given in the Bellevue-Stratford Hotel.

Grace Moore has returned to the cast of "The Music Box Revue" after a week's absence, due to a slight attack of laryngitis. Miss Moore's role was temporarily filled by Pauline Miller, who made her Broadway debut in the Irving Berlin production.

## STAGE DANCING! Buck and Wing Routine

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THEATRICAL  
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Special Rates to the Profession.  
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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

**PEGGY COHILL** reports continued success for the "Trisco Frolic" Company in the South. **HATTIE POWELL'S** "High Jinks" broke all box office records in the Gary Theater, Gary, Ind., during a gross business of \$5,000. The show has secured a return date in March. **HAL KING** and his "Pop-O-Mint Revue" continue in the outlying Cleveland rotary circuit. This is Mr. King's third season.

**EDIE ROCKWOOD** is feeling better after a stroke. She drove from Cleveland to New York, January 9, to stage her third act for the local Engles.

**FRANK LAWLER'S** "Pioneer Girls" Co., now in stock at the Palace Theater, Oklahoma City, Okla., will take the road January 20, via Corcoran Booking Office. Mr. Lawler is doing a nice business at the Palace.

**MARIE MACK**, "blues" singer, was at home Birmingham, Ala., for the holidays and recently joined "The Rehearsal", which was playing at the Lyric Theater there. The act has a long route on the P. B. O. Circuit.

**EGO MANNING**, "The Carolina Rolling Stock", left Leicht & Gardner's "Teddy Bear Girls" as judge to join Jack Middleton's Tri-State Tertulia, opening at the Majestic Theater, Columbus, O., January 14.

**MARVEL SHACKLETON**, comedienne, and **Pete McDonald**, prima donna, with the Dixie Garden Company, in stock at the Lyric Theater, Ft. Wayne, Ind., had their mothers as holiday guests from Kansas City, Mo., and Chicago, Ill., respectively.

**THE CAST** at the Bandbox Theater, Cleveland, has undergone some changes. Tramp McNally, Ray and Blue Hughes, Mr. and Mrs. Wayland Kenneth Christie and wife and Mrs. Adams are no longer with the company, it is reported.

**THE SILKS AND SATIN REVIEW**, week of January 7, played a return date in Waycross, Ga., five weeks after previous engagement there. The company divided the holiday season between Key West and Miami, Fla. Ed Hughes is the producer of the company, which is playing the Spiegelberg Circuit.

**THOSE WISHING** to write Claude "Pat" Brown, who is recovering from an operation for triple rupture, can address him in care of Carl "Buddy" Wood, straight man with Raynor Lehr's Show at the Broadway Theater, Columbus, O., or write him direct, Ward 313, Grand Hospital, Columbus, O. Brown expects to be in the hospital for about three more weeks.

**CHAR MORTON'S** "Flappers of 1924", featuring Eddie Tront, and featuring Bally "Bumps" Mack as Bozo, are playing return dates. The cast includes Flo Clark, Ebba Eickman, "Big Boy" Williams, Bert Dexter, Peggy Dexter, Jimmy Richards, Jada Thompson, Della Wallace, Pauline and Helen Dean, Edna Juley, Florence Doyle and Red Hopkins, musical director.

**H. K. WICKHAM**, tabloid manager of the Gus Sun Chicago offices, was a visitor at the Springfield, I.O. offices January 10, making arrangements for expansion of his department. Homer Neer announced that because of the rapid growth of business in the Western territory it has been found necessary to give Mr. Wickham an assistant.

**FIDDLER GILMORE'S** "Mystic Maid" Co. is having a stock run at the Victory Theater, Duluth, Minn. The company was recently enlarged to nineteen people. Walter Pepper is featured in dancing specialties, while the comedy is burdened on a Mr. Parker, whose wife, Fannie, is also a principal with the show. Mr. Kenny is straight man and there are ten chorus girls.

**HARRY CAMP** and his "Maids of Mist" Company opened on the Sun Circuit in Mansfield, O., last week. This show has been playing in Toledo and Buffalo, N. Y., for some time. Part of the roster includes: Harry Cook, prima donna; Johnnie Higgins, second comic; Harry Camp, straight; Billy Berry and Dolly Deane, soubrettes; Dot Merchant, Allie McCalister, and other chorus girls, whose names are unknown to the writer at this time.

**THE CLOVER THEATER**, Baltimore, Md., is a new musical comedy tabloid stock theater. It is producing comedian Jack Slaton, Dutch comedian, Harry (Katz) Fields, straight Miles Murphy, characters Ruth Stellman, prima donna; Toots DeVoe, soubrette; Madeline Purdy, ingenue; Blanche Devine, Carson Sisters, Babe Roberts, Helen Smith Rose, Gostwin, Lillian Snyder, chorus; Haze Nelson, musical director, and The Clover Boys, Barker and Slater are owners of the show.

**TABLOID PEOPLE** will find the "Welcome" sign out at Suite 513 Forsyth Theater Building, Atlanta, Ga., where L. Borochoff, superin-

tendent-manager of the Southern Booking Office, makes all visitors feel at home. The Southern office is booking acts and people in Atlanta and vicinity at the best clubs and at luncheons. This firm's two office attractions are reported successful on the road. Jack Van general manager of the Southern Booking Office, is manager and doing straight with the "O, Aunty O", show.

**KATHERINE SEDGWICK**, prima donna with Danny Lund's "Music Girl" Co., recently gave a reception in honor of her mother, who visited her daughter with the show. Those present were Mr. and Mrs. Dan J. Lund, Mr. and Mrs. Chas. Emory, Dick Sieman, Helen Johns, Clara Church, Blanche Cooper, Jerry Cooper, Bon Johns, Ramona Bromley, Agnes Leighton, Edna Burden, Wilma Foss, Ruth Kane and Jack and Maggie Ryan. A delightful luncheon was enjoyed by all. Mrs. Sedgewick will return to her home in Iowa the latter part of this week.

**GODDING'S** "By Jingo Girls" recently celebrated their fourth consecutive year of rotary stock in Detroit and its sixteen months' run at the Royale Theater, Detroit, with banquet at Detroit Inn, tendered by Louis Wisper, manager of the Royale. The company is playing nine theaters a week, doubling houses two nights a week. The roster includes Irene Godding, leads; Jerry Callahan and Fred Godding, comedians; Tony Edwards, straight; Alice Dunn, chorus producer and specialties; Dot Appell, Evelyn Koons and Dimple Rogers, chorus and specialties; Mildred Stevenson and Vivian Lee, chorus.

**PETE PATE**, Lillian Murray, Leon Miller and Bob McDonald were given special mention by Dallas (Tex.) critics in their review of the first show of the 1924 season at the Jefferson Theater. One reviewer said that "Pate as usual was the leading spirit, but it was nip and tuck with him to keep up with three numbers on the bill—Lillian Murray's song specialty, which was a wow with the aid of the chorus; Leon Miller's great dancing bit, and Bob McDonald's song revue, featured by members of the company. In some of the most beautiful gowns seen in Dallas on a stage." Lillian Murray, Ruby Tillegreen, Thelma Fraley, Janet Kennedy and Louise Bowman stepped out of the chorus for a dancing bit that was highly praised by one of the critics.

**BILLY K. MEYERS**, a partner with Ray Andrews in the ownership of the "Jingling Jazz Jubilee", was a Billboard (Cincinnati office) visitor New Year's week, coming via bus from Hamilton, O., where the company played the New Empress Theater, St. Paul, Minn., left Minneapolis early Christmas morning in a chartered car for St. Paul, where the members staged a show for the inmates of

the Minnesota State Prison. After partaking of Christmas dinner at the prison the company left for St. Paul, arriving just in time for the matinee Christmas Day. Mr. Wakefield has signed a contract with Finkelstein & Rubin to place a show in the Palace Theater, Superior, Wis., and the Lyric Theater, Duluth, Minn., to alternate with vaudeville between the two cities. The show opened January 6 and will offer one bill a week. Mr. Wakefield is placing with this company a number of people who have been playing at Minneapolis for the past thirty-three weeks and filling their places in Minneapolis with new faces. Those slated to be transferred are Billie Iman, Billy Mossey, Paul Yale and Charles Marshall. The cast will also include Alice Carmen, Dot Davidson, Ida McLoughlin and others. This show will have a chorus of twelve girls. Hal Gates will be musical director. Wardrobe will be furnished by Rosa Belmont, of Los Angeles. The new people engaged by Wakefield for the old "Winter Garden Revue", which will change its title to "Miles of Smiles Revue", are Bobby Vail, Vanice VaLare, Rae Leanne, Vivian and Lenore, Richard Irving and the Minnesota Quartet, male harmony signers.

**LAW KELLY'S** New Show, playing the week of January 7 at the New Sun Theater, Springfield, O., made a big hit, and business increased daily after the opening. "The Submarine Man" was given the first half, and "Monte Carlo, Jr.", the last half. Kelly himself was the big hit of the show, altho the supporting cast came in for very favorable comment by the press. The chorus work especially was pleasing, while the scenery and costuming were good.

**WAD HALL**, manager of the Dixie Theater, Unontown, Pa., writes nothing but words of praise to the Sun Booking Exchange concerning the "Bon Ton Follies", which played his house recently. He stated: "The show has a cast of 22 persons, good wardrobe, very good chorus, good scenery and extra good comedy and musical numbers. 'Hot' Society Jazz Sextet are the best jazzers ever seen here. The jazz bands, male quartet, and Bert Value, comedian, are all good. It is a feature show and received many favorable comments here. The show drew good all week."

**JACK BROWN'S** "Laughing Dolls" Co., consisting of sixteen people, is a clean and up-to-date show, not one bit of smart or low comedy being used during the entire performance, according to Jerry Holmes, a reporter on The Bulletin, Suffolk, Va., where the company played at the Strand Theater week of January 7. The company includes Betty Brown, soubrette; Al Brooks, comedian; Mona Ray, ingenue; Jack Lester, straight; Guy Brooks, juvenile; Jack Brown, comedian; Dean Sisters, dancers, and a chorus of eight girls. A five-piece jazz band was well liked by Suffolk audiences, according to Jerry. The show opens on the New England Time at Providence, R. I., January 28.

**FRANK L. WAKEFIELD'S** "Tip Top Revue", which is playing the New Palace Theater, Minneapolis, gave a morning matinee for many local poor and homeless children December 24. The program was arranged by Burton Meyer, director of the New Palace. Wakefield's "Winter Garden Revue", playing the New Empress Theater, St. Paul, Minn., left Minneapolis early Christmas morning in a chartered car for St. Paul, where the members staged a show for the inmates of

the Minnesota State Prison. After partaking of Christmas dinner at the prison the company left for St. Paul, arriving just in time for the matinee Christmas Day. Mr. Wakefield has signed a contract with Finkelstein & Rubin to place a show in the Palace Theater, Superior, Wis., and the Lyric Theater, Duluth, Minn., to alternate with vaudeville between the two cities. The show opened January 6 and will offer one bill a week. Mr. Wakefield is placing with this company a number of people who have been playing at Minneapolis for the past thirty-three weeks and filling their places in Minneapolis with new faces. Those slated to be transferred are Billie Iman, Billy Mossey, Paul Yale and Charles Marshall. The cast will also include Alice Carmen, Dot Davidson, Ida McLoughlin and others. This show will have a chorus of twelve girls. Hal Gates will be musical director. Wardrobe will be furnished by Rosa Belmont, of Los Angeles. The new people engaged by Wakefield for the old "Winter Garden Revue", which will change its title to "Miles of Smiles Revue", are Bobby Vail, Vanice VaLare, Rae Leanne, Vivian and Lenore, Richard Irving and the Minnesota Quartet, male harmony signers.

**F. J. HILL**, a traveling salesman, contributes the following from Altoona, Pa.: "I

(Continued on page 49)

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WANTED—Chorus Girls, Prima Donnas and Soulettes, for stock work, 36 W. Randolph St., Chicago, Illinois.

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## MACK and EARL

A-1 Dancing Team. All styles soft and hard shoe dances, buck and wing, primrose soft shoe, triple walz, clog, robe dance, Hawkeye dance, eccentric ankle, Irish reel and others. Man-blis, single dances, small parts. Girl soubrette, slugs, single blues numbers or fast girl numbers. Both young, good appearance. Good wardrobe on and off. We don't misrepresent. Harvey D. Orr and Billy Allen, wire Olympic Theatre, Newport News, Virginia.

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## BILLY "S" NEWTON

ECCENTRIC COMEDIAN. Burlesque, Vaudeville, Musical Comedy, Dramatic (Road or Stock). Specialties. Age, 40; 5 ft., 2 in.; 116 lbs. John on wire. Address New Central Hotel, Nashville, Tennessee.

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# BURLESQUE

*Conducted by Alfred Nelson*

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## Columbia Amusement Company

### Issues Franchises To Operate Shows on Columbia Circuit for the Next Five Years

New York, Jan. 11.—There have been many franchise holding operators of shows on the Columbia Circuit on the anxious bench for some time past awaiting the announcement of the Columbia Amusement Company as to the renewal of franchises after the termination of the current season, when all franchises on that circuit expire.

At a recent meeting of the Columbia Amusement Company booking agents of theaters and shows on what is known as the Columbia Circuit there was much discussion and debate on the advisability of retiring some of the present franchises and those operating on the franchises in favor of some of the younger and more progressive producers of burlesque, and after careful consideration of past and present performances of the franchise holders it was decided to make some radical changes whereby burlesque on the circuit can be made bigger and better in the future. With that in view it was decided that for the forthcoming five years franchises would be issued to those who in the opinion of the Columbia Amusement Company will be in a position to personally produce and present shows meeting the requirements of the Columbia Amusement Company.

Among the franchises now in use that will be retired are franchises now held by Al Reeves, Phil Sheridan, Peter S. Clark estate, Louis Robie estate, Scribner & Hynicka, two franchises; Jermon & Mack, two franchises; Hartig, Hill & Jacobs, one franchise; Harry Brant estate, James E. Cooper estate, Charles Barton estate—total of twelve.

The new franchises issued are as follows: Sam A. Scribner, two; Rud K. Hynicka, two; Herman Fehr, two; Miner estate, two; Hurtig & Seaman, two; Jacobs & Jermon, two; Empire Circuit, two; Gus Hill, two, and the following, one each: J. Herbert Mack, Chas. H. Waldron, Dave Marlon, Barney Gerard, Jimmie Cooper, Clark & McCullough, Wm. S. Campbell, Warren B. Irons, Harry Hastings, Ed Daley, Sim Williams, Rube Bernstein, Watson & Travers, Henry Dixon, Cain & Davenport, Fred Clark, Peck & Kolb, Jack Reid, Martell estate, Columbia Amusement Company.

Harry Straus and Hughay Bernard will operate the two Fehr franchises. Jos. K. Watson will be interested in the Columbia Amusement Company's franchise.

In issuing the foregoing franchises the Columbia Amusement Company has made it imperative on the holders that they are granted the franchises in the belief that they are fully able to carry out their obligations to the Columbia Amusement Company with the understanding and agreement that the franchises are not to be hypothesized in any manner whatsoever, and that the franchise holder will produce and present shows that will meet the requirements of the Columbia Amusement Company in every particular.

As the list of newly issued franchises was not given out for publication until this morning lack of time will not permit us checking up the shows now being operated on the franchises that have been retired, nor will it permit a consultation with those who have been granted new franchises as to how they will operate for the forthcoming five years. However, a glance at those retired and those renewed and the new ones granted makes manifest that some of the old franchise holders and those who have been operating and participating in shows operated on those franchises will be among the missing in burlesque next season, and those who have been favored with renewals or new franchises will not have more than two shows on the circuit.

Just what this action on the part of the Columbia Amusement Company portends as it relates to some of the oldtimers is problematic, it may be that they will retire from the burlesque field altogether, or like other oldtimers who can not keep up with the more progressive it may be that they will be utilized in the organization of another minor circuit to be

### THE BURLESQUE CLUB

Ball and Entertainment Sunday Evening, January 20, Palm Garden, New York City

New York, Jan. 11.—During the past month members of the Burlesque Club have been actively engaged in preparing for the ball and entertainment that is to be held on Sunday evening, January 20, at Palm Garden, on 58th street east of Lexington avenue.

The publicity committee reports indicate that the affair is being well advertised not only in Greater New York, but thru the entire country, and the committee in charge of the official program reports that up to date it has advertising in the program representing over \$2,200.

The committee on sale of tickets has been unusually busy and from present indications the patronage will be far in excess of expectations.

The committee on entertainment is on the job, and the talent booked to be present to participate on the stage includes many former burlesques who have made their way to Broadway productions and many more who are now in burlesque, many of them leaving after their Saturday night shows to get here in time for the entertainment and then jumping back barely in time for their Monday matinees.

The stage presentation will start at 8:30 p.m., and continue until midnight, when the ball proper with Sam A. Scribner leading the march will start the dancing that will continue as long as those present care to indulge in their favorite pastime.

Dancing Dan Dody has completed arrangements for moving pictures to be taken from

## Surprises, Novelties and Enjoyment

—AT—

### THE BURLESQUE CLUB BALL

VAUDEVILLE  
8:30 P.M.



DANCING  
11:30 P.M.

—AT—

∴ PALM GARDEN ∴

58th Street and Lexington Avenue, New York

—On—

SUNDAY EVENING, JANUARY 20th, 1924

REMEMBER THE DATE

### KITTY MADISON



A pretty, talented and able soubrette in Fred Clark's "Let's Go" Columbia Burlesque show.

the opening of the stage presentation till the close of the ball, and these pictures will be shown thru news reels in theaters throughout the country.

### TROCADERO TO BE SOLD

New York, Jan. 11.—On February 6 the old Trocadero Theatre, at Tenth and Arch streets, Philadelphia, will go under the auctioneer's hammer, and it is problematic what the outcome will be as it relates to the future policy of the house, which has been devoted to American Circuit and Col. Bob Deady's stock shows in the past.

### KITTY MADISON

#### A Contesting Prize-Winning Amateur, Now an Accomplished Soubrette in Fred Clark's "Let's Go"

Kitty was born in Brooklyn and later removed to the East Side of New York City, where she attended public school with a post-graduate course under the auspices of the Hebrew Educational Alliance, which at that time gave theatrical instruction to its students in presentations under the personal direction of Emma Sheridan Fay, who selected her players from the school contestants, and in due course of time Kitty took part in one of the presentations, in which her recitation of "Papa's Letter" won first prize. She was cast as "Little Lord Fauntleroy" and as such she made sufficiently good to become the permanent lead for seven months, with free tuition and \$10 dollars weekly.

Advancing further, Kitty was cast for the title role in "Prince and Pauper" and from there to the movies for the Vitagraph Company.

Having aspirations to become a real singing and dancing actress, Kitty sought her parents to let her go into a real show, and at that time there was only one kind of real shows to Kitty, and that was burlesque. This her parents objected to, so Kitty did what so many of her kind have done in the past and what many more will do in the future—ran away from home.

Gus Edwards being appealed to by Kitty, gave her an engagement with his "School Days" act in vaudeville, and when the act closed temporarily Kitty hit Dave Marion for an engagement in the chorus and Dave put her into his summer run show in "I'm a Star" at \$15 per week. When his soubrette was taken he placed Kitty in a soubrette role, where she demanded \$17.50, which Dave refused to pay and lost a soubrette.

Returning to New York City Kitty went into cabaret work, and, passing costly living, saved her money until she had a thousand dollars. She put this into a specially written act and scenario, and, engaging two girls, went into vaudeville with an act titled "Three Little Maids". But the burlesque bug was so strong that she gave up the act to soubrette in George Bell's "Hip Hip Hooray" Show, thence to Jean Bedin's "Merry Thieves" and later to Jean's "Puss Puss", thence to Tom Dunkin's "Innocent Maids". Barney Gerard's "Girls de Luxe", Rose Sydell's "London Belles", then back into vaudeville with Chester (tubie) Nelson, where she remained for three years, only to return again to Barney Gerard in his "Smart Unit" show and then back to burlesque in Peck & Kolb's "Hippity Hop", and this season with Fred Clark's "Let's Go" Columbia Burlesque show, which was reviewed in our last issue.

Verily Kitty has a varied experience, and profited by it sufficiently to attain a position in her chosen branch of theatricals that promises her future success.

NELSE.

### COLUMBIA PRODUCERS TO ORDER OWN PRINTING

New York, Jan. 12.—An order was issued yesterday by the Columbia Amusement Company to all franchise-holding operators of Columbia Burlesque to prepare to order their own printing for next season. Each show must carry at least one eight-sheet and one three-sheet pictorial, and the other printing for stands can be block or type work, and in place of producer's name all paper must be headed "Columbia Burlesque Presents".

This action on the part of the Columbia Amusement Company is not intended to bury the personality of the presenter, but is an effort to back up the extensive advertising campaign that will be put into effect next season to familiarize the public with the brand Columbia Burlesque.

## MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

## "STEP ALONG"

Reviewed Tuesday Matinee, January 8

A Mutual Circuit attraction, with Julianne and Max Coleman and the baby soubrette Ida Bernard. Entire production staged by Sam Morris and Bert F. Berlin, week of January 7.

CAST—Julius Howard, Max Coleman, Chas. Ida Bernard, Mina Bernard, Harry Wilde, Claire Stone, Fred Nolan, CHORUSES—Bee Reryl, Barbara Norman, Jackie Friedman, Ray Kimball, Ida Sornla, Irene Young, Mac Davis, Ruth Diamond, Mickey Gordon, George Silveri, Luella Moorefield, Ida Ordway, Lydia Southern, Lena Romaine, Irma Sandra, Peggy Clayton.

## Review

**PART ONE**

Scene one was an out-of-the-ordinary opening, with Charles Harris, a classy juvenile straight, on one side and Ida Bernard, a personally attractive and aide soubrette on the other side of stage prologing the show in front of a drape. Straight Harris then broke into song and on being encored brought on the baby soubrette, Mina Bernard, and some cute baby is Mina. Their double dance was in perfect unison, and they were joined by Claire Stone, a bobbed brown-haired ingenue sapper, for a high-stepping finish.

Scene two was a fancy exterior for Harry Wilde, in the guise of a Yogi, to address the audience and be interrupted from the boxes by comics Julius and Max, who then mounted the stage to take part in the gambling bit of odd and even numbers placed on the back of Claire Stone in sonnet costume, which displayed her modelesque form to good advantage. Soubrette Ida then came to the front in a number in which her vocalism was sweetly modulated and her dancing full of pep and personality, more so than in seasons gone by. In this number the choristers showed up well in their youthfulness and vivaciousness so much so that the audience wouldn't let them off, and Soubrette Stone came on for a runway number that stopped the show. Straight Harris and the comics in the accident-insurance bit held up by black-jacketed Wilde, made way for Harris and Baby Mina in song and dance to bring in the girls in a novel ensemble number. Straight Harris as an inventor of one-track trains led up to an imaginary train with the smiles as masterman and conductor being razzed by tough passengers Ida and Claire and a high black-jacketed dance by Baby Mina.

Scene three was a drape for Straight Harris in a singing and dancing specialty that was duly encored.

Scene four was a stage entrance drop with Wilde as doorman and the comics as Johns taking up the actresses, followed by Soubrette Ida and Baby Mina as newsboys making a lay-by. Leading Lady Stone.

Scene five was a drape for Soubrette Stone in a blues singing specialty that went over great. Scene six was a fancy interior for Baby Mina and the girls to make a great flash in which Baby Mina did some running splits that were remarkable. The comics and Uniformed Cop Wilde in a booze-drinking bit was followed by Soubrette Ida as the vamp in a pantomime drinking bit at table and Baby Mina doing a cartwheel over the backs of three girls reclining on stage. This led up to a drill by the girls that was far above the average in unison in movement.

## PART TWO

Scene one was a realistic schoolroom with Datey Comic Howard as teacher and the others as previous pupils in comedy recitations, singing and dancing along the usual lines for laughter and applause. During the school scene Comic Teacher Howard and Tongue Twirl Harris put over a tricky mathematical problem out of the ordinary. Harry Wilde a song and Straight Harris a wrestling specialty for much applause. Straight Harris, Comic Howard and Soubrette Ida worked the tank teller bit, followed by Howard with a singing specialty.

Scene two was a Spanish set for Wilde to lead a number, followed by the brown and red vest bit. Soubrette Ida in song and Comic Howard with violin.

## COMMENT

Society, gowning and costume fair, the bits anticipated, but evoked laughter. Howard shows great improvement in his work, while Cole-

OSCAR DANE GIVES  
'EM COFFEE AND CAKE

New York, Jan. 9.—Oscar Dane, manager of the Gayety Theater, St. Louis, playing Columbia Burlesque, has put over lollipops for crying babies in the audience until his older patrons became jealous of the babies. Then to appease the grownups on the New Year's Eve midnight show Oscar brought into use coffee and cake, and his treat made a decided hit and got much publicity for the stunt.

man continues along his former lines. Ida Bernard sings and dances far better than formerly. Itaby Mina Bernard, just as cute as ever, shows more talent and ability in her lines and actions. Charles Harris shows a big improvement in everything he does—singing, dancing, whistling and as a straight keeping the comical at top speed. There were three choristers who stood out distinctly. One was an exceptional pretty-faced, slender-formed, long-haired girl of apparent intellect and refinement; one in nondescript makeup and mannerism that indicate comedienne possibilities, and one evidently a well-seasoned chorister who clowned her way to favor. The show was sufficiently clean to please the puritans. NELSE.

## CHATTER FROM CLEVELAND

Ben Meroff had no reason to complain of his billing during his appearance in this city as an attraction with the "Nifties of 1924" playing at the Columbia.

Pierre and Page, dancing team from the coast, the added attraction at the Star Theater, are receiving unbounded praise from the dailies for their clever work.

Lillian Walter, Frances Ray and Edith and Ella Ross are among the additions to the line-up of chorines at the Star.

Carrie Finell has an assistant to her act at the Empire. Carrie has been there seventeen consecutive weeks now, and her sister, Nellie, has been appearing with her for the past fortnight.

"Florar" was confined to her bed by a severe attack of tonsillitis over Christmas, but is thoroly okay now. She appeared at an entertainment for the Anchor Lodge of Odd Fellows the past week. La Rose Trio, Essie Stone, Mile Niles, Josef Mehlert and Melvin Jennings were additional enterainers.

Charles Tramp McNally is out of the cast at the Bandbox, also his wife, Dolly Adams. They are laying off a few days preparatory to returning to the East. Ray and Rico Hughes and Mr. and Mrs. Wayland are also out of the Bandbox. Kenneth Christie will finish there Saturday night, and he and his wife will leave for Buffalo to join Lew Talbot's "Wine, Women and Song" Company. These changes in cast leave only Hellen Rogers, Joe Forte, Gee Stoum and Producer LeRoy as the old members of the cast.

S. W. Manheim gave a dinner Christmas Day to the members of the Empire and Bandbox shows on the stage at the Empire.

The writer entertained her burlesque friends by a New Year watch on New Year's Eve at her apartment in the Hannah Hotel. Open house was held until 4 a.m., when "Auld Lang Syne" was sung and the party disbanded. Those present were Jim Hall, Bob Watson, A. J. Ross, Ray Rockwood, Jack Vozolin, Tramp McNally, Ralph Wayne, C. E. Lehman, Josef Mehlert, Gino Remos, Henri Keller, Gertrude Keller, Jackie Williams, from the Empire Theater, Flo Thompson, Billy Whittaker, Mr. and Mrs. Perez, Ray and Rico Hughes, Mr. and Mrs. Wayland, Kirk Kirkpatrick, editor of The Cleveland Times; Dad McKenna and Dolly Adams.

The Lalisse Trio left for Pittsburgh and will work around there for a while.

Evelyn and Franks left to work indoor circuses.

FLO ROCKWOOD.

## NICK ELLIOTT NAIVETE

New York, Jan. 9.—There are as many if not more people in this city who know Nick Elliott as there are who know Minsky's National Winter Garden, at Second Avenue and Houston street, when it presents burlesque stock, for Nick is the manager of the house, and far more popular than the house itself, which accounts in all probability for Nick putting over a bit of publicity to make the house better known to the public, and get some mention of the house in theatrical journals.

He that as it may, during the past week the dailies have carried a story of an alleged marriage between Emily Clark and the heir of a Wall street broker, and the claims of the heir that several bold, bad desperadoes kidnapped his Emily from an automobile in front of a hotel.

Nick says it may and may not be true, but what he wants to know is "where is Emily". He has sent out a request to all his and her friends to assist in her finding, so that Minsky's National Winter Garden Burlesque Stock can get mentioned in the theatrical journals. We are doing our part, and hope that Nick will be satisfied with our effort in advising the many friends of Emily Clark, former soubrette at Minsky's, that she is presumed to have been kidnapped, and the police have been requested to restore her to her alleged husband and to Minsky's.

## JACK REID'S "RECORD BREAKERS" COMMENDED

New York, Jan. 11.—When Jack Reid and his "Record Breakers" played the Grand Opera House, London, Can., Mr. Reid was requested to aid in the raising of a fund to provide Christmas presents for the poorer kiddies of that city. Anyone who knows Jack and the Missus knows that the request was not ignored and this is made manifest by a letter, viz:

KONDON, CANADA.

Mr. Jack Reid,  
"Record Breakers" at the  
Empire Theater,  
Toronto, Ont.

Dear Mr. Reid: I want to thank you and your "Record Breakers" again, on behalf of the Free Press Santa Claus Fund, for the splendid co-operation you folks gave us during our engagement here. We had tried to put over a similar stunt with our own girls but the "kick" was lacking. No doubt you will be glad to know that due to your efforts in behalf of the needy kiddies of this city, the fund to date stands at between \$4,500 and \$5,000, so you have helped us do a bit of record breaking too.

Again thanking you and wishing yourself and your dandy bunch of girls the best Christmas it is possible for you to have, away from your homes, I am,

Yours gratefully,  
FREEDA WYDENBAUM,  
"The Female Santa Claus."  
The Free Press Santa Claus Fund.

## STRAND STOCK, NEWARK, N. J.

New York, Jan. 11.—The Yankee Enterprises, Inc., which operate the State-Congress and the Empress Theaters, Chicago, also the Strand Theater, Newark, N. J., have passed the experimental stage in the latter city, and it is evident by the ever increasing patronage that they are now an established factor in theatricals in that city, with a cast that includes Lee Hickman, Lew Lewis, Billie Rand, Joe Devilin, Walter Austin, James X. Francis, Helen Adair, Mary McPherson, Frances Morton, Marion DeValery, Trixie Thomas. The choristers are Peggy Jordan, Nellie Regina, Estelle Bennett, Mary Forbes, Helen Gillis, Billie DeVere, Mina Enderton, Billie Wallace, Ruth Lee, Anna Triadis, Eddie Warden, Thelma Leonard, Leona Mae, Mary Walton, Winnie Ray, Hazel Kern, Mary Gay, Eleanor Harden, Violet Ward, Ruby de Marr, May Dwyer, Jo Tulley. Tom Bundy is producing the shows and Daisy North the dances and ensemble numbers. Julius Aspin is musical director; Alex Yokel, managing director, and Sam E. Bleyer, resident manager.

## COLUMBIA ADV. CAMPAIGN

New York, Jan. 9.—Walter K. Hill, director of the "News Bureau" of the Columbia Amusement Company, has put over another publicity campaign that is to be commended, for on Monday morning four of the leading dailies of this city carried a double column ad in the theatrical section headed Columbia Burlesque, and beneath the heading were listed Columbia Circuit theaters in this city, Brooklyn, Newark and Paterson, and the shows they are playing for the current week. The outstanding feature of the ad was Columbia Burlesque, and it stood out far more distinctive on the theatrical page than the Broadway shows, and considering the fact that all of the papers used have a large circulation in all of the cities mentioned, and that the ad cost will be paid pro rata between eight houses and eight shows, it is a logical and practical way of promoting publicity for Columbia Burlesque in general and those particular houses and shows weekly.

## STEPPE COMPLIMENTED

New York, Jan. 11.—Harry Steppe, star comedian of Cain & Davenport's "Dancing Around", was on Columbia Corner recently flashing a letter on all who would stop and read, and having been privileged to read the letter, we considered it of sufficient importance to publish it, viz:

CITY OF BOSTON  
OFFICE OF THE MAYOR  
CITY HALL  
December 12, 1923.

Harry Steppe, Esq.  
Waldron's Casino Theater,  
Boston, Mass.

Dear Mr. Steppe: Permit me to compliment you on your production, "Dancing Around", reviewed this afternoon at the Casino Theater. The performance is, in my opinion, one of the best, if not the best, attractions appearing under the management of the Columbia Amusement Company, and presents clean, wholesome entertainment with costumes and scenery of high grade.

Yours very truly,  
JOHN M. CASEY,  
Chief Licensing Division.

## H. &amp; S. SHOWS PLAY WHEELING

New York, Jan. 11.—Altho Wheeling, W. Va. and Steubenville, O., have been dropped from the Columbia Circuit, Hurtig & Seamon have been sending their five shows into those towns, starting with "Nifties of 1924" week of December 28, followed by "Talk of the Town", "Happy Days", "Hollywood Follies" and "Step on It" in the order named.

## CHANGES IN CAST

Walter Brown, comic in Ed E. Daley's "Brevities of 1923", having given in his notice because he couldn't share billing with Lena Daley, will be replaced by Fred Reeb, late comic in "Folly Town", and Leo Allen will replace Reeb in the latter show.

The Weber has placed Scotty Freidell, comic, with Fox and Krans for the stock company in the Gayety Theater, Milwaukee.

Nat Morton has placed Art Rogers to supplement Sidney Daig as straight man in Sam Williams' "Radio Girls", Martha Hams with Al's "Tavern Revue" in Brooklyn, Nila Bernard in Barney Gerard's "Vanities", Jack Walsh and Phil Adams of the "Mollie Williams Show" for its lay-off week prior to Philadelphia, on the Fox Time; Lillian Elliott, an acrobatic prima donna, in "Nights of Jazz", a vaudeville act on the Keith Time.

Jacobs & Jermon have placed June Bobbie and Her Jazz Band with their "Whirl of Girls" Company.

## JACK CALLAHAN'S DEATH

New York, Jan. 11.—There was many a sad regret heard around Columbia Corner when it was reported that Jack Callahan, a comic in Jacobs & Jermon's "Queen of Paris", a Columbia show, and succumbed to an attack of heart failure at Rochester, N. Y.

Callahan was a protege of John G. Jermon, first as a chanteur, ambitious to become an actor, and later thru Mr. Jermon's good fellowship, a comic in Jacobs & Jermon's shows on the Columbia Circuit, where he fulfilled all the expectations of Mr. Jermon as a talented and able performer.

Callahan was 38 years of age. His wife, a member of the company, was with him when he was stricken and accompanied him to the general hospital where he died; also accompanied the body to his former home in Philadelphia.

MRS. LARRY J. LAWSON  
SUDDENLY DISAPPEARS

New York, Jan. 11.—Larry J. Lawson, a burlesquer late of Philadelphia, is now in this city seeking the aid of the police and newspapers in a search for his wife, known to burlesquers as Marie Richardson, who disappeared from Philadelphia recently minus money or extra clothing. Mrs. Lawson has been working in an act with her husband for some time. Her disappearance has caused him to cancel all bookings and devote all of his time to a search for the missing woman. Her disappearance has caused their daughter, Baby Estella, to become ill, and the father is on the verge of distraction, and appeals to friends to aid him in the search for his wife.

TOM HENRY BOOSTING  
BURLESQUE IN BOSTON

New York, Jan. 9.—A Boston daily, under date of January 3, carried a two-column picture of Tom Henry with an underline reading "Making Burlesque Pay Is Tom Henry's Principal Job". The double column article tells how Tom is doing it for the Gayety Theater, Boston, playing Columbia Burlesque.

## SEEN AND HEARD

By NELSE

Billy "Beef Trust" Watson is highly elated over the big receipts that his "Beef Trust" show brought into the Gayety, St. Louis, and the big receipts that his Orpheum Theater, Paterson, N. J., gave to the Jimmie Cooper show.

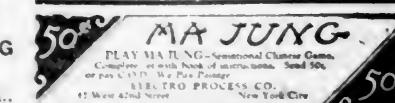
Muriel Wheeler has replaced Gertrude "Babe" La Vetta as soubrette in Barney Gerard's "Follows of the Day".

Leona Earl and George Douglas have joined hands again in a new vaudeville act being handled for them by Charlie Allen.

Rose Hemely has replaced Sue Madison as soubrette in Ed E. Daley's "Runnin' Wild" show.

Martin Fury, genial treasurer at Sam Raymond's Star Theater, Brooklyn, is highly pleased at Sam's appointment of Andrew "Spark Plug" Matthews as assistant treasurer.

Ed Ryan, franchise-holding operator of "Round the Town", a Mutual Circuit show, had an exceptionally good display of painted pictures of his feminine principals in front of the Star Theater, Brooklyn, likewise many frames with class photographs.



**FOR LEASE**  
RICHLAND OPERA HOUSE.  
Particulars Address  
JAS. G. HOWE, Carrollton, Ky.

PROVINCETOWN PLAYHOUSE,  
NEW YORKBeginning Saturday Evening, January  
5, 1924THE PROVINCETOWN PLAYHOUSE  
(Kenneth Macgowan, Director)  
Presents**"THE SPOOK SONATA"**A Play in Three Movements  
By August Strindberg

Translated by Edwin Bjoerkman

The Milk Girl, an Apparition.....Mary Blair  
The Student .....Walter Abel  
Old Hummel .....Stanley Howlett  
The Dark Lady .....Mary Morris  
The Janitress .....Ruza Wenzawska  
The Flaneuse .....Marion Berry  
The Young Lady .....Helen Freeman  
The Ghost of the Consul .....Alieu Nagle  
Johansson, Hummel's Servant .....Charles Ellis  
Baron Skansenkorke .....James Light  
Beggars....Murray Benet, Bernard Simon,  
Samuel Selden  
Bengtsson, the Colonel's Valet....Allen Nagle  
The Mummy .....Clare Eames  
The Colonel .....Romeyn Park Benjamin  
The Cook .....Rita Matthias  
First Movement—Outside the House  
Second Movement—Inside the House;  
The Round Room  
Third Movement—The Hyacinth Room

The avowed purpose of The Provincetown Playhouse is to function as an "experimental theater". It is fitting then that it produce such a play as Strindberg's "The Spook Sonata". It is right that some theater should produce the hitherto unproduced (in the United States) work of an eminent dramatist, in the same sense as it is right for a symphony orchestra to produce new and experimental music. It is only by doing this that a real test can be given the artist's work. Whether the work be good or bad is quite beside the point. The important thing is that we have theaters willing to try new art forms.

Now, to my way of thinking, "The Spook Sonata" is not good drama. It is a diffuse play, which strives to make a lot out of the very obvious things and does not succeed very well at it. Yet there is a sort of haunting beauty about the play which is particularly well brought out in this production. I think it safe to say that if the staging and acting had not been so well done, there would have been a lot of laughter at the play's expense. There is that in it which is conducive to the unloosing of the chuckle and the grin. The play is pretentious, groping and preachy. It has little continuity; it deals with mood rather than with fact. Call it fantastic, a probing into the soul or anything else which those who like it profess to see in it, and yet it remains a flat, weird piece of dramatic writing.

Nevertheless, The Provincetown Playhouse can be proud of having done "The Spook Sonata". It shows a willingness to experiment, a willingness to try the unusual. We get so much of the other kind of play that such a theater is welcome.

As I have intimated, "The Spook Sonata" is unusually well played. Stanley Howlett gives a remarkable rendition of Old Hummel; Clare Eames is excellent as The Mummy; Walter Abel, a little too subdued perhaps, but otherwise quite good as The Student; Helen Freeman gets under the skin of her role, and Charles Ellis, as Johansson, does a first-rate bit of character playing. The other parts, done by Mary Blair, Mary Morris, Ruza Wenzawska, Marion Berry, Allen Nagle, James Light, Romeyn Park Benjamin, Rita Matthias, Murray Benet, Bernard Simon and Samuel Selden, are well handled.

It is surprising the amount of effect that the Messrs. Jones and Throckmorton have contrived to manage with meager materials. Their scenery is atmospheric, tho done with only a few props, a light or two and a mite of scenery. The direction also is well worked out. Certainly I do not think it could be done any better. Even so, with all the loving care that has evidently been put into the production, "The Spook Sonata" is not for the likes of me. Perhaps I ought to like

**THE NEW PLAYS ON BROADWAY**

it, but I don't. Yet I admire The Provincetown Playhouse for doing it. It has given me a chance to see whether I like "The Spook Sonata" or not. In other words, they have added to my stock of knowledge. For that I am their debtor.

A worthy production of an uninteresting Strindberg play.  
**GORDON WHYTE.**

**THE PLAYHOUSE, NEW YORK**  
Beginning Monday Evening, January  
7, 1924

**ALEX. A. AARONS and VINTON  
FREEDLEY Present**

**"THE NEW POOR"**

By Cosmo Hamilton  
Staged by John Harwood

**CHARACTERS**

(In order of their appearance)

Mrs. Curtis Wellby .....Beth Franklin  
Constance Wellby .....Irene Purcell  
Betty Wellby .....Myra Hampton  
Mary Maxwell Maudsley .....Norma Mitchell  
Amos Wellby .....Herbert Yost  
Alice Wellby .....Anita Booth  
Miller C. Gutteridge .....Morton L. Stevens  
Princess Irma .....Lillian Kemble Cooper  
The Grand Duke Boris .....Lyn Harding  
Count Ivan .....William Williams  
Prince Vladimir .....George Thorpe  
Kirk O'Farrell .....Ralph Slipperley

The three acts take place in the living room of the Wellbys' country house in Connecticut.

With "The New Poor", Cosmo Hamilton introduces you to the latest variant of the "mystery" play. This time it is a "mystery" comedy, tho the author does not label it such. That is what it is, tho, and I cannot say I particularly like this sample of it. Waiting until the final minutes of the play for the "kick" is asking a bit too much of an audience, in my opinion, and that which is offered as entertainment until that time is not always up to scratch. For one thing the dialog of the play is unnecessarily scrappy. Speeches are split up into fragments, each of half a dozen characters speaking bits of what might be better done as a whole by one of them. Your ears and eyes seem to be jumping all over the place trying to fit the pieces together. It is most disconcerting. Then, the comedy is often forced. In fact, if this play were not in the hands of some very capable actors, it would be pretty dire entertainment.

Lyn Harding, as fine an actor as one could wish to see, poses as a Russian Grand Duke in search of a job. He and three other Muscovite high-borns become servants in the house of a business man with a hobby for collecting "old masters". The Russians turn out to be actor-detectives ferreting out a scheme to swipe the paintings, and they trap the miscreant who is up to this foul trick. Ha! ha!

This yarn is given as much life as possible by the genuinely fine acting of Lyn Harding, who plays his part right up to the hilt. But such talent is wasted on plays like "The New Poor". Mr. Harding is one of those actors who never do a bad job. The right thing to do with such a player is to put him in plays that make him extend himself, not set him to doing trifles.

The balance of the cast, consisting of Beth Franklin, Irene Purcell, Myra Hampton, Norma Mitchell, Herbert Yost, Anita Booth, Morton L. Stevens, Lillian Kemble Cooper, William Williams, George Thorpe and Ralph Slipperley, manage their part exceedingly well.

I suspect the staging of "The New Poor" is not all that it should be, the performance being jumpy. It could be smoothed out a lot. Even so, there would not be much to the play. The story is too improbable for anything but farce, and, it seems to me, playing it as such would improve matters. As it is, the play is drama at times and comedy with a tinge of farce at others.

It will never do as drama, so I suggest that the company be instructed to step on the gas and play the piece frankly as a farce.

A mildly interesting comedy, well acted.  
**GORDON WHYTE.**

**RITZ THEATER, NEW YORK**  
Beginning Monday Evening, January  
7, 1924

**WILLIAM HARRIS, JR. Presents**

**"OUTWARD BOUND"**

By Sutton Vane

Directed by Robert Milton

Scene Production by Livingston Platt  
**CHARACTERS**

(In the order of their appearance)

Scrubby .....J. M. Kerrigan  
Ann .....Margalo Gillmore  
Henry .....Leslie Howard  
Mr. Prior .....Alfred Lunt  
Mrs. Cliveden-Banks .....Charlotte Granville  
Rev. William Duke .....Lyonel Watts  
Mrs. Midget .....Beryl Mercer  
Mr. Lingley .....Eugene Powers  
Rev. Frank Thompson .....Dudley Digges

**SYNOPSIS**—The action of the play takes place in the smokingroom of a small ocean liner.

ACT I—In harbor. Morning.

ACT II—At sea. The same evening.

ACT III—Scene 1. Later. Afternoon. Scene 2. The night of the same day.

For an unusual, daring and entertaining play I direct your attention to "Outward Bound". Every so often a new idea is let loose in the theater, and on those occasions there is a general throwing of hats in the air. This is the time to chuck your hat straight up and as high as you can, for "Outward Bound" has the new idea, and, further, it is extraordinarily well expressed and exceptionally well played.

Let us first trot out the idea. You see the smoking room of an ocean liner and some of the passengers drift in. In as deftly written a first act as I have ever seen the fact is brought out that all the people on the boat are dead. They are bound on a journey they know not where. They afterwards find out that before they will know they have to be interrogated by the Examiner; and this is done. They are all distributed according to their deserts. Those deserving it get that which they want most—that is Heaven; those deserving it get what they want least—that is Hell. And it strikes me as being just as good a guess as the next man's.

It took courage to write such a play; it took ability to get the idea over. Sutton Vane has succeeded in doing both, and he has received able help from all the others concerned in the production. Particularly so in the matter of the playing. Alfred Lunt is giving a most artistic account of himself as a drunken wastrel, alternating between moments that fairly rack the emotions and others in which the audience shouts with laughter. It is magnificent playing of a most trying part. Beryl Mercer does the same sort of thing as Mrs. Midget, a lovable little Cockney charwoman. Her playing is without a flaw. Lyonel Watts, as an earnest minister, was thoroly good, bringing out the innate sincerity and humanity of the man in a remarkably faithful manner. Charlotte Granville, as a back-biting woman of the world, to put it mildly, characterized the part with exactitude; J. M. Kerrigan, as the steward of the liner, filled the bill splendidly; Eugene Powers, as a pompous man of business, was at all times faithful to the character, and Dudley Digges, who played the Examiner, did another of those fine bits which he has been in the habit of doing so often in the past. Lastly, there must be some account of Margalo Gillmore and Leslie Howard. These two players are together throughout the play, always afraid of separation when judgment is meted out. This fear was reflected exactly by both of them not so much by what they said

as by their attitude, their expression. The lines allotted to both of them would hardly be the equivalent of a medium-sized part; but they didn't need lines. With an uncanny skill they registered their feelings in so unmistakable a manner that lines would have been superfluous. Taken all in all, both of them displayed a consummate knowledge of the player's craft. They are actors in the truest sense of the word.

When I see a play that is played well by all members of the cast, I always think of the man who staged it. It is not by chance that a fine cast is gathered together. Therefore, I suspect that not a little of the credit for the beautiful manner in which "Outward Bound" is done belongs to Robert Milton. Certainly he has managed the directing with a master hand, welding play, players and staging into a markedly effective combination.

"Outward Bound" is one of those plays which go over with a bang or are a dud. There is no half way about them. My guess is that it will be a hit. It certainly deserves to be, if beauty, comedy, good acting and a fresh idea are worthy of reward. To my way of thinking, seeing "Outward Bound" is in the nature of a treat. My hat hasn't come down yet.

A splendid production of a splendid play.  
**GORDON WHYTE.**

**WHAT THE NEW YORK CRITICS SAY****"Kid Boots"**

(Earl Carroll Theater)

HERALD: "Will more than fill the void left in our midst by 'Sally'."

TRIBUNE: "All in all 'Kid Boots' is a gay thing."—Charles Belmont Davis.

TIMES: "It is a goodly entertainment."

POST: "A legitimate successor to 'Sally', for it is as good as that success, and in some ways better."—Charles Pike Sawyer.

**"Hell-Bent for Heaven"**

(Klaw Theater)

TIMES: "If sheer merit were the only test in such matters it would be one of our most successful evening bills."—John Corbin.

HERALD: "A play of undeniably power in capturing attention."

MAIL: "In spite of a serious weakness which developed in the final act the piece has much to command respectful attention."—James Craig.

**"The Spook Sonata"**

(Provincetown Playhouse)

POST: "A fantasy which is formless, queer, uncanny, and struggling frantically with a message which it is unable to deliver."—J. Ranken Towe.

TRIBUNE: "This exhumation of 'The Spook Sonata' is a shrewd stunt rather than a Greenwich Village affectation."—Percy Hammond.

HERALD: "We have seen nearly half a million dollars spent up town on a production that captured less beauty than is caught now on the funny little stage allotted to 'The Spook Sonata'."—Alexander Woolcott.

TIMES: "The new directors at the Provincetown Playhouse have done their intelligent best, under the able leadership of Kenneth Macgowan."—John Corbin.

**"Outward Bound"**

(Ritz Theater)

TIMES: "Caught the attention of a New York audience, enlisted its sympathy, amused it genuinely and gently, and ended by stirring it to very considerable depths of human pity and mortal terror."—John Corbin.

HERALD: "It is a play full to the brim of awe. It is packed with wonder. And it wrings the heart."—Alexander Woolcott.

WORLD: "This play of life and death has mingled humor, pathos and surprise into a most absorbing business."—Heywood Broun.

POST: "This play, which has been successful in London, is likely to do equally well in this city."—J. Ranken Towe.

**"The New Poor"**

(The Playhouse)

TRIBUNE: "A gay little collision representing Mr. Cosmo Hamilton in the best of spirits, airy, sparkling, capricious—and a bit in doubt."—Percy Hammond.

TIMES: "Contains a number of scenes that are broadly amusing, but in the main it is wordy and awkward."

SUN-GLOBE: "The dialog is artificial, and the play, altogether, is rather hopeless."

POST: "It should have a long and successful career."

## A LONDON LETTER -

Treating of the "Legitimate"  
By "COCKAIGNE"

### Bright Future

**L**DON, Jan. 16.—The election hiatus has ended what looked like being a record year and the future looks bright for the actors who seem this year to have returned to a sense of real responsibility in their choice of plays—and be it added, of players. The spirit of wartime has practically disappeared and we need no longer be ashamed of the standard and variety of shows offered to the public.

### A Sign of the Times

An earnest of the confidence that the trade community has in the prosperity ahead is the mention the case of one of our big men who, after a run of ill luck, had to meet his creditors with an adverse balance of some \$20,000. The creditors were so impressed by young and stammer prospects that they were quite agreeable to let him have a twelve-months' respite in which to straighten matters out. With the London's influx of visitors in sight, the wisdom of the tradespeople was, I think, justified. And as the London press has sensibly kept the manager's name out of its columns, I shall not give it away.

### Livright and Writers

The second named partner of the New York publishing house of Boni & Liveright is making a grueling hunt for writers over here. "At the population of U. S. A. is 110,000,000 to your 40,000,000," he says, "you produce two brilliant writers to our one."

He took back as a sample the literary rights of Sutton Vane's "Outward Bound".

### Yours for Ours

I hear that "Rain" will probably not be seen here for some time, as Jeanne Eagels cannot come eastward at present. Somerset Maugham says she must play the lead, so the London production must be postponed—it may be for three years.

According to Manager Selwyn, Jane Cowl agrees to play Juliet over here. If she makes good in "Smiling Thru" at the Haymarket, she may do Juliet later. And Selwyn suggests that we may see John Barrymore's Hamlet before we are much older.

If this sort of thing goes on we shall have as many leading Yanks on Shaftesbury avenue as you have Cockneys on Broadway.

### A Theater-Loving Peer

Lord Willoughby de Broke's death roles the stage of a zealous amateur, patron and theater owner. He was a lover of serious drama and built the St. Martin's Theater.

Not long ago he took the chair at the O. P. Club's dinner to Pauline Lord.

### National Theater Design

Country Life, the popular illustrated journal, is running a competition for designs of a national theater, the chosen example of which will be shown at the British Empire Exhibition next year in the Drama League's theater section of the Palace of Arts.

An actual London site, Park Square, Marylebone road, is the site on which the designers are to focus their conception and the theater must be designed to seat 2,000 people. A smaller theater for 1,000 must be included in the scheme, and roadway approaches designed to facilitate the arrival and departure of the audience must be taken into account. Cost is not to be left out of account.

The English tradition and ordinary conditions of working and the English tradition are to be followed, although it is suggested that the design should incorporate features making the building effective for the presentation of Greek plays.

Three rehearsal rooms, each built on two levels so as to form stage and stall level, are to be included, as are scenery docks for ten productions.

The stage is to be sixty feet deep with a proscenium forty feet wide and a stage of 100 feet in width. Special consideration, too, must be given to lines of sight and the sound of voices and comfort of the building, boxes, offices, etc., must of course be accounted for. The Journal Country Life will bear the cost of the model for Wembley and the Drama League offers a first prize of \$1,250 and other awards.

### A Modern Villain

The Old Vic has been fortunate in obtaining a series of George Hayes this season for many Shakespearean plays demand a "villain" and many others require a sardonic possibility for who can "snick melancholy out of a wretched snick eggs" or cry: "Wretched delights are vain, but that most

"that will pain purchas'd doth inherit pain."

Now a villain is George Hayes, the clever actor who has since the war steadily rented to himself a place in the esteem of competent judges on both sides of the footlights. His first professional appearance was with Sir Johnston Forbes Robertson when he



GEORGE HAYES

played in Dunsany's "If" and in several Shaw and other revivals at the Everyman, where his David Quixano in Zangwill's "The Melting Pot" won singular praise. In "The Green Cord" at the Royalty, Hayes gave a significant study of Oriental villainy as the subtle native princeling. For this type of characterization he has an unusual flair. He does not dive into the bag of pseudo-Orientalism that does duty nowadays for the majority of players. He conceives and exemplifies the psychological reaction of Eastern races. He goes, one feels, not to the proper room but to the literature of these people for his material, and because he taps the legitimate source of character he succeeded in giving us recently at the Old Vic a performance of Aaron in "Titus Andronicus" that ranks with the best pieces of Shakespearean characterization that it has ever been my good fortune to see.

It is not only in the portrayal of Moors and Sheiks and such like heathen wildfowl that George Hayes excels, however. He is a resourceful and imaginative "straight" actor, possessed of an expressive voice of good range and an effective stage presence. It is probable, however, that both inclination and ability will predestine him for character work. His successful essays in the bypaths of mentality, such as the mad engineer of "The Machine Wreckers" and the King in "Griselda", are evidence of his versatility, and the earnestness and detailed finish of all his studies are the critics' warrant of predicting a distinguished position on the English stage for this unusual and ever welcome player.

### Brevities

Shaw's new play, "Saint Joan", which Sybil Thorndike will do in London, is being translated by Siegfried Trebitsch for production in Vienna under the title "Die Heilige Johanna".

"Freddy" Lonsdale, after his Continental holiday, takes up rehearsals of his new musical play while James White is sponsoring in town after the Christmas shows are finished.

The benevolent "Green Goddess" is keeping George Arliss busy with extra holiday matinees in January.

A new Moonlight Dance has been specially written by Norman O'Neill for Noreene Feist, formerly understudy to Delysia, who plays Water in Nora Johnston's Garrick revival of "The Blue Bird".

A London season of Gilbert and Sullivan operas is probable sometime during February. The provincial tour has given the management a chance to test some of their "finds" who will be in the cast when the Doyly-Carte crowd are again in the West End.

## THEATRICAL BRIEFS

The Grand Theater at Northfork, W. Va., Amusement Company, the new lessees taking over both houses recently.

The Capitol Theater Building at Houston, Tex., was recently destroyed by fire with a loss of \$300,000.

Mrs. W. T. Brooks recently purchased the Rialto Theater at Broken Arrow, Ok., from J. W. And.

According to reports the Liberty Theater at Dayton, Wash., has been purchased by J. G. Maddox.

The Grand Theater, Paris, Tex., after being closed for ten days undergoing renovation, recently opened.

Mr. and Mrs. Welcott, new managers of the Grand Theater, Eldora, Ia., took over active charge at the opening recently.

Philip Krieger of Arcadia, Kan., has purchased the lease that was sold on the Princess Theater at Stanberry, Mo., by Mr. Russell.

The Casino Theater Building at Oxford, N. C., owned by John Young, was recently destroyed by fire with a loss of \$50,000, according to report.

G. L. DeNune, manager of the Majestic Theater, DeWitt, Ia., also a string of other theaters in Iowa, has added the Lincoln Theater at Fulton, Ill., to his list.

The taking over of the Parkway Theater at Madison, Wis., by Frank W. Fischer, the official opening of which took place recently, makes him the owner of three Madison theaters.

The houses of the Bijou and Park theaters at Bangor, Me., have been transferred by the Bangor Theater Company to the Park

Harry M. Lubliner and Joseph Triuz have transferred to the Wilson Theater Company the theater at 2418 West Madison street, Chicago, for an indicated \$186,000, subject to \$154,000.

The L. Myer Schine Company, owner of the Strand Theater at Oswego, N. Y., and a number of others throughout that section of the State, has announced plans for the enlargement of the Strand so it will have a 1,700 seating capacity.

Bruce Fowler, managing director of the Palace Theater, Dallas, Tex., has severed his connection, according to report from Dallas, and will leave immediately for Chicago to take charge as managing director of McVicker's Theater.

The Baker-Dodge Company has opened the Colonial Theater, Keokuk, Ia., as a motion picture house, running films there exclusively, while the Regent will book pictures but will be available for the road shows originally scheduled for the Grand, recently destroyed by fire.

A firm of local attorneys will build a \$150,000 fire-proof theater building at Fort Worth, Tex., as the first of a four-city circuit of Texas playhouses for the accommodation of road shows and stock companies. Other cities on the proposed circuit are Dallas, Houston and San Antonio.

O. G. Seymour, representative of the Western Vaudeville Association of Chicago, has been in Columbia, Mo., conferring with the management of the Columbia and Hall theaters relative to placing the Junior Orpheum Circuit acts in Columbia. The circuit probably

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Please send me names of stars and BB Bass who donates Bass Sax or String Bass, but the instrument is to have a head and tail to be able to feature solos, use megaphone and effects. The instrument must be of personal and experience in other recognized or historic of the W. Va. circuit acts, as we play several arena meets, selections, etc., of the highest type requiring solo and in-tide musicians. First-class men will be afforded at these stipulations. Others will get apply. This is a permanent location, under direct of conditions. Now on our 2nd week at Strand Theater, Louisville, Ky.

HARRY S. CURRIE, A. F. M.

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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 Chautauquas in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to MARTIN C. BRENNAN, Editor, 114 Castlereagh St., Sydney, Australia.

### BANJOS

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### WELDON WILLIAMS&LICK TWO COLOR TICKETS FORT SMITH, ARK.

would work out of Kansas City and St. Louis and some of the acts would be shown here before appearing in either of those cities.

John P. Donovan has taken up the managerial reins at Rowland & Clark's New Capitol Theater, Braddock, Pa. Rowland and Clark have purchased the interest of Ben Burke, who is retiring from active business on account of his health and is going to California shortly for an extended vacation.

R. L. Thomas, wealthy resident of Charlottesville, Va., is the new owner of the Century Theater, Petersburg's most imposing theater. The Century Theater was built during the war and enjoyed a tremendous patronage during the Camp Lee days. Since the closing of the old Academy of Music it has been the only playhouse in which the larger productions can be given. It is also completely equipped for moving pictures.

Quick thinking on the part of several girl ushers, assisted by a master patrolman, prevented a possible riot at the Olympia Theater, Boston, resulting from smoke and the odor of burning rubber caused by the hot interior of a fan in the vest pocket, began to fill the auditorium of the theater. Another fire disturbance occurred the same night at the Majestic Theater, in which were a hysterical person cried out "Fire" and caused hundreds of persons to stampede the exits.

John R. Pratt, owner of the Pratt and Item theaters, Tulsa, Okla., has announced that he has centralized Western Vaudeville Association of Chicago for vaudeville performances at Pratt's theater in this city on the day and evening nights of each week, beginning at 8 p.m. According to a statement made by O. G. Seymour, representative of the Western Association in a few extra towns in the state are being booked because of the destruction of several theaters in which these acts have been appearing.



# Actors' Equity Association

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## Council Remembers John Cope

THE first action of the council at its first meeting in 1924 was to send John Cope, absent council member, a message of good will and heartfelt wishes for the new year. Mr. Cope is in Florida, where it is hoped he will rapidly regain his health.

## Congress Asked To Eliminate Tax

In connection with the movement to reduce taxes the following petition, signed by a number of prominent players, is being sent to the Ways and Means Committee of the House at Washington, D. C.:

"We, the undersigned members of the Actors' Equity Association, on behalf of our 10,000 members beg to present to you in a hasty and necessarily incomplete form the situation of the theatrical profession in our country today in the hope that it will convince you of the advisability of removing the ten per cent Federal tax from theater tickets."

"The theater has, during the last four or five years, suffered from a variety of ills, none perhaps so potent as this ten per cent tax."

"To insure a continuance of the spoken drama in every part of our country it is absolutely essential that we should try to compete with the cheaper forms of entertainment which are now so general."

"Four years ago there were 500 cities which were playing dramatic attractions, and today we are told that number has been reduced to 200. The best-known legitimate theatrical booking agent in New York City informed us that fifteen theaters had, within the last two weeks, withdrawn their availability and had decided to present motion pictures instead. This, of course, means that employment for the theatrical profession will be reduced accordingly. That, however, is our personal matter, and it is not for ourselves that we make this appeal—it is because of the fact that huge districts, if not States, in our country today are practically without the spoken drama."

"Surely it will be admitted that there is a cultural value in plays, which every government should encourage rather than hurt. Many of our citizens are not rich enough to afford the travel to the various metropoli of our great country and are therefore debarred, perhaps for life, from seeing dramatic representations, unless theatrical companies are able to visit the community in which the citizen happens to live."

"The stage depicts the problems of the day, also the stories and history of the past. It shows the manners and customs of the different sections of our own and foreign countries. It brings the idioms, the characteristics of all classes and of all ages so that they can be generally understood. It also brings the noblest thoughts and writings to those who care to hear."

"Apart from this there is the value of relaxation of a change of thought, of the promptings to the mind which must follow the witnessing of a good play."

"There is another point we would like to make. With the elimination of so many theatergoers it makes the work of the dramatist less lucrative, so much so, in fact, that many of them may feel compelled to quit this medium of expression for another. The great dramatists of the past have wielded an influence which has been recognized as possibly the greatest in all literature. Shakespeare preferred to write for the theater, so did Moliere, Cervantes, and, in our own day, such men as Shaw and Galsworthy and Eugene O'Neill."

"Is the greatest country of the world to become ultimately the poorest in its reward to the dramatist? We cannot help but feel that such a result would be deplorable."

"With the elimination of the ten per cent tax the legitimate theater would be more nearly in a position to compete with other cheaper forms of entertainment, and its continuance would be more certain."

"In concluding this appeal we wish again to lay stress upon the cultural value of the theater and upon the criticism which may come in the future to any administration which not only failed to recognize the drama's potentiality but encouraged its decline."

## When Charity Wants Stage Aid

Laymen often do not understand what the Actors' Equity Association is, what work it encompasses, what jurisdiction it has and what its scope and ideals are.

We get many requests for entertainers for

charities, which are, no doubt worthy. Those in charge probably think that Equity, representing nearly all the actors, is in a position to direct a group of its most prominent members to perform on such occasions.

Now, of course, no matter how much we would like to help, it is not the association's business to ask its members to do things which, very properly, are of a private nature. So we tell them that the artists should be approached personally, leaving it to their judgment to decide whether they should give their time and efforts in each individual case.

## Chicago Expects Much of Equity Ball

Chicago social and theatrical circles are on the qui vive over the Equity Ball to be held on Saturday night, January 19, at the First Regiment Armory, Sixteenth and Michigan avenues. Under the able chairmanship of Tom Wise it is expected to eclipse all previous affairs.

## Miss Taylor Advertises a Need

We had a good laugh when someone showed us an advertisement Laurette Taylor had inserted in a weekly paper that has always shown itself impartial to Equity. It was worded:

"FAIR PLAY FOR EQUITY IN 1924.  
LAURETTE TAYLOR. NEW YEAR'S."

## Council Suspends James Donlan

At the last meeting of the council James Donlan was suspended.

## Praise for a Washington Theater

We like to receive letters from members commanding the cleanliness and comfort of theaters they visit. One just to hand reads as follows:

"I am writing on behalf of the company a word of appreciation of the very excellent, comfortable and clean dressing accommodations at the National Theater, Washington, D. C. At the same time we feel that it would be a good thing if you would have "Equity" PUBLISH a severe reprimand to those actor and actress vandals who have ALREADY penciled their insignificant names over the walls of every room. These people are among the first to cry if the dressing accommodations are bad; yet the first thing they seem to delight in doing—in brand-new dressing rooms—is to scribble on the walls and commit other abominations in their own nests."

## Equity Quoted in "New Republic"

The New Republic, in its issue of January 2, contains a very truthful and illuminating article on "Actors as Union Labor", by Robert Morris Lovett, based on the workings of the A. E. A.

## Equity Honors Memory of Poe

John Drew will represent Equity and will place a wreath on the monument to Edgar Allan

Poe in the Metropolitan Museum of Art in New York City at the anniversary celebration on Poe's birthday, January 19, 1921. The ceremony, which is scheduled for noon, is under the auspices of the Edgar Allan Poe Society.

Both Poe's parents were of the stage, and American actors were the first to erect a memorial to the poet. This memorial, the one in the Metropolitan, was unveiled by Edwin Booth.

The Actors' Equity Association helped raise funds to mark the grave of Poe's mother, an actress, who died and was buried in Richmond, Va.

## Legal Lore of the Stage

We are in receipt of a book, entitled "The Theatrical Counselor", from the author, Leon A. Bereznik, of Chicago, which has to do with the legal aspects of the theatrical business in its many phases. It would seem to be of considerable value to the actor.

## Pinkerton's Own Rogues' Gallery

Our member, Justine Wayne, sends us the following story clipped from the columns of The Christian Science Monitor:

"A story often told by William Allan Pinkerton, of detective fame, in connection with his penchant for collecting autograph pictures of actors and actresses, is worth repeating at this time. He was an inveterate first nighter and in his office in Chicago were displayed a large number of these photographs. On one occasion a renowned English detective paid him a visit there. The conversation was of a purely professional nature, and as far removed from stage celebrities as one could imagine. Hence it is perhaps natural that the Englishman remarked, on rising to leave: "These pictures, I presume, Mr. Pinkerton, are fairly representative of the American criminal classes?"

## Actors Should Create Roles

One of the reasons why actors today have become so dependent upon their directors, as is often alleged, is that for some years managers and directors have insisted upon teaching the actors everything. This has robbed some of them of initiative. It has always seemed to us that an actor should be allowed to absorb a part, before attempting to act it, for at least a week or ten days. If he receives too much direction at first he is apt to be conscious of what he has been told rather than of the underlying meaning of the lines and situations.

In the early days neither authors nor managers said very much to the actors; they depended on their experience and intelligence. The result was that the actor felt that it was up to him and to him alone to conceive and

play his part. There were many advantages about that method.

## The Theater's Place in the Budget

According to the report of the Commissioner of Internal Revenue nearly \$700,000,000 was spent in the United States last year for tickets to theaters, movie shows and concerts.

Entertainment for the people of this country is indeed an important question. Doesn't it make one realize how important the actor is? And doesn't it also make one appreciate the value and necessity of an actor's organization like the Actors' Equity Association to speak and work for him?

FRANK GILLMORE, Executive Secretary.

Executive secretary's weekly report for council meeting January 8, 1924.

## New Candidates

Regular Member—Aleen Bronson, L. Barton Evans, Marcelle Le Mans, Nellie Winton.

Members Without Vote (Junior Members)—

Stuart Bailey, Beatrice Belvoir, Richard Brandon, Inga Brodahl, Blanche Gardner, M. James Coyle, Vaughn De Leath, Lucille Van Ness Elmore, Madeline Gallaher, Madeline Gogged Perkins, Harry J. Reissert, Winter Scott, Elizabeth Taylor, Genevieve Taylor, Renee Wilde, Virginia Gordon Wilson, J. P. Steffens.

## Chicago Office

Regular Member—Ronnie Lloyd.

## Los Angeles Office

Regular Member—Julie La Morree.



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## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

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

We are holding packages for Mae Bena Grady, Agnes Mellon, Bertha Bredin, Frances Greenleaf and Marie Cleary.

We have found that the two most difficult things to prove are whether a member who is dismissed during rehearsal has rehearsed more than the ten-day probationary period and whether a chorus has rehearsed more than the four weeks' free rehearsal period. In the case of the individual member who is dismissed after the ten-day probationary period—the member is quite certain that he rehearsed more than ten days, no one can be found in the company who can remember whether the individual in question had rehearsed that long—and the manager can bring in the stage manager and producer who invariably insist that the member rehearsed less than ten days. In the case of a company claim for overtime rehearsal,

one or two members are willing to testify, the rest are not, and again the manager brings in the director and the stage manager to testify for him. Help us to protect you by reporting on the day you start rehearsal. In that way we can verify your statement and there will be no argument. This notice has been carried many times and, to date, seven members have reported when they started rehearsal. In a membership of eight thousand that is not a good average. Help us to help you. The amount of time spent on Broadway telling someone that the Equity didn't get your overtime rehearsal money for you could be spent more profitably in reporting the day of your first rehearsal at headquarters. Do not sign a contract which gives the manager your services after June 1, 1921, without first reporting at the office.

Please hold a card paid to May 1, 1921?  
DOROTHY BRYANT, Executive Secretary.

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WALTER HAMPDEN makes the part of Cyrano de Bergerac an incarnation. In thinking of the play you think of Mr. Hampden first and of Mr. Hampden second. Or do you think of the play second and of Mr. Hampden third. This order of mention is often the other way round. To say that a man is a good actor is sometimes a doubtful compliment. There are many good actors and their art is enjoyable. But there is a difference between a good actor and a powerful interpreter of a character. Interpretation is beyond the bounds of acting in the narrow sense. It requires a more liberal grasp of mind and a feeling for reality that breaks the confines of a theater. "Cyrano de Bergerac" in many respects is a theatrical play. Mr. Hampden, however, does not elaborate his character with theatrical ornament. His Cyrano is first of all a character of flesh and blood, a man among men, a person who masquerades in eccentricities, but beneath whose bravado and extravagance is the tenderness of a poet, the comradeship of a lover and the devotion of a saint. It is Cyrano the man, not Cyrano the actor, that makes Walter Hampden love his character. This human motive gives the balance to Mr. Hampden's interpretation. It gives him a realization of Rostand's play.

Mr. Hampden has always avoided "conscious preparation for effects". He has never fallen in love with himself or with any particular tone of voice or piece of business that appeared to meet with approval. He has cast stage business to the winds rather than be a slave to it. He has opened his spirit to the spirit of the character he portrayed and to the guiding judgment of these wedded minds he has trusted his keeping. This has eliminated the trickery of acting, artificial pose and purple patches. This has given Mr. Hampden's characters an ample field in imagination. This has given his voice a natural freedom and unlimited variation, and his body different sets of brains to be obeyed. You may see Mr. Hampden any number of times. There is no particular thing either in voice or pantomime that you will expect him to do at a certain time. This method of inspiration has certain advantages. It leaves out some of the craft of a mirror-studied performance, but it puts in the essence of creative art. It plants the seed that grows, it casts off the husk for the sake of the kernel. And so when people say less about Mr. Hampden and more about enjoying the English play from having seen his performance I suspect that Mr. Hampden would be pleased with the verdict. He doesn't set out to exhibit his wares as an actor and to bow at the footlights at the end of every speech. He dedicates his person to the illumination of an ideal. No one can go to the National Theater without seeing Cyrano, the fighter and poet, the lover in hiding, the man from the moon, the philosopher who kept his faith and the hero who died standing. And somewhere inside the character is a man who is not Cyrano when the play is over.

After all, acting is a very human and personal business. The best actor in the world—mirror or no mirror—never really sees himself, and more certain still he never hears himself. He shoots his arrow into the air. And, after all, acting is a dual art. For to be art at all it must have its conscious elements and be under the guidance of a self-critical faculty. To wed the dual nature of inspiration and conscious guidance is the daily problem.

In the part of Cyrano Mr. Hampden has a low voice, and I am not sure that it is his best voice for the part. My impression is that his artistry of voice has been overruled, partly by the physical strain he has been under and partly by the wholeheartedness with which he has undertaken the part. I have seen the play twice. The first time his voice had a nasal stiffness in the first act which was a little disappointing because I had never heard this quality in Mr. Hampden before. This wore off in the other scenes. At the second visit this quality was more in evidence in other parts of the play. This thick tone would appear to be due to Mr. Hampden's endeavor to depict the rugged, quarrelsome character of the Cyrano in act one. This act requires robust physical strength or the appearance of it and a "topping" overruling through the scene. This is just the place where the voice must be protected from muscular effort and "interference", otherwise the very object in hand is defeated. When Mr. Hampden's voice is less pleasing the tone appears to be driven into the head, with the result that the sonorous note in the mouth that carries the speech sounds muffled or cut off. The vowel sound is carried backward into the darkness of the mouth, where its better speaking quality is lost. The voice not only loses beauty but less audibility, less ringing crash and volume than is appropriate to the scenes of dominating personality and vocal power. In a way it would seem that Mr. Hampden would get more of the thing he desires by readjusting his resonance and giving his tone more room in the mouth and more flexible muscles. In the love scenes and in quiet speeches his voice establishes normal conditions. These conditions furnish the best basis for the more vigorous efforts. The muffled tone is a warning that the voice is lost.

## The Spoken Word

Conducted by WINDSOR P. DAGGETT

or sacrificing its artistic poise, and to some extent its potential magic.

Carroll McComas' Roxane has a good deal of charm. To some extent it has more charm than depth. It shows that Miss McComas is a good deal of an artist with sufficient altitude of style for romantic plays. She has developed a musical voice, which she uses with extraordinary ease. Every bit of it is heard in every part of the theater. But in developing the overture and the melody of speech, she has some tendency to aim for prettiness rather than for power in expressing character

wandering back to this light-hearted play. Miss McComas has natural grace and romantic spirit. She could sound more deeply the woman Cyrano loved.

One of the best characters in the play is the Ragueneau of Cecil Yapp. The ingenuous appeal of his voice, its eloquent animation, its childlike heartiness and shade of pathos are a happy blending of poetic sentiment. It is all conceived in the Hampden spirit of gaiety. Paul Leyssac is an admirable de Guiche, finished and restrained, and charming in speech. He appears to have some trouble

while. It isn't the "vaudeville rate", it isn't mere liveliness, it isn't keeping time with the orchestra. Mr. Cantor is just a human atom that has never lost his pristine sparkle or got out of step with the first element. A few weeks ago I lost my touch on the typewriter, but it all came back after seeing Eddie Cantor in "Kid Boots". Every flager struck perfect the next morning. The show ended at eleven-thirty. I got out on the street with so many of Eddie Cantor's electrons vibrating in my feet that I found that I had sprinted home before I had time to call a taxi. He is a nucleus of the sun and everything around him; his actors, his orchestra, his audience, are turned into electrons that are both attracted and repelled into chemical motion by being a part of his atom.

It doesn't matter much whether Mr. Cantor is large or small, good looking or bad looking, a good singer or a bad singer. If he is there you become a part of him, and by so doing you feel better than you ever felt in your life. It isn't a question of how Mr. Cantor does it. He has it, whatever it is.

Mary Eaton is a dainty electron in Mr. Cantor's company. She has a sympathetic voice of gentle quality and good range. She grows upon her audience with every scene of the play and by the last act she is a little whirlwind of grace and beauty. She is as dainty as the green feather that curls round her head in the last scene.

Ethelind Terry is pleasing to the eye. Her voice is a little metallic with a resonance that is relatively hard and she forces her prominent notes. Marie Callahan is the littlest mite in this atomic world and Johyna Howland is the biggest. They both fit the picture and add to the entertainment. The dancing of Beth Bern does not fit the rhythm of a Cantor show, but her style of performance is in the fashion and her technique may be perfect in the eyes of a connoisseur.

Harry Fender grows in artistic stature in every new production he enters. His speaking voice has settled down to its natural position and he has wiped the smirk off his face. He has lost all mannerisms of bodily fixation—eyebrows and all. He brings to musical comedy the virility and strength of a legitimate actor, and with unforced sincerity gives a charm to a lyrical love scene that is feeling and sensitive. His singing voice has exceptional quality and certainty of tone. His refinement is always in evidence. Now that he has given up trying to be something that he never was he is unfolding a splendid personality which is entirely his own. He has a well-proportioned leading part in "Kid Boots", but his talents are considerably bigger than any part he has yet attempted. He has learned to combine a perfect reserve with spontaneous flexibility and there is much richness of thought in his background.

Paul Everton steps into the piece as if he had always played to music. In his tuneful whirr and lightness of foot you would not suspect that he was the sorrowful father in the tragedy of "Peter Weston". John Rutherford is well out for the juvenile second lover whom the girl does not marry. Robert Barrat, always a gentleman, is another "legitimate" in this musical play. Harland Dixon, as comedian and dancer, is a good fit in the Cantor atom. The male chorus rounds out the Cantor beat and vital tone.

### Shakespeare Association of America, Inc.

A resolution endorsing the Shakespeare Association of America, Inc., was passed by the Modern Language Association of America at the business meeting Saturday morning, December 29. The resolution was as follows:

**RESOLVED**, That the Modern Language Association of America expresses its hearty approval of the recently founded Shakespeare Association of America and records its desire to co-operate in furthering the aims of this organization in every appropriate way.

This endorsement is of special significance and importance, coming from such a powerful educational body whose president for the coming years is William Allan Neilson, president of Smith College, one of our leading Shakespeare scholars.

Professor Frederick H. Koch, director of the Carolina Playmakers, was elected to office in the Shakespeare Association of America, Inc.

(Continued on page 42)

## WALTER HAMPDEN'S PALAIS ROYAL

**T**HE Palais Royal was Moliere's theater in Paris. Borrowing the term of verbal parallels from Dr. Guthrie's union of the arts at St. Mark's-in-the-Boulevard, we choose to make a verbal parallel between the French actor-dramatist and the American actor-manager. Moliere was born in the heart of Paris, in good circumstances, and he grew to manhood in this center of cosmopolitan life. He was educated at the Jesuit College of Clermont, an excellent school, that aimed at solidity of knowledge and flexibility of style. Here he studied humanities and philosophy, declamation and acting. Here he made valuable friends. At the age of twenty-two it is probable that he made a long journey to the south of France in the company of King Louis XIII.

His education completed, his next project was the theater. But Paris was not for him at the beginning of his career. There were many obstacles. Only belief in himself and the philosophy of ambition enabled him to forge ahead.

Moliere became a barnstormer. With an ox-cart for his home and a rascally lot for his theater, he obtained a following in the provinces. His popularity grew. His company became well balanced and well organized under his guiding spirit. Fifteen years of this life fitted him for the capital, and at last the royal summons came.

His first regular theater on his return to Paris was the Hotel du Petit Bourbon. His success was gratifying, but a particular play that offended certain powerful influences resulted in a sudden move to tear down the Hotel du Petit Bourbon over the actor's head. It looked for the moment as if Moliere would be deprived of a Paris theater. But, tho the plot was effective, the king was not in the plot. Moliere complained of his predicament, and, thru the intercession of his patron, the king granted Moliere's company the court theater in the Palais Royal.

Through all these trials Moliere's actors "loved their chief", and with him they shared in his success in the scenes of his greatest triumph.

The physical and social comforts of an actor's life have greatly improved during a period of three hundred years. But the obstacles in the way of high ambition and the heartaches are about the same. It takes patience to mold the public mind, more spirit to hold it, and the problem of getting a theater is beset as of old with every kind of influence.

Walter Hampden grew up in New York City, in good environment, and he was educated at a first-class school and college, institutions that grounded him in liberal education and widened his circle of loyal friends. He may never have studied acting at this college, but he studied declamation, and took a prize to the lasting pride of his teacher. His education in these branches was completed in France and England. Moliere is reputed to have studied comedy under Tiberio Fiorilli, the famous Scaramonche. Hampden was a young actor in the company of Sir Frank R. Benson and later in the company of Sir Henry Irving.

His sojourn in provincial territory was never as complete as Moliere's, but he served the same general apprenticeship as an actor at large, and in his younger days lived in the same comparative obscurity from metropolitan fame. Mr. Hampden never traveled in an ox-cart, but with his repertoire company he knew what it meant to play a "dump", and he knew the nights of small receipts which compelled him to give a hand in lifting the trunks out of the dressing-room door into the drayman's cart. He may never have had a theater torn down over his head, but when the time came for metropolitan residence he found antagonistic influence ready to dictate about his plays and ready to destroy his opportunities for coveted success.

Moliere's day of conquest came at the age of thirty-nine, when he took possession of the Palais Royal in January, 1661. Walter Hampden opened "his own season" at the National Theater, New York, in October of 1923. To complete the verbal parallel, his first play was "Cyrano de Bergerac", and his first part was the historical Cyrano, who, as a matter of fact, was a schoolfellow and personal friend of the same Moliere who founded the national theater of France as it exists today.

What the final record of Walter Hampden will be is not foretold, but just at present he is drawing packed houses at the National Theater, and public approval appears to be set upon him as an actor of the royal house. His company has always "loved its chief", and its faithfulness is still in evidence. Dr. Guthrie is not a great lover of prevailing fashions in dramatic art, but of Walter Hampden he says: "I shall go to see everything that he does." In a symbolic way, at least, we have a house of Moliere on Broadway. At the Twelfth Night revels of The Shakespeare Club of New York City Mrs. Augusta Kidder read a tidy little sentiment that tells a truthful little tale:

"Our Walter Hampden we admire,  
His drama house is built with care.  
He was the Servant in the House,  
But now he's Master there."

and mood. With no intention of belittling the fine things that Miss McComas has accomplished, it is only fair to mention other impressions that she makes. The note of love and womanly devotion was sometimes missing in scenes where the omission left a sense of weakness. In the balcony scene, for instance, Miss McComas tinkled with youthfulness more than she rang with true love's passion. This scene requires a Marlowe note, straight from the woman, and Miss McComas did not supply it. She has not yet put the whole of herself or the whole of Roxane into her voice. At present she is responding to musical phrasing more than to dramatic feeling. This fuller conception was better realized in the last act, but there are places for it long before the end. This feeling for dulnesses to some extent affects Miss McComas' "diction". Her speech is a little "moo" in spots, not nice enough to be milking but bordering on juvenility rather than on the universal highness of Rostand's great story. This story has no relation to "In Love With Love", but something in Miss McComas' delivery set my mind

in articulating an English r-sound, but this defect is glossed over by the general excellence of his diction. Charles Francis is well cast in the part of Christian. The appropriateness of his performance is noticeable the more it is studied. William Sauter as usual, gives excellent support. Splendid ensemble work is one of the outstanding features of the play.

"Kid Boots" is a big show, pretty, tuneful and full of life. Eddie Cantor is the nucleus. Speaking of the nucleus, why not mention the atom? Scientists have dissected the atom and found it composed of a nucleus surrounded by electrons. The spectroscope tells the whole story. The electrons are constantly in motion and the nucleus both attracts and repels the electrons. There is something unmistakably scientific and electrical about Eddie Cantor. He is a nucleus of life with a rhythm that seems to vibrate with the harmony of the solar system. A jazz tune may accompany his motion, but his "time" is not jazz. It is the rhythm that long-lived animals breathe by and that worlds revolve on. He has the most pulse regulating beat that I have found in a long

## Theatrical Shoes

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## THE SHOPPER

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Please do not make remittances in the form of checks. The merchants will not accept them. Money orders are always acceptable.

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Every article described in this column may be purchased thru The Shopper.

The space on this page is not for sale.

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.

We have discovered a most unusual repair service. It is at a Dead Hospital. Although special art in the restoration of beaded bags, dresses, gowns, valances, girdles, etc. it also restores embroidered articles, tapestries, lamp shades and does any mending on garments damaged by moth holes, burns, rays, etc. French art needleworkers are employed at this unique shop. If you wish quotations on article that you treasure, we shall be glad to put you in touch with this shop.

Our little Miss Brown went shopping one day and returned with one and a half dozen hair nets, which cost her the magnificent (?) sum of \$1. She says her boy outshines anything The Shopper ever discovered. At any rate, we secured from her the name and address of the hair goods merchant offering these nets (they are double mesh, mind you), and if it is your pleasure to try them, mention whether you desire cap or fringe and the shade of your hair.

Those make-up boxes we illustrated just before Christmas have made a decided hit with our readers and the orders are still coming in. The box, which is of steel, covered with dull green enamel, provided with two keys and nickel finished handles, 9 1/2 inches wide and 4 1/4 inches deep, is quoted at \$1.50. Including postage. Filled with makeup, powder puff, paper liners, cosmetics and cosmetic pan, either Miner's, Stevens' or Lockwood's makeup, the make-up box costs \$4.85, which includes cost of mailing.

When describing the water-proof, fire-proof and wrinkle-proof fabric from which an importer promised to make a Spanish shawl for our readers, costing \$5 or thereabouts, we promised a sketch of the shawl when it had been completed. Some of our readers did not wait for the illustration but sent in orders. In an endeavor to hasten the completion of the shawl we called on the importer and found the shawl all ready with the exception of the fringe. He explained that he had attempted to purchase fringe in New York but found that this item alone would have exceeded the total price he had hoped to be able to quote on the shawl. He stated that he had, therefore, sent to Vienna for the fringe and meanwhile the shawl hangs in his studio awaiting the arrival of the shipment. Please do not send orders for the Spanish shawl until it is illustrated on the Feminine Frills page.

Those desiring to hire costumes for productions are invited to write The Shopper for the name of an exclusive costumer who offers something better than the average offerings. He also has on hand animal heads and skins for rent. Rental prices range from \$5 up. Terms are part cash with order, balance c. o. d. References are required for the safe return of costumes in good order.

We are happy to announce that we have received a booklet illustrating riding boots from \$15 to \$18, the latter price for white calf. Illustrations of jockey boots, burlesque shoes, circus or equestrienne, hip boots, leaping shoes, comedy feet and ballet shoes, for men and women, are also shown. A copy of the booklet will be sent on receipt of a two-cent stamp.

Canadian homespun is a very popular fabric at the present time, and is made up in very smart weaves. Samples will be sent on request, provided colors are definitely stated (no more than two samples) and permanent.

(Continued on page 41)

## SIDE GLANCES

### Oysters à la William Gillette

As the tide of the oyster season is now at its flood, it brings to our mind a famous recipe for "ruffled oysters", credited to William Gillette. If you are in a quandary as to what to order for luncheon, try it. Here is Mr. Gillette's "prescription": Take one dozen oysters (good ones preferred); set nine of them aside and beat the others to a stiff paste, roll thin, cut-slash the gauze, gore the seams and hem the blouses carefully. Cut into narrow strips and ruffle neatly, whipping the seams with great care. Edge the other nine oysters with the ruffles, garnish with parsley, garlic and bread crumbs brown in a quick oven. If you have trouble with

your mother-in-law, serve her the oysters as soon as done.

### Ann Morrison's New Play

We note with pleasure that Ann Morrison's new play, "The Wild Westcoats", at the Frazer, shows promise of settling down for a long run. When we interviewed Ann Morrison, about two summers ago, "The Hat", in which she was appearing, had enjoyed such a long run that the players were given vacations. Miss Morrison was preparing for a two weeks' "leave of absence" when we entered the dressing room. Asked if she was going to devote her vacation to absolute relaxation, Miss Morrison replied, that on the

(Continued on page 42)

## THE CHARM OF DEFINITE LINES



### MILADY'S BEAUTY BOX

We believe that we have discovered the **PERFECT** face powder, scented vaguely and charmingly with the blended fragrance of flowers—the type of fragrance that greets the casual passerby and leaves a haunting impression of quaintness. Packed in a box covered with pink moire silk, with a snapper clasp, it makes an artistic adjunct to the toilette table. It may be had in an exquisite peach light blend, which is suitable for the average complexion, rachel and white. The price is \$2 a box, and it is offered by one of Fifth avenue's most exclusive beauty salons.

If your complexion is dull and faded you probably have neglected to provide yourself with a tonic-astringent, to be used after the cleansing cream, night and morning. We are very enthusiastic about a liquid tonic-astringent which seems to be on hand in every theatrical dressing room. It serves to tone and firm the muscles under the skin and to keep the tissues active and healthy, stimulating circulation and imparting a glow to the cheeks. The faithful use of this preparation will brighten the most sallow skin. It comes in several sizes: 85 cents, \$2 and \$3.75.

There is on the market a good old-fashioned remedy for chapped hands and lips that cannot be excelled. It is very popular with

motorists as a protection against the roughening effect of wind and dust. It costs but 35 cents a bottle. With each bottle is included a formula for making your own beauty clay.

Now is the time of year when milady makes the startling discovery that the skin on her lips has coarsened, prompting her to bite them frequently. This is in a measure due to the severely cold weather, but also due to the use of impure lipsticks. Those who seek a lip rouge of attested purity will be interested in one composed entirely of fruit juices. It comes in cream form and not only tints the lips but has a healing effect as well. It may be had in two shades, the vivid red of youth or a more subdued shade for the older person or woman who prefers an unobtrusive makeup, at \$1.50 a jar.

Every actress should have on hand a bottle of Porefiner, which is made especially for the theatrical trade by the beauty expert who presides at Primrose House, one of the leading New York beauty salons. Its mission is to close the pores after the cleansing process and forms the basis of the successful Primrose method of treating enlarged pores. It

## STAGE STYLES

### FINE FEATHERS HELP TO MAKE "KID BOOTS"

The new Ziegfeld revue, "Kid Boots", which had its New York premiere at the Earl Carroll Theater on New Year's Eve, brings not only the beguiling atmosphere of Palm Beach to New York, but its sartorial splendor as well. The sports costumes shown in the opening number, designed by Henri Bendel, may be safely accepted as forecasts of the spring sports mode "Up North". Very nifty indeed is the chorus, clad in sleeveless golf jackets of blue, rose, green, pink and gray with knicker and plaid hose. Chic cloches draped with material matching the jackets were the millinery note.

There are gay peasant costumes and riotous carnival effects, exploiting plenty of glitter, as well as smart resort frocks of pleasing refinement. We were most impressed, however by the lovely gowns worn by Mary Eaton, feminine star of the piece, also designed by Henri Bendel. In these frocks Bendel exemplifies the fashion notes that will lend delightful femininity to Milady's summer wardrobe. One of these gowns might be called a study in pink tones. It is composed of pink chiffon, with a surplice effect bodice draped to the left side and confined with a bouquet of pastel flowers. The sleeves are very short and there is an upstanding collar faced with pink satin. The gathered skirt, which falls to the instep, is trimmed with two tiered bands of ribbon in the same shade as the chiffon. A deep band of deeper tone pink chiffon is inserted between the ribbon tiers, while two ruffles of fine lace trim the bottom of the skirt and two rows of the ribbon encircle each brief sleeve.

Another frock, worn by Miss Eaton, consists of a wide skirt of white organdie, with two wide groups of fine tucks. A slightly fitted overblouse of light blue satin, arranged jumper style with shoulder bands, has the effect of being worn over the waist of the frock which has long, fitted sleeves with flaring cuffs, finely tucked. A streamer of the light blue satin falls from each side of the overblouse, one being trimmed with pastel tinted flowers.

Winifred Lenihan, as Joan, in "Saint Joan", at the Garrick Theater, makes her first appearance in that play clad in a medieval gown of terra cotta colored cloth, cut tonie fashion and confined with a dull gold girdle. In subsequent acts she wears the male soldier costume of the time, consisting of Royal blue tights and belted hip jacket of matching blue. During the church scene what might be termed a sleeveless surplice of white satin, embroidered with gold fleurs de lis, is worn over the blue suit.

The Gainsborough mode is perfectly presented in "Cyrano de Bergerac" at the National Theater. There are so many gorgeous costumes that it would be impossible to describe them all, but those deserving a costume feast could find no better fare than that offered by this spectacle. The swashbuckling male of the period quite outshines the feminine members of society in the matter of dress accessories. In those days quarrels were not quickly set in motion with a heated sentence and a swift blow. First the offending opponent made a wordy reference, perhaps a lengthy innuendo or sang a plaguing ditty before he was rewarded with a challenge from the offended one. Then both opponents proceeded to remove their superfluous articles of adornment, pose a bit for the benefit of seconds and spectators, choose their weapons, do several passes and a turn before crossing swords or pointing guns. Yes, many trappings had their disadvantages.

### Fashion Notes

Metal cloth, taffeta and velvet seem to be the leading fabrics of the moment. The taffeta, of course, is most charming in pastel shades, trimmed with hand-made flowers of silk and velvet. Velvets and brocades, requiring little if any trimming are most effective in the vivid shades. Hair lace, combined with black velvet is also seen occasionally at smart gatherings.

Millinery models from Paris suggest that hats will attain great heights in spring. One such hat, with a tall crown and a slightly upturned front brim, is trimmed in the front with an immense owl that rears itself high and shoulders above the top of the tall crown.

While black is designated as the leading shade, with shiny black trim, such as glycerine feathers, black moire, etc., one sees many tones of tan among the advance showings.

may be successfully applied at home and is offered at \$1.25.

The reason that so many too-thin women find a fattening diet disappointing, when it comes

(Continued on page 41)



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## "Make Dancing Costumes of Heavier Fabrics." Says Charles LaMaire

**Noted Costume and Scenic Designer Discusses Colors, Fabrics and Lines in Stage Costuming**

When attending plays in quest of news of the beautiful in stage costuming, we invariably discovered on turning over the pages of the program that the name of the costume designer was Charles LaMaire. There was some indefinable quality about his creations that eluded us and caused us to believe that Mr. LaMaire was some sort of an artistic wizard with the two good fairies, Lovely Lines and Color Harmony, guiding his inspired hand. "We shall be bold enough to summon him to our editorial castle," said we to ourselves, "and coax from him some secrets sartorial for the benefit of the ladies fair who attend our Court of Styles by proxy."

Mr. LaMaire came quickly in answer to our summons, and, being young and gallant, responded to our request by suggesting whimsically that we entitle our interview with him

### To the Ladies of the Stage

"Tell us first," we suggested, "how to solve the problem of ordering costumes by mail in an intelligent manner." The question prompted by the receipt of daily requests from actresses who desire a certain something in the way of a costume; something definite in their own minds but indefinite when described by them on paper, causing even the most experienced costume designer to shake his or her head and say sadly: "The lady does not know what she wants and neither do I." "That is simple," replied Mr. LaMaire. "If I were an actress out of direct touch with New York and wished to order a stage costume I should buy copies of such ultra-smart fashion magazines as *Vogue* and *Harper's Bazaar* and select from them a costume that represented the silhouette I had in mind. Then I should cut it out and paste it upon a piece of paper upon which I should make notes to the effect that I desired the sleeves, girdle or neck-line changed in such and such a fashion, or that I wanted the bonfancy or length of the skirt modified or exaggerated or suggesting the addition of a panel or train, here or there. With this type of illustration in hand, the costume designer is given an exact idea of what the patron has in mind and can proceed to submit a design.

"Very often the person in quest of a costume says 'I want pink or blue,' without mentioning individual coloring or type. Not every woman knows just what colors or lines are going to add to or detract from height or prove most becoming to her individual type. The same thing applies to the accessories of scenic designing. For instance, a producer says, 'I want a clock and candlesticks.' Now, unless he accompanies his request with an illustration of the type of clock desired, it is difficult for the designer to imagine just what type of period clock and candlesticks are desired. If given but an illustration of the clock it is an easy matter for the experienced designer to match it with candlesticks that will harmonize with the period of the clock."

"Speaking of colors," we interrupted—recalling the color ensembles of "Wildflower", "Poppy", "Mary Jane McKane", and other productions—"what principles do you follow in designing for the ensemble?" "I use the bright colors and their tones always instead of the neutral shades. There are some shades that should be avoided because they lose their individuality under the lights of the stage; for instance, the various tones of cream, faded yellows and pinks."

"What about white?" we asked. "Do you remember the white dress Edith Day wears in 'Wildflower'?" he asked. "By itself, this white dress would appear cold. But as Miss Day shares this number with Esther Howard, who wears a vivid red dress, the all-white costume is given warmth. In the background is a blue window. When Miss Day enters alone she stands in front of the blue window and as she moves away Miss Howard in turn takes up her position in front of the blue background. That blue background proves a color complement that brings out both the color value of white and red."

"In another instance a piece of material composed of myriad colors hangs over a porch in the background of the first act. That piece of material is not merely a decoration. Composed of pieces of every costume in the ensemble it provides an effective background for the whole."

"There is another point in regard to colors," continued Mr. LaMaire. "It is a mistake to be too lavish, to permit the colors in an ensemble to overpower the personality or magnitude of your star. You know, an all-white costume or an all-red costume will stand out vividly against all colors combined. It is always better to subordinate the colors of

the ensemble to the personality of the star. It is for this reason I feel flattered when a critic fails to mention the glory of the costumes or settings I have designed when he is reviewing a play. To illustrate this point, you read often of the failure of a very spectacular piece. It is safe to believe that the critics, blinded by a wild color-orgy, just simply couldn't see the players and their talents. It is a mistake to spend, say, \$75.00 to outdo the splendor of a rival production which cost \$60,000 to stage. Too much of anything is bad taste and decidedly artistic. To be a success, a production should be designed around the principals, to bring out their personalities and not to drown them in extraneous splendor. There is where the psychology of color comes in. Too many elements on the stage are distracting, causing the players to fade into the background. If a color scheme predominates while Mary Hayes or Edith Day is enacting a love scene, the designer is at fault. That is why I would rather be criticized than praised in the matter of costuming."

"What is the secret of your success in designing costumes?" we inquired. "That is a big question to answer," said he, "but perhaps the definition of a fellow artist, who once told me that the reason my work was light was because it was definite in line and color, may not be amiss. If you have not definite lines, so that he who runs may read their beauty, you have failed in the art of stage costuming. Too many hanging and shining things on a costume detracts from its definiteness. Too airy materials should not be used in designing the dancing dress. It will be just as light and graceful in effect if made from fabrics three times as heavy as the chiffons and silks if the right and definite lines are there. It is poor economy to make a dancing frock of petals of chiffon. In two weeks it loses its definite lines and its appeal of freshness, whereas, if it had been made of a heavier fabric it would have retained its lines and freshness through the season. The use of too light materials explains why so many people are disappointed when attending a show to view the costumes a friend had raved about several weeks previously."

"Costumes need not necessarily be composed of filmy materials to be soft and becoming. Take, for instance, the screen version of 'Smilin' Thru', in which Norma Talmadge was featured, the effect of the old fashioned mode which are so admirably feminine was achieved with definite lines and fairness of body."

"It is well to bear in mind," continued Mr. LaMaire, "that hanging things, such as ruffles, detract from the definite line, and shining things of adornment reflect a haze that oftentimes obscures the loveliness of eyes and features."

To sum up our interview with Mr. LaMaire, we have learned that definite lines and decided colors and their tones are much to be desired in stage costuming and that over-indulgence in hanging and shining things is as distressing to the eyes of an audience as an overindulgence in things gastronomic is distressing to the digestion. We believe too, that Mr. LaMaire's ideas explain why the cleverly draped gown of velvet or brocade causes the daintier and more ornate gowns of silk and chiffon to fade into the background.

ELITA MILLER LENZ.

### MILADY'S BEAUTY BOX

(Continued from page 40)

to filling up hollows, is lack of perfect assimilation. In such cases there remains the exterior treatment, the application of developing creams that are absorbed into the tissues. One of these creams, which has been used successfully in flesh development on neck, arms and bust, is offered in two sizes, \$1.50 and \$2.50. It is used before retiring, ten minutes being devoted to its application with massage.

### THE SHOPPER

(Continued from page 40)

address or route several weeks ahead are given. It is necessary to send to Canada for these samples.

A high-class silk shop will send you samples of silk, provided you are very specific as to your pattern and color requirements.

If you are interested in rhinestone buckles, staffs, umbrellas, shoes, slippers or heels, The Shopper will be glad to refer you to a specialist in this line whose charges are very moderate. He is selling loose rhinestones, for trimming, shoulder bands, etc., as follows: one-half-carat, \$2 per 100; three-carat, \$3 per 100, and five-carat, \$4 per 100.

Have you an extremely narrow foot? If you have you need not bemoan the scarcity of beautiful shoes in a widths, for there is now a shop specializing in the narrow widths, sizes 1-10, AAAA to E, with narrow heels. These fashionable, narrow-width shoes are illustrated and described in a catalog, which

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## NEW THEATERS

Amiens of Wheeling, W. Va., will open a movie playhouse at St. Clairsville, O., to cost \$10,000.

Plans are being considered in Mexico, Mo., for the remodeling of a down-town building into a picture and vaudeville theater.

The first theater building to be erected in Glenwood, W. Va., will be operated as a moving picture house by James Velas, owner of the Liberty Theater in Wheeling.

The Marlan Fuel Company of Harlan, Ky., has awarded contract for the erection of a theater building and commissary to be located at Yancy, Ky., at a cost of \$50,000.

Plans are being prepared for the erection of a new moving picture house to cost \$18,000 at East Seventy-second street and Sandy Boulevard, Portland, Ore., by E. N. Royal and C. J. Schneidersampf.

The Crawford Spire Theater Corporation plans a \$50,000 motion picture theater for Mt. Rainier, Wash. Work on the structure located on Thirty-fourth street, a short distance from the railway station, has been started.

H. Highfill has announced that he expects soon to begin construction of a theater and office building at Blytheville, Ark., at a cost of \$75,000 and it is to be leased to Jimmie Boyd for high-class pictures, vaudeville and drama.

The Marquette Theater in the Chicago Lawn Building at 63rd and Kedzie avenue, Chicago, Ill., is rapidly nearing completion and will be one of the finest theaters outside of the Loop. It has a 1,200 seating capacity and has been leased for a long term to Samuel Katz.

Work of remodeling the Best Theater, Helena, Ark., and repairing the damage that was done when the house blazed in fire several months ago was started recently. It is expected that the house will open under the Saenger interest's management during the middle of January.

Plans are under way for an eight-story building, on the site now occupied by the Hippodrome Dance Pavilion, at Seattle, Wash. It is the present plan to feature the street floor with a pretentious dancing pavilion and theater to be operated by the Hippodrome Amusement Company. The new structure will be erected within the next eighteen months.

## DRAMATIC NOTES

(Continued from page 23)

last seen with the Equity Players in their production of "Queen Victoria".

The Theater Guild will present "The Race With a Shadow", by Bethelin von Scholz, for the benefit of its subscribers on Sunday of this week and on special matinees. Helen Westley, Jacob Ben-Ami and Arnold Daly will enact the sole three parts.

Bon & Liveright announce among their new publications three plays by Artybashev entitled "Jealousy", "Enemies" and "The Law of the Savage"; "Rain", by John Colton and Clemence Randolph; two volumes of plays by Molnar containing "Liliom", "The Swan" and "Fashions for Men".

Kathryn Kennedy, who is general understudy for all the feminine roles in "Rain", at the Maxine Elliott Theater, New York, was given an opportunity to play the star role last week when Jeanne Eagels unexpectedly was taken ill. Throat trouble was given as the cause of the star's indisposition.

More Klaw will continue with the matinees performances of "Hell-Bent for Heaven" at the Klaw Theater, for further Tuesday and Friday afternoons, until he can secure another house in New York, when the Fletcher Hughes comedy will be given regular night and day performances.

It is only fitting that Perene Molnar be invited to these shores to see the cast of "The Swan" gracefully glide thru one of the most artistic performances witnessed in many a day. The cast of the Charles Frohman production have collectively penned an urgent plea that the author see for himself how New York treats his play at the Cort Theater.

R. C. Whitney is preparing his production, "Skin Here", for an out of town opening on January 28. The cast will be composed of William H. Macart, Ethelynnne Bradford, Anne Winston, Grace Dennis, C. Dowd Clark, Mark Sullivan, Robert Craig, Conrad Cantrell, Jack Yorke, Millard Vincent and Thomas Shearer. Seymour Brown is staging the production.

Tom Nease and Katherine Cornell will be seen in the leading roles of "The Way Things



(Communications to Our New York Offices)

## PLAYS FOR THE "LITTLE THEATERS"

**F**RANK SHAY has done a service, not only for those concerned in the operation of "little theaters", but for all those who read the drama, by compiling his *One Thousand and One Plays for the Little Theater*. In this book you will find lists of plays and books so comprehensive that whenever a play is wanted it should be the most natural thing in the world to look for it here.

There has long been a need for a good bibliography of plays suitable for "little theater" use and I think we have it here. Not only have we an extensive bibliography, but one which classifies each play by type and the number of men and women needed to play it. The publishers of the plays are given and there is a list of their addresses. The play lists are divided into two classes, those published separately and those found in collections. There is also a splendid bibliography of books on the theater, compiled with special reference to "little theater" needs; finally, there is a list of play dealers. Altogether a reference book that should prove invaluable to those in need of the information it deals with. Here it is in handy form, plenty of it, and at a moderate cost.

*ONE THOUSAND AND ONE PLAYS FOR THE LITTLE THEATER*, compiled by Frank Shay. Published by Stewart-Kidd Company, Cincinnati, Ohio. \$1.

## PRODUCING THE AMATEUR CIRCUS

If you are thinking of producing an amateur circus, I strongly recommend that you get a copy of *How To Put on an Amateur Circus*, by Fred A. Hacker and Prescott W. Eames. You will find this book full of explicit instructions as to the why and wherefore; with detailed explanations and drawings about the construction of paraphernalia; in short, with everything necessary to the complete production of an amateur circus, from the selection of the lot to the printing of the program.

Not only should this book be valuable to any society or organization wishing to put on an amateur circus, but one of the outdoor amusement editors of The Billboard has cast covetous eyes on the volume and informs me that it should be found most useful by the bazaar and amusement promoter. This is far more expert opinion than I can bring to bear on the subject and is "praise from Sir Hubert". Under these circumstances I毫不犹豫地 recommend it to those interested.

*HOW TO PUT ON AN AMATEUR CIRCUS*, by Fred A. Hacker and Prescott W. Eames. Published by T. S. Denison & Company, 154 West Randolph street, Chicago, Ill. \$1.75.

## "THE MASK"

I have before me a copy of *Volume Nine of The Mask*. An illustrated journal of the art of the theater. This is the well-known periodical founded by Gordon Craig and published in Florence, Italy.

The Mask is a handsome book and it contains a lot of mighty interesting material. All of it is presented at the particular slant which is Craig's. Whether you agree with his viewpoint or not you will still find much in this periodical to stimulate you. It stands for the "theatrical" in the theater and professes to love everything in the theater so long as it is genuinely "theatrical".

There are several articles and many illustrations of the stage of other days and other countries that will be found most valuable. There are also reviews of books on the theater and a message from Gordon Craig, in which he takes particular pains to affirm what he does and does not believe in.

The Mask is beautifully printed. The type is handsome, the paper is fine stuff and the illustrations are well chosen. Altogether it should interest all those who like to look ahead in the theater. I do not mean to say that Craig is the one and only prophet of the stage of the future, but the man has before this indicated the path along which others have traveled to victory and such a man is worth hearkening to. The cost of The Mask is high, but it is worth it to the folk of the "little theaters" and others interested in the art of the theater.

*THE MASK*. Box 144, Florence, Italy. Ten shillings. Also Brentano's, Fifth avenue and 25th street, New York City. \$2.50.

## IN THE MAGAZINES

Perhaps the most interesting event in the magazine world has been the first issue of *The American Mercury*. This periodical is devoted largely to criticism, and the avowed purpose of the editors, H. L. Mencken and George Jean Nathan, is to get the views of the younger critics before the public.

These two men have performed a like office for the younger writers in the past, and there is a field in criticism for their efforts just as big. Their start is an admirable one. There are a number of notable articles in the first number, as well as reviews of books by Mencken and the drama by Nathan. Typographically, *The American Mercury* is the finest magazine I have ever seen. If the editors can keep the level of contents up to the typographical standard, they will have a superlative paper. I am inclined to think they will. At any rate, it is a sure bet that they will turn out an interesting paper.

The International Book Review for January contains a review of Brian Hooker's translation of *Cyrano de Bergerac*, by Percy MacKaye. It is calculated to interest stage folk. With this issue the price of the magazine is raised to 25 cents. In my opinion it is not worth it.

The American Magazine for January has an article on Joe Cook, by Mary B. Mullett, and one on Carrie Jacobs-Bond, by Neil M. Clark. Both are excellent.

The International Studio contains Max Reinhardt's Evolution, by F. E. Washburn-Freund. It is a story of Max Reinhardt's theatrical work and gorgeously illustrated with color plates. The whole magazine is most beautiful and should be attractive to anyone partial to the arts.

The January number of *The Century* has a well-done story on Masks, by Kenneth Macgowan, with illustrations by Herman Rosse. It is informative and interesting.

Vanity Fair for January has Re-Enter, the Prince and the Princess, by Alexander Woollcott, a review of current Broadway plays, with special emphasis on those which deal with royalty; Some Makers of Ecstasy in the Theater, by Gilbert Seldes; The Theater of Max Reinhardt, by Richard Ordnak; Mr. Zimbalist, the "Titian" Strad, and Antonio Stradivari, by Samuel Chotzinoff.

I have had the pleasure of examining a copy of *The Shakespearean Quarterly*, a magazine published in Sydney, Australia. It is a well-gotten-up paper with much interesting matter pertaining to Shakespeare and his plays. Incidentally, I note in it that Allan Wilkie has given over 800 consecutive performances of Shakespearean plays in Australia during four years of playing.

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## Wanted Tumblers

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**Happen**, the Clemence Dane play, which is being sponsored by Guthrie McClintic. The production will open shortly in Philadelphia for an extended engagement. Nesbit appeared with Ruth Chatterton in "Mary Rose", and more recently played opposite Margaret Lawrence in "Secrets".

Lewis and Gordon, who bid fair to become New York's most generous producers, will sponsor a new play by Owen Davis, entitled "The Peacock". The production is now in rehearsal under the direction of Lester Longman. Frank Conroy, who presented "The Chester Mysteries", at the Greenwich Village Theater, New York, during the holidays, will be seen in the principal male role.

Kathleen Kirkwood, director of the Triangle Theater, one of New York's tiny playhouses, will include in her new program of one-act plays, starting some time this week, a comedy by Roy L. McCandell entitled "So This Is Art". The balance of the program will take in Strindberg's "Simoon", "Very Much B. C.", a comedy of the cave-man period, and a pantomime called "Apache".

Dwight Frye and Michelette Burani have been engaged by Brock Pemberton for his production of "The Marionette Man", which is now in the throes of rehearsals. Ulrich Haupt, who appeared in the late "Queen Victoria" production, which closed at the Forty-Eighth Street Theater, New York, and more recently in a special performance of "The Dance of Death", will have the title role in Frances Lightner's play.

Tilla Durieux, who played a series of special matinees of "The Shadow", will open her regular New York season in Sardou's "Fedora", starting January 21. The German star will appear under the direction of A. H. Woods at a theater yet to be selected. The performances will be rendered in her native tongue. Following her New York engagement, Mme. Durieux will tour the principal cities of the country.

On second thought A. H. Woods will not permit "Softy" to recline on the shelf until next season and makes haste to announce that John Hunter Booth's comedy will be seen shortly in New York with Robert Ames in the leading role. The play closed its preliminary tour last week, when hopes for a future Broadway showing went acrimony, but a shuffling of the theatrical deck gives the Woods production a new lease of life.

"Fashion", one of the old plays that adorned the American stage, will be revived at the Provincetown Theater, New York. The piece was written by Anna Cora Mowatt, said to have been the first woman playwright in this country, and it was originally produced in 1854, with the author herself enacting the leading feminine role. The production will be staged by Kenneth Macgowan and Eugene O'Neill and the settings will be furnished by Robert Edmund Jones.

That is a record, indeed, and the antipodean interest in Shakespeare is well mirrored in this periodical.

The Survey Graphic for January has an article, well illustrated, called Kentucky Mountaineers. It is by Percy MacKaye, and is a record of his stay with these folk, which resulted in his writing of "This Fine-Pretty World".

LITTLE THEATERS in New York City are showing a lively interest in Silk Monette, the new fire-proof, water-proof and wrinkle-proof fabric for big and little theater costumes and scenery. Silk Monette is being introduced to New York by a Vienna concern, whose representative has on hand a whole set, including background, side wings, cut cloth, front curtain, etc., which is rolled into a bundle weighing only twenty-five pounds, suitable for little theaters and vaudville acts. Those desiring to see the bundle of scenery or to secure particulars on designs for sets suitable for a particular production may secure the address of the representative of Silk Monette, which, by the way, costs about half the usual cost of a set by requesting it from the editor.

The representative referred to above writes: "To support Silk Monette where doors, entrances or any hard materials are used (such as three-ply wood) I find aluminum very successful. It is much lighter in weight than wood. It is also thoroughly fireproof. It requires 700 degrees of heat to melt it. I have also used aluminum in motion picture sets, for building interior rooms, etc. It is much better than wood, because it can be painted differently on both sides. It can also be transferred more easily than the old three-ply stand, as one stage hand can carry it without assistance."

When you are in doubt where and how to rent or purchase costumes, animal heads or skins, makeup, books on the little theater, plays, etc., please remember that our Shopper is at your service.

#### A LITTLE THEATER JUST AROUND THE CORNER

The Huguenot Players of New Rochelle, N. Y., having organized for the purpose of establishing a community theater art group in a city noted for its talent and culture, made its initial bow to the public last year on January 27. They began their career intelligently from the very beginning by securing as their dramatic director a professional, whose success in developing those working under him in the arts of the theater has been repeatedly demonstrated—Walter Hartwig, head of the Little Theater section of the New York Drama League. Mr. Hartwig has brought out much of the latent ability hidden in New Rochelle's artistic center. In the short space of a year these players have offered on their programs at least ten one-act plays two of which have been done from the original manuscript with interesting results. One of these, "Lamp Light", was repeated for the third time, by request, and the other, "The Revolt of the Mummies", was used when the Huguenot Players, only four months old, entered the Little Theater Tournament last May at the Nora Bayes Theater, New York. The results of this experimentation with manuscript plays instead of the hackneyed stuff done by hundreds of other little theater groups, has cemented the corner stone of their original ideals.

Last month they went a step further along a definite plan by instituting a series of Players' Nights to alternate with their professionally directed productions. These nights, attended only by members and their friends, are to develop local talent brought forward for the purpose of critical discussion of its possible public success. At the last one the members were doubly fortunate in having as a speaker Fred Wall, the president of the Playwrights' Society of New York, who gave an interesting talk on playwriting. Other speakers, also well known for their record in the world of the theater, are promised for future Players' Nights.

The next public performance will be held January 22 and 23 when a bill of three one-act plays will be given. The following bill is planned to feature a three-act play.

Beginning with a membership of less than forty people the Huguenot Players now number over a hundred and seventy-five. A high order of acting, novel settings, well-balanced bills, appropriate musical selections and even attractively garbed ushers in quaint old Huguenot costumes, are ready for the audience which invariably, unconsciously, compares the work of the Huguenot Players most favorably with that being shown under the glamour of the white lights only forty-five minutes away.

(Signed) CLAIRE CARVALHO.

#### THE LITTLE THEATER IN SOUTHERN CALIFORNIA

No State of the Union is more active in Little Theater development than California. In Southern California alone there are about a dozen groups producing from time to time. The movement in California is gathering impetus, due to the splendid co-operation of the California Federation of Women's Clubs, which has created a drama department for the purpose of promoting general interest in the better types of plays. Great activity exists in Los Angeles, where Mrs. Clara Brant Heywood is chairman of the drama section, holding monthly meetings with representatives of units. Mrs. Heywood believes that all women's clubs should co-operate with little theaters or community groups to get larger audiences. Where there are no active little theater groups club women are urged to start producing centers in the interests of the drama.

# Little Theaters

COMMUNICATIONS TO ELITA MILLER LENZ, NEW YORK OFFICES

A new group in Los Angeles is the Municipal Players, producing under the supervision of the Los Angeles Playgrounds Department. Their offerings are staged in an old theater in South Main street, where they recently presented "A Bit of the Moon", by Turbeau Lummis Fluke. Community drama is also being promoted in the Los Angeles high schools.

The Community Arts Association of Santa Barbara now has a membership of approximately 1,000 and a new theater in the course of construction.

Community dramatics are being promoted in Santa Ana, Monrovia, Ontario, Fullerton, Glendale, Eagle Rock, Santa Monica, San Diego, Anaheim, Redlands, Whittier and Pomona. Some of these organizations producing regularly.

The Extension Department of the University of California, under the direction of Frayne Williams, presents a group of amateur actors, known as The Literary Theater Plays, in such fine plays as "The Knight of the Burning Pestle", "Twelfth Night" and other classics. They sometimes tour nearby towns.

A report of the Little Theater Dinner arranged by the New York Drama League for Thursday evening, January 10, at the Minerva Restaurant, 60 W. Forty-fifth street, New York, will be found in the news section of this issue.

#### GEORGE V. DENNY PAYS US A VISIT

George V. Denny, of the Carolina Play-

#### AND SOON THERE'S TO BE ANOTHER!

Robert E. Bell, grandson of the late Alexander Graham Bell, and who founded a little theater in the old Bell Mansion, Washington D. C., is engaged to be married to Josephine Hutchinson, who has had a varied little theater career.

When the little theater movement reached Seattle Miss Hutchinson played in Maurice Brown's productions. Later she joined a little theater group in New York City, where she met Mr. Bell. By a coincidence both joined the cast of the Provincetown Players, where a happy association was renewed. Then Mr. Bell journeyed to Washington and organized the Little Theater Players. He transformed the old Alexander Graham Bell mansion into a little theater and invited Miss Hutchinson to be its leading woman. Needless to say she accepted. Here in the old Bell mansion the two young drama enthusiasts enjoyed a patronage that grew to such an extent that a new and larger theater is necessary to accommodate it. It is said that wedding bells will ring in the spring.

#### LITTLE THEATER AT GALVESTON ENCOURAGED

The first performance of the Little Theater of Galveston, Tex., "Rollo's Wild Oat", was attended by no less than 500 Galvestonians. A Galveston paper has the following to say, in part, concerning the offering, which took place at the local Y. M. C. A. auditorium:

"A veteran press agent would describe it as an amateur performance with a superprofessional touch. And perhaps for the first time in his life this press agent would be speaking mildly. There have been innumerable local theatrical performances staged in Galveston during the past year, but none that was as artistic, as modern, as flawless and as thoroughly charming as 'Rollo's Wild Oat'.

"The production was, due to the artistry and ingenuity of Peter Vincent, an artistic unit, well-knit together. The lines of the play, the actors and their delivery and their gestures, the lightings and the stage settings—all these things were cleverly welded into an artistic whole. Altho the Y. M. C. A. auditorium was not large enough to hold the crowd, its very smallness, together with the smallness of the stage, added a great deal to the atmosphere of warm intimacy that enveloped the production.

"Mr. Vincent's stage settings were exceptionally lovely. Screens and draperies were utilized, together with a unique lighting system. Carefully chosen properties added a great deal to the charm and the artistry of the production.

"It is as difficult to pick the stars in the cast as it is to pick flaws in the production. There was no stammering, no stumbling, awkward gestures, no frantic startings into the wings for the cue from the prompter—the inevitable features of most amateur productions. From the drawing apart of the curtain at the opening of the first act the play moved smoothly to its climax and denouement.

"The remarkable success that attended the efforts of every member of the cast is but another proof of the old adage that every man or woman is, inherently, an actor. There was a certain zest, a certain spontaneity that added a great deal to the effectiveness of this production."

#### CHILDREN'S THEATER IS FOUNDED IN SOUTH

The Oklahoma College for Women at Chickasha, Okla., has established the first children's theater in the South and the fourth in the United States. The theater is in charge of Mary Emily Reid and Ruth Ball, instructors in the college dramatic art department.

Plays will be presented once a month, enacted by the students of the dramatic department of the college. It is said that hundreds of children from the ward schools of Chickasha packed the auditorium to see two fairy plays, the first offering of the college girls.

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HAVING demonstrated the fact that the well of our telescope is thickly bedded with silver and that we read a pleasant prospect upon it—in other words, that we are bullish on American drama—we joggle our instrument to focus down sharply upon a few of the lesser objects that crawl across the surface of our reflector. What, we are desirous of learning, are the trends and influences likely to prove most helpful to the consummation of our hopes, and where shall we find hindrances and opposition?

Swinging about to face our readers on propounding this last query we, who in years of service in the making of movies have become addicted to lip-readers, imagine we see the same two syllables forming upon many, many mouths. But we beg to differ with you on this point. There's nothing radically wrong with our critics. Individually they appear to be happily endowed in the matter of mental and mechanical equipment, both here in Babylon and in the outlying satrapies. Their entertaining causeries upon theatrical novelties form the foundation of dinner-table talk and many luncheon conferences, which, as you know, are business-building aids eagerly courted by the showman. The current style of criticism, differentiated from the more formal and didactic review rapidly losing vogue by the more frequent intonation of the personal note, is really paying cash dividends at the box offices. If there is any fault to be found with the new school of critics it is that their duty compels their constant attendance at first-nights.

This department seldom visits openings. Usually we await the waning of a play's popularity before attempting to influence its manager to countenance our presence as a non-paying guest. Only when prompted by special interest, usually selfish or at least friendly, do we sit in with the jury. On such occasions we are invariably infected by the electrical atmosphere that prevails at first nights. It gets us, even when we have reason to suspect it has been artificially generated. Exalted in spirit we return homeward buoyantly assured of the fulfillment of our wishes. What is our amazement the following morning when we learn that to the critics the exciting evening had proved rather a humdrum affair.

Moments like these give birth to cynical epigram. If it takes nine tailors to make a man, we muse in our resentment, how many critics to one tailor? (S. A. S. may save his postage stamp. We know Swift said something like this, but if he will consult the original he will find we have improved upon the Dean.)

But really the critics are not to blame if they can't get the same kick out of first nights we do. Living their lives in this atmosphere of high tension, they become acclimated, so to speak, and are acutely conscious only of a falling in the barometric pressure. Sparks may fly from peak to peak without encountering resistance.

It is at first-nights, too, that the gambling element is rampant. No longer is this the inspiring thing it was. In the old days a producer staked an important part of his whole bankroll every time he staged a show. It was a sporting proposition full of human interest. If the past performances, the laudable ideals or the likable personality of the producer failed to stir sympathy the folks in front were strongly partisan. Today the position of the producer may be the same, but associated with him in the gamble, whether with his consent or no, is that host of party shopkeepers whose establishments line the boulevard and the adjoining alleys. Properly harassed the energies of these aggressive business men could be utilized for the betterment of theatrical conditions, but as their affairs are now conducted the general feeling is that the speculator's gain is the public's loss. Now, looks with favor on their wagers, the odds first-nighters will fail with delight when it spells frusture to the speculator's hopes. And this, of course, has its reflex influence on criticism.

A country survey shows how prevalent is the notion that reviewing is a game to be played by checking up the verdicts of the critics. Those desiring a high percentage in the batting averages start the easy way. We once knew a swain whose judgment was looked upon as practically infallible. He told us his secret. "I always say no," he declared, "and I'm right five times out of six."

This and the practice of quoting favorable lines from reviews in efforts to drum up trade for flops has a tendency to make a critic soft-pedal

on his stuff wasn't what it used to be. No longer did his swinging trunk pause in its rhythmic sway to spray extermination upon some pretentious exhibit inside the tent. No more did vitriolic essence of disdain cascade from that uplifted nozzle. Not since the elephant had met the mouse. This mouse, it happened, differed from its species in that the architecture of its snout was very Roman and that it wore a tie of shamrock green about its neck. . . .

But why go on? The effort, as we said, proved ineffectual. It would have been necessary to dedicate the effusion to Mr. P. H. of The New York Tribune, and to have remarked that the mouse was running yet. With this our deduction might have become obvious.

Mr. H. we take to be one of three most readable of the metropolitan commentators. People who roll less sloppy a tongue in company than we do inform us that his occasional essays in neology produce more sprains and

Fresh reports from the laborers for mechanical perfection in motion pictures gave rise to that little sneer. There is a new color process that has won the patronage of the beloved Maud Adams, while from another quarter comes news of another talkie.

Whenever we read of the expenditure of time, genius and capital in the development of these supposed improvements in the motion picture medium we regret that the inventors have not schooled themselves in the psychology of the movies themselves. For the most part they see in it an art-form that in its present stage of development appeals solely thru the eye. This is not the case. In fact, we insist the reverse is the case. The motion picture does not appeal thru the eye. It is the one art-form we know of that disregards the senses. It approximates the medium that artists have longed for since the first lyre was twanged on the slopes of Parnassus. It is the medium that shuts out the senses and makes its appeal directly to the imagination.

Let us justify this statement. Everybody knows people who cannot stay awake thru a motion picture show. The stupidity of the stories, say the jokesmiths. But the stories are not as bad as that. Go to see a picture and you find your attention fixed upon a patch of light. Into this patch come moving objects. Ship goes the cutter's shears and another set of objects is superimposed. In rapid succession mass is thrown upon mass, white upon black and black upon white and the incidental music drowning out the outside world, of which you were at first dimly aware, fades from your consciousness. Medieval men will tell you what has happened. People who go to sleep are easy subjects for a hypnotist. But none of us is immune from the magic process.

It is to this psychotic or auto-hypnotic property of the motion picture that it owes its great success as an art-form and as a means for providing entertainment. Directors enhance this property by the use of dramatic lights unknown to nature. Skillful cutters emphasize it by jazzing certain sequences. Once there were from thirty to sixty scenes or cuts to the reel of a thousand feet. Now the average is well over a hundred. Long scenes are only used for contrast or to establish change of pace.

In the development of this psychotic quality lie the boundless possibilities of the medium. That it is impossible to develop this quality with pictures in color goes without saying. Even with neutral backgrounds, limiting the range of color pictures, a succession of short cuts in colored pictures produces insufferable eye-strain. Sluggishness in action is the inevitable consequence of the avoidance of this danger. The lighting requirements of all known color processes are cramping and unfavorable. As things are the imagination is fed with the impressionistic suggestion of color produced by tinting and toning, surely as valuable a thing artistically as one that would impose a knowledge of color values upon the already overburdened director.

The subject of the talking picture offers too wide field for speculation to be covered in the remaining space allotted to this department. Of this and of the stereoptical picture we intend to talk in some future issue. That these innovations have a limited exhibition value as novelties and a permanent use in educational and record-preserving pictures there can be no doubt, but we fear that those who hope to build great fortunes from a share in their patents are doomed to grievous disappointment.

We note that Mislinguette has brought them to Missouri. In the early days of films a cheap releasing company received a consignment of foreign pictures featuring a star with an unpronounceable name. That name was at once changed to Elsie LeClair, and an imaginative press agent supplied the supposed Miss LeClair with romantic history, that of an American girl whose success in the Viennese and Parisian music halls had brought the aristocracy to her dainty feet. Of these feet and their adjoining members she seemed justly proud. In one picture, we recall, she had gone out disguised as a boy and had been shot in the leg, necessitating a last reel removal of shoes and stockings to establish her identity to the male companion of her adventures. Yes, Elsie LeClair was Mislinguette.

## THIS THING CALLED CENSORSHIP.

II.

**W**HENEVER a great play is denied the right of performance in England, which happens almost as often as great plays are written, the newspapers and other periodicals lift their voices in a common wail of anguish. "Once more," announce the leaders, or editors, as we call them, "the caprice of the censor has made us the laughing stock of the world." Literary celebrities call meetings at which they jointly compose stirring letters of protest, securing therefrom the subscriptions of almost every writer of international renown resident within the empire. For nine days or more the merits of the prohibited play are incessantly extolled in the salons, and even the music-hall comedians find food for gibes in the act of the offending official. It may be that the king himself pauses in the act of pulling off his boots to remark to the royal consort: "I see that bally bounder in the Licensing Office has made an ass of himself again!" All this happens over and over and nothing is ever done about it. Why?

Censorship in England has become an institution. Nothing so sacred to English eyes as an English institution!

Modified only by a few trifling amendments, the Theater Act of 1737 governs the English stage today. The institution of censorship is centuries older than that act, as we shall point out in a future installment, but on the date of its passage it took its present form. The occasion of its passage deserves our attention.

Robert Walpole, infamous for his development of political bribery to an exact science, was then Prime Minister. Henry Fielding, the author of "Tom Jones", and John Gay in his "Beggar's Opera", had found in the wholesale corruption of this minister a fair mark for keen dramatic satire. Gay had written another play of similar nature soon to be produced. The administration felt this must be stopped at any cost. Unwilling to proceed on grounds so personal, it discovered a highly indecent play, supposedly about to be publicly presented, but generally believed to have been expressly written to expedite the passage of the act, and, with this obscene manuscript as the ostensible cause for action, the bill protecting the ministerial vices from public exposure was, despite brilliant opposition from Chesterfield and others, whipped thru a subservient Parliament. Thus English censorship passed into the hands of politicians.

Proposed censorship in America, you may argue, is nonpolitical in character. Nevertheless, who would risk making a picture based on a plea for the restoration of the primary law, which would have to be submitted in New York State, at least, to political appointees of men opposed to that law? What happened to a recently-made picture directed against the Ku Klux Klan?

(The next instalment in this series will summarize the accomplishments of English censorship during the last hundred years.)

his enthusiasm. He has a character to sustain and a job to keep.

However, it's a poor rule that doesn't work both ways. If magnetic substances deflect the needle of true criticism to the left, others may draw it towards the right. Man's mental processes are governed by man's experience.

We had intended illustrating our point with a fable. In fact, we made several business attempts to draft one out. We called it the True History of the Marvelous Encounter Between the Elephant and the Mouse. Its scene was set in Babylon, in the outskirts of the central fair, where mountain mountebanks served as ballyhooers for the registered performers within. Important among the former was an elephant that walked the tight rope. Once he did his act, pavishly executing a somersault start far above the heads of the admiring multitude. Not even the allies of an attendant harlequin called Tinotyper could ruffle the aldermanic poise of this ponderous performer. But, the greybeards told

raptures than we are aware of. Even so, we maintain that he consistently hews out an image, let the slips fall as they will.

Can the human equation be eliminated from criticism? Without pausing to consider whether that would be desirable, we can conceive, with the advance of science, that it might. Emotional discharges, we are told, affect the sweat glands. Clothe an individual in sensitized material and it might be possible to obtain a seismograph report of his reactions to a given play. Repeat the experiment with selected representatives of each class of mental development. Issue a chart of your findings. Then subdivide your public to classes. The man correctly ticketed as a second-class moron may be scientifically assured of nearly seven per cent enjoyment from a certain play. We recommend the proposition to our inventors. They are likely to find it as remunerative as their efforts to give our movies color and speech.

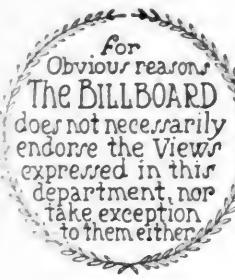
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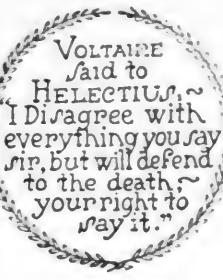




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Be as Courteous as you can,  
But Be Brief~*

# OPEN LETTERS

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## Alleges Neglectful Treatment

Ottawa, Ont., Can.,  
December 31, 1923.

Editor The Billboard:

Sir—While playing here recently with Moe Levy's Renvy I broke my right collar bone and was removed to a local hospital. Mr. Levy left the city without calling to see how bad I was hurt and did not pay me for the time I worked. I owed board and room rent and if it wasn't for the kindness of a few friends I made in Ottawa previous to the accident, also Peter Kehayes, manager of the Casino Theater here, and the proprietor of the Wellsden Theatrical Apartments, I would have been in need of financial assistance.

(Signed) W. MORAN,  
202 Queen St., Ottawa.

## "Cannot Be 'Panned' Too Hard"

Oelwein, Ia., Jan. 5, 1924.

Editor The Billboard:

Sir—in the Motion Picture Department of the current issue of The Billboard I note several places where H. E. Shamlin criticizes "On the Banks of the Wabash". I am organist at the Orpheum Theater in this town. We played the above-mentioned seven reels of hodge-podge last week and I never was more disgusted in all my years of watching and "playing" pictures. The toothless bootlegger and his antics at sight of a pair of feminine ankles are a disgrace to pictures.

There is nothing more disgusting than an over-done "hick" picture, and in this line I'd sure give the celluloid cigaret holder to the producer or director of "On the Banks of the Wabash". It just cannot be "panned" too hard.

(Signed) MRS. ELLA McBRIDE.

## Favors "Saint Joan" Epilog

209 First Ave.,  
New York City, Jan. 3, 1924.

Editor The Billboard:

Sir—I cannot agree to a paragraph of Gordon Whyte's in his review of George Bernard Shaw's play, "Saint Joan", as presented by the Theater Guild. Mr. Whyte tells us sincerely that he believes the epilog of the play should be cut and thrown into the alley. I think quite the contrary. I say that the last scene or epilog of "Saint Joan" is the whole show. It is in this act that the Shavian sparks are hammered off, and not even the characters (actors), with their various methods of delivery, can blur their brilliancy.

It is in the epilog that Shaw starts summing up his ideals, and it is well worth the time (a quarter to twelve) waiting for the total.

(Signed) JOHN J. McCUALEY.

## Says Talk About Quarter-Tones Is Mere Visionary Piffle

Portland, Tex., Jan. 5, 1924.

Editor The Billboard:

Sir—In reading Ernest Brandt's excellent article on "The Possibilities of Modern Music" I find one statement, or rather an opinion, which is unscientific and not based on accurate knowledge of the principles governing our true diatonic scale, which we do not use because of its unequal intervals.

Mr. Brandt speaks of the enlarged possibilities which would result from the use of "quarter-tone intervals" in our musical scale. Such an arrangement would not enrich our harmony in the slightest degree and would be of no advantage whatever in polyphonic music, being contrary to the natural laws of harmony.

Using a quarter-tone interval in harmony would simply produce dissonance the same as when a tone is out of tune. It would in fact be the same as playing out of tune. Pure harmony is based upon exact mathematical ratios in pitch, which is the same as ratios in numbers.

Knowing as we do the vibration frequencies of tone in relation to pitch we can easily determine the ratios to each other. For instance, the tones of the common chord, comprising the first, third and fifth of the scale, are in the ratio of 4, 5, 6 to each other. Four and a quarter would not do, nor any other deviation from their simple numerical ratio.

Pure harmony is based upon the natural law of harmonies as found in all pipes and strings. The diatonic scale is taken from the harmonic series as established by nature and the tones bear the same relation to each other as simple numbers. This is nature's only scale—harmonics, as found in pipes and strings, getting closer together as they go up in the same ratio as simple whole numbers. Fractions are not represented except in the form of aliquot

parts such as one-half, one-third, one-fourth, one-fifth, etc., into which the string or air column divides itself when harmonics are sounded.

All intervals in the diatonic scale are found in harmonics—in fact are taken from harmonics—and cannot be improved upon by the use of quarter-tone intervals. From the first to the second of the diatonic scale is a slightly longer interval than from the second to the third. Also from the fourth to the fifth is a longer interval than it is from the fifth to the sixth. For that reason we are unable to use the true scale on keyed instruments of fixed pitch. We use instead of a scale of twelve equal intervals called the tempered scale, a compromise affair in which all tones are slightly out of tune, but possessing the advantage of being transferable and interchangeable between all keys. Tones of the diatonic scale are not thus interchangeable; each tone being adjusted to its own scale, it becomes too high or too low when used in another key.

Even the violin, trombone and voice are able to get all tones in true pitch it would be useless for them to do so while other instruments are using the tempered scale of equalized intervals. Therefore I suggest that all efforts be directed toward making possible a more general use of the diatonic scale of accurate intonation instead of wasting energies in the search for quarter-tone intervals which do not exist in nature's harmonic system. I also would recommend a more diligent study of the basic principles of music and sound from a scientific standpoint.

Why search for another and more artificial scale while we are yet unable to use the true scale? Many musicians do not even know what the true scale is and perhaps imagine that we are now using it.

The chances are that we shall have to be content with our tempered scale for many years to come unless some genius discovers a way in which our keyed instruments can be made adaptable to the true scale. The talk about quarter-tones is mere visionary piffle and will get us nowhere because, as previously mentioned, such intervals are contrary to nature's harmonic scheme and would only cause dissonance the same as when playing out of tune. However, we could and should intro-

## THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.  
899 Main Street, Buffalo, N. Y.

### Joint Installation Service

ON Sunday, January 6, at Hamilton, Ont., about 100 members of Hamilton, Toronto and Buffalo lodges gathered for the purpose of installing officers of these lodges for the ensuing year. The joint installation service was held in the A. O. O. F. Temple. Brother Don Romaneill of Toronto Lodge acted as installing officer, assisted by Brother E. Sheean of Hamilton Lodge as marshal. The following officers were installed in their respective offices: Hamilton Lodge—F. E. Baldassan, president; F. Mills, vice-president; E. Sheean, recording secretary; H. Stroud, financial secretary; A. Anderson, treasurer; H. McGraw, marshal; J. Wallman, sergeant-at-arms, Toronto Lodge—C. Barchard, president; W. Rockwood, first vice-president; F. S. Ashton, second vice-president; J. Herbert, chaplain; C. W. Leake, recording secretary; Charles Fairhead, financial secretary; J. Lyden, treasurer; R. L. Shanks, marshal; A. Cloutman, sergeant-at-arms, Buffalo Lodge—D. L. Donaldson, president; C. Staples, vice-president; R. Thomas, chaplain; H. MacAllister, recording secretary; J. Bath, financial secretary; Gus P. Melster, treasurer; John Omella, marshal; C. Phillips, sergeant-at-arms.

The service was very impressive. Gatherings of this kind show the brotherly and friendly feeling existing among the lodges of this grand organization throughout the United States and Canada.

On account of severe weather conditions the London delegation did not arrive in time for the installation service, their train being delayed four hours by heavy snow storms in their section of Canada. Among those present were Brothers West, Cunly, Brown, Anderson, Fryer, Duffy and Floyd. At the close of the meeting a sumptuous banquet was held at the Hotel Strand. Brother Baldassan acted as toastmaster and called on C. W. Leake, grand president;

D. L. Donaldson, grand secretary-treasurer; A. Anderson, T. Cully and Don Romaneill, who responded with stories, anecdotes and talks on the enlargement and betterment of the order. A very enjoyable time was had by all, and it was voted that as hosts the Hamilton members could not be beat.

Arrangements are to be made whereby these four lodges will hold a joint picnic next summer at Hamilton for the members and their families.

### Buffalo Lodge, No. 18

Officers and members of Buffalo Lodge went to Hamilton, Ont., Sunday, January 6, for the joint installation of officers, an annual affair arranged between London, Toronto, Hamilton and Buffalo. On account of severe weather and heavy snow storms only a few braved the elements, among whom were Brothers Melster, Bath, Fryer, Duffy, Phillips, Omella, Staples and Donaldson. Under the circumstances they all report a good time.

### Hamilton Lodge, No. 25

Hamilton Lodge is going to have a benefit in the near future to raise funds to send a delegation to the convention at Frisco in 1925. Several applications were received at the meeting Sunday, January 6, with several more in view. With a live set of officers for 1924 this lodge is going to do something.

### Bronx Lodge, No. 38

On Saturday evening, January 12, Bronx Lodge, at midnight, held a meeting for the purpose of initiating about half a dozen candidates. After these were admitted installation of officers was held, which was followed by a spread that was enjoyed by all.

### Minneapolis Lodge, No. 50

Ten bushel baskets filled with eats were distributed to the ten poorest families of Minne-

coupled with his sincere interest in the actor's welfare, were responsible for the expression of a very constructive suggestion. This suggestion was received with general approval and commendation. The leading New York dailies commented favorably on the editorial pages. The special theatrical periodicals accepted its principle and urged definite action be taken. But the matter dragged along somewhat—and nothing was done.

A few days ago, however, an incident occurred on Broadway which brought the subject again to the front page with dramatic intensity. A poor, crippled girl, Miss Dorothea Antel, whose misfortune appealed strongly to the charitable instincts of the whole profession and of the public who knew or had heard of her, was concerned. It seems that a benefit was arranged to raise funds for Miss Antel. A professional promoter, it is said, got more out of it than the crippled girl.

The point I wish to emphasize here is the need of action of some definite kind on the excellent suggestion of Mr. Arliss. Both by word of mouth and by letter Mr. Arliss explained his ideas to me, just before he sailed for England. His plan was as follows: A general committee was to be formed, representative of the different groups always involved in a benefit performance. The actor has always been solicited to give his time and talents free for these benefit performances. The public's generosity is likewise depended upon for support. The press for free publicity to "the cause". Hence, a committee should represent these three elements.

It was therefore suggested that a representative from the major theatrical organizations be appointed—Equity, the Producing Managers' Association, the National Vaudeville Artists, Inc.; the Actors' Fund, and so on, each to appoint a delegate. The press would always be invited as a matter of course. The public could have the office of the Commissioner of Public Welfare as its representative. In fact Bird S. Coler, the present commissioner, actually suggested recently that his office is ever ready to investigate and give inquirers necessary information as to the worthiness or otherwise of any "drive" on public money.

The creation and active operation of such general committee would work most advantageously to the best interests of all concerned. Only the greedy kind of professional promoter would be the loser. Any "cause" or benefit wishing to enlist actors' and public help would apply directly to the committee. The latter would investigate and act upon its findings. If the cause were found worthy it would provide as many stars as needed and the public would be assured of the actual appearance of these stars. If not found worthy the veto of the committee would be sufficient to prevent any possible fraud or exploitation.

Details on the working of the committee could be worked out later. The present is the time for definite action.

Who is going to take up Mr. Arliss' suggestion and put it into operation? Action is needed. Let the theatrical profession give its views. Write the editor.

(Signed) DR. FRANCESCO X. SAUCHELLI,  
Official Chiropractor, Actors' Equity Assn.  
The Royalton, 47 W. 43d St.,  
New York, N. Y.

a gift December 24 by the Theatrical Mutual Association Relief Committee, members of which are M. J. Norris, W. T. Wallace and W. L. Landon. Each basket contained a pound of sugar, pound of coffee, six-pound chicken, pound of butter, peck of potatoes, can of tomatoes, can of cherries, six pounds of bacon, two loaves of bread, pound of mixed nuts, peck of apples, three pounds of navy beans, two and a half pounds of candy and twelve and a half pounds of flour. Toys for the children were also provided. Thru the courtesy of the Hennepin, Orpheum, Shubert Seventh Street, Pantages and Finkenstein and Ruben theaters each of the ten families was given four theater tickets.

Brother Norris, the hard-working recording secretary, states that on December 13 fifteen applications were received and on December 27 there were 20 more. To date he says they have passed the fifty mark which they set out to reach a few months ago. They are now out to make it one hundred, and may not stop at that figure. They have about all the house managers lined up for membership. This is a good move on the part of this lodge, as it will create a friendly feeling between the front and back of each theater.

Great credit is due Brothers Norris, Wallace and Landon for their untiring efforts in bringing No. 50 to the front.

### Beaver Falls Lodge, No. 130

The eighth annual benefit of Beaver Falls Lodge was held at the Regent Theater, Beaver Falls, Pa., New Year's Eve. The big theater was completely sold out before the doors were opened and the lodge will clear a nice sum of money. Manager J. Howard Jeffries of the theater did all in his power to help make the affair a success and the boys of No. 130 have voted him a royal good fellow.

Howard P. Dawson, manager of the Colonies Theater, Beaver Falls, who died November 2 (Continued on page 71)

# MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Harry Wesley Bowman, late of the Hill-Evans Minstrels, has just recovered from a two weeks' illness of the grippe. He is back up in Buffalo, N. Y.

Harry English enjoyed turkey with the members of the Column Minstrels, of which he is advance agent, in St. Petersburg, Fla., Christmas Day.

Lyle M. Wilson, a minstrel producer with the Rogers Production Co., is directing the annual "Minstrel Mimics" for the Fargo (N. D.) Lodge of Elks to be given at the Orpheum Theater January 17, 18 and 19. Wilson also directed last season's show for the local Elks.

Nick Hufford continues to carry off what-ever comedy palms there are with the Field show, according to all reports. His monolog during the shifting of scenes for the Carl Cameron Saxophone Five passes the time pleasantly, they say.

After searching all over Florida and thru parts of Alabama, Ill Tom Long, who is an occasional contributor of minstrel news, is convinced (and so are his physicians) that Hot Springs, Ark., is the place for his chronic ailment, and he has again taken up residence at the Great Northern Hotel, Hot Springs.

Walter Dean, "Dean of Minstrels", coached the "Hot Hat" minstrel first-part given by the Joll Players, of Worcester, Mass., in their first midnight show New Year's Eve, and also scored a hit as an end man, especially with his rapid-fire monolog. Mr. Dean also went over big the entire week of December 31 at the Grand Theater, Worcester, as King Bunn of Pastryland in the big extravaganza, "The Gingerbread Man", by the stock company.

After a gallant struggle for three years to regain his health at Tucson, Ariz., Robert A. Rea, one of the best "pals" in minstrelsy and for many years musical director of J. A. Conlur's and other attractions, has lost the fight. With a good word for all and never a knock even with reason for an associate "Bob" held the friendship and kindly regard of all who knew him. In his last sleep let us all wish him peace. Details in Obituary column.

A newspaper scribe, criticizing a performance of the Al G. Field Minstrels, says there is enough variety offered to shame a "Passing Show". The critic further said: "Al G. Field's Minstrels—since 1880 synonymous with all variations of the word harmony—proved to an applauding Victory audience last night that the show has lost none of its pristine excellence. True evidences there were that the spirit of the times is being yielded to in the staging of the minstrels in a form far different from that of the early days. That the change was for the best is amply proved to the box office,

## HOMER MEACHUM



Homer is handling the principal comedy with the Gus Hill-Evans' Honey Boy Minstrels in a thoroughly satisfactory manner. He doesn't admit he is good, but his manager, John W. Vogel, and others who have seen him do. And, further, Homer ought certainly be proud of the laudatory press notices he is receiving all along the route.

we suppose, tho we rather regret the passing of certain formalities."

Seven of the "shining lights" of the original George Evans "Honey Boy" Minstrels headlined the bill at the Princess Theatre, Nashville, Tenn., January 3, 4 and 5. A combination first part and an afterpiece called "At the Possum Country Club", was presented. Tommy Hyde, George Muller, Billy Cawley, Herbert Willison, Irving Karr, Dan Marshall and Jack Irennan comprise the minstrel act. They have been together in vaudeville since the death of George Evans, and have a boiled-down musical show in which pep and ginger predominates.

The Hill-Evans Minstrels are back in the States after a six weeks' tour thru Canada. After laying off the week before Christmas the company opened at Niagara Falls, N. Y., Christmas day. Tom McCormick is a new member of the company. Tom is a finished musician and is a wonderful asset to the Empire State Eight Jazz Band. He is also well liked by the rest of the company. Tom was formerly with the Mae Edwards Players. Al Bernier is another new member, holding down an end in the place of Harry Bowman.

Joseph M. White, the well-known phonograph artist of the Edison Phonograph Co., had two hundred feet of film taken of him January 3 at the broadcasting studio of the WEAF radio station, operated by the American Telephone and Telegraph Co., of New York City. The picture will be shown in the Kinogram News Weekly in the near future. James Donahue, one of the directors of the Kinogram News Reel Co., arranged to have Mr. White filmed while he was broadcasting at WEAF and the studio had to have special lights arranged to make the picture possible. Mr. White is shown singing Witmark's latest song hit, "Ten Thousand Years From Now". Winifred T. Barr, the well-known pianist, is shown at the piano as accompanist. Thos. V. Cantwell, White's concert representative, also is shown in the picture, and Mr. Lefevre, the well-known radio announcer at WEAF, is shown announcing Mr. White. Recently, when Neil O'Brien's Minstrels played Stamford, Conn., White paid the troupe a visit and "caught"

the show. He was tenor soloist with the O'Brien show a few years ago. He said this season's show is one of Mr. O'Brien's and Mr. Swor's best. White reported that J. Lester Haberkorn's singing was one of the most artistic vocal renditions he ever heard in minstrelsy and that "Habby's" golden baritone is better than ever.

"Jimmie" Kimball, an old trumper now living in Wellsville, Pa., had the pleasure of attending the New Year's Eve performance in his home town of the Hill-Evans Minstrels at the Bache Auditorium, and voices his opinion of the show as follows: "It was an excellent production. Music of every form in abundance, comedy of the most original type and mountings of superior elegance are among the qualifications of the show. The end men were clever in song and dance numbers and their jokes were new. To deal individually with the performers and in justice to their merits, Homer Meachum and Bert Crawford are the leading lights. Meachum is one of the very best blackface comedians I have seen in many a day. Bill Cooper and his band made a big hit in the parade at noon, as did also the Empire State Eight, the Jazzy orchestra which entertained in the second part of the show. Clyde Chain as an interlocutor is in a class by himself. Altogether it is one of the best minstrel shows that has ever appeared in Wellsville."

Of particular interest to the minstrel editor in the Cincinnati engagement of the Julian Eltinge-Tom Brown "Black and White Revue of 1924" at the Grand Theater last week was the appearance of the original That Quartet. Where is the American over twenty years of age, who doesn't remember this popular quartet, which appeared with the Primrose & Dockstader, Al G. Field, Haverly and Cleveland minstrel companies? When Messrs. Eltinge and Brown, of the Six Brown Brothers, were promoting their show on the coast they conceived the idea of engaging the original That Quartet for the production. Mr. Eltinge says: "I'd love to hear the That Quartet sing once more for old-time sake." One hour later the quartet was placed under contract as an extra feature of one of the biggest musical comedy productions ever organized on the Coast. Previous to the oldtimers being engaged for the "Black and White Revue of 1924" three members of the quartet were in Los Angeles, and Aubrey Pringle, bass singer, was conducting the Tumble Inn at Venice. The other members are Harry Sylvester, second tenor; Geo. Jones, baritone, and Frank Morell, tenor. Upon the occasion of their visit to The Billboard office, Jones and Morell were accompanied by our bosom friend, "Happy" Golden, blackface funster, who hobnobs with many of the visiting celebrities. This is the quartet's first appearance together in sixteen years.

## FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

## Gulliver vs. Talbot O'Farrell

**L**ONDON, Dec. 27.—As already cabled, O'Farrell lost his defense when Gulliver sued him for his breach of contract thru his having allegedly broken his contract with the Varieties Theaters Controlling at Brighton and Southampton. There had been friction between the two men and when the singer asked for a postponement on account of his Australian tour it was not forthcoming. When he returned Gulliver relied upon the terms of the Award contract and claimed the \$1,350 and legal costs. O'Farrell defended more in the hope that the Judge would sympathize with him than anything else, but really there was no legal defense. Gulliver in the witness stand justified his action under the contract and said that he had recruited many other artists in sums totaling tens of thousands of dollars for a like reason. That is true, and that is why Gulliver's personal stock as a jolly good fellow—as he was voted some years ago—has slumped with the payees. Be it thoroely understood Gulliver is absolutely within his just legal rights. It's in the bond—the law demands and the law gives. We are certainly not favoring a contract breaker nor a contract evader. Some artists have played some curious tricks to Gulliver and others, and we presume that C. G. is thru with taking a lenient view of these things, consequently, to our knowledge, he is inexorable even to the slightest breach. The letter of the contract is strained against the performer to the limit, and that, my friends, is not a nice state of things to create harmonious feelings between manager and artiste, is it? It must not be forgotten that in the 1919 arbitration Gulliver got across all the managers then assembled in the manner in which he supported Fred Russell, the then V. A. F. chairman, in the V. A. F. contentions for the alteration in the artistes' favor. His managerial colleagues twitted him with being a V. A. F. delegate. He was more than fair and pro-performer. When the cost of living rose in the war, he voluntarily gave a bonus to all acts, booked ahead, on a sliding scale

as to the anteriorness of the booking, under \$125. He even pressed certain acts which received this benefit to join the V. A. F. as an appreciation of his efforts. He did much to improve the conditions of his employees both back and front stage, and to this end he engaged the late William Johnson, then president (or was it general secretary) of the N. A. T. E., to take over the handling of the whole of this theater staff so that trade union and thoro welfare conditions would ensue. Knowing all these things, it gives one pause for thought at this "I'll have my pound of flesh business", especially on the smaller fry.

## Those Austrian Musicians

We are threatened with the coming of the Vienna State Opera to Covent Garden next May for a ten weeks' season. Herr Franckenstein, the Austrian Minister in London, says he doesn't anticipate any objection to the influx of this bunch by our Ministry of Labor. The Musicians' Union is up in arms not at the coming of the singers, but because they are objecting to the importation of the bunch of Austrian musicians. They allege their members will be dispossessed. The State Opera numbers over 200 people, and the leading woman is Mme. Jeritza, who we believe is known on your side. Richard Strauss, Herron Schalk and Felix Weingartner are also would-be trippers. We are right glad to see that at last somebody is getting aroused. We are intensely annoyed at the musicians' attitude on this point and will watch with interest the action of the Actors' Association, the N. A. T. E. and also the M. U. for this reason: Some years ago they swore quadruple pledge with the V. A. F. that they would not work with or for any ex-enemy subject. Yes, there was much talkin', much press stuff and Jos. B. Williams in his best voice telling the audience that he wasn't going to allow no enemy to oust his folk. Neither the M. U., the A. A. nor the N. A. T. E. have kept their word—up till now. They balked when the V. A. F. added to this that they would not allow any Czechoslovaks to play in any

## More Holiday Greeting Card Acknowledgments

(Crowded Out of Last Issue)

With this issue we complete the list of holiday greeting cards, letters and telegrams received by members of the New York and Cincinnati offices of The Billboard. It does not include those remembrances exchanged by members of The Billboard's staff—merely from Billboard reader-friends, to whom we are very grateful and offer thanks. We have aimed to make the list as accurate and complete as possible, and if perchance any names have been overlooked we extend our apologies:

## New York Office

Dorothea Antel, Mr. and Mrs. Harrington Adams, Richard J. Amador, Bobe Almond, Mildred Austin, Sidney C. Anschell, Elizabeth Arden, American Agency.

Emily Boyle, C. B. Berkell's Grand Players, Dr. and Mrs. Fred Bender, Wm. E. Browning, Dr. and Mrs. George W. Brown, William Donaldson Brown, K. B. Buckingham, Jerry Hartnett, John T. Benson, Althea Barnes, Clas, Bravie Gee, Chick Barkham, W. M. Brownie, Dot Barnette.

Harry Conaers, Eugene J. Costello, Johnny Clements, F. Jasper Carroll, Richard Castilla, Italy Cochran, Mr. and Mrs. Arthur Coburn, Mr. Clinton, Kenneth Clark.

George V. Deans, George S. Dyer, Corn M. Davis, Dinkwo, Dorothy Donald and Bobbie Etlin, Lillian Desmonde and J. Dallas Hammond, Billy and Nicky Doyle, Mr. and Mrs. Ed. Sign Daly, A. Milo Dellauren, Mae Dix, Mitty DeVere, Ed DeVelle, J. Charles Davis II.

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Johnnie Goodman, Jack Gormley, Grace B. Griffen, Charles Gardner, Belle Gold, Arthur D. Gans, Chas. E. Gallagher.

Bert Humphreys, Joseph M. Howard and Isle Hirst, I. R. Hamp, Mr. and Mrs. Thomas R. Henry, Nat Hoakum and Jackie Farum, Mr. and Mrs. Edward Paul Hettiger, Babe Healy and John O. Grant, Harry Houdini, George E. Harris, Mr. and Mrs. William Kennedy Davis, Mrs. Joe Haywood, Kenneth A. Haylland, Marie Hancock, Leonard J. Herskovitz, Heiman J. Herskovitz, Hagenbeck Bros. Co., Inc. (of America), Joe Hand.

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John J. Justns and Ethel Romain, Jules Jacobs and Family, Jimmie James, Mary Johnson.

Billy Kond, J. Boloman King, Dick Kirshbaum, Walter S. Kelly, Ethel Wantz Kelper, Royalty Kingdom.

George H. Lux, Jack X. Lewis, Louis Lesser, Anna Leeb and Billy Ilagan, Walter Leslie, Irene Leavy, Marie Lenards, Letty Lash, Dorothy Lynne, Lee Lt Brown-Huggins Shows, Thomas S. Littleford, Alma and Harry Lyub, Gene Lewis and Olga Worth.

Art H. Moeller, L. H. McNeil, Shirley Mallite, Kitty Madison, James J. McCarthy Co., Mr. and Mrs. Joe Marks, Sam Michaels, Max Michaels, Walter Meyers, H. A. Morrison, Mr. and Mrs. Chas. McNally, Wm. Marcus, (Continued on page 58)

vaudeville house in Great Britain. Their Manchester branch allows their members to work for an ex-internee who is operating shows for Manchester—because they allege he pays better money than his English competitors. The A. A. members—or at least we assume there were some A. A.'s—played with a German-Turk a year or two ago at the Empire, and in all these cases the N. A. T. E. has "carried on". We thus have some reason to wonder what will happen when the "Austrian Army Awfully Armed" comes "opera"-ing next May at Covent Garden. Who will raise this new Frankensteine?

## Gulliver's Travels

He apparently has not taken kindly to the hints from "Billyboy" (with acknowledgments) as to his doings over your side—the Encore kidded its readers that Gulliver never said any such things as were mentioned in this journal. His cast for the Palladium pantomime with Clarie Mayne, Harry Woden, Nellie Wallace and Hilda Glyder will make a very big dent in \$5,000, and Woden was released by Wylie and Tate from Manchester to play for Gulliver, failing which George Bass would have been the principal comedian. Gulliver's Paladum is the only real vaudeville house in the theater district—it seems to have the real vaudeville atmosphere, and here can usually be found Harry Masters, who is Gulliver's chief of staff. He also left the L. T. V. some years ago—about 1911—and went ten percenting with Somers and Warner, but quit and returned to his L. T. V. desk. Masters is quoted as being the best London booker, and he frankly admits that he does not cater for the provinces. Well, he grew up in George Adey Payne's office and has learnt the business by assimilation. He has his likes and his dislikes, and the latter seem to be ineradicable.



at St. Petersburg, Fla., January 6, where noon and evening concerts will be played except Sunday, for sixteen weeks. Since the St. Petersburg last spring the band has made a 10,000-mile tour of the United States and distributed 300,000 pieces of literature advertising that city. The roster is: Benji Smith, conductor; Hobbie Brooker, solo tenor; Dora Hilton, soprano; George French, xylophonist; Harold Stockton, violin and clarinet; James Schlanz, second clarinet; Charles Elwyn, baritone; Charles Odlin, solo trombone; Eddie Henry, first clarinet; ace piano, soloist; S. Hoyt Mosher, solo clarinet; Howard Hamm, second horn; Donald Hamm first horn; Thomas Buxey, oboe; J. W. Henry, flutist; Walter Foreman, second trumpet; H. C. Werner, first cornet; W. H. Blinds, bass; John Lauritza, harpist; Lloyd L. Hines, drums; Fred K. Monroe, snar; Evert A. Gooch, assistant solo clarinet; Martin J. O'Connor, bass; Turner Neuring, solo cornet; Ernest Lamm, assistant solo cornet. The male quartet is composed of Charles Odlin, first tenor; Hobbie Brooker, second tenor; Fred K. Monroe, baritone; Russell Heath, bass.

## Home Productions

Bartlesville, Okla. DeMolay's show "Top of the World" was recorded as the most successful amateur show ever staged in Bartlesville. This musical spectacle was written, staged and directed especially for the DeMolay by Archie P. Scott. The Boyd-Printz Co., Chicago, has been engaged to produce next year's show, which will be directed again by Scott.

The fifth annual minstrel show of the American Legion, Weston, W. Va., was the most successful affair ever given by this organization. The cast consisted of sixty people. Much credit is due to Lawrence Harris and Bob Chidester, who produced the show.

Prof. W. B. Leonard, circuit manager for Harrington-Adams, Inc., "Minstrel Serenade", spent a few days during the holiday season at his home in Glens Falls, N. Y., after touring thru Ohio, Pennsylvania, West Virginia, New Jersey, New York and Ontario. Prof. Leonard advises that a new musical comedy, entitled "Marketo", just completed and one of the most elaborate productions produced, will play big city dates.

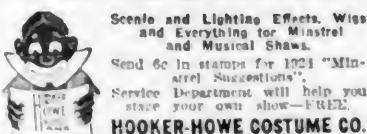
"The Country Cousin" was presented January 11 and 12 at Pullman, Wash., by students of the Washington State College Department of speech. William Jackson was scenic artist and production manager.

"The Three Pegs" was presented at the Worcester (Mass.) Girl's Club New Year's Eve by members of the club's Tuesday night dramatic class. Mabel Sheldon, president of the club, coached the cast.

Large audiences greeted "The Shire City Frolics" when presented at the Colonial Theater, Pittsfield, Mass., Wednesday and Thursday evenings, January 2 and 3, under the auspices of the Shire City Club and under the direction of Arthur W. Brown of the Harry Miller Producing Company. It took the form of a pseudo-musical comedy revue.

Jack Lynn will direct the production of "Other People's Money", which is to be given by home talent in Bolton Landing, N. Y., Thursday and Friday nights, January 17 and 18, for the benefit of a fraternal lodge.

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(Continued from opposite page.)

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## Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

The Theatrical Press Representatives have done some things that we personally do not approve of, but they have done so many other things that The Billboard approves of that they deserve special mention in this column. One of the foremost things they have done is the making of Nellie Revel's book, "Right Off the Chest", not one of the six best sellers, but the one best seller of all, and for this they deserve a lot of credit.

When Walter K. Hill, an active member of the Press Representatives, also chief of the News Bureau of Columbia Burlesque, brought the matter to the attention of Sam A. Scribner, general manager of the Columbia Amusement Company, Mr. Scribner not only endorsed the book, but called on all Columbia burlesques to purchase a copy, and so far Mr. Scribner has received orders for 223 copies at \$2.50, and orders for the special editions that sell at \$10 and \$100 each.

Another commendable thing that the Press Representatives are doing is investigating the claims of Mabel Rowland, one of their members, who promoted the Dorothy Antell benefit in which the little invalid got but little.

Having been personally instrumental in bringing this little girl to public notice in laying her appointed a special solicitor of subscriptions and a columnist of The Billboard, we have a personal interest in her protection, and it was entirely lack of time that prevented us giving her that protection in connection with the benefit proposition of Miss Rowland, but what we have failed to do in the past we invite the Press Representatives to do in the future, as the little lady is fully deserving of their interest and protection when it comes to press publicity.

Joe Terry, an old-time press agent, has been appointed general manager of the Circle Theater in Indianapolis, exhibiting featured films.

Henry W. Link, having closed with the Carolinian Smarter Set Minstrels, is now wintering in Florida until he rejoins J. Monahan, owner and manager of the "Smarter Set", in the spring. This is the first time that Link has been in Florida since he was there as agent of the Ringling Circus twenty-five years ago, and prior to that with Col. George Hall's Circus in 1881. Link has also been with Pawnee Bill and numerous other outdoor shows as press and general agent.

Jimmie B. Connolly, agent in advance of Victoria's Hawaiian, looked for a Christmas present from home and got it in the communication that it was a nine-and-a-half pound girl, born Sunday morning, December 23; mother and baby doing well, and Jimmie wearing one of those sunny Jim smiles that speaks louder than words.

Received a communication relative to the

singing team and the quartet stopped the show. The wardrobe was flashy and the scenery good. The remarks I heard as I left the theater were complimentary."

RECENTLY, while playing at the Liberty Theater in Penn, Ind., members of Arthur Harrison's "Big Lyric Revue" visited the winter quarters of the John Robinson and Sons-Photo circus and were surprised at the large number of animals quartered there, according to Lawrence Hager, straight man with the Harrison company. In one building, Mr. Hager says, they found forty-six elephants and another building was full of lions, tigers and other cat animals. Other members of the Harrison show are Jack "Snooze" Kinnard, comedian; Edythe Bates, prima donna; Tommy Seymour, juvenile; Charles "Dome" Williams, black-face comic; Emma Williams, character woman; Jane Oliver, soubrette; Nina Uttrup, Buster Forrester and Business Manager Frank Wolf.

AN IDEA of what Southern house managers think of Jim Collier's "Flapper Revue" is contained in a telegram Manager A. R. McRae of the Princess Theater, Decatur, Ala., sent Geo. Campbell, manager of the Bonita Theater, Atlanta, Ga., upon request, as follows: "Collier show far above the average; good working chorus, all young; good comedians; nice scenery and good wardrobe; have good script bills. I consider this show one of the best tabloids in the South at present." Members of the Collier show were among those present at a turkey dinner given by Manager McRae Christmas night for all the employees of his theater and many other professional people who were in Decatur at the time.

THE FOLLIES THEATER, Los Angeles, one of the Dalton Brothers' houses, is now under the management of T. V. Dalton. Musical comedies in condensed form is the policy, the shows being produced under personal direction of Henry Boquemore, who is now in his second year with the Dalton Brothers' enterprises. Claude Allen, late of the "Fred Ardnt Passing Parade", Pantages vaudeville unit, is jointly featured with Billy Moody, a character comedian. Chick Griffin and Bee Montague are the second featured players. George Crump, Jack Meeker and Dottie Claire are other favorites. The chorus of twenty beautiful "sun-kissed" beauties are a big asset to this clever show. A jazz band of seven pieces, known as Joe Cline and His Jazz Hounds, is a permanent feature, presenting a fifteen-minute act in each show. A new bill each week, with elaborate scenic mountings by J. Monroe Johnson, and beautiful costumery designed by the Dalton Brothers' own costume department, make the Follies one of Los Angeles' most popular playhouses, and capacity business is reported the rule.

THE DIXIE THEATER, Uniontown, Pa., with only 150 seats and managed by the well-known Dad Hall, feels somewhat proud of its record this season. The Dixie played Ike Rose's "Royal Midgets" a week to 12,000 people, including 2,000 children, grossing on the week \$4,900 at prices only 20 and 35 cents for matinees and 20, 35 and 55 cents for nights, breaking all records for the house. The Dixie's regular policy is musical comedy tabloids of sixteen to thirty people from the Sun Circuit, doing particularly well with such shows as Orth and Coleman's "Tip Top Merry-makers", Ray Andrews' "Why Worry" Company, Jack Crawford's "Bon Ton Follies", Marcus' "Oh, Baby" Company, Lew Kelly's "Melody Maids", Thayer and Sacks' Revue, Drake and Walker's "Bombay Girls", William Benbow's "Get Happy" Company, Charles W. Penner's "Peck's Bad Boy" Company, Harry's "Big Town Revue", etc. The Dixie is exceedingly charitable, having collected for the Japan Relief Fund a total of \$282 in pennies, dimes, quarters and halves from the audience one night. It has also donated over \$600 to the Red Cross, Veterans of Foreign Wars, American Legion, the Santa Claus Club, the Salvation Army, etc., and Dad as usual employs over \$200 in gold with his twelve employees on Christmas Day. Dad received a beautiful \$50 floor lamp from the boys, who never forget him during the holidays. There is never any worthy charity which the Dixie fails to acknowledge and assist. The entire Dixie staff is like one big family and everything runs as smooth as velvet year after year with seldom a change in the working force. For such a small theater, built from an old skating rink, the Dixie is better known than many big houses all over the United States. Ask performers anywhere in America and they will tell you all about the old reliable Dixie. It was one of the big workers during the war and has over ten certificates of honor from Washington, New York, Red Cross and four-minutes-men of Uniontown and the Uniontown Hospital. No wonder this little theater feels satisfied with itself. Dad also gave a big turkey dinner Christmas Day for the twenty members of Marcus' "Oh, Baby" Company (featuring Elmer Cuddy, comedian) at the Brunswick Restaurant. The Sunday following he tendered a big turkey banquet to the twenty people with Ray Andrews' "Why Worry" Company and local reporters. Looks like the world do move and the Dixie right along with it. Ask "Buzz" Phelps and "Honey Gal" Cobb, two of America's foremost blackface comedians,

### TABLOIDS

(Continued from page 33)

am out of the business but still read "Old Billy-boy." I went to the Orpheum here last night where a tabloid show was billed as Fred Hurley's "Big Town Revue", one of the best I've seen for some time. There was no plot to the bill—it didn't need any, for there was something doing every minute. The chorus was good-looking, neat, clean and peppy. The comedians were 30-50 comedians and did not resort to any snit, 'hells' or 'damns' and were the best dressed that I've had a chance to see for a long while. A youngster about four years old did a singing specialty that went over with a bang. A clever harmony



# Magicland

Edited by Mark Henry

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## WE ARE AGAINST THIS

"During this particular matinee girls under sixteen POSITIVELY NOT ADMITTED. Questions of any PRIVATE OR PERSONAL nature may be asked at this time. Souvenir Crystals, Horoscopes, Spirit Pictures, etc., given away FREE at this matinee."

The above was taken verbatim from a folder used by MURDOCK, who styles himself "The Eminent White Mahatma", but who used to run a cigar store in Tacoma.

The theater at which the folder was distributed was the Masonic at Albany, Ala., where MURDOCK played week of December 31.

If the questions are of such a nature that girls under sixteen are not admitted, then MURDOCK should not be permitted to discuss them at a PRIVATE LADIES' MATINEE, and the manager of the theater should not be permitted to allow such matinees to be given.

In addition to the implied suggestiveness of the foregoing, the folder also has printed claims by the "White Mahatma" that are impossible, such as "You may SEAL your questions in any way, solder them up in cans, braze them in gas pipes—it makes no difference. Bring them to the theater and he will ANSWER you INSTANTLY, DIRECTLY and COMPREHENSIVELY without even SEEING THEM."

It should be evident to anyone of even the slightest intelligence that not only is this impossible, but that if MURDOCK or any other person could accomplish such miracles he would not need to give PRIVATE LADIES' MATINEES at which girls under sixteen are POSITIVELY NOT ADMITTED!

## GYPSY MAGI HAS UNIQUE SHOW

Oshla, "The Gypsy Master of All Mental Mysticism", who has been ill for some time, will shortly appear in a road show of his own, presenting in addition to magic darling feats of marksmanship. With his eyes sealed with court-plaster, blocks of wood and a heavy cloth, Oshla shoots at different objects, and afterwards does a mind-reading act, using crystal.

Oshla carries a forest setting in which weird dancing of the Gypsies and singing play a prominent part, in fact quite a little of Gypsy life adds atmosphere to the presentation and is distinctly instructive of the habits of the people—Oshla having come from Roumania.

The show will be under the management and direction of Oscar Zimmerman.



MADELEINE SEYMOUR, of Salt Lake City, formerly assistant to several well-known magicians, but now doing escapes on her own. Miss Seymour is a member of the I. B. M.

## "GALATEA" BROUGHT TO LIFE NEW AND NOVEL EFFECTS

Dr. Cecil E. Nixon of San Francisco, an expert automaton builder, who created something of a sensation some time ago with his zither-playing mechanical figure "Isis", and later with a crystal-gazing, mathematical-calculating figure, "Cassandra", which was destroyed in the San Francisco earthquake and fire, is hard at work on a new figure, "Galatea".

The automaton is being modeled from Grace Carroll, whom Dr. Nixon describes as "the most perfect beauty I could find," and he says "the form will rival Venus. 'Galatea' will breathe. As you approach her her eyes will move, her head turn toward you and her lips will part in a smile. She will blush more readily than 'Isis' ever did, for her clear white skin will reveal even the faintest tinge of red."

The figure will play any musical composition called for, by simply a request, upon a violin. As described in the New York World Magazine of January 6 by Helen Black, "Galatea" will be the finest automaton figure constructed since the days of Robert Houdin.

**I**N AN endeavor to promote and encourage originality MAGICLAND will print from time to time any new, novel or original effects sent by its readers—but will NOT print any explanation as to how the effect may be produced. The editor has had some such idea in view for some time, but full credit for the direct suggestion goes to M. J. Holmes, of Rochester, N. Y., who not only was the first to write concerning this plan, but has also sent the first effect.

Full credit will be given to each magician who sends in an effect, but such should not be wild dreams nor impossible fantasies, and a brief description or suggestion should accompany the article indicating to the editor of Magicland how the presentation might be accomplished. These explanations will be held in the strictest confidence.

Here's H. J.'s first effect:

"A candle is on a side table in a candlestick. An ordinary electric light bulb is screwed into an electric lamp on another side stand; both are lighted.

"A silk is thrown over the candle—pistol

## DON'T DO MAGIC FOR MAGICIANS

**H**ARRY KELLAR, the late "Dean of American Magicians", was standing in Martinka's a number of years ago, surrounded by a group of aspiring magicians—some good, others near-great, and some NOT SO GREAT. One of the "Not So Great" said to Keller: "Oh, you never do anything new, you always do the same old stuff." To which the Master replied: "You fellows make me tired—you do all the talking and I make all the money!" Keller further explained that many magicians seemed to be solely interested in deceiving other magicians. In staying awake nights figuring a way to do an old trick so that the other magicians can not "get on". "Never do magic for magicians," said he.

A detriment to the art today seems to be embodied in these few remarks by a man who KNEW. It is a fact that a majority "do all the talking", while a few "make all the money", and, instead of figuring on the future and the best possible commercial as well as artistic basis for their life's work, constantly scheme how to steal another's ideas and change them around, or to get a new way to do the egg-bag trick so that the other magicians cannot "get on".

There may be a few who succeed APPARENTLY for awhile, but the majority never realize that "The Golden Fruit of Today May Be the Applesauce of Tomorrow."

## ALADDIN A HIT IN KANSAS

Aladdin, "The Magician", who is playing thru Kansas and Missouri under the direction of the Community Entertainment Association of Des Moines, Ia., has been doing exceptional business.

Aladdin is none other than Charles H. Craig, who hails from Hastings, Neb. He has an entertainment which embraces not only the best but the latest novelties in magic, which are handled most skillfully.

At Kingman, Kan., recently, Aladdin was reported as having packed them in.

## GOOD MAGIC AT MASKELYNE'S

Maskelyne's Theater, Langham Place, London, which opened Christmas Day, has an excellent program, the show being one of the best presented at this home of Mystery in years.

Twice daily appears Capt. Clive Maskelyne's "The Window of the Haunted House", Oswald Williams with many new novelties, Zellini, the comedy conjurer; Clown Argo in mimicry, Jasper Maskelyne, who is making his debut with P. T. Selbit's most recent illusion, "Avoiding the Crush", which was described in a recent issue of The Billboard, and Billy O'Connor, the card expert.

O'Connor made quite a favorable impression with the excellence of his card manipulations and tricks when he visited America some time ago.

## HENRY HILTON RE-ENGAGED

Henry Hilton, the humorous magical entertainer, who made quite a hit at the Flora Varieté, Amsterdam, was re-engaged for several weeks at that theater.

Hilton gives his performances an original twist and is constantly adding new novelties to his turn.

fired at lamp, which goes out for a moment, then lights again. Magician removes shade and shows lighted candle in the socket—then removes silk from candlestick to show candle has changed into a flower bouquet. Magician passes silk between his hands to prove unprepared—vanishes. Magician "happens" to turn sideways—the electric light bulb is seen swinging from coattail on a cord, and the silk is seen inside. The magician has to break the bulb to get the silk."

## BIRCH HAS CLEVER OFFERING

By MITCHELL, "The Wizard"

McDonald Birch, who has been playing under the Alkahest Lyceum Bureau to capacity houses thru the Virginias and Carolinas, has the record of having had but two open dates this season.

One particular feat presented by this magician has puzzled every magician who has seen it. The SPIRIT CLOCK answers questions by alarming while Birch is many feet away. Birch does a one-man set. The clock is held by one of the spectators in the audience, when it continues to ring, answering various questions.

McDonald's performance is far off the beaten track, his misdirection is perfect, and, taking the offering as a whole, it is one of the most elaborate and largest one-man shows the writer has seen on the Lyceum platform in many a day.

Birch possesses a most pleasing personality, and, by an easy and graceful manner and pleasant conversational way of presenting his problems to the audience, wins at once its confidence and regard. It is to this method of working that much of Birch's success is due.

The Boston S. A. M. held a meeting recently at the Hotel Crawford, thirty-five attending. An entertainment followed. There will be an "Originality Night" given next month.

## NOTES FROM WHEELING

By PAUL R. SEMPLE

Walter Baker and Company played at the Victoria Theater, Wheeling, W. Va., a short time ago with their elegant magical act and presented the burnt and restored tape, wine and water, cards on the glass plate, where the rats go, and finishing with the linking rings featured, and which is a real piece of magic. In Mr. Baker's hands, during their stay in Wheeling Mr. and Mrs. Baker Gus Miller of Wheeling and the writer motored to Washington D. C., where we spent the afternoon and evening at the home of H. S. Sugden, well known magician of that city. A week or so later Mr. and Mrs. Baker and the writer went to Pittsburgh and while there spent the day with R. E. Travers and his charming assistant, Miss Marqueta, who were playing at the Harris Theater. Also met Elwood, the ventriloquist, who was on the same bill with Travers. Carl Franke of the Pittsburgh Association of Magicians took us to the club rooms, where we spent some time.

The Sharmicks were at the Victoria not long ago with their clever act. Behind the Grand Stand, and were easily the hit of the show.

Silent Miss played at the Lastime Theater, Martins Ferry, O., some time ago with his magic act, which was well received. Miss has lost none of her old-time skill at sleight-of-hand, and I manipulate bladders beautifully. While here Miss had dinner with the writer and spent the day at the beach.

R. S. Sugden recently put on his complete evening's show at Uniontown, Pa., which was a huge success. Sugden presents among other effects the Hong Kong Mystery.

El Barto was booked for Fairmont, W. Va., some time ago as a lyceum attraction, but I understand his baggage got lost and he failed to appear. I hear that Jack Gwynne of Bradock filled the date.

R. S. Gandy, magician and ventriloquist, played for three days recently at the Olympia, Steubenville, O., and received some nice newspaper reviews.

The writer visited J. W. Newman, the banker magician of East Liverpool, O., recently and while there met Jack Craven, a member of the Cleveland Society of Magicians. Craven is a very clever fellow with cards and showed some neat card and handkerchief work.

Karma, the Mindreader, played at the Lastime Theater, Martins Ferry, O., for three days and had them all talking. I had the pleasure of meeting Karma and the rest of his company while here.

A. W. Feltz of Martins Ferry, O., recently entertained the Old Folks with some new and up-to-date magical effects.

The writer put on a magic act at Bellair, O., at a stag affair, which seemed to be appreciated. It is hard to see one's self as others see us, you know.

A moving picture starring Harry Houdini was at the Victoria recently.

Martinet, in a clown makeup, presented an act called "The Crowd" in which a real crowd did some remarkable juggling. A number of magical effects were also presented, mostly comedy effects. I think this is a European act.

Vernon, the ventriloquist, played at the Victoria recently with a unique act, as he had about a half dozen figures. I understand that Vernon is totally blind and if this is the case, what a remarkable act for one to do.

Walter Baker informed me that he is to have a ring, an elephant and a great mag.

Magicians, if you happen to wander in this direction drop me a line and I will try to meet you and make your visit a pleasant one. Address me 809 Walnut street, Martins Ferry, O.

## ROBINSON OPENS SHOW FEB 1

Eugene Robinson, formerly of Jeanne Darc and Company, will have a new magic show with ten persons, which will open in the Central States February 1, under the billing, Jeanne Darc's Novelty Show.

Robinson is assembling quite a number of illusions at Central City, Ky., but the rehearsals will be held at Marion, Ky.

R. M. Cooper will route the show and S. M. De Voe will do straight and assist in the magic.



ADAM HULL SHIRK, president of the Los Angeles Society of Magicians, who is serving his third term in that capacity. Shirk is the author of the illuminating article, "Magical Highways and Byways", which appears in this issue.

## MAGICAL HIGHWAYS AND BYWAYS

By ADAM HULL SHIRK

**T**HIS magician, more than any other artist I know, can go with all fervency to the art of Harry Burns:

"I had some power the giftie gie us  
To cure us as there we ga."

The most blessed mirror for practice is after a hard day's work for seeing a thing distinctly and the self-consciousness which always follows the habit of watching one's self in a glass detracts to some extent the effect. I have found that no one ever looks to others to help himself anyway. The magician, even if expert, can never be absolutely sure that his feats appear to the audience as they do to him. Moreover, he has the entire secret and cannot look at the experiment from the same point of view as the untrained spectator.

Seeing the other fellow perform in the closest approach to getting a real idea of how it looks from the front. And the first time a new experiment is performed, I have discovered so far as I am concerned, the same thrill is experienced even though I may hazard some guess as to the solution. Magicians are a good audience for a magician generally, because their interest in the way a thing is done makes them extremely susceptible. I am never displeased by my own obtuseness in "catching on"—I know that I have still the power to "see myself in the illusion—in the effect; that is something I don't want to sacrifice even to knowledge."

I recall the first time I saw Prof. Ten Ichibiki's water trick, so called because tiny jets of water spout from all sorts of places on the heads of the performers. It was like real magic. I was transported. Alas, it never looked the same once the secret was known, but in itself proves the contention that to know the how of a trick ruins the enjoyment of it or at least destroys the illusion, which is the greatest effect of all.

Mr. Henry in a recent note in The Billboard speaks of seeking to be entertaining first and making the trick incidental. That is something I think about a great deal. Why not take each experiment and figure out a story of some sort to go with it? It shall be simply illustrative! Make the story fit the occasion—perhaps several stories could be arranged for each trick, let them be whimsical, serious or mystical as the occasion demands. I think also a magician should be able to adapt himself quite easily to circumstances—especially the club room, where the vaudeville or regular magician will have his "partner" out and the routine. But even he ought to take advantage of opportunities to do so. In other words, he should not be afraid to be suspicious that he is unable to do a trick if circumstances seem to make it necessary. Use what will be done in case of an emergency?

For one doing a number of experiments in an exclusive club, right before me was a man who had rather a name called "Fourth Dimension". He had a cardboard design he endeavored to show effects of a dimensional condition like a house or tree or something like that. It looked rather hard to follow with straight magic. So I announced that I had gone beyond the "Fourth Dimension" and was dealing entirely with the continuous illusions to what my

predecessor had said and done. I was able to gain many laughs, and even the "Fourth Dimension" man said some kind things about the performance. That is what I mean by taking advantage of circumstances.

But Mr. Henry is right about entertaining. That is the equivalent of what Houdin or some other authority said when he called a magician "an actor playing the part of a magician." If he is a good actor he will be entertaining and even if he had no tricks to perform he could still hold his audience. Not alone is this dependent on patter. It is personality as well. There may even be real interest evoked in the apparatus. To illustrate again:

The old cone and lemon trick of Herrmann's has always been a favorite with me. So when the King Tut story was in the air I spoke of the cone as a replica of some of those queer articles believed to have been designed to contain food and placed in the sarcophagus along with the mummy to feed the spirit on its trip to the Egyptian heaven. Thus interest in the block of wood was awakened. I painted the paper cone with Egyptian characters and colors, and described it as composed of papyrus and therefore possessing strange magical qualities. A laugh resulted when a faded handkerchief used in the experiment and which was simply a bandanna was referred to as Egyptian "Silk". Spreading, but it pleased the audience and was apropos. Now that King Tut is deader than ever, I'll have to get some new idea for the trick. Topical allusions like this are always good, and the interest awakened in the objects used by misdirection destroys the suspicion attaching to unusual apparatus.

The anonymous correspondent to The Billboard who referred to Harold Lloyd as being in the habit of giving away tricks in connection with a clipping in a Los Angeles paper strikes me as being rather silly. In the first place the item in question was a publicity story and Lloyd may have known nothing about it. I have been to Mr. Lloyd's house on numerous occasions. I have never seen him give away anything in the magic line. Even Mildred Davis, his wife, said to me that Harold would never tell her how anything was done and so I am constrained to think that the writer of the letter was merely venting a little personal spleen. Anyway, Harold Lloyd is the biggest figure in the comedy world of the screen today. His interest in magic is a tribute to the art. The Los Angeles Society of Magicians is delighted to have him as a member and he is a real booster for magic. Ask Art Neisman or Arthur Buckley. We want just that kind of people in magic because they bring it to the attention of the world. Suppose, for the sake of argument, Harold Lloyd did give away some simple experiment. Surely that would be a small matter in comparison to the good he can do and is doing the cause.

Personally I may be prejudiced, but I'm mighty glad to see the film folk interested in magic. They are live wires and they have the public attention as no one else today. T. Roy Barnes, once a magician and now a film star, has always been a booster for conjuring. He is the most wonderful example of what an actor who is a fine one can do to make magic entertaining. The simplest thing becomes a rare treat when he accompanies it by what Houdin called "BONNIMENT" (I hope that is correctly spelled).

## MAGICIANS I HAVE SEEN

**G**US FOWLER, billed as "The Watch King", is really such a presentation of an act as he would call it, "his show", using only watches and clocks, has been the wonderment of all who have seen it since Fowler came to this country last season. Fowler does a stunt act but this in no wise detracts from the effectiveness of his presentation, and those who have seen his digital dexterity and sure manipulation of time pieces attest to the fact that he certainly is Master of Time. Fowler's stage setting is rich, his apparatus beautiful and the best that money can buy or construct. His opening trick with the clock and bat a nifty if ever there was one, and his production of a multitude of ringing alarm clocks from a hat previously shown to be empty a fine piece of conjuring that many other magicians are trying to figure out yet.

DORIS BAKER, one of his assistants, is a slender, the shapely girl, who is alert every second and on the job, as is also a young fellow, who forms the balance of the company. Fowler played a return engagement at the Palace in New York within a short time of his first appearance there, which attests to the fact of his superiority, and is at present making a bit of decided proportions in each city that he plays over the continent.

P. T. SELBIT gave a private showing of his "Sawing Thru a Woman" for the Shuberts at the Forty Fourth Street Theater in New York, and in so doing he endeavored to show the effects of a dimensional condition like a house or tree or something like that. It looked rather hard to follow with straight magic. So I announced that I had gone beyond the "Fourth Dimension" and was dealing entirely with the continuous illusions to what my

clever subterfuge. He is the inventor of several illusions, some of which have been presented by other magicians with considerable success. At present, according to reports, he is in London.

JUD COLE impressed me, the first time I saw him perform, as having great assurance but especially nonchalance. It is this as much as anything that is responsible for whatever success he has attained, altho his handling of cards is very creditable, especially his one-hand production, which is the equal of any I have ever seen, if not the superior. Cole features the Spirit Hand, using a Thayer Board, and gets a lot out of it. I have censured him severely several times for exposing one trick—the Egg—which censuring has been adversely criticized by one other magician who says that little trick doesn't hurt anything. I have always maintained that the exposure of any subterfuge, no matter how small or apparently trivial, is of more harm than may appear on the surface. Cole is clever enough without having to resort to this, and otherwise has a very acceptable, manly and neat presentation of magic for vaudeville.

S. S. HENRY gives the best chautauqua program of magic, painting and Sand Pictures I have ever seen. He certainly understands his business, has a fine personality, beautiful light effects, hangings and very fine apparatus. Assisted by his wife and one man, he gives a whole evening's entertainment and not one moment is stalled. There is a varied, well-routine program of which the magic embraces the latest novelties and the best of the older effects dressed up in new garb. Take the Spirit Painting for instance. Henry gives this effect a few variations and a presentation that makes of it almost a new trick. His production of a stack of fish bowls is a clever and aounding illusion, and his Sand Pictures are superior and beautiful. Sticks to the lyceum and chautauqua field where he is at present and never lays off.

AMAC came to this country early this season with one of the very best illusions I have ever seen. Every magician with whom I have conversed has expressed an opinion coinciding with mine. It literally is Three-Card Monte on a large scale and using a live woman in place of an inanimate ball or pea. The woman is concealed from view temporarily by giant cards and members of the audience try to guess upon which of the three small stands she will appear. No matter which is guessed, however, of course, she is NOT there—not even if the three are chosen, for then she makes an appearance from either the front of the house or the wings. Nor is the pseudo explanation given at the finish at all enlightening to the uninitiated. It takes a lot of figuring even for magicians to understand the exact method and to get all the moves. Amac is making a great success for the Keith people, and is a splendid fellow both on and off—so is his wife!

PROFESSOR LOWEY, a card expert, plays mostly clubs around New York, altho he had the honor of appearing before the Emperor of Austria. Loweys is certainly a marvel with the pasteboards and a thorou master of their intricacies. His fancy shuffle is a fine flourish, and his dealing of bands. In any game called for, with always the best hand to himself, a masterpiece. One of the oldtimers of the old school and a good one.

SEARS I saw perform when I was but a boy—and he was too. He was a clean-cut fellow with a nice manner and a charming personality. At that time his magic was of the small order and included among other effects the Rising Wand, which in his hands was superb. Later he went to England and built up quite an act of illusions, including some of the biggest effects ever presented in an illusion act. I have not seen him for over twenty years, but have heard that he is doing well. He was reported as having done an illusion with a number of elephants which were caused to disappear.

(To be continued)

## HINTS & SUGGESTIONS

When entering a business deal ALWAYS get a contract. No matter how much of a friend, implied, expressed, intimated or imagined, having the terms down in black and white will more than frequently save much time, money, explanation, argument and wrangling.

Black wands have been used from time immemorial, but in my opinion a white wand will give a better contrast against a black suit. This may be offset somewhat by the wearing of a white vest, but nevertheless is a detail worthy of consideration.

Be thorough. If you are presenting an effect, no matter how small, master it in every detail. And DO THIS bit by bit until you can put the effect together as a finished whole. One can't learn a piece of music all at once—each note, each bar must be learned and learned well. Nor can one take a lot of imperfect parts and put together a machine, or radio set, and expect it to work.

Avoid tricks in which the audience is asked to do a lot of mental calculation, such as

numbers to be added, subtracted, divided and one added to the result, etc. They want to be entertained and not to HELP IN the entertaining.

It has always seemed poor showmanship to me for a magician to rapidly present a number of unrelated effects, either as an initial flourish or otherwise. Primarily it seems like showing off rather than entertaining. When done on the first entrance it tends to make it harder to put over subsequent single effects. It is furthermore difficult if not impossible for the audience to follow, and confusing and mentally annoying instead of pertinently amusing.

Impress the audience at the outset with your PERSONALITY. This is what counts—and even if you do make a slight error or a faux pas afterward they are ready and eager to forgive you—the psychology being, well, he's a good fellow anyway, and it's a shame.

An old trick to gain applause and bows on a magic act in vaudeville is to have some large piece of apparatus standing on the stage which you do not use. The audience will see it, note that you have not used it, wonder what it is, and the chances are 10 to 1 they will applaud to make you come back to do it, feeling they were cheated. Whether this is real showmanship, fair, ethical, an alibi, a trick unworthy of a competent magician, unnecessary, or cleverness, each must judge for himself. I saw one magician, however, who was at the top employ the device.

A continual display of manipulative cleverness does not add to, but rather detracts from your performance. It is far better to HIDE your digital dexterity. For instance if you shuffle a pack of cards with one hand, spring them, do the Ribbon-Catch or the Water-Fall Shuffle or any one of a number of other manipulations and then do a trick, it will not have the effect of being so wonderful as it would were the audience not acquainted with the fact that you could handle cards so well. It detracts from the mystery.

## CRITICAL COMMENT

**IMPROMPTU MENTAL MAGIC** (No. 51, with cards), sent to me by R. A. Nelson, of 5 Woodland Avenue, Columbus, O., consists of two typewritten sheets, which explains a clever subterfuge and basis for many card tricks, several of which are described in the second sheet. The principle cannot be said to be new, for if I mistake not practically the same thing was described by T. Nelson Downs in his "Art of Magic". Downs referred to "Angel Backs", and Nelson uses an ordinary deck of bicycle cards (unprepared). No price was marked on the manuscript, so I do not know what it sells for. If you have not a copy of Downs' book, and do not know the possibilities of the dodge, it might be worth something to the amateur magician or the club worker.

**THE SORCERER** for January, which is published monthly by the Rochester Council of Sorcerers at 408 Headley Bldg., Rochester, N. Y., consists of six pages of matter typewritten in ink on yellow copy paper with a cover illustrated by Silent Ledden. The Sorcerer shows improvement over the last issue and contains besides an editorial, news notes, a poem, "Be a Sorcerer"; a special article, "Be a Magician", by De Gue; a card trick and a page of advertisements.

**THE MAGIC WORLD**, edited by Dr. J. E. Pierce, of 2332 South Seventeenth street, Philadelphia, and published monthly, is growing into quite a magazine. The December issue is the very best I have seen and is full of interesting things for the magician. An excellent article on Durbin, notes from Philadelphia, editorials, a card trick, a billiard ball trick that is different, a review of magazines magical, among which many nice remarks about Magicland are made, a page of puzzles by Walter Gibson, associate ed. tor; a good billiard ball effect showing an adaptation of the "real", "Magicians and Crystal Gazers"; a very excellent article by Walter Gibson, which, thru the courtesy of Dr. Pierce, we were privileged to run in Magician, a writeup of Joseph J. Steinmetz, a young Philadelphia magician, and several pages of advertising. We have noted that the advertising is keeping pace with the publication. Good, boys.

**THAYER'S MAGIC BULLETIN** for December is chockful of ideas, wrinkles and news, any of which is easily worth the price of fifteen cents charged. Besides the advertising there are lists of magic publications with the addresses, editorials, several good card tricks, a clever adaptation of a well-known handkerchief vanisher by Charles Waller, also several corrections and improvements on tricks mentioned in his "For Magicians Only", quite a few other tricks worthy of consideration and study, a bargain list and much other interesting reading.

**THE SPHINX** is getting better and better than ever. The December issue is an exception (Continued on page 52)

## NEWS AND VIEWS

Ziska dropped in to see me, just having closed on the Pan. Time and about to open with Mystic Clayton. Ziska is a good magician, but certainly loquacious. Clayton says, however, if Ziska talks too much he'll get "Silent" Mora!

Leslie Guest and Judah also paid a call and reported increased activities among the Cincinnati magicians.

Dante has been getting considerable newspaper space thru Ohio.

The Puff Brothers are playing thru Nebraska, featuring "Sawing a Woman in Half", a trunk trick and an escape from a board to which one is chained.

Blackstone, according to latest reports, is playing thru Indiana. At Frankfort recently he packed them in at the Conley Theater, and the newspapers devoted quite a good deal of space to a description of the show. "Blackstone Takes Entire City by Storm," read one of the headlines.

Walter Taylor, a Bostonian, who features rope tricks and escapes, has joined Mystic Clayton.

Jess Kelly of Boston, who calls his experiments "slice of hand tricks", is one of the cleverest and funniest card manipulators in New England. He specializes in cards and comedy. Ask Sam Bailey.

Milton Claude, a clever amateur of New Egypt, N. J., was introduced to El Barto (Barton) recently by Arthur Goss, of Baltimore. Now Claude is with the El Barto Show.

Harry E. Dixon writing from Chattanooga, Tenn., where he was looking after the management of Mystic Karma, has been making some big jumps recently. He wishes to express his views regarding mindreaders. Send them along, Harry!

Lorraine writes from Toronto that magic seems to have vanished up there, for they have not had a magician in the theaters for some time. The Order of Gentil, however, staged a show recently for members and friends, at which time Rex Slocombe with billiard balls, Van Russell presenting paper hat, devil's ladder, card in cigarette and cigarette manipulations; Gordon Phillips, a junior member; Odin's discs, and Lorraine, with cut and restored ribbon, poko chinko and watch in loaf, entertained. Cambridge, late of Glasgow, also did the multiplying thimbles in a masterful manner.

Chris. Gardner, who until recently made his home in Scotland and was assistant to Ching Ling Foo for three years and Charles Morris, is doing a comedy magic act thru Canada.

King Felton, who spent the holidays in East Jordan, Mich., with Christine Van Deventer, has reopened his show in the southern part of Michigan. Miss Van Deventer will become chief assistant to King Felton next June.

W. W. Durbin is in need of magicians' photographs. So is Mark Henry of The Billboard. So won't all those who have sent Durbin photographs that have not been printed in Magicland send some to me—and all those who have sent me photographs send copies to Brother Durbin? Thanks!

The Los Angeles Record recently had nearly four columns of a special article about F. J. Thayer, his manufacturing company, his tricks, spooks, ghosts and included a lengthy interview. Together with the cut of Thayer doing a table levitation it was quite some splash.

Fred Estelle has written a very commendatory letter in which he refers to Magicland in particular and The Billboard as "The most powerful medium in show business." We certainly appreciate this.

Herman Yerger of Indianapolis, Ind., who has recently been playing thru Mississippi, expresses hearty co-operation regarding our movement among crystal gazers. He also suggests that all who become members of any magical society take a pledge not to expose. (This, I believe, is in the initiation of every magical society I know of.)

"Another practice," says Yerger, "that should be stopped is that of taking every fellow he magician meets, who says he has been with this magician or that magic show, into his confidence and giving him a seat of honor in the wings during a performance. Because a man has a deck of cards and a magic wand

**LET'S GO**

THE subscriptions which have rolled in and piled up during the first week of 1924 are all indications that The Billboard has found favor with many new friends. And this is as we would have it. It simply indicates that we will have backing in our effort to serve the profession in all branches. This is co-operation, and thru co-operation we can do much.

Nineteen twenty-three was a good year. Shall we together make nineteen twenty-four a better one?

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does not mean that you should show him your collection of magic and give him your choice selection. If he is a regular fellow he will want to be mystified along with the rest of the people. I have met quite a number of this class who are quite willing to tell me what all the other magicians did and how—and then at the conclusion of my performance are curious to know how certain effects are accomplished."

W. B. Tarr, who is presenting "Zamear's Mysteries of the Orient", is playing thru Louisiana with a lady assistant and a pianist. He reports excellent business. He says: "It is positively amusing to me to read what the boys say about Who's Who in magic and also read what they have to say about exposés, yet it is all noise and NO ACTION. Let's hope they decide soon Who's Who and HOW to stop exposés. Probably they will then have time to think up an act of their own and become one of the WHOS."

**CRITICAL COMMENTS**

(Continued from page 51)

tionally good one, containing a great deal of news and many effects in addition to an article by Henry Ridgley Evans, editorials by Dr. Wilson and many other items that should be read by every magician if he wishes to keep abreast of the times. Without wishing to pick out a trick to the detriment of any other, the card effect by Rosencrance struck me as being a particularly neat effect for the club worker. The Sphinx is published in Kansas City at 1007 Main street, and is well worth the twenty cents charged for it.

**CONCERT AND OPERA NOTES**

(Continued from page 25)

annual exhibition. Present plans include a band tournament.

The next New York appearance of Ossip Gabrilowitch will be as soloist with the State Symphony on February 3.

Singing contests between city and county choral organizations, also contests between children of the public schools of the city and

county, were a feature of the musical program at the Binghamton, N. Y., Industrial Exposition's last fair. A Music Day was also observed in which the school children participated.

The Cincinnati Choral and Wurlitzer Concert Co. has given 140 concerts in the last three years for charitable organizations and thru these events has turned over \$22,000 to practical and worth-while causes.

The Orpheus Club of Cincinnati at its next concert will include in its program "Waken, Lords and Ladies Gay", with musical setting by Samuel Richard Gaines, which won the Swift & Co. prize in 1922.

Walter Fritschy will present Ruth St. Denis, Ted Shawn and the Denishawn dancers in Kansas City January 22, when a special program of dances will be given.

The Horner Institute of Fine Arts, of Kansas City, will give a ballet performance by pupils of the dancing department on February 1, in the Ivanhoe Auditorium.

Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, generously afforded the school children of Minneapolis opportunity to provide the soloist for the final Young People's concert, which is scheduled for February 27. A contest was instituted for the purpose of selecting a soloist, in which violinists contested with flutists, cornetists and others and Elmo Lunkley, cornetist, won, and he will represent the school children at the concert.

Minneapolis is making elaborate preparations for the celebration of Music Week this month. There will be many interesting concerts each day and the event will terminate in a grand concert at the United States Armory, in which many bands, choirs and other musical organizations will participate.

Arthur Pryor and his Famous Band are now fulfilling their annual engagement at the Royal Palm Park, in Miami, Fla., where their concerts daily are the feature of that resort's many attractions.

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# AUSTRALIA

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

SUNDAY, Dec. 6.—This is the time of year when theatrical business is on the quiet and notwithstanding which there are several shows reporting good business. Just now the Savoy is playing to capacity, due, no doubt, to the Australian appearance of the Savoy Havana Band, a combination of seven performers who came from Paris under engagement to the Ambassadors—a big cabaret to be found here in the heart of the city. The show was due to open as far back as last April and since that time, chefs and cooks from overseas have been paid to walk around till the place does decide to commence business which, it is hoped, will be early in the year.

The Savoy Havana Band, said to be the favorite combination of the Prince of Wales during its engagement at the Savoy Hotel, London, has been getting a great amount of publicity and the act has well lived up to it. Prior to coming here the trombonist died and his place has been filled temporarily by Harry Madden, who was for many years in San Francisco and is known here as one of the leading trombonists in this country.

The Tivoli had Niblo and Doris, the Charlier Bros., Sheila May and Keith, Will Evans, Bob Kessova and the Big Four.

Bally and Cowan, American jazz experts, were on the way to pack up preparatory to their return to the States when Musgrave listened to a new act they were framing up, calling for an additional six girls. It clicked for eight weeks' contract and promises to be a big success. Bally and Cowan, who opened quietly here for several weeks, finished up well, were a big hit in Melbourne and look like having a winner in the new offering.

June Mills, sixteen stone of American comedienne, is now at the Tivoli, Melbourne, where she is a big favorite. She looks like having an extended stay there.

Allen Doone is still presenting Irish comedy dramas in Melbourne to varying success.

Long-Tack Sam will play a return engagement of one week at the Tivoli, Sydney, prior to returning to China, where the chief and his family will probably rest for a year. In the meantime he will frame up a new offering with some of the present features included.

Members of Tano Fama's pantomime company, while touring in New Zealand recently, were injured when their touring car fell over an embankment. Those requiring hospital attention were Charles Parnecki (conductor) and Kitty Graham (ballet mistress).

The Three Nitros, a continental acrobatic team, are meeting with big success on the Musgrave Time.

Ada Reeve is now going into rehearsal for the Williamson pantomime in Melbourne.

Harry G. Musgrave is now preparing a big cast for his pantomime which, in conjunction with J. C. C. Williamson, Ltd., he will produce at the Hippodrome, Sydney. Bert Harrow, English comedian, will be Dame.

Irene Vanbrugh and Dion Boncancini are terminating an extended season in Melbourne and will come to Sydney shortly.

Walter Champney, English comedian, who has been in this country for some time, is lying dangerously ill in a Melbourne hospital.

"Sally," following a phenomenal season here, is going on the way to break records in Melbourne.

Hugh J. Ward's "The O'Brien Girl" enters into its 100th performance this week, but will be withdrawn shortly in order to make way for the opening of "Rockets," with Charles Astor, Woe George Harris and Lorna and Toots Parsons in the cast.

Will Evans, English comedian, playing the Marquee Time, has a unique distinction, insofar as "Tons of Money," now being played in Melbourne by a specially selected company, was written by him. He has been collecting nice royalties since the show opened, and his English percentage has already netted him many thousands of pounds, as the production is now well over 600 performances in London.

The Hutton Brothers are getting ready for the Musgrave pantomime, opening at the Hippodrome, the 22d.

Edmund Benson, of United Artists, has just received a cable from Douglas Fairbanks to the effect that "The Thief of Bagdad" will be available for Australia. Mr. Benson is also expediting copies of Chaplin's "A Woman of Paris" here early in 1924. Mary Pickford's "Romance" arrives this month.

Little Billy, the American comedian, leaves for America this week. He will be accompanied by his agent, Irving Plummer. Billy has been on the road just for five months, but will go into work as soon as he gets back to the States.

Joe Victoria left for Brisbane last Friday and opened at the Tivoli yesterday. The Venus of Flowers is naturally rather incensed that a very hot in Victoria should affect the same subtitle, "Venus of Flowers".

Emelle Polini will probably return to England at the close of her present season in Melbourne.

Frank Perryn, English comedian, will be included in the cast of Fullers' pantomime at the Majestic Theater, Newtown (Sydney).

George Welch, versatile comedian, goes back to the Williamson firm this year, where he should be very welcome. It is some considerable time since he publicly appeared in this city. He first came to Australia with the act of Crouch and Welch.

Annie Hughes, who recently secured a divorce from Mayne Lynton, left for Melbourne last Sunday evening, and on arrival took Ethel Morrison's place in the Emelle Polini production of "The Flaw".

The Addie Leigh-Le Roy Company are still in season at the Melba Theater, Sydney, where, besides the principals themselves, Richard Butler, light character comedian, and Marjorie D'Or, Oriental dancer, are included. The show will tour the Orient in January.

Carl Lawson and his wife, who recently returned from an extended stay abroad, are understudying in "Tons of Money" at the Palace Theater, Melbourne. They were about to offer their act for vaudeville when the present opportunity offered itself.

Dorothy Waters, the cute Canadian youngster, is in her second week at Hoyt's de Luxe, George street, Sydney.

Doc Henry is arranging a tour for La Ventura around the New South Wales country towns and will go in advance of the act early next month, booking up some of the principal picture theaters.

Ted Tighe is now running a circuit of vandals outside Newcastle and states that it is turning out O. K.

Marie Le Varre will be Principal Boy in the pantomime at the Fuller Theater.

Balto, equilibrist, who has signed a Fuller contract, will return to America at its expiration.

Lola Hunt, recently working double sketches with Jack Keans, is in town and may join one of the Fuller revue companies.

Robt. Wilton, English comedian, is listed for a Musgrave appearance. He arrived from America this week.

Irene and Elmer, American trampoline act, arrived here by the Maunganni last week and opened at the Empire, Brisbane, last Saturday.

Estelle Rose, American comedienne, who was here several years ago, joins the Musgrave Circuit very shortly. Her work was highly favored on her last visit.

"Doc" Richard Rowe and his wife, Mystic Mora, are filling in a few dates around Melbourne, but have done nothing with regard to signing up with one of the vaudeville circuits.

Harry Madden, one of the best trombone players in this country, has joined the Savoy Havana Band and will remain with that organization during its vandale engagement.

Amy Rochelle will leave for Melbourne next Sunday, where she is to play Principal Boy for Hugh Ward, Ltd., at a salary which is a record for this firm, so far as it concerns an Australian performer. The pantomime is "Mother Goose".

Charles Lewis, the Anglo-American entertainer, leaves for New Zealand shortly to play the Fuller Time. He will be accompanied by his recently wedded wife, who is the pianist in the act of Wallace and Maureen at the Tivoli.

Cresson Smith, of United Artists (Australia, Ltd.), left on his return for America this week, and his departure will mean the loss of one who is held in very high esteem by showmen and others in the picture industry. Mr. Smith goes back with the knowledge that he has done exceedingly well for U. A. during his all-too-brief stay in Australia.

Fox Films announces that they have landed a special one-reel feature of the international race classic, Zev versus Papyrus, held at Belmont Park last October.

E. J. Tait, of the Williamson-Tait firm, arrived back from America this week, bringing a big budget of new plays.

Charlie Munro, Queensland manager of Fox Films, is in Sydney on a brief visit to headquarters.

Seymour Hicks and Elaine Terrell have been booked for an Australian season by Sir Benjamin Fuller.

Hugh Ward, Jr., and his charming wife left for Melbourne in auto, a present from the bridegroom's father.

Little Billy, the American comedian, leaves for America this week. He will be accompanied by his agent, Irving Plummer. Billy has been on the road just for five months, but will go into work as soon as he gets back to the States.

Joe Victoria left for Brisbane last Friday and opened at the Tivoli yesterday. The Venus of Flowers is naturally rather incensed that a very hot in Victoria should affect the same subtitle, "Venus of Flowers".

Frank Hill, who controlled the destinies of The Theater Magazine for a great number of years, is now in charge of the amusement columns of The Daily Guardian, Joyston Smith's most progressive paper.

Bathie Stewart, of The Sporting and Dramatic, Auckland (N. Z.), is on a holiday visit here, her first in several years. Miss Stewart, in addition to her general work on that paper, is in charge of the moving picture section.

## MORE HOLIDAY GREETING CARD ACKNOWLEDGMENTS

(Continued from page 47)

Marty Milligan, Sarah Mandell, Mr. and Mrs. E. P. Matthiessen, Mrs. Robert J. McCombs, Mr. and Mrs. Charles Howard Morton, Helene Morris, G. W. Marque Maier, Mr. and Mrs. Charles Macdonald, James Madison, Dave Morris, Masque of Troy.

N Bruce Noble, Anne Nichols.

O Elinor Olcott, Micaelina Ortega.

P Arthur Parkay, Jimmie Parcell, Raymond Paine, Florence Pendleton, Progress Pictures, Inc.; Lorrie Palmer.

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S Robert Sparks, Viola Spaeth, Anna Armstrong Spencer and Billy Grogan Spencer, Jack Stanford, Otis L. Smith, G. H. Stevens, I. H. Sanford, Sara Southern, Mrs. A. B. Scott, Mattie Sullivan and Bay Caffrey, Albert and Fannie Stegemann, Mr. and Mrs. Frank B. Stegemann, Charles A. Stewart, Al Swenson, H. O. Steichen, W. A. Sanger, Ethel Shultz.

T Billy Tanner, Mrs. Fred Thompson, William Todd, Mrs. Grace Thom, Clara Thropp.

V Eddie Vaughn, F. J. Vogler.

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E Art Edmonds, Prince Elmer.

F Dr. Lew Fady, Dr. Victor Finck, Charley Fletcher.

G Frank Gillmore, Billy Glason, Henry Gray, Laurette M. Green.

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J Ethel E. Jones.

K Austin C. King, Leslie E. Kell, Billy and Anna Kane, Kara the Great.

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T Norman and Grace Thom, Zack Terrell.

W Jack Wood, Anthony Weiss, Michael Whalen.

## With the Stage Employees and PROJECTIONISTS

Personal and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

William D. Lang of the I. A. has issued a charter to the stagehands and projectionists of Kingston, N. Y., and vicinity. The union is known as Local No. 637. Mr. Lang arrived in Kingston January 1 and granted the charter several days later.

Brother Frazier of Local No. 55, Roanoke, Va., who has been ill for the past six months, is improving very rapidly according to our genial correspondent, Billy Rose. Brother K. M. Pattie, at one time member of Local 55 and now with Local No. 1 of New York, has been around Roanoke for the past four months, due to the death of his mother.

Local 391 held its annual banquet on New Year's night. Among those present were the following: Lane, Saville, Feigley, Main, Slack, Warner, Spiker, Wolfe, Benner, Clark, Fockler, Chas. Thropp, manager of Nixon's, was elected toastmaster of the evening. C. Vic Oholer was also with his old friends, as was Paul Snider, manager of the Colonial Theater.

Local No. 614, I. A. T. S. E., Pomona, Calif., which has jurisdiction over Pomona, San Bernardino, Redlands and Riverside, advises that all road shows should send in their yellow cards in advance when playing these towns. All West Coast theaters are union. Bob Orth, stage manager of the California Theater, Pomona, Calif., writes that the California did very well considering its opening at the approach of the holiday season. To Art Smith, chief electrician for the West Coast Theaters, Inc., is due much credit for the many successful openings of new houses for this company.

An account of the stagehands' life backstage was cleverly explained in a recent writeup appearing in The Oklahoman, Oklahoma City, Ok. It told of the clever work of A. B. "Doc" Fortner, stage manager, and his two assistants, Ben Whitson, electrician, and Floyd Fox, property man, all of the Orpheum Theater in that city. "No, I wouldn't trade for any other kind of a job," Fortner answers to the question of whether he likes his work. "I know the vaudeville folk and like them. They are intensely human, and, being actors, they are quick to detect acting."

The fourth annual theatrical ball given under the auspices of the stage employees of Boston theaters at Mechanics Building, January 17, proved to be a grand event. The latest addition to the elaborate program was a one-ring circus, and the fountain of perfume, as on former occasions, again showered its continuous spray upon the dancers. About three-score prominent stage and screen folk attended the grand march at midnight. An orchestra of fifty musicians, headed by Charles Frank, furnished the music. Fred J. Dempsey is chairman of the committee, and among the other members are George E. Curran, Frank Connor, James O'Brien, Charles Van, Walter Nasen, Joseph Caffrey, Robert Chollar, John J. Toots, W. F. B. Kelly, Stephen P. Joy, Edward E. Chapman, Ralph Russell, William Lewis and P. L. Sibilo.

Local No. 550, I. A. T. S. E., Norfolk, Va., held its annual meeting December 30. Fellowship and good humor were in evidence, the occasion being entirely informal. McCarthy addressed operators on the art of projection. F. M. Sutton and Sam Wells delivered the principal addresses. Fountain pens were presented Jim McCarthy, president, and Frank Sutton, business manager, as tokens of regard. Those present were: Jim McCarthy, Frank Sutton, Sam Wells, Thad Twiford, Douglas Hand, C. Comstock, W. Zimmerman, Bill Jones, Walter Purdie, Bill Neims, C. Best, H. Richter, Vic Lankford, L. Spain, D. Laughton, Arthur Garvie, Joe Bocardi, H. Cooper, Tom Kelly, "Red" Wilkins, Joe Mooney, George West, Fred Morehead, Willard Jones, DeCoursey Outten, Harvey Long, Abe Leon, John J. Madden, Ed Mahoney and B. Babitt.

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## MUSGROVE TIVOLI CIRCUIT AUSTRALIAN VAUDEVILLE

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## Picked Up by the Page

About the most interesting bit of journalism we have picked up this week was in THE NEW YORK WORLD of January 5. Under the head of "It Seems to Me", HENRYWOOD BROUN discussed the appearance of ROLAND HAYES at Town Hall to a capacity audience that was about the most cosmopolitan group of the city's residents as could be assembled. Mr. Broun not only displayed fine originality and beautiful expression of thought, but he indelibly stamps with the ring of sincerity a plea for a measurement of the Negro by normal standards without the aid of special scales in the form of restricting adjectives, modifications, explanations, etc., and, that's all any sane member of our group wants. He says: "Mr. Hayes is a singer. . . . He is not an accident. . . . and about ten inches more of nice things, cleverly written, that was made less lengthy than it might otherwise have been by a fire that broke out in the World building.

Inidentally, MR. HAYES and MARIAN ANDERSON records are now being marketed by the Victor company. Their sale will determine for the big recording companies whether or not classical music by Negro artists will find a satisfactory sale. It has been contended that Negroes will buy only "blues". We shall see.

We learn that S. H. WOOTEN, the tenor singer, is confined in Harlem Hospital with stomach trouble.

CHARLES DOTSON, the Boston Clubman; JOHN RAMSAY, DR. BEN ROBINSON and CARROL E. THOMAS, friends of the profession in general and specific chums of "TIP" HARRIS, the Lafayette Theater doorman, and of CHARLES GILPIN, were New Year's visitors.

EVON ROBINSON, who was obliged to leave the BENBOW show because of illness in Detroit, early in December, and who was under treatment in Indianapolis for nearly a month, got home in time for Christmas, and was an early in the new year caller upon the Page. She looks none the worse for her illness. She brought with her greetings from COY HENDON, the hoop-rolling chiropractor, to whose tender ministrations she attributes much. Evon has no immediate plans, but she is offered a place with a big new musical comedy about to go into rehearsal.

ALPHONSE CLAYBROOKS, the cornetist, and his wife were other New Year's arrivals. They came from Chicago. Another caller was BEN DICKENSON, with a new march-time ballad, entitled "You Will Want Me Back Some Day.". It is published by one of the oldest houses in the business, Frank Harding. You will like the number.

Then there was MAZIE DELMAR, the little Kansas City girl who came with an introduction from "TONY, OF THE OLD ROLL TOP". She is an Oriental and classic dancer with a repertoire of eight numbers.

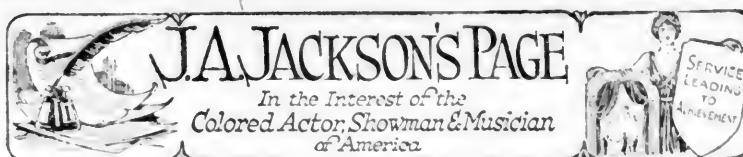
We are informed by LUCKYTHE ROBERTS, composer, with ALEX ROGERS of "GO-GO" and "SHARLEE", that the latter and EDDIE HUNTER have completed the book of "HARD TIMES", and that he is at work on the music. The piece will be ready for rehearsal by the time this gets into print. It is said that the production will be bigger than any Eddie has starred in before. . . . Rumor has it that "7-11" will be reproduced by the HURTING & SEAMON office. Well, the piece is worthy of it, if the old cast can be obtained.

CHARLES (CHICK) JOHNSON, the dancer, has gone into the cast of "RUNNIN' WILD".

. . . LOVE and MITCHELL are working the Keith houses in the vicinity of the big city. . . . LUCILLE HEGAMIN and CYRIL FULLERTON, the pianist, were the headline act at the LINCOLN THEATER, New Year's week, and folks, down on Broadway at LOEW'S STATE, the names that split honors out front were: JACKIE COOGAN and "HAM-TREE HARRINGTON and CORA GREEN" Going some, eh?

The DRESSING ROOM CLUB seems to have embarked on an era of great improvement. The success of the midnight show in November has been followed by a much increased interest of both its members and prospective members. Then too, the outside world has been noticing the organization. Christmas week members of a delegation from the club were guests of the MADISON STREET BOYS. They have invitations for the club to the NEWS-DEALERS' BALL, both white organizations, and next month they stage an affair of their own that will be of pretentious proportions. LEIGH WHIPPER and EDWARD (BLACK CARL) JOHNSON, respectively chairman and secretary of the board of flyers, are to be credited with much of the work behind the new era in club life.

The COMMUNITY THEATER movement in Harlem is developing along rational lines now that some practical showfolks have been interested. Think what the community is getting—ANNE WOLTERS, who is continuing the work of the great SARGENT; LEIGH WHIPPER, who assisted Griffith to direct; RICHARD



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

HARRISON, the greatest reader of the race; JESSE SHIPP, the dean of colored stage directors, and MILLER and LYNN, who have done more to advance Negro theatricals than have any other save GILPIN, who is also interested. The Harlem movement will be "pink tea" and "climber" affair. LEON WILLIAMS says it will be the correct blending of the theoretic and the practical, and of the educational and entertaining.

Who said that a colored man can't run a show in the South without unfair opposition from the other fellows? BUNK. Wish you could hear the nice things such important men as ARTHUR CAMFIELD and EDWARD SALTER (JOHNNIE JONES' HIRED BOY) have to say about C. E. COLLIER and his "SILAS GREEN" Show. They are but the most recent of many who have come into the Billboard office with words of praise for COLLIER as a business man, as a friend and regular showman. One never knows how far his record for being right may go.

BESSIE ALLISON, one of the choristers in "RUNNIN' WILD", has been selected by a Vienna artist as one of the fifteen most beautiful women in America. Had he not been



Georgette Harvey, the female baritone. She plays an important part in "Runnin' Wild", Broadway's present colored success.

obliged to obtain one of each type in the country, he probably would have taken the entire chorus. . . . This same chorus, with GEORGE STEVENS doing the solo, is putting over a newly added number, "BANJOLAND", to great effect. JIMMIE JOHNSON and CECIL MACK wrote it, and another addition called "Sukkist". The latter is being sung by a MR. SMALL, a newcomer in the cast.

We hear that the "SHUFFLE ALONG" Show has been set for closing at Providence January 12. The show will go into rehearsal of a new edition. Meanwhile, SISSEL and BLAKE will do some vaudeville in and around New York.

FRED WORK, FLORNOY MILLER and the PAGE represented the profession at the big meeting of the National Association for the Advancement of Colored People at Renaissance Casino on January 6. They were among the fifty invited platform guests. William Roach, owner of the theater, donated his house with \$25 addition in cash. Richard B. Harrison, the character actor, was among the other professionals who heard Congressman Dyer, Col. Theodore Roosevelt and James Weldon Johnson. More than three thousand people were in the hall. William Potter, the publisher of The Musical American, a very interesting monthly that was obliged to suspend publication last year, was a visitor, and announced that he had arranged to revive the journal soon. Potter is an interesting and ambitious young man who knows the business he is trying to put over, and he has had the ability to finally overcome the financial obstacles that have for a time impeded him.

Newport News, Va., papers added their approval to that of the many other dailies for the Wintz "Shuffle Along" Company. Ten inches of space was devoted to a review of the show.

## SOME FILM AND BAND NEWS IN A NICE MAGAZINE

The Christmas number of The Social Register, a very well-edited race monthly published in Montgomery, Ala., contained as feature stories the history of the 21st U. S. Infantry Band by Joseph E. Lee, the senior bandsman, and a review of "Regeneration", the new Norman film, by Billy Chambers, who combines his duties as Birmingham correspondent of the Page with editing theatrical news for The Register. Billy says that the film is the best Negro offering yet presented to the exhibitors.

The 20-year-old musical organization has presented the world with some famous musicians and has played many engagements that would be a distinction for any musical organization. They have played on the Lunetta in Manila, in every town from Helena, Mont., to the Yellowstone Park, the St. Louis World's Fair, in the hall of congress, at Cheyenne, Wyo.; the Kiwanis national convention in Atlanta, the War Veterans at Chattanooga and at Macon, in Albany, Ga.; Montgomery and at Tuskegee.

## MICHAELS HEADED SOUTH

The Michaels Brothers, according to a recent letter from H. K. Leach, who is handling the publicity for the carnival, has, after a five weeks' delay in Goldsboro, due to legal difficulties with R. McCants Andrews, chairman of the committee under whose auspices they went into North Carolina, got going again, and with three rides and five shows opened at Savannah Christmas week under the auspices of Weldon Lodge of I. B. P. O. Elks, No. 26. Business was reported as light, but the boys met the bunch from the O'Brien minstrel headquarters and the Billy McOwen show playing the Pekin Theater, as well as a number of other troupers.

The show went to Miami for the weeks of January 7 and 14, then goes to Palm Beach for two weeks, after which it goes to Nassau Island to remain until April 1.

## MUSICIANS ENTERTAIN AT HOSPITAL

Charles Thorpe, manager of musicians' headquarters and Potentate of Medinah Temple, A. F. A. O. N. M. Shriners, with William Elkins of the same organizations and chairman of the board of the Clef Club and the Elkins Folksong Singers, headed a group of artists who entertained the patients, inmates, staff and nurses of Lincoln Hospital and Old Folks' Home in New York as their contribution to the Christmas cheer of the city.

John C. Smith and his orchestra, Clarence Bush, George Jackson, Fred Weaver, Raas Jones, Nat Stokes, Honey Boy George Evans, George Rickson, the Conway Brothers' Band, the Right Quintette of Ziegfeld fame, Earl Granstaff, Bass Foster and the Colored-American Chorus participated in the two-hour program.

## EARLE HAS ANOTHER SHOW

Harry and Nellie Earle, who retired from the show business in the Middle West to settle down in their Fairmont, Minn., home, where he was for more than a year on the staff of a local paper, and the Mrs. operated a women's shop, have taken to the road again. They started with a family group which on January 9 they expanded to "A Happy Night in Dixie" show, giving a full evening performance.

Mrs. Earle wrote the material. Joe Albright is working opposite Harry. He is a cousin. A "kid" sister is at the piano, and, by the way, Joe Albright is also the scenic artist. The Earles enjoy the respect of their public in the many towns of the Midwest because they have commanded by virtue of clean shows and commendable deportment. Their contribution toward the harmony of the races has been far greater than that of many of our famous race leaders with their speeches and printed propaganda.

## THEATER FOR PITTSBURG

Harry Tannenbaum, owner of the Star Theater in Pittsburgh, has purchased a former picture house of large dimensions at 2421 Wylie avenue, which he will remodel and install stage, dressing rooms, a ventilation system and complete electric rewiring, after which it will be opened as a colored road show theater. This will make an important reduction in the gap that exists between the Eastern and Mid-Western group of houses available to our productions, a gap that has spelt the ruin to many attractions.

It is entirely likely that Mr. Tannenbaum may take advantage of his T. O. B. A. franchise to fill dates when road attractions are not obtainable with circuit vaudeville.

## Minstrel and Tent Show Talk

The Nay Brothers, who are operating in the Northwest under the Husby Minstrel title, have added five people, making a company of twenty-five that the Minnesota and Dakota papers comment most favorably upon.

Al Beck is operating the Frank Young New York Minstrels. The show is now in Florida and will remain out all winter, according to A. E. Campbell, who has just come from that State to New York.

R. L. Davis, who for the past two years has been doing demonstrations, will resume minstrelsy. He will have the minstrel on the Wise & Kent Shows, with Russell Moppin in charge of the stage and band, while he himself handles the business out front. The company of fifteen people will be assembled in Atlanta, where it opens the first week of March.

Kid Talley's Rosebud Kentucky Minstrels advise that they have been playing to packed houses in North Carolina for more than seven weeks. Edna Talley, Muriel Snow, Paul Wright and his six jazz hounds, Baby Mary, a blues singer; Tubie Andrews, Francis Talley and Dorothy Georgia are among the dozen who make up the show. Talley's bicycle act is the novelty.

Ingram and Ingram are in Charleston, W. Va., where they are in rehearsal with the Ned Young big production show. Frank (Flossie) is the stage manager of the company. They are at the Ferguson Hotel.

Kid Kelley and Joe Dokes have joined the Tucker Brothers' Minstrels, according to a letter from Will Page, who met them as the show passed thru Montgomery, Ala., recently.

## Holtkamp's Georgia Smart Set Minstrels

Holtkamp's Georgia Smart Set Minstrels opened their winter season at the Venns Theater in Memphis December 17 to turnaway business. A "Midnight Ramble" was put on one night to record-breaking business. This attraction is carrying this season forty-four people, one of the finest bands and orchestras in the country, and has the best colored talent obtainable, brand new productions throughout, beautiful wardrobe and new scenery. Bill Mack is directing and producing the show, which is now in Texas playing the leading white theaters, after which it will head north and east over the Erlanger Time. Major Geo. L. Barton, who handled Billy Kershaw years ago, is in charge of the advance, with S. B. Warren and Al Bell as assistants. Two cars are carried. L. B. Holtkamp is back with the show. The show played Fort Worth, Tex., December 27, to a record-breaking attendance; 1,679 people paid to get in and fully half that number were turned away.

Willie Edwards, the wire walker and contortionist, has closed a highly successful season with Campbell's Minstrel and is now in San Antonio, Tex.

D. C. Officer, the bandmaster, who is wintering at his home in Sparta, Tenn., advises that he will have a band on one of the big shows next season. Details will be forthcoming later, he says.

H. D. Carney informs us in a letter from North Little Rock, Ark., that the Alabama Minstrels are being put in readiness for an early opening. A new steel car is about ready for delivery. Carney says that Harry Hunt will have two shows out, both leaving about March 1. Four cars will be required to transport them. One of the shows will be titled "The World's Famous Old Kentucky" and the other will be "Mahoney's Model Mobile Minstrels", both playing under canvas. Special copyrighted material by well-known producers will be used. Mr. Carney says that two minstrels and a carnival company are wintering at North Little Rock, and the "Dixie Strutters" have been playing in the vicinity. Leon Long's "Hello Rufus" and "Shuffle Along" are promised soon. He saw the Holtkamp show and picks Bubber and Nada Mack, John Franklin, whom he has known for twenty-five years; Adams, the cyclist, and Timmons, the musical director, as the important features. He says the show is talented and clean.

## "BIRTHRIGHT" IN NEW YORK

The Micheaux filmed version of "Birthright", the race novel by T. S. Stribling, is the current attraction at the Lafayette Theater in New York. A review of the picture will probably be presented in the next issue of The Billboard. The following people are in the important roles:

Evelyn Preer, J. Homer Tatt, Salem Tatt, Whitmore, Callie Mines, E. G. Tatton, Ed Elkins, Alma Sewell and Lawrence Chenault.

Most of the scenes were taken in West Virginia where Mr. Micheaux found scenery quite similar to that of the Tennessee district where the action of the story is centered. The producers have provided the film with an unusually varied and complete line of advertising matter, and the artists have been amply rated for in the advance publicity.

## CHAMBERS' REVIEW

(The Theater, Birmingham, Ala., December 31)

**EDITOR'S NOTE:** Mr. Chambers is away in Birmingham on a visit. George Robinson is substituting as a correspondent.

At Carter's "Charleston Strutters", ten people in musical comedy in three acts, opening one of "Shuffle Along's" most popular numbers, "Pandana Days", which went over very well, followed by "I'm Just Wild About Harry" and "I Long Gone", which was also well received. Other numbers were "Ten Ten Teemers", "Louisville Lou" and "Crying for You", sung by George Allen, ten of the Davis Trio.

This company has a line of good, clean comedy, and with a little rehearsal of the chorus will be a number one show. Of course, this company is not exceptional. Good comedians, fast dances and weak voices.

The old friend Willie Chambers, is out of the city for a few days and asked me to attend to this part for him. I am doing my best to foist, not knock.

I also want to mention that Willie Mitchell, of the Ross & Mitchell Co., is in the city on the sick list, coming back here from Memphis a few days ago. Mail will reach him care Bush Hotel, 316½ North 18th street.

GEORGE ROBINSON.

## VARNELL'S REVIEW

(Star Theater, Shreveport, La., December 31, Evening Performance)

The attraction for the week is "Johnson's Knickerbocker Girls", with Miss E. Johnson as principal; Walter Rector, straight; Maceo (Cut-out) Ellis and Governor West, comedians; Raymond Wootten, characters, and Eddie Forebee, Francis Alexander, Marion Hall, Irene West and Jennie Olds completing the company.

The company presented the same performance as was offered on its last appearance in this city. Therefore scored only 85%. The show ran for an hour and two-thirds. It was provided with special scenery. Prior to the rise of the curtain the house orchestra drew applause with an overture.

Miss Johnson, alone and again with Rector, earned a bow on numbers she offered, and Miss Forebee got over just fair with a song. Ellis and West in a team offering scored the only encore of the evening. WESLEY VARNELL.

**"THE FLAMING CRISIS" FILM  
SOON TO BE RELEASED**

Following the recovery of Calvin Nicholson from injuries sustained during the filming of a cattle rust the remaining scenes of "The Flaming Crisis" are being rushed to completion. The accident caused a delay of ten weeks in the release date. Lawrence Goldman, of the Mexico Productions, who has just returned from the Coast to his Kansas City offices, promises that the picture will be available by February 1, he stated in his visit last week to the Kansas City office of The Billboard.

Dorothy Dunbar, whose previous screen experience has qualified her for leading roles, is seen as the dashing, daring daughter of the West. Henry Dixon, dramatic actor, makes an excellent portrayal as Mark Lethler, colored politician and labor leader. Calvin Nicholson, in the male lead, gives a remarkable characterization as a young newspaper man and reformer. The support has been working hard under the direction of William H. Grimes, a veteran in studio experience, who accompanied Mr. Goldman in his visit to the local Billboard office.

As this is Mr. Goldman's initial colored production he is sparing no expense toward setting a new standard for the Negro silent drama. His extensive experience in other fields of the industry, and his splendid knowledge of the tastes of colored audiences, coupled with the production ability of Mr. Grimes, promises a treat for the colored theaters. Mr. Goldman is manager of several colored M. P. theaters in Kansas City and is also president of the Kansas City Exhibitors' League. L. S.

**ELKS GIVE BENEFIT**

Lonnie Fisher's jazz band and company and the team of Wells and Wells, with four Elks and four daughters Elks in the combined groups, played a benefit for widows and orphans at the Baker T. Washington Theater in Indianapolis during Christmas week under the auspices of the 100, of which Ray Arnold is the exalted ruler.

After the show the group repaired to the 100 room, and, to use Al's words, "they had a 'ban' on they should have of Christmas food." However, they deserved it, for they played a packed house.

The Fisher group is composed of Theodore Carpenter, George Tilford, Henry Bass, Lonnie Lee, Robert Barge, Wm. Bledge, Annie Jones, C. C. Cox, Banche Lyons, Gia Carpenter and W. Polard. Wells and Wells are the aerial Indians.

James Matt Carroll has retired from the profession, is married and has settled in Jacksonville, Fla., from where he sends a New Year greeting to the bunch still working. He and the Joe Bright Players are at the Strand theater there.

**HERE AND THERE AMONG THE FOLKS**

Madam Rainey—There is an important letter in this office for you. Please write the Page.

J. Verdell Brown, once of Brown and Leroy, has joined with Leslie Rose and they will take on their own company under the title of "Twin City Girls".

Harold McQueen, the drummer, has reported to the Ned Young big production show, and writes from the Hotel Ferguson in Charleston, where rehearsals are taking place.

Lucille Illeganis and Cyril Fullerton were the headliners at the Lincoln Theater in New York during the first week of the new year. The act has been in demand for repeat engagements.

Ralph DeMond, Robbie Coles, Mabel Senimo, Billy Griffen, Florence Fultz, Toussaint Duers and Quinton Ridd are putting on a review at the Paradise Cafe for T. L. Duer in Philadelphia.

Princess Mysteria topped the initial bill at the Rayo, Richmond, Va. Rose Brown, Williams and Brown, Miss Striffield and the film "Resurrection" completed the offering, which set a satisfactory standard for the new management.

We are advised that Fauntire Harrington and a number of colored acts are going to add their bit to the programs for the Actors' Fund. Our bunch can always be relied upon to help worthy causes.

Rastus Airship, Duckett and Robbie, Sam Davis and Julian Costello comprise a T. O. B. A. unit that played the Globe in Cleveland, the Dunbar in Columbus and the Roosevelt in Cincinnati one after the other in January.

The Hippodrome Theater is reported to have adopted a stock policy. This, with the reopening of the Rayo, will provide the Second street district in Richmond (Va.) with a satisfactory variety of entertainment.

Bob Russell has been confined with illness at the Central Hotel in Tampa, Fla. He has coincided his work with the "Silas Green" Show, and his producing talent should be promptly grabbed by some of the many managers whose shows need such handiwork as his.

"Justa and Her Jimmies", spotted third on a nine-act bill, was the only colored act to work at the Theatrical Employees' Benefit in Philadelphia January 6. Justa is a remarkable toe dancer. The "Jimmies" are James White and James Sadler, both clever pedal artistes. The new act holds great promise.

Joe Wan's Creole Jazz Band from New Orleans is playing the dance halls thru Florida and making good to both white and colored patrons. Joe is manager and drummer. With him are Alonso S. Williams, Alciece Perasier, Cafrey Dansberg, Albert Mayon, Philcoy Canit, James Long and Sadie Goodson.

Cress Simmons has been replaced as manager of the Douglas Theater in Baltimore. During the last week of the incumbency of Mr. Baile, his white predecessor, the Tim Moore Company and the Bowmen Company were obliged to leave the city without a complete settlement, according to Mr. Moore.

Christopher Leftwich, Spark Ping, Verdell Brown and Joseph Barnes, the four boys who are giving the show that is drawing big crowds for Dr. Andes, have moved with the show from Winston-Salem southward. Albert Allen (Spark Ping) advises that the winter will be spent in Savannah and Jacksonville, Fla.

The Hootens tried to lay off. Huh. The management of the Douglas Theater and Mr. Gibson of the Standard, in Philadelphia, would not hear to any such thing. So the team spent the holiday weeks working. Serves them right for being good. Anyhow, they found time to visit a sister in New York for a Sunday.

My, how our honors and our responsibilities grow. Joe Russell, who is with the "Holidays In Dixie" Show, now playing in Detroit and other lakeside cities, advises us that the daughter of Joe and Lillian has been named Josarel.

Haydon Shackelford has an important part in the Frank Lloyd production, "The Hawk".

Jackson Russell. We accept both the honor and responsibility with becoming modesty and pride.

Here's a tip for exhibitors: The Department of Agriculture has 172 motion picture films dealing with all classes of agricultural matters. It would be a great draw to obtain one of these films for use during fair week in your town; in fact, good any time in the smaller towns where they draw from farm folks.

"Allen and Stokes are legitimate artists. . . . Myers and Jackson. . . . He is an expert dancer, while Jackson's comedy is clean and funny. . . . Henrietta Loveless is sweet-voiced and an actress, and . . . Elmira Henderson, a robust alto scored in blues." Thus speaks Sylvester Knissel of the bill at the Monogram Theater, Chicago, week of December 31.

A Negro corporation, The Savannah Motion Picture Corporation, headed by W. S. Scott, a local banker, a concern that already owns the Dunbar Theater, has purchased both the Globe and the Star theaters, heretofore owned by white interests. The purchase gives the race complete control of its picture theaters in the city.

Notwithstanding that Mr. Mitchell, who with Roscoe owns the "Radio Girls", is still under the doctor's care in Birmingham, Willie Walls, who saw the show in Winston-Salem, says: "They are good looking, have good voices, dress well on and off, are ladies and gentlemen and gave a one hundred per cent performance." That ought to cheer the invalid considerably.

"Nip and Tuck", with Riddick's "Hundred-Pound Girl" Company, are clever and took courage. The girl is sweet and the boy would have done much better had he refrained from smut. He refined the public estimation of an otherwise good show to NG. Thelma was a good feature. The show needs some more people," writes Willie Walls after witnessing the performance at the Lafayette in Winston-Salem.

J. Lawrence Criner, the character actor, spent the holiday season visiting his home in Los Angeles. He had not seen his mother since he joined the Lafayette Players some years ago, and the folks of the city exhibited great pride in his professional progress. According to a local paper, The New Age Dispatch, an effort was being made to have him star a local group for a week at the Dunbar Theater before leaving.

A Providence (R. I.) paper had this to say of the colored act with Hattig & Seaman's "Temptations of 1923" when the show played the Harrison Theater in that city: "Four Dancing Devils" did their specialty number that brought down the house. The quartet could sing a bit, but their forte was in their rapid-fire dancing. Every one in the troupe shook a mean foot and their efforts were well received by the first-nighters."

A copy of The Eastern Sun, the Chicago publication with which Sylvester Russell, the critic, has allied himself and his work, has come to the desk. It appears to be a most ambitious project with an imposing array of editorial names at its masthead. J. Edward Davis is the editor-in-chief, J. Jackson Tilford, managing editor; Sylvester Russell, dramatic editor, with three associates and four contributing editors in addition.

Mamie Burns, of St. Louis, who has been visiting with Sarah Jarman in Peoria, is again at home. She informs us that Ade Myers, who has been ill, is improved, and will be with the minstrel on the Brundage Shows next season, and that Big Boy Anderson and Dust Ball are entertaining at the Chandlers' Club. Miss Burns also tips us off to the blues contest that has been drawing crowds at the Booker T. Washington Theater.

Haydon Shackelford has an important part in the Frank Lloyd production, "The Hawk".

now being filmed at Hollywood and George Reed is next to appear in a Fox production. Oscar Morgan and Calvin Fuller are at the United studios. Sammy Harris at the Metro, Floyd Sharkeford at the Universal. Edna Cunningham at the Universal and the Lloyds have Ernest Priestly, Houston Dowe, George Turner, R. Coleman and G. B. Marlow, according to reports from the Jimmie Smith Bureau.

The 1924 card for the members of THE DCCONS is now ready. It is a 16-colored one, and one that every member will be proud to show. The national secretary, the senior deacons and the circuit riders are all supplied with them. The year's dues are twelve cents. Get in touch with Al. W. Engle, Hooten, "Slim" Austin or Jim Sumner—I am ten; or with C. T. Ayres at the Spring Street Y. M. C. A. in Columbus, Lewis Whigham at the Dressing Room Club, New York or write to J. A. Jackson. Other senior deacons will be named as their supplies go forward.

We have been in receipt of a lengthy letter from Jesse Dunson, publicity man for the John T. Gibson interests, explaining why the Sandy Burns Company was withdrawn from the Douglas Theater in Baltimore. If news were provided when this occurs, there would be no need for explanations. According to Mr. Dunson, the failure of the Douglas booker to post the guarantee is responsible. The close relationship between Messrs. Gibson and Hooten and occasional visits between them are not mentioned. Sandy and his company are back in Mr. Gibson's Standard, while "Come Along Mandy" is on the last of two weeks in the Dunbar.

Margaret Marie Avery, dramatic critic for the Albany Times-Union, calls the burlesque show "Let's Go" "a whale of a corking good show" and, going into detail, has this to say of the colored contingent which is made up of Sonny Thompson's band: "Sonny and his colored entertainers are a riot. This is quite the best jazz band to have played here for some time, and there has been plenty of good jazz bands, too. Sonny is the drummer and without a doubt he is the best thing we have seen since Hector was a pup."

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30TH YEAR

# The Billboard

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## Editorial Comment

**B**RITAIN, it would seem, is becoming resigned to rule by labor. Already the electorate discerns that it will not necessarily spell calamity.

And it will not.

In all probability labor government will be just a little less arbitrary, just a little more temperate, than the kinds that the United Kingdom has heretofore experienced.

The greatest benefit that will come out of it all will accrue to capital. It will learn the utter groundlessness of its fears and dreads.

Labor will have to look to bankers or its banking, to lawyers for its law, to educators for its education, to newspapers for its news, to diplomats or its diplomacy—yes, and to showmen for its shows.

Also, labor in power is labor on trial and loaded with responsibilities. That makes for conservatism.

**T**HE BILLBOARD has faith in the Showmen's Legislative Committee. It firmly believes in the professions of the great majority of the men who have joined in the movement.

It believes that these men are prompted chiefly by a desire to carry on the clean-up movement and that is all that is necessary.

That need not be their sole motive. If the organization can be made to aid them in other practical ways, all the better.

The more useful any organization is the more deserving it is.

We shall be glad to see its practical possibilities expanded—to the limit—provided "no illegitimate privileges and no dirty-girl shows" is kept nailed to the masthead.

And we will support it, unwaveringly.

**M**ELO RAYMOND declares that Guy

Bates Post is the best beloved by Australians of all American players who have visited the Antipodes. Mr. Raymond speaks with considerable authority. Also, he may be considered "not entirely" without bias.

advice to correspondents, impress upon them the necessity of sticking to the truth!

"I know of many instances where letters or items published have been totally incorrect and were known to be to your correspondent when sent in the letter, but he wrote them so in some instances to trap someone and to hurt him. Can hardly believe you would stand for that stuff. In one or two cases the writer knows where action could be brought, but the people are not built that way, tho a continuance might change their attitude. Think a word in your columns to your correspondents might produce good results."

A request was made by "A Regular Reader and Friend" not to publish this letter, but we could see no other way of expressing ourselves WITHOUT publishing it.

The Billboard's correspondents have all been instructed to stick to facts—to write honestly and sincerely—to show no discrimination—to avoid prejudice—to be unbiased.

If any of them are not doing this we would like to know it, and the only way to find out is for "A Regular Reader and Friend" and others who know DEFINITELY of cases handled contrary to our policy to give us the names of the offending correspondents so that action can be taken. The

Truly, ideas are things—and from the moment of their very birth.

Beyond a few letters addressed to Washington—one to President Wilson among others—and later one to each of the several candidates for president, Mr. Hewitt did nothing to advance or further his suggestion and it would seem that he had no need to.

The daily press again carried long stories of the Phonofilm—the so-called De Forrest Talking Movies—last week.

The fact that they have again been successfully demonstrated may interest the public, but it leaves the movie interests dead cold.

The opinion of experts holds that synchronization, no matter how perfectly achieved, does not matter, and will not, until each voice SEEMS TO EMANATE FROM EACH RESPECTIVE CHARACTER.

If we may believe the always frank and outspoken "Le Figaro", the one object of James K. Blackett's return to the United States is to pave the way for an American tour for Monsieur Gernier and his company.

Several New York daily papers openly proclaimed the fact—yea, in big headlines—that there would be no lighting on New Year's Eve, i.e., that no extra effort would be made to make the annual celebration a dry one.

"Old Vic.", London, is crowned with lasting glory. It recently completed the great task of presenting every play attributed to Shakespeare.

Thirty thousand dollars in one week for John Barrymore in "Hamlet" and thirty-two thousand for Jane Cowl in "Romeo and Juliet" (Los Angeles, week of July 23, last) establish new high records for Shakespeare in America.

The ability to qualify as a quick study is a great asset to an actor and a fairly rare one. Leon Gordon was playing the husband, the Hon. Willie Tatham, with Cyril Maude, when the latter was called to Switzerland by the serious illness of his wife and departed on the first boat out. Mr. Gordon was notified at 4 a.m. that he would have to play Mr. Maude's part at 2:30 p.m. that same day.

He did it.

Also, he did very well.

He took five curtain calls and then had to respond to the house's demand for a speech.

The Better Business Bureau (280 Broadway, New York) reports that largely thru its efforts the public was saved \$100,000,000 during 1923—money that would have otherwise gone for bogus bonds, fake stocks and worthless securities.

Theatrical managers as usual did many nice things during the Christmas holidays—and none, more of them than E. F. Albee.

The automobile show certainly precipitated a lot of advertising in the New York dailies. One and all shared it.

Beulah Coolidge, who gained a very fair measure of fame years ago with Weber and Fields and Olga Nethersole, was rediscovered last week by an enterprising newspaper photographer. She is now a maid-attendant in the women's room at the Central Park Casino, New York.

None of the columnists has risen to the occasion on the dinosaur egg offered for sale by the American Museum of Natural History. The best observation was that of an editorial writer, who declared that it (the egg) might be labeled "Strictly Old."

## THE SEGREGATED DISTRICT ON RANDOLPH STREET

**A**N AMUSING tidbit for the philosopher of folly may be found

on Randolph street every evening and Wednesday and Saturday afternoons. Intrinsically it is, somewhat of a bore, in our estimation, but as a basis of skeptical contemplation of the human race it is perfect. Probably it affords one sort of thrill to the jaded roue It may, perhaps, give pleasure to others who are on the way to becoming jaded. It may suggest to a younger generation that real delights await along the tawdry path which it attempts to depict as alluring. It certainly entraps, distorts and demoralizes the interest of the eager but unsophisticated.

But having come to such conclusions after viewing a spectacle of perversion—strangely enough in behalf of a worthy charity—we make the only comment that to us seems possible. These entertainments recall an earlier day in the life and morals of Chicago, a time when the Committee of Fifteen discovered the segregated district of Chicago, declared it evil, and closed it up, with the almost unanimous approval and support of good citizens. And, strange to relate, it recalls those days and those scenes not by contrast, but by similarity.

Yet there is a contrast. In the old days men—mostly young men and acknowledged rakes—journeyed in exclusively masculine groups to find occasional entertainment in the follies of 22d street and points adjacent. Not one ever, in any circumstances, took his wife, or family, or friends to see the dancing or to observe the costumes or lack of costumes in those "reviews". Today, however, we go singly, in couples and en masse, with sweethearts, wives, families and friends. Some gloat while a raised curtain reveals a dressing-room scene with youthful coryphees adjusting brassieres and garters or pulling stockings over pink toes and dimpled knees, while "Johnnies" wait expectantly at the door.

Such things, seen in numerous so-called reviews, cannot be made respectable by the simple process of advertising and producing them on Randolph street instead of on 22d street. Nor by obtaining a theatrical license instead of "the captain's permission" can a disorderly house become legitimate.

We suggest that the Committee of Fifteen close the segregated district on Randolph street.

—CHICAGO TRIBUNE.

Undoubtedly Mr. Bates is popular over there. But undoubtedly there were and are others.

For instance, years and years ago Australians took so kindly to Hugh Ward that when he purposed returning to America they would not hear of it. They froze to him and have hung onto him ever since. If we are not mistaken Fred Niblo was rather well thought of. The stories of his visit, and especially that of the fare-well ovation tendered him, would indicate as much.

Jos. Jefferson, if memory serves us, established himself quite firmly in the affections of Australian theatergoers, and Maggie Mitchell also crept into their hearts. Nance O'Neil, not so many years since, won their most affectionate esteem. And there were others—many of them.

**T**HE following anonymous letter, signed "A Regular Reader and Friend", was received last week:

"Knowing your desire to stand for clean amusements and to publish only facts, why do you not, in an editorial or in some friendly

source of this information will be held in strict confidence if a request is so made.

**E**ARLY in 1918 William Judkins Hewitt, a member of The Billboard's staff, impressed with the growth in size and importance of the amusement business, conceived the idea that its interests demanded, and better government required, the creation of a portfolio in the President's cabinet for a Secretary of Amusements.

In this connection the following excerpt from The New York Evening Post is both significant and interesting, viz.:

"Already these 'marshals of the air' who have arrived hold meetings and exchange ideas, and a proposed Association of Amusements is under consideration. It will come just as sure as that not far distant day when there will be a Secretary of Amusement member of the President's Cabinet at Washington City."—RAYMOND G. CARROLL.

Mr. Carroll knows his Washington. He does not deal in vague or idle dreams. His every utterance has substance in it.

# UNUSUAL PLAYHOUSES OF EUROPE

By CARLTON MILES

"LOOK at them," said William Poel. "They are neither above nor below Shakespeare. They are just on a level with him."

From the balcony of the Old Vic, you gaze down on hundreds of people crowding the stalls and pit of one of London's modest theaters—there to watch "Macbeth" performed before a background of simple draperies by an earnest band of players. On no face in that audience was there apathy; all leaned forward eagerly to listen again to the story of the overambitious thane.

"To them it is a tale," said old William who probably knows more about Shakespeare and the Elizabethan stage than any other living Briton. "And because it is a story they absorb it without puzzling over the meaning of this or that obscurely phrased line. They understand it. To me it is proof that a Shakespearean play must be performed in its entirety."

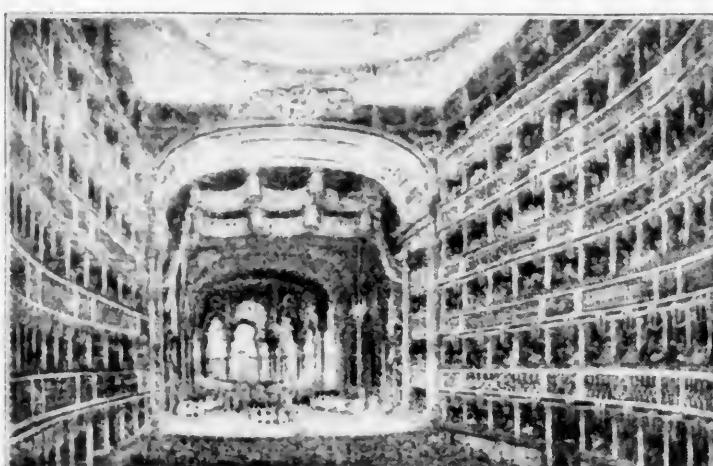
Without cuts the actors in the repertory company at the Old Vic, vitalized once more "Macbeth" in a performance that began at seven-thirty in the evening and ended at nearly eleven. There were two brief intermissions, the arrangement of drapes making the few scene changes a matter of instants. And there was no weariness on the part of the spectators from those who had paid five shillings for the stalls to those in the six-penny gallery.

The Old Vic is in the New Cut road, across Waterloo Bridge, near the station of the same name. It is distinctly the East End. Few automobiles deposit patrons in front of the theater. Visitors come by tram, by underground, on foot. They have the same interest in play and performance as that of the regular weekly troupe of an American stock company. One week they see "All's Well That Ends Well", the next "Henry V". During Lent there are often performances of "Everyman". Occasionally a new play, such as Halsted Glover's "Wat Tyler", is presented. In the main, however, Shakespeare.

Probably nowhere in England is more educational work being done than in this theater, situated almost in the slums of London. Once a rowdy music hall and before that a home for the "blood tub" melodrama, the Old Vic is maintained by Lillian Bayliss, a niece of the woman who rescued it and made it a home for Shakespeare. There are no brightly ornamented foyers. The interior is dingy, the furnishings plain, the seats but fairly comfortable. And yet it is the place for drama. At the back of the auditorium is a long bar at which coffee, tea and sandwiches may be procured. In the long foyer are photographs of the members of the company for sale. The weekly bulletin, sold at a penny, keeps patrons informed as to the plans of the organization. So shabby in fact is the theater that a year ago the London County Council condemned it and only the generosity of George Dance, a theatrical manager, who contributed 20,000 pounds for the necessary repairs, preserved it for the time being.

The performances approximate the best of our first-class stock companies, plus a passionate earnestness and an apparent love and feeling for the play. A few chairs, a table and a drapery background—you have an interior. A dark stage, green tights and you have the Elizabethan scene from "Macbeth" far more effectively than a stageful of mechanical transformations could make it. Go week after week as I did for more than four months and you become converted to Shakespeare in its entirety. Balance of scenes is preserved; the original design is set forth clearly; characters recur in new relation. For there are no sets and each player is selected for what he is best fitted. Behind each performance is a desire for the ensemble. This is the theater of the Many. The Theater of the Few is in the Hampstead Hills straight across London. The Everyman is the Little Theater in London, a long hall with sloping floor, seating less than 300 people, with a tiny stage on which are performed such interesting dramas as Drakewalter's "Mary Stuart", Dunsany's "A Night at an Inn" and Eugene O'Neill's "Borderland". The last named, under the direction of Norman Melbernott, was given a better presentation than the original one in New York from the standpoint of acting and production.

A year spent in rambling about Europe in search of the theater brought to light many experimental playhouses as well as some larger and better established theaters. Thus, for instance, Ningent Monk's Madchester Theater, at Norwich, with its performances of an Elizabethan stage. There is the Théâtre des Marais at Brussels, in which the old fashioned venture by commercial management are produced. There is the old Théâtre François at Venlo, with the seats tilted back so far and so high from the floor the attendant must bring you a footrest. There



Interior view of the San Carlo Opera House at Naples, Italy.

is the Theater am Kurfürstendamm in Berlin which looks like a circular boudoir, gaily tricked out in blue and pink bows. There is Reinhardt's enormous Grosse Schauspielhaus with its interior resembling the stalactites of an underground cavern. There are the open-air theater at Caracocina, with the illuminating view back of the players; the Eldorado Casino at Nice, where you may dance and gamble between the acts and where the stage door is so thin that the pounds of the Ballet Suedois outweigh the music; or there is the famous San Carlo at Naples, with its six rows of balconies rising in a glittering oval from the main floor. But, for one cause or another, the playhouses which most impressed me, in addition to the Old Vic, were:

The Birmingham Repertory Theater, maintained by Barry Jackson.

The Vieux Colombier, in the little street of the same name in Paris.

The Scala, in Milan, where 6,000,000 lire has been expended on what is now the finest stage in the world.

The Staatschowburg in Amsterdam, the municipal theater, at which on popular nights the highest price is ninety cents.

The Volksbühne in Berlin, with its mahogany interior, its subscription list of nearly 200,000 people, and its interesting productions.

The Little Cirque Medrano, on the Boulevard Raspail, in Paris, where you may watch a well-arranged one-ring circus and take the children to see the ponies and visit the clowns during the intermission.

An attractive theater is the Repertory, with a sharply inclined floor, a small balcony and two boxes at the back of the auditorium. About 500 patrons may be seated, and, like the Neighborhood Playhouse in New York, there never is a vacant chair. The stage has all the lighting and mechanical equipment necessary for any production, the settings designed by Paul Shelding are among the best shown anywhere in the country, the company is a capable stock organization and the productions are on a high average. A door to the left of the auditorium, near the stage, leads into a spacious lounge, where refreshments may be had and where, on the walls, hang loan exhibitions of modern paintings. Salaries of players are not large, but neither are the admission prices. The Birmingham Company appears to me to have solved the problem of providing playgoers with stimulating plays at a small expenditure.

The same number of people are able to view the productions in the Vieux Colombier in Paris. Jacques Copeau took his company to the Garrick Theater in New York for two seasons and there it won much praise. The company needs, however, to be seen in its own theater to comprehend the work it is doing in reseeing the French stage from the traditions of 1850. The low, blue-painted exterior, in the little street on the left bank, somewhere between the Place Saint-Sulpice and the Boulevard Raspail, has a charm that attracts you at once. Entering, you file thru a long and narrow lobby, where elderly women frantically check patrons' wraps with an air of the utmost confusion; past a little window stall where all the modern books on the drama are for sale; into the long, low auditorium which has no balcony. If you are fortunate you get a seat in the first row, next to the stone steps that rise straight to form part of the stage floor, behind which is arranged the permanent setting of stairs and balcony that is changed only by rugs and draperies for the various productions. Copeau, believing that "the theater of illusion" is a dead issue, has abandoned footlights, has thrown away all the artificial accessories possible, depending on a row of

palm trees and a chair to suggest Olivia's garden, on a tapestry and three pieces of furniture to represent Ophelia's house, on a table and candles to suggest the inn where Dimitri was arrested. Imagination is put squarely up to the audience, for the actors create the play with chief dependence placed on them. You will find a repertoire that may include "Twelfth Night", "Moliere's "Le Misanthrope", "Le Paquebot Tropicale", "Les Fées Karamazoff" and "Un Caprice" all in a week. The Vieux Colombier is too well known to need extended description. Suffice it to say that here you find the germ of the new movement in the French theater, a force that has been felt in overturning some of the traditions of the Comédie Française. And here you will find some of the best acting to be observed anywhere.

Little is known of the Dutch theater, which is a pity, because the Dutch are doing as faithful work for the drama as any nation. Old Louis Bouwmeester for years has been touring in "King Lear", while at The Hague and at Amsterdam municipal theaters, offering excellent repertory, draw huge audiences. In Amsterdam, for instance, the Staatschowburg, under the direction of Dr. William Roijards, offers Shakespeare, Moliere and the moderns, with certain evenings devoted to opera. On popular nights the best seats are placed as low as ninety cents. A permanent company of nearly fifty artists is maintained, and on the evening on which I saw "Midsummer Night's Dream", an orchestra of equally as many musicians was employed to play the Mendelssohn music. Save for the fact that the Dutch fairies exceeded in stature and girth most of the humans in the comedy, the production, done in its entirety with but one intermission, was an alert and finely conceived performance.

In the front of the playhouse are wide marble corridors, long promenades, the walls lined with portraits of past theatrical stars, a large refreshment room and a general air of cheerfulness. Backstage there is room enough for the equipment of the Metropolitan in New York. Below the stage are several levels,

with innumerable traps and mechanical devices of which not more than a third ever can be used. Huge scene rooms store canvases sufficient for the productions of a year, the galleries are far aloft, lighting is complete and modern, settings are in the newer, impressionistic manner. The dressing rooms are long, narrow affairs, each one brightly painted in orange or blue and each opening off onto a balcony overlooking a peaceful canal.

The mechanical inventiveness of the Reinhardt theater in Berlin—the Deutsches, the Kammertheater, the Große Schauspielhaus, with their revolving stages, their superb lighting effects, their combination of a hundred mechanical illusions, must be dealt with at another time. I found more interest in the people's theater, the Volkshalle, with its auditorium paneled in mahogany, the proscenium a frame of the same wood and the mahogany extending round the front of the balcony. The browned wood gives dignity and a subdued effect to the interior. There are no boxes, but from either side of the proscenium arch the mahogany panels slope obliquely and in each side are two little Punch and Judy openings curtained in red, in which sit the directors of the enterprise. For the Volkshalle numbers nearly 200,000 subscribers, the prices are amazingly low and the structure represents a municipal theater even better than the Stadtschauspiel, a few blocks away. German efficiency is seen in the arrangement of the checking stalls, each apportioned to a certain section of the theater around the circular promenade that runs back of the auditorium. The number given you when you relinquish your coat and hat, as you must do before entering the auditorium, corresponds with your seat number and there is no confusion in securing your things after the performance—a great contrast to the haphazard manner of the French.

The Little Cirque Medrano in Montmartre is by far the most interesting indoor circus in Paris. Within its one ring, with its wooden rim upholstered in gay orange plush, is given matinee and evening a capital circus performance, with remarkably expert riding by Scandinavian jockeys, the usual aerial stunts and clowns who are as humorless as many of our latter-day native merrymakers. Artificial lights permit plenty of seats to be used with the various stars picked out while they perform. There is one intermission during which the spectators clamber down from the seats, arranged circus fashion, and sit themselves with sweets and various syrups while the clowns stand around and jest goodhumoredly with the juvenile visitors.

Situated almost in the center of Milan the Scala, with its arched and its long rectangular shape, looks like a modern building. Yet its exterior has changed little since that August day in 1778 when it was opened with the "Europa Reconosciuta" of Salteri and Varelli. Nor has reconstruction bothered with the auditorium. It is only when you pass behind the row of boxes—each papered in different design—and emerge on the stage proper that you comprehend how the 6,000,000 lire recently spent on the theater has been expended. For the Scala opened in December, 1923, after having been closed five years, with the final year devoted to modernizing the stage. In New York, London, Berlin, Munich, Moscow and Budapest the latest ideas in stage mechanics were studied and used in the work. The first thing done was to install a movable orchestra platform. For the Wagnerian operas this platform is lowered so that the musicians disappear behind their barrier and only a glimpse of the director is seen. For the Italian operas it is raised to a level with the stage, following the old traditions and with an unimpeded view of Toscanini and his associates. For the more modern operas of the "new manner" the platform rests half way between the upper level and the floor.

Height and depth are two assets of the Scala stage. From the floor to the top of the proscenium arch is nearly fifty feet or more, the opening in many American theaters. This is a depth of 121 feet, including a second room, which may be opened and used to indicate processions coming from a great distance. While the workmen were constructing a setting for Puccini's opera, "Sour Angelina", strolled down to the footlights. Here was a departure. The glow is sustained entirely by indirect lighting. The Fortin system of colored silks in various tones is used, the light being shot thru these to metal disks, which serve as reflectors. Each color of the red, yellow, blue and green has half a dozen different shades. And above the footlights is a coarse wire netting so that no temperamental tenor, in a moment of frenzy, may plunge headlong into this trough of light.

The same policy of the indirect lighting is followed throughout. Practically all the Scala lighting is done from bridges above the stage. In place of the old bridge on which an elec-



Exterior view of the Repertory Theater at Birmingham, England.

(Continued on page 107)

# MOTION PICTURES

## Edited by H.E. Shumlin

Communications  
to New York Office

### NATIONAL STATE RIGHT FIELD IS IN BAD SHAPE

#### I. M. P. D. P. A. Making Investigation of Books of State Right Exchanges

New York, Jan. 14.—The national State-right end of the film business is in worse shape now than at any previous period, according to independent producers and distributors. For some time past the returns to producers from State-right exchanges throughout the country have been steadily diminishing until the situation has reached a crisis.

The Independent Motion Picture Distributors and Producers' Association, just recently formed by firms and individuals selling to State-right exchanges, is conducting an investigation of the books of nearly every such exchange in the country, with a view to ascertaining the standing of each. The idea of this is to ascertain which exchanges are fitted to do business with the members of the new organization.

A number of leading independent distributors and producers are of the opinion that there are so few State-right exchanges in shape to do business that the only means of recovering from the present slump in that field is by the formation of a co-operative distributing corporation which will have officers in every center in the country. Some distributors have an alternative proposal that the State-right exchanges themselves co-operate by combining their organizations, thus reducing overhead and selling costs and making possible larger sales and profits on the pictures released.

At the beginning of the present theatrical season the fear was voiced that many State-right exchanges and independent producers would be forced to the wall. The reason given for this fear was that the big film corporations were bending their efforts towards signing up exhibitors for the majority of their play dates, thus leaving no room for the playing of State-right films. This faction is said to have a great deal to do with the present discouraging outlook in the State-right distribution field.

#### LINCOLN FILM AT GAIETY

New York, Jan. 14.—Al and Ray Rockett's picturization of the dramatic life of "Abraham Lincoln" will open at the Gaiety Theatre, legitimate house, at Broadway and Forty-sixth street, January 21. The picture will run at \$2 top, the house having been taken over on an outright rental basis at a figure stated to be over \$5,000 weekly rent.

"Abraham Lincoln" has been in the making, off and on, for over two years. It was recently finished on the West Coast and brought to New York. In the cast are George Billings, Ruth Clifford, Otis Harlan, Louise Fazenda, Fay McKenzie and Homer Willets. Phil Rosen directed, and Frances Marion wrote the scenario.

#### T. O. C. C. DINNER JANUARY 24

New York, Jan. 14.—The fourth annual dinner and ball given by the Theater Owners' Chamber of Commerce will take place at the Hotel Astor Thursday evening, January 24.

William Brandt, president of the M. P. T. O. of New York State, has been prevailed upon to act as chairman of the committee handling the affair. His first step was to effect a tieup with The New York American, whereby that paper will run a contest for the most popular male and female star. The readers will be asked to send a vote in the form of a ballot, and the stars receiving the most ballots will be crowned King and Queen of the Movies at the ball.

The committee has also arranged to have Station WNEW broadcast a different story every night about the ball. Al Jocker's Jazz Orchestra and the California Ramblers have been engaged to supply the music at the ball, and many famous movie actors will be present.

The annual T. O. C. C. ball is recognized as the most brilliant of the various movie functions held each year in New York.

### It Strikes Me—

TALKING to a number of exhibitor-showmen of late on the subject of exploitation, I find that they consider a regular mailing list the best means of advertising for neighborhood and small-town theaters. From my own experience, I know for a fact that the weekly feature program that goes into the home of the average moviegoer is more substantial advertising, productive of better results, than newspaper and billboard advertising costing many times as much as the mailing list.

I know several families who are on the mailing list of a picture house in their neighborhood. Each week they receive this theater's program of pictures for the coming week, and its contents make a conversational topic. The pictures to be shown are read and talked over, and the family decides which pictures it will go to see.

Now, that's what I call real advertising. If you get your product into the home, and it is there talked about, discussed and debated, you are getting the maximum of publicity obtainable.

There is a movie theater manager over in a New Jersey city whom I always fall back upon when I want an authentic opinion. He is a showman from the word go, years and years of experience in many branches of the show world—circus, legitimate theater, vaudeville and motion pictures—since the days of the first nickelodeons. His house is a modern 2,500-seater, located in an average neighborhood section of Newark. Here's what he tells me:

"If it ever became necessary for me to choose one particular method of advertising for my theater, and forego, forever, all other forms, I would not hesitate a second to clutch my mailing list to my bosom. For years I have developed and used a mailing list, but never gave it due credit. I was hypnotized by the so-called 'exploitation aids' that filled pages and pages—and still fill them—of the trade papers. I spent good money trying out ballyhoo after ballyhoo that the papers said had jammed them in for this and that exhibitor, and invented some of my own. But they all flopped—and I wondered why.

"Finally I came to the conclusion that street ballyhos cheapened my theater; that they kept people away from the box-office. I draw a cosmopolitan class of patrons, but the bulk of my audiences come from middle-class homes—business men's and office-workers' families, better-class mechanics' families, and so on. I also decided that tieups with neighborhood stores meant but little. That left me my mailing list, and I put my efforts upon extending it.

"Now I have a mailing list of 10,000 names. I figure that five times that number of people read the program-circulars I send out each week. And the cost is comparatively low. Every picture named on my circulars carries a three or four-line description of its character. This description draws those people to whom each particular type of picture appeals. They know what they are going to see, and that means a lot.

"There is so much fuss made in the trade press about exhibitor-exploitation that values are greatly confused and distorted. I think that any theater not catering to a transient public would do exceedingly well by itself to bear down heavy on the mailing-list idea. It isn't new, but it's mighty good."

\* \* \* \* \*

There's no denying that W. R. Hearst is a successful showman, in both the newspaper and amusement businesses. But it is to be feared that he allows antiquated methods of showmanship to enter into the exploitation of his photoplays. When he announces to the world that his Cosmopolitan picture, "Under the Red Robe", cost a million and a half dollars to produce, Mr. Hearst has a chance of getting away with it, for that picture looks as though at least half that amount has been spent upon it. But in declaring that his latest opus, "The Great White Way", is a million-dollar production, Mr. Hearst is going too far. There are limits to even the public's credulity. Isn't it enough that he should use the motion picture theaters' screens to advertise his newspapers without also offending the public's intelligence with this absurd claim?

The man who controls a chain of daily newspapers and magazines wields a tremendous power. Mr. Hearst has chosen to use this power to exploit his photoplays, which is all well and good, since it reacts to his own and the exhibitors' benefit. And he may even be excused for taking advantage of the exhibitors in the way of some free publicity for his papers. But Mr. Hearst ought to come down in his production figures. The public is wise to these million-dollar films, and has been for some time.

\* \* \* \* \*

It is doubtful if there is another picture company as well thought of by exhibitors as Universal. It is fitting, especially at this time when Carl Laemmle's association with the picture business is being celebrated by his company, that attention should be called to the great respect Universal's business methods have earned from its customers. Just to quote one exhibitor, Roy King, of Perrysville, O.:

"Yes, you can make a reasonable profit, provided you deal with Universal."

### Sanity Rules Producers' Plans for New Films

#### Caution Being Displayed in the Camps of Producers—Wastefulness Checked in Preparatory Work on Pictures

Los Angeles, Jan. 14.—An atmosphere of substantial caution invests the picture producing studios and offices at present, with plans for new films now being considered. The experiences of the year just ended in the picture business have resulted in a great deal more care being shown in the planning of new productions. The boom-day psychology so long manifested in the industry is no longer noticeable.

Despite the rosy predictions made by almost all the film magnates, large and small, for 1924, the specifications for new pictures planned are being drawn up with the same cautious carelessness present in every other business, but never before shown in the picture producing centers. This carefulness is present mainly in two features, production costs and types of stories to be filmed. In the matter of production costs practically every producer is following the footsteps of Famous Players-Lasky in doing as much preparatory work and planning before actual producing is begun as is possible. Every setting and every scene is being mapped out, charted and its cost estimated before a picture is put into production. This means elimination of the fearful waste in photographing scenes which are never shown in pictures.

The producers are paying more attention to the box-office value of stories now than ever before. It is confidently predicted that there will be fewer artistic flops made in 1924 than in any year since the movies went in for art. The majority of the new pictures will have plot themes of proven mass appeal. They will be treated with as much novelty as possible, but the basic stories will be of the types which the public has conclusively shown a preference for. Few plays or novels will be purchased for the pictures unless they have this appeal.

As far as actors' salaries are concerned there will be little, if any, change in the situation. The actors and actresses in demand will be paid big salaries just as they have been before. The producers realize that it is impossible to reduce the salaries of those featured players in demand.

#### FRIGHTFUL MESS

##### Made of Private Showing of "Woman to Woman"

New York, Jan. 12.—A frightful mess was made of the "private" showing at the exclusive Ritz-Carlton Hotel, Thursday night, of the feature, "Woman to Woman", by the Selznick Distributing Corporation. The showing was free to those receiving invitations, which announced the showing for 9 p.m. in the grand ballroom, with dancing to follow.

Apparently ten times as many invitations were given out as the ballroom could hold, for at 9 o'clock at least a thousand evening-dressed men and women clattered at the special entrance of the Ritz for admittance and were informed that they would have to wait for a second showing at 10:30 p.m. Those who cared to remain jammed in line, eventually gained admittance and danced until the first crowd left the ballroom. Then those who could find their way into the room, which only seated about 500, twice that number were forced to either wait another hour and a half or leave, hundreds taking the latter course, fuming and raging at the irritating arrangements for the showing.

All good novels when they die go to Hollywood, says a paragrapher. Do you get it? Not until they are dead ones.

## REVIEWS

By SHUMLIN

## "BLACK OXEN"

A First National Picture

The and novelty of story, which have made "Black Oxen" one of the most-talked-about popular novels of the year, contribute to make the tale a real box-office attraction. It will undoubtedly do big business.

Comparing the entertainment value of "Black Oxen" with First National's previous "best seller," "Flaming Youth," leaves the first-named a trifle lacking in the running. Altho the story has been transposed to the screen with really amazing fidelity, the picture is slow-moving and without action. The plot, however, is unique enough to overcome the disadvantage of the lack of motion.

The cast includes Corinne Griffith, Conway Tearle, Clara Bow, Thomas Ricketts, Kate Lester, Harry Mestayer and Alan Hale. The performance of Miss Griffith is better than anything she has ever done, not because she has improved to any great extent, but because her natural over-restrained, self-conscious air is exactly what the part calls for. Conway Tearle is splendid in the role of the blasé newspaper writer who falls in love with the sixty-year-old woman, who has miraculously regained her youth and beauty. The best playing of all, however, is done by Clara Bow, as a dashing, fearless flapper, and Kate Lester, as a society dawger.

The settings of the various scenes—theaters, aristocratic homes, restaurants, etc.—are finely done; they look like the real article.

The story of "Black Oxen" is about the love affair of a young writer for a sixty-year-old woman who has returned to startle New York in all the beauty and energy of her youth. Thirty years before she had been the reigning beauty of the exclusive New York society, and had married an Austrian, Count Zattlany, going to Austria, where she became a social and political power. At the age of sixty she went under the treatment of Dr. Stelnbach, famed Vienna X-ray specialist, and was marvelously rejuvenated.

Lee Clavering, New York critic and playwright, falls in love with her at sight, and, making her acquaintance, she finds herself responding to his feeling, much against her will. He proposes, and she tells him the truth about herself, but he still wants to marry her. Then, one day, Prince Hohenauer, who was at one time Madame Zattlany's lover in Austria, comes to her and pleads with her to return to Austria and marry him. He persuades her that she is too old, despite her appearance of youth, to be long satisfied with love alone, that she must have power, which he can give her. She sees the matter this way, and gives up Clavering, returning to Europe. Then young Janet Adelbert, robust sapper, who has made a desperate series of attempts to make Clavering fall in love with her, comes in at the psychological moment, and the abandoned sweetheart of the amazing Madame Zattlany helplessly submits to her advances.

Direction by Frank Lloyd. Distributed by Associated First National Pictures, Inc.

## "THE HEART BANDIT"

A Metro Picture

Viola Dana seems to be hitting the top of her stride; her work and her pictures appear to get better and better. This one is a program picture of the best kind. While there is nothing skimpy about the production it may also be said that money has been spent wherever needed. Miss Dana's comedy work is good enough to offset a somewhat trite and sometimes weak story. As a whole, however, "The Heart Bandit" is pretty fair entertainment.

The picture tells a story of a hard-boiled girl of the underworld who is adopted, thru quite reasonable circumstances, by the mother of a wealthy man and uses her experience as a crook to save the man from being doublecrossed in a business scheme and so wins his love. The treatment is copied this conventional theme in the early reels increases its attractiveness considerably but once the major plot gets under way it lags and thins according to the time-honored prescription, entirely bare of any unusual handling.

Merton Sills fails to feel Miss Dana's stock is looking up in the world, judging by the high-minded men engaged to play opposite her. This time it is Milton Sills, the he-man among human girls, plays the young and thoroughly skinned young financier who is saved by the bandit and comes suddenly to love her. It is not necessary to go into the degree of Sills' character; he is always the same—a good, dependable actor. Others in the cast are Wallace McDonald, Bernard Grassby, one of the best of villains.

As we leave Molly we are introduced to Viola Dana in the lower East Side gin mill of Tony, the Way, where she keeps rendezvous with her boy friend by Wallace McDonald, and leaves with him on a "job". Molly is the

## "THE GREAT WHITE WAY"

A Cosmopolitan Picture

With faults, on the side of dramatic etiquette, galore and many lapses in logic of narrative, "The Great White Way" remains still a good box-office attraction. Running, when reviewed at the Cosmopolitan Theater, around nine or ten thousand feet it should be cut down to no more than seven, for no picture excepting a "Covered Wagon" or a "Lunchback of Notre Dame" is entitled to over seven thousand feet of film. With the excess footage removed it would be a fast moving picture, with its three major climaxes and minor rushes of action.

"The Great White Way" is just what it claims to be—a picture of Broadway and some of its characters as the public likes to have them, with rapacious, wealthy villains financing musical shows all for the desire for a girl, who is pure and virtuous, and a young, personable hero who loses her and makes a great attempt, of course successful, to win her. Added to this are a number of dramatically useless episodes which rightly belong in a news reel, not in a photoplay, but which are interesting enough—to the public—to be excused. With his usual one-hand-washes-the-other propensities Mr. Hearst has ordered the introduction into the film of the satellites of his newspapers; Arthur Brisbane, Nell Brinkley, various noted cartoonists and comic-strip creators and sportswriters. Also are introduced various people—in the flesh—from the sporting world such as Tex Rickard and sundry gentlemen who have gained a mott of publicity from having rung the bell or conned Mister Fipps out during the historic mill with Mister Jack Dempsey. Mr. Rickard, by the way, is quite an actor, impersonating himself with great talent, if perhaps a bit self-consciously.

The cast includes Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis, Harry Watson, Dore Davidson, Hal Forde, Stanley Forde, the chorus—or part of it—of the "Ziegfeld Follies" and the previously referred to stars of the sporting world and of Mr. Hearst's newspapers.

To qualify the previous statement in this review, which points out the ethical faults of the picture, it may be permitted to call attention to one thing: H. C. Witwer, the author of "The Great White Way", is introduced in one of the scenes as "the man who wrote this story."

To sum up "The Great White Way" it may be called Glorifying the American Hobum. It has to do with the business and love adventures of a champion prizefighter, Joe Cain, and a stage dancer, Mabel Vandergrift. The champ is so good a fighter that the public won't pay to see him ruin setups, so he hires a press agent to get him some publicity. This press agent is also the servant, in the same capacity, of Mabel, the dancer, who has been verbally belaboring him to get her name more before the public. Jack Murray, said p. a., as played by T. Roy Barnes, is quite the most admirable character in the picture. He conceives the brilliant idea of bringing the two together and declaring that they are to be married. Thereby hangs the tale, for Brock Morton, the villain, who is financing a new show for Mabel for the love of her, gets sore when the two really do fall in love. This falling in love, however, does not occur until after a number of interesting things happen, including a sensational (and free to Mr. Hearst, donated by New York City) fire in which Cain rescues Mabel.

After giving Mabel his promise not to go on with his forthcoming fight with the British champion, Cain breaks his word so that he may raise \$50,000 needed to keep her show running, and in an inspiring manner knocks the British champ for a row of toothpicks. Upon accomplishing this his estranged father takes him back to his bosom and Mabel does likewise. It is worth mentioning the fact that Evelyn Law, the remarkably agile "Ziegfeld Follies" dancer, doubles for Miss Stewart in one important scene and is not even mentioned on the program.

Direction by E. Mason Hopper. Produced by Cosmopolitan Corporation. Distributed by Goldwyn-Cosmopolitan Distributing Corporation.

pride of the pickpockets, second-story workers and safecrackers; as hard as nails and as sharp as a needlepoint. The "job" in question for the night is the holding up by Molly, her pal and several assistants of a hearse-laden truck coming down the Albany road, to which said pal has been tipped off by an apparently friendly co-worker. Using a motor car the gang soon reaches the spot where the holdup is scheduled to take place and awaits the truck. The truck comes along, but instead of holding loose it contains a score of revolver-laden detectives and policemen. Molly and her pals have been framed! The truck forces the motor car off the road and Molly is pitched on her head into a ditch. When she comes to she crawls out into the bushes and lapses into unconsciousness.

The next morning Molly is refreshed enough to stagger thru the woods to the first home in sight, the large estate of Rand, the boy wonder

(Continued on page 60)

## "HER TEMPORARY HUSBAND"

A First National Picture

This is a ridiculous full-length feature concoction of farce comedy which at times is quite good and at others rather bad and of slapstick, sometimes riotously funny and at others so ancient in method as to take one back to the old days when Italy was skipping over the first of the up hill and down dale pursuit comedies. To say that it is not good would be unfair, but to class it as better than the average would be stating an untruth. It is rambunctious enough in spirit and contents to make a fairly entertaining attraction, but it does not by any matter of means belong in anywhere near the class of, for instance, the Harold Lloyd features.

An expensive cast and a fairly extravagant production does not make "Her Temporary Husband" any more of an attraction. It is only worth usual feature prices. It will disappoint many people if boosted too highly by the exhibitor. By all the signs this film was not intended to be as custard-pley as it is; apparently the producer felt that the picture wasn't going to register when he got about half way thru, and decided to jazz it up. He did!

In the cast are Owen Moore, Sydney Chaplin, Sylvia Breamer, Tully Marshall, Chuck Reisner, Charles Gerrard and John Patrick, and the best of these is Chuck Reisner, of the open-faced countenance. Chaplin tries awfully hard to be funny, but rarely succeeds. The pace is too fast for Moore to register much.

The big moment in the picture is a drawn-out sequence in which three people impersonate one character by the use of false beards. One puts on the beard, then the other, and then the one with the real beard appears. This idea is carried out over and over again in various ways in a series of situations, some of which are highly amusing.

For a wow finish the villains in the piece are cracked off the top of a cliff to be carted off by men waiting below to a ship sailing for China which needs more sailors.

The plot is as follows: The will of her recently deceased uncle leaves all his money to Blanche Ingram, provided she is married within twenty-four hours to a man of substantial private income. This makes it hard for Blanche, as the man she loves—and who later proves a thieving scoundrel—has no doubt at all. He suggests, however, that she go to a home for aged incurables and pick out any well-to-do old man about to die and marry him. The rest of his idea is that, when her temporary husband dies, Blanche is to marry him. Blanche agrees to the plan and they proceed to the home in question.

But Thomas Burton, wealthy young man about town, sees Blanche and determines to marry her. With the aid of a Scotch-consuming valet, he impersonates the bearded old geezer Blanche has picked out and is married to her. Blanche carts him to her home so that he may live the rest of his remaining days in comfort. Here the fun begins, for Burton is caught by Blanche with his beard off, and is forced to pretend that he is the nephew of himself come to visit himself. In the suddenly arisen emergency Burton's valet puts on the beard and wig and impersonates the man his master is impersonating. Then the old geezer himself arrives at the house, and matters become further complicated. The mess becomes more tangled with the surreptitious arrival of a gunman employed by the old geezer's crooked secretary to kill his aged employee so that he may inherit his money. Rapid-fire hokum follows rapid-fire hokum, with the net result that Blanche discovers the permanent husband she had picked out to follow the temporary one is a cad and falls in love with the temporary one, who is established permanently.

To go into the mazes of the plot any more deeply would be to court insanity. I can see that the synopsis, as far as it is written, is weird and bewildering enough. A mob of at least five thousand people—cops, firemen, thugs and the general public—is called into the picture to help out the story. All they do is run.

Direction by John F. McDermott. Distributed by Associated First National Pictures, Inc.

## "THE LULLABY"

A F. B. O. Picture

Up until the last half of the last reel this picture is an exceedingly well-made swobringer, heart interest galore, with a tear to every foot of film. But the ending is, to borrow a word from the boss, plain flapdoodle. The ending is a blot on the otherwise fair record of the director, Chester Bennett. It is the cheapest bit of apologetic hokum so far this season.

The sohs in "The Lullaby" are piled on thick. From the very beginning, even while happiness is in the hearts of the film's characters, the fog of impending disaster and sorrow hangs over them. The first sorrow comes, and then the blows come thick. The dear old public dearly loves a sad tale and it will get its money's worth in "The Lullaby". The ending is a happy one, tho stupid.

## "THREE MILES OUT"

A Kenma Picture

Play this picture and please your patrons. It is one of the funniest, cleanest, most up-to-date comedy-dramas exhibited this season. If the rest of the year is productive of three, more pictures as good as "Three Miles Out" 1923-1924 will have been a banner year for pictures. It is genuinely entertaining, 100% so.

Madge Kennedy, who is starred, has never been better in pictures. She positively radiates fun. In my estimation she is as capable a comedienne as Constance Talmadge. The director, Irvin Willat, makes place in the sun for himself by this effort. And John Emerson and Anita Loos have never written a more efficient scenario or wittier subtitles. Altogether "Three Miles Out" is one of the best yet.

Altho Harrison Ford, as leading man, is featured next to Miss Kennedy, the palm goes to one Ivan Linow, who, I believe, is a former wrestler. Linow, who is a giant in stature, with the face and mannerisms of a bad, bad man, first came into the movies thru the medium of a part in "Enemies of Women". In "Three Miles Out" he plays a tough, unscrupulous, unprincipled bootlegging sailor and is a positive scream in the part. His air of innocent surprise at some of the situations that occur—and his part is an important one—is highly ludicrous.

More McDermott plays the heavy, a wealthy and unscrupulous importer and exporter who engages in considerable bootlegging as a sideline. He is engaged to marry the heroine (Miss Kennedy), who does not love him, but is being persuaded into the alliance by her mother. The heroine serves on a jury and succeeds in having a verdict of not guilty rendered in the case of a handsome ship's captain (Harrison Ford) charged with theft. The importer has framed the charge up on the young captain, who, after his freedom is gained, meets the girl again in the importer's office. In the girl's presence the captain accepts the unspoken challenge of the importer to go as captain upon one of his ships and try to find any wrong doing. The next evening the captain calls upon the girl, by means of her bedroom window, and tells her not to marry the importer, whom he charges with villainy. The girl agrees not to, and that night she leaves the house while the wedding guests are waiting, and proceeds to the ship on which the captain is sailing. In the meantime the importer has instructed the mate of the ship, another villain, to throw the captain overboard. Three miles out from shore the boat is to unload much booze to several small boats which will be waiting to carry it back to land for beverage purposes.

As soon as the boat gets out of the harbor the captain is duly thrown into the water, but a friendly colored man chunks him a life preserver. Finding the girl—who plans to marry the captain at the first port-aboard, the ruffian of a mate feels that heaven has blessed him. But by using her wits the girl stands him off for a while until she can send a wireless to her almost husband, the importer, to come to her rescue. Then the mate again presses his suit, but has to fight the whole crew of the ship first, the crew feeling they have some rights to her person.

While the mate fights the girl faints and awakes to find her mother, her semi-fiance and a clergyman ready to marry them on deck. Just as the clergyman is about to perform the ceremony, the mate having been quelled by his boss' authority, the young captain arrives on board with several harbor police. They arrest the mate for a murder he committed before coming aboard, and when the mate spills the beans and declares that the importer instructed him to throw the captain overboard the police take him along also. Thus the captain and the girl are reunited, while the villainous mate proceeds, grinning, down the ladder to the police boat, shouting back to the girl, "You don't know what you missed"—meaning himself.

Direction by Irvin Willat. Scenario by John Emerson and Anita Loos, from a story by Neysa McMein. Produced by Kenma Corporation. Distribution not yet arranged.

To Jane Novak goes the credit for the best performance in the play. She is really quite splendid, her characterization running the gamut of emotions from those of a young bride to those of a sorrowing, innocent inmate of prison, doubly aged by the passing of a score of years within its sullen walls, and back again to a sweet young miss of eighteen summers. Others in the cast who are effective in their roles are Robert Anderson, Fred Mañata and Lydia Yeomans Titus.

A remarkable fine piece of technical work is embodied in the double-exposure section of the film in which Miss Novak appears both as the prison-marked mother and the young daughter. It is really wonderfully done, not even the keenest eye being able to detect anything of a mechanical nature.

"The Lullaby" is the story of a woman who is sentenced to prison for a term of 20 years

(Continued on page 60)

# MR. BRANDT SEES IT THRU

## An Interview With the Well-Known Exhibitor

By "SHUM"

Allow me to introduce you to William Brandt, the Brooklyn exhibitor.



He is the same William Brandt who is at present the president of the New York State Motion Picture Theater Owners. He is also the William Brandt who was the former president and leading spirit in the organization of the Theater Owners' Chamber of Commerce, of the New York zone, known as the aristocrat among exhibitor organizations. Also he is identical with the William Brandt whose organizing ability had so much to do with the formation of the Motion Picture Theater Owners of America.

For the purpose of this article, however, I present William Brandt to you solely as an exhibitor. For all his past history in exhibitor politics and his solid reputation as a leader, he is still a young man. The keynote of his personality is energy. He has more energy, more forcefulness in his little finger than most people possess altogether. Even when he talks in what may be termed a conversational whisper, his voice seems to carry an echo—it resounds in your mind. And he has a jaw—a fighter's jaw. When you meet Brandt for the first time all you come away with is an impression of clear brown eyes and that jaw; if he has a nose, and a mouth and cheeks, you don't remember them—the eyes and jaw filled so much of your vision.

I asked Mr. Brandt to talk to me about his theaters (he owns seven of them, all bunched together in Brooklyn). Here's what he said:

"The fact that my theaters are all close together, each one the others' opposition as it were, is no accident. It is a result of the present-day movement in the motion picture industry. Necessity, as some wiser man has said, is the mother of invention. Mother Necessity has born another child in the exhibition business and its name is consolidation. What I have done has been done and is being done by other keen-sighted business men and showmen."

"The whole thing simmers down to this: If the exhibitor wants to swim along with the current and not be washed up on the beach to expire, he must recognize the simple truths of his business. I long ago realized that the trend of the producing and distributing end of the business demanded a corresponding movement in the exhibition end. When I was ready to expand my holdings I did not buy or build a theater in a new territory, to stand alone, unprotected. I added theaters right close by. If I was going to operate a chain of theaters I wanted it to be a chain, linked together with strong economic bands, and not merely bunched together with a fragile string, unprotected from the scissors of any possible invader."

"My seven theaters are right together. One helps the other. What I have done is what others will have to do. Why should there be opposition among single-theater exhibitors, bitterly fighting one another for the same audience. In these days when even the exhibitor controlling his territory must be ever on the alert in order to keep going ahead? Consolidation is the only cure for the illness—and there are many—of the picture business. If you can't buy out your opposition, get together with him. Pool your interests—and your eyes will be opened to the advantages which will accrue."

"What are these advantages? First of all, your buying. You will be in a position to buy the pictures you want at reasonable prices.

The salesman won't be able to hold the whip of 'selling to the opposition' over your head; you won't be paying exorbitant prices for pictures, knowing there will be no profit in them, just that imagine 'prestige' that you fool yourself about.

"Secondly, by consolidating, you eliminate competition on programs presented. You are able to offer pictures in the merged theaters that do not conflict. When you have an expensive picture of one type in one house, you can play a picture of another type, appealing to a different taste, in your other house or houses.

"Thirdly, you remove the possibility of having to cut your prices if your competitor cuts his. This is immeasurably important. It is the cut-throat competition that is the last resort of trade fights, in which the fighters are the goats, in which even the one who wins comes out weakened. Where you pool your interests you strive to build up your business instead of cutting down the other fellow's. You are able to give better programs, to engage in constructive advertising campaigns.

"Fourthly, your buying power is increased in the matter of supplies, an important point. Supplies for the modern picture house are a heavy item. Just to give an example of the savings that can be made, look at electric light bulbs: I save, for my seven theaters, twenty per cent on this item alone. Figure this out and see what it means on the year. What you save this way is profit.

"One of the greatest blessings that results from centralized consolidation is the ability to give better, more satisfying service to the public. You are enabled, with your mind free from thoughts about your competitor, to devote your time to selecting better, more entertaining films; to keep your theaters fresh and inviting; to concentrate on constructive advertising and publicity at a minimum cost.

"Consolidation—centralized consolidation—is the lifeline ready for the hand of the exhibitor. The sooner it is grasped the better it will be for not only the exhibitor, but for the industry as a whole."

### "INDIAN FRONTIER" SERIES, DISTRIBUTED BY PATHÉ

New York, Jan. 11.—Pathé will shortly make available for showing a new series of two-reel dramas to be known as the "Indian Frontier Series". These pictures will reproduce actual experiences from the lives of Indian chiefs, as related by the Indians themselves who are now residing on the government reservations. There will be six pictures in the group to be made available at the rate of one every other week.

### \$958,278 DEBTS PAID OFF

By Selznick Distributing Corporation  
in Year's Time

New York, Jan. 12.—Since the reorganization a little less than a year ago of the Selznick

Distributing Corporation almost a million dollars of debts have been paid off, according to a statement of the financial affairs of the company issued by President W. C. J. Doolittle. The exact amount is \$958,278.14, of which \$760,000 represents payments to holders of bonds and the balance liquidation of advance deposits on films made by exhibitors.

When the reorganization of Selznick was effected last winter, following the bankruptcy and receivership, the business was in a sorry plight, with the summer slump ahead and but little new material to offer. With the release of several big box-office attractions, however, the concern quickly got on its feet, financially speaking, and managed to arrange a number of new releases.

"There is hardly need to say that this record up to the end of the first year of the reorganized company is unique in the industry," said Mr. Doolittle. "We have not heretofore mentioned the terrible handicaps under which the reorganization was carried thru, but now that such an auspicious start has been made and future plans are even more promising a word of what has been accomplished would not be amiss.

"When the affairs of the old Selznick Company were taken over it was found that practically every asset of that company which would be needed to keep it a going concern was tied up. The exchanges were in bad financial straits and the negatives, prints, advertising and exploitation accessories—the life blood of the company—had been on them held mainly by laboratories, lithographers and others for work done.

"With the co-operation of the lien holders, the negatives, prints and posters were released, for it was apparent to them that only in active business would there be a chance of bringing order out of chaos. Overhead and other costs of distribution were cut down to a minimum, and on this basis distribution started. The more reasonable expenditures of distribution were passed to exhibitors in the form of more reasonable rentals and the response was instantaneous and definite."

### "THE HEART BANDIT"

(Continued from page 59)

of Wall street, and his aged mother. Molly stops right at the feet of Mother Rand, and she, being a kind-hearted soul, takes the girl into the house and puts her to bed. Her worldly son, immersed in great money affairs, sees Molly for what she is and frowns upon her, but the old lady persuades him to allow her to keep the girl with her as a companion. The refined atmosphere of the place is at first too rare for Molly's tastes, but under the old lady's kindly advances she soon softens. The warm feeling young Rand inspires in Molly also makes her like staying on.

Rand allows himself to be inveigled into a crooked business scheme, propagated by a Wall street wizard, who desires his downfall, and Molly sets her wits at aiding him. The incriminating papers are in the big wall safe, and one night when Rand has left for Washington, Molly learns that Federal agents are to come and take the papers, thus establishing Rand's guilt. Molly sends a wire for Rand and also motors into New York and obtains the assistance of her erstwhile pal. They rush back to the country home and set about cracking the safe to remove the papers before the expected cops arrive. They arrive just when Molly secures the papers and she gets out of the house with them, but her pal is killed. Rand arrives also and expects to be arrested when he sees the detectives rifling the safe and is much surprised

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when they tell him the papers are not there. They go away and Molly returns thru a window and presents him with the incriminating evidence which he gratefully destroys. The last scene is an affecting one, with Rand, his mother and Molly in a close embrace for the fadouf.

Direction by Oscar Apfel. Distribution by Metro Pictures Corporation.

### "THE LULLABY"

(Continued from page 59)

for a crime of which she is utterly innocent. She gives birth to a girl child in prison on the same day that her husband is hung for the same crime, and when the child is three years old it is taken away from her. Seventeen years later the woman, freed from prison, finds her daughter has been adopted and brought up by a highly refined and distinguished family and is without knowledge of her mother. Faced with the possibility of ruining her daughter's happiness by making her identity known, the poor mother prefers to remain unknown. She prepares to go away from the house in which her daughter lives, but faints upon the lawn. The barking of a dog nearby attracts the daughter's attention and she runs out to find the unconscious body of her mother. The woman is carried into the house and is still willing, with her daughter holding her hand, to remain a stranger. But the girl's adoptive father experiences a sudden change of heart and informs her that she is to live there with her daughter.

It is this sudden and illogical ending that is so unsatisfying. The mother is from peasant Italian stock, having spent but a year of her twenty-one years in this country outside of prison. The idea of her living in the home of the man who adopted her daughter—a former governor—brings up all sorts of thoughts of contracts, embarrassments and painful situations for those concerned. Yet the film ends right there with a most irritating smugness.

There is no gainsaying the fine quality of tragedy in the main portion of the photoplay, but the rushed, unfinished ending very nearly takes away all the pleasure of the well-done parts.

Since it is a matter of unquestionable proof that the great movie public is quite satisfied with pictures of pronounced dramatic inferiority, there is little doubt in this reviewer's mind that but a small portion of the people who see "The Lullaby" will be dissatisfied with the ending. It is a matter of conscience with me, however, to point out, for those who care, the artistic flaws in it or any other picture, altho these flaws may have no bearing at all on the box office value.

Direction by Chester Bennett. Distributed by Film Booking Offices of America.

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# The PLATFORM

LYCEUM  
CHAUTAUQUA  
FESTIVAL

Conducted by AL FLUDE

SPEAKERS  
ENTERTAINERS  
MUSICAL ARTISTS



## LEST WE FORGET

For those of us whose platform life extends over a period of twenty-five years it is a saddest thought to reflect on how many of the great platform people of those days are with us no more. That veteran field man, R. E. Morningstar, has preserved a splendid collection of circulars of those who have helped so greatly in adding distinction and worth to the American platform. A few hours spent with these bits of publicity of other days bring a flood of reminiscences of the past.

The first circular I picked up was of dear old "Bob" Seeds. Those of us who knew him well will always miss him. "How God Made the Soil Fertile" was a masterpiece of humor and common sense. His loss is still so recent that one still unconsciously expects to see his name on the chautauqua programs. He was true blue and one of the great humorists of the platform.

Lou J. Beauchamp, the one we knew the best of all, who set the whole American public laughing,

win Miller recalls the old days when she was a star attraction with the Harry Holbrook bureau and later on when she was featured with her own company under Redpath. She was one of the greatest dramatic readers and one of the finest characters ever upon the chautauqua platform.

The circular of the Brahms Quartet reminds us that Mrs. Helen Bright-Bengel died in 1918 and that famous quartet has not been with us since that time. This was one of the really fine musical attractions of the platform.

The picture in the center of the cut presented on this page, that of Mr. and Mrs. Wilbur Starr, brings to mind not only one of the best-known duos in America, but also a double tragedy. Wilbur Starr met an accidental death in a flood in the East, and Mrs. Starr-Snyder was killed accidentally a few years later by a stray bullet when she was visiting Japan. Mr. and Mrs. Starr

the Berger Family in lyceum; Eli Perkins, Riley, Nye, Max O'Rell are among the famous people of America who were well known upon the platform.

In the roll of missing we should call to mind Dr. A. A. Willett, Colonel Copeland, Dr. James H. Hedley, Capt. Jack Crawford, Guy Bob Taylor, Dr. Frank Gausaul, Elbert Hubbard, Colonel Watterson, Sam Jones, Dr. Wm. Spurgeon, Fred Emerson Brooks and Bob Burdette. What a great galaxy of stars passed away when we lost all those great souls of the platform.

Only recently we have lost Mabel Quam Stevens and Montraville Wood. Mrs. Tekla Farm McKinnie, of the Swarthmore workers, and Eugene Page, who was serving with the Radcliffe Bureau when death came suddenly, are both represented in the circulars in this collection. I am well aware that there are probably many others which are unmentioned in this article. I have ventured to write of these simply because their circulars were lying before me, and I think it is well to occasionally look back over the years of the lyceum and chautauqua and remember those who did their bit in the making of one of America's greatest institutions.

### BEN FRANKLIN WRITES

Of Lyceum and Chautauqua Conditions



C. BENJ. FRANKLIN

Dear Mr. Flude—Nineteen-twenty-four looks like a big year to us. The territory we serve is unquestionably in better financial condition than it has been for the past several seasons. This is reflected both in reports from the territory itself and in our bookings.

We have written more business in the past two months than we have done during the same period since the fall of 1919.

I do not look for any such runaway business as the lyceum and chautauqua bureaus had just after the war, but I think for the concerns which are giving good service and keeping the prices reasonable the immediate future has a very bright outlook.

I do not believe that chautauqua and lyceum contracts can be signed up under present conditions in the same wholesale fashion that was in vogue two or three years ago. I believe that it will be necessary in all sales work for the bureaus' representatives to go into a community and build an organization.

I also believe that committees have been educated to a higher standard of lyceum and chautauqua than has been true heretofore. They distinctly do not want "cheap" programs. They demand first of all good programs and then they want the price to be as reasonable as good service will permit.

I appreciate the "method of attack" you are using with The Billboard. It seems to me that its present policy is a constructive one, and I am sure that the bureaus will be much more ready to co-operate with you than they have been with the paper in the past.

With best wishes for 1924, I am

Sincerely yours,

C. BENJ. FRANKLIN.

### GEORGE R. WENDLING



### AN OLD-TIME CIRCULAR

ing and thinking. There was no one ever more lovable than Lou, and hundreds of our chautauqua people today go back in their hearts to Hamilton, O., and many of them write an occasional letter to Mother Beauchamp to tell her they do not forget.

Of the old days was General John B. Gordon and his "Last Days of the Confederacy". Twenty-five years ago his was a name to conjure with. His circular bears the imprint of the old Southern Lyceum Bureau. A review of the programs of the old-time chautauquas at Chautauqua, N. Y.; Bay View, Winona Lake, Old Salem and the rest would reveal General Gordon as one of the great platform stars of that day.

In the 1870s Jacob Riis had a great message. It was his work in the newspapers and on the platform that first awakened the American people to the horrors of the slums. His circular (Management of the Mutual Bureau) gives his two great lectures as "The Making of an American" and "The Battle With the Slums". Riis was not an orator, but he was a crusader and a fierce fighter for the right.

The career of John Bunny which I have before me seems as if it were encroaching on the movie picture field, but in 1913 Bunny prepared to go on the platform with a lecture for the chautauquas. He was only prevented from doing this by his last illness and death. Morganfield had a full season booked for him at the time he passed out.

The first attraction I ever booked was the Salisbury orchestra, a circular of which is with this set of Mr. Morningstar's. This was a standard company in the old days, six men, all of them young musicians, and Abby Rose Wood, the soprano. Chas. Ferguson, of the Chicago Lyceum Bureau, was responsible for exploiting

were among the most beloved members of the L. L. C. A.

A circular of Evelyn Scottay and her husband, Howard White, reminds us that Mr. White has passed on and that he was a notable factor in the success of his famous wife.

Another well-known, popular and artistic company of the old days was the Chicago Lyric Quartet under the management of Collins J. Brock. The untimely death of Mrs. Brock put an end to the musical activities of that splendid company.

The circular of Nat Brigham recalls what was

probably the most exquisite bit of English upon the American platform.

The illustrated lectures of Brigham were absolute perfection, both his-

tentically and from a literary sense. Brigham met death very suddenly at Hamilton, O., while he was in active work.

Among the other famous characters of their

days who are not with us any more we find the

circulars of Col. H. W. Ham, the humorous

orator; Senator J. P. Dolliver, whose circular

bears the imprint of the old Central Lyceum

Bureau; DeWitt Miller, Leland Powers, the

famous impersonator; Hon. J. Frank Hardy, for-

mer Governor of Indiana; Ben Chapin, whose

delications of Lincoln later found expression

on the screen; John Kendrick Bangs, the famous

author; Mrs. Julia Straus, well-known lecturer

and contributor to *The Ladies' Home Journal*,

and Powell, the famous violinist.

To those who were familiar with chautauqua

programs of 1900 many other names will be re-

called who helped to spell success for the chau-

tauqua movement: Frank Beard, the famous

cartoonist; Maro, the magician; Will Houston,

whose little tierman band first caused criticism,

but later was accepted as entirely appropriate

for the chautauqua; Sol Smith Russell, who

started his stage career as an entertainer with

He has loosed the fatal lightning  
Of his terribly swift sword."

And liberty goes marching on.

It is a long journey from 1900 to 1924. We have made progress in some things and in some we have gone backward. I sometimes think the lyceum and chautauqua of today is like the butter in a modern sandwich, the high cost of living has caused us to spread it pretty thin and a small bit of butter will cover a very large slice of bread today.

We have progressed very rapidly in the volume of business, in the number of platform people, in the number of communities served, but the butter is sometimes spread thin—very thin.

Pardon the preachment. I am not a pessimist. The depression of today is perhaps the inspiration of tomorrow. Of one thing I am sure. The future of the platform—of all the men and women with ideals who are trying to bring inspiration and joy and beauty and happiness into the hearts of men—is something bigger and better than even you or I have dreamed.

"He is tramping out the vintage

Where the grapes of wrath are stored;

the 1. L. C. A.

A circular of Evelyn Scottay and her hus-

band, Howard White, reminds us that Mr. White has passed on and that he was a notable factor in the success of his famous wife.

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## The Billboard

# TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, Associations, etc., Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the Last Number issued last week of each month.

### COMBINATION OFFER

One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.

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If a name and address is too long to insert in one line there will be a charge of \$9.00 made for a whole or part of second line used, or \$21.00 a year. The Billboard and two-line name and address, under one heading, \$24.00 a year.

### BEADED BAGS

A. Koss, 2012 N. Halsted St., Chicago.

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Leachman Nov. Co., 16 E. 18th St., N. Y.

### BEADED NECKLACES

Leachman Nov. Co., 16 E. 18th St., N. Y.

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National Bead Co., 14 W. 37th, New York City.

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C. W. Parker, Leavenworth, Kan.

### CARRY-US-ALLS

C. W. Parker, Leavenworth, Kan.

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The Helmet Gum Shop, Cincinnati, O.

Toledo Chewing Gum Co., Toledo, O.

Zinc Mfg. Co., 339 St. Clare, Chicago.

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Fair Trading Co., 307 6th av., N. Y. C.

A. Koss, 2012 N. Halsted St., Chicago.

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### CHINESE BASKETS</h

# DIRECTORY

(Continued from page 63)

**FLOAT BUILDERS**

Allard &amp; Merrifield, 2894 W. 8th, Coney Island, N. Y.; Telephone, Coney Island 2312.

**FUR TRIMMINGS AND BANDINGS**

Aaron Michel, 15 W. 38th st., New York.

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Diamond Game Mfg. Co., Malta, Ohio.

H. C. Evans &amp; Co., 1525 W. Adams, Chicago.

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Wholesale Nov. Co., Inc., 136 5th ave., N. Y. C.

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**ICE CREAM CONES AND WAFERS**

Columbia Cone Co., 61 Palm, Newark, N. J.

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**ICE CREAM CONE MACHINERY**

Klingery Mfg. Co., 420 E. Pearl, Cincinnati, O.

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Lols Anons Cummins, Box 71, Montebello, Cal.

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Ruch, A. J., Jefferson Bldg., Peoria, Ill.

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C. F. Eckhardt &amp; Co., 315 National, Milwaukee.

C. O. McCarthy &amp; Co., Williamsport, Pa.

Reesman, Barron &amp; Co., Inc., 121 Greene, N.Y.

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F. L. Boyd, 17 N. LaSalle st., Chicago.

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Aquarium Stock Co., 174 Chambers st., N. Y.

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J. Frankel, 224 North Wells st., Chicago, Ill.

Little Wonder Light Co., Terra Haute, Ind.

Waxham Light &amp; Heat Co., 550 W. 42d, N. Y. C.

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A. P. Feisman, Windsor Clifton Hot. Lobby, Chgo.

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**MAGIC PLAYING CARDS**

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Aladdin Spec. Co., 120 N. Wells, Chicago.

H. C. Evans &amp; Co., 1528 W. Adams, Chicago.

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G. Shumway, 2816 N. 28, Philadelphia, Pa.

**MANICURE SETS**

Paramount Leather Goods Co., 13 E. 26th, N. Y.

**MARABOU TRIMMINGS**

Amer. Marabou Co., 67 5th Ave., N. Y. City.

**MASKS**

Newark Mask Co., Irvington, N. J.

**MEDICINE AND CHEMICAL PROD-****UCTS FOR MEDICINE SHOWMEN**

Quality Drug Co., Cincinnati, O.

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Becker Chemical Co., 235 Main st., Cin'ti, O.

Cet-Ton-Sa Rem. Co., 1011 Central ave., Cin'. O.

De Vore Mfg. Co., 185 E. Naughton, Columbus, O.

Modern Remedy Co., Central and Oliver, Cin'ti.

Nu-Ka-Na Remedy Co., Jersey City, N. J.

Pizaro Medicine Co., 66 Molles, Ia.

Seyler Med. Co., 1615 Central ave., Cin'ti, O.

The Puritan Drug Mfg. Co., Columbus, O.

The Quaker Herb Co., Cincinnati, O.

Dr. Thorner Laboratory, Carthage, Illinois.

Washaw Indian Med., 329 N. Brighton, K. C. Mo.

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Entz Premium Service, 6239 N. Oakley, Chgo.

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C. W. Parker, Leavenworth, Kan.

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Mexican Diamond Imp. Co., D-E-La-Cruces, N.M.

**MINIATURE RAILROADS**

Cagney Bros., 335 Ogden ave., Jersey City, N.J.

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Dick Uber, 621 W. 139th st., New York.

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Radio Mint Co., 1652 Central ave., Cin'ti, O.

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Stebbins Picture Supply Co., Kansas City, Mo.

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Chas. L. Lewis, 429 Richmond st., Cincinnati, O.

**MUSIC PRINTING**

Allegro Music Printing Co., Inc., 304-306 W.

49th st., New York City.

Rayner, Dalleine &amp; Co., 2054 W. Lake, Chicago.

The Otto Zimmerman &amp; Son Co., Inc., Cin'. O.

**MUSICAL BELLS & SPECIALTIES**

R. H. Mayland, 54 Willoughby, Brooklyn, N.Y.

**MUSICAL GLASSES**

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**MUSICAL HARPS**

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Crawford-Rutan Co., 1013 Grand, K. C., Mo.

**POSTCARDS**

Headquarters for Every

thing in

Music. We specialize in Drummers' Outfits.

**PREMIUMS**

46-54 Cooper Square, New York.

**CARL FISCHER**

Chicago Costume Wks., 116 N. Franklin, Chgo.

**CHAS. L. LEWIS**

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**CLIFFORD-AUSTIN**

Chicago Costume Wks., 116 N. Franklin, Chgo.

**COOPER**

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**DALE**

Chicago Costume Wks., 116 N. Franklin, Chgo.

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Chicago Costume Wks., 116 N. Franklin, Chgo.

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Chicago Costume Wks., 116 N. Franklin, Chgo.

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Chicago Costume Wks., 116 N. Franklin, Chgo.

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**EVAN**

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**FAIRFIELD**

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**FRANCIS**

Chicago Costume Wks., 116 N. Franklin, Chgo.

# AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

## AT LIBERTY ACROBATS

3c WORD, CASH (First Line Large Black Type)  
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Figure at One Rate Only—See Note Below.

**Notice—Aviators, Stunt Fly-**  
ers Flying Circuses, first-class Nationalists, etc.  
That little ninety-pound Balloonist and Aero-  
plane Aviator at Liberty for season 1924. Address  
VICTOR M. HEISLER, 608 24th St., Milwau-  
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## AT LIBERTY BANDS AND ORCHESTRAS

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**At Liberty — Well-Known**

Bandmaster, teaching all instruments. De-  
velop position with city, lodge or factory band.  
Highest references as to ability and character.  
Address BANDMASTER, 508 South 4th St.,  
Waco, Texas.

**At Liberty, Bandmaster Frank**  
MCLEAN. Thirty years experience. 800 W.  
5th Emporia, Kansas.

**Band at Liberty—Real Snappy**

anton band. Up to the minute on jazz and  
standard. Composed of all young men, neat  
and gentlemanly in every respect. Carnival  
managers, if you want a band to feature for  
the coming season write. Will guarantee satis-  
faction. UNION BAND, Billboard, Chicago.

jan26

**D'Avino's Concert Band**

Signor Alfonso D'Avino, conductor. Min-  
imum instrumentation, twenty. Perfected on  
generation fifty instrumentalists, especially  
designed for patrons of the best. One of the  
four bands of America. Signor D'Avino famous  
as conductor of the never-to-be-forgotten  
"band of 400", largest band in the world.  
Exclusive management VICTORIA LAWTON,  
P. O. Box 3035, Boston, Mass. Write for terms  
and dates.

**Orchestra at Liberty—Red-Hot**

Established organization of eight musicians.  
All clean-cut young men, union, tuxedos and  
all gold instruments. A positive feature at-  
traction of big-time caliber. Open for vaude-  
ville, cafe, hotel or dance hall. References ex-  
changed. Wire or write. BROADWAY EX-  
TERTAINERS, Windsor Hotel, St. Paul, Minn.  
feb2

**Tad Welch's Acorn Ser-**

enders want an engagement at some sum-  
mer resort in U. S., N. C. or W. Va. for sum-  
mer only. Eight-piece combination; dancers and  
singers. Best references. Tuxedos and Spanish  
costumes. Write TAD WELCHOR, P. O.  
Box 481, Roanoke, Virginia.

**AT LIBERTY—HARMONY SIX ORCHESTRA**

desires engagement at high-class summer re-  
sort for 1924 season, beginning June 1. All fin-  
ished musicians. "HARMONY SIX", 100 Market St., Chattanooga, Tenn.

ELKS' ORIGINAL JAZZ BAND—FOR DANCE,  
hotel or cafe. Wish contract for season of  
1924. Eight musicians; all clean-cut young  
men. Tuxedo. A big time attraction.  
Wire or write. GERALD E. LILLY, Millville,  
New Jersey.

PARADISE SYNCOPATORS OPEN FOR EN-  
gagement to anywhere. All young.  
Tuxedo. High-class jazz and feature solo our  
specialty. Just finished ten months' tour. Wire  
or write. ELWOOD CRAIG, 184 Market St.,  
Salinas, California.

A-1 BANDMASTER that teaches all instruments  
would like to hear from cities or towns that need  
a real Director. Years of experience as Director.  
Will receive if necessary. Have real recommenda-  
tions to prove my ability. All letters answered. Ad-  
dress A. P. H., Band Leader, care Billboard, Cle-  
monton, Ohio.

AT LIBERTY—Snappy five-piece Orchestra. Will  
entertain. Playing together two years. College days.  
Harold BLITZMAN, 34 Edmonds St., Rochester,  
New York.

TANGO ARGENTINO CONCERT ORCHESTRA—  
14 to 16 W. Management for hotel, pictures, etc.  
Write Mr. LOUIS, Orchestra Leader, care Billboard,  
Chicago.

AT LIBERTY FOR INDOOR  
**BAZAARS, EXPOS., FAIRS**

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Figure at One Rate Only—See Note Below.

**Harry Pfau's Society Circus.**

The Art Beautiful. Fifteen to forty-five  
minutes of real entertainment. An act of  
metamorphosis, dogs and mules. All white  
props and settings. Just a little different than  
the rest. Write or wire. Can join at once.  
813 North 25th St., Billings, Montana.

**Tom and Bessie Hayes, Aerial**  
ists. Circus acts open—Double Cradle,  
Single Ladder and Single Slack Wire. Perma-  
nent address, Sandusky, Michigan.

# CLASSIFIED ADVERTISEMENTS

**A Market Place for Buyer and Seller, and Want Ad Department  
FORMS CLOSE THURSDAY 5 P. M.**

FOR THE FOLLOWING WEEK'S ISSUE.

## RATES PER WORD

GET IN 5-P.T. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS.  
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BILLS RENDERED.

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Acts, Songs and Parades...	5c	5c	5c	5c
Agents and Solicitors Wanted...	5c	5c	5c	5c
Animals Birds and Pets...	4c	4c	4c	4c
Attractions Wanted...	5c	5c	5c	5c
Books...	4c	4c	4c	4c
Boarding Houses (Theatrical)...	5c	5c	5c	5c
Business Opportunities...	4c	4c	4c	4c
Cartoons...	3c	3c	3c	3c
Clothes Wanted...	5c	5c	5c	5c
Costumes...	3c	3c	3c	3c
Eachgame or Swap...	3c	3c	3c	3c
For Rent or Lease Property...	5c	5c	5c	5c
For Sale (1c Ad. Three Goods)...	5c	5c	5c	5c
For Sale (Second-Hand)...	4c	4c	4c	4c
Formulas...	1c	1c	1c	1c
Furnished Rooms...	5c	5c	5c	5c
Habits (Theatrical)...	3c	3c	3c	3c
Hole Wanted...	4c	4c	4c	4c
Hole Wanted—Musicians...	4c	4c	4c	4c
Instruments and Pianos...	4c	4c	4c	4c

	First Line Attractive in Small First Line Type.	Ad.	Per Word.	Per Word.
Information Wanted...	3c	3c	3c	3c
Musical Instruments...	4c	4c	4c	4c
Musical Instruments (Second- Hand)...	5c	5c	5c	5c
Partners Wanted for Acts (Na- tional Investment)...	5c	5c	5c	5c
Personal...	4c	4c	4c	4c
Prizes for Sale...	4c	4c	4c	4c
Schools, Dramatic, Mission and Dancing)...	2c	2c	2c	2c
Show Property for Sale...	4c	4c	4c	4c
Songs for Sale...	3c	3c	3c	3c
Theaters for Sale...	4c	4c	4c	4c
Typewriters...	3c	3c	3c	3c
Wanted Partner (Capital Invest- ment)...	4c	4c	4c	4c
Wanted To Buy...	3c	3c	3c	3c

### MOVING PICTURE CLASSIFIED ADVERTISING RATES.

	First Line Attractive in Small First Line Type.	Ad.	Per Word.	Per Word.
Calcium Lights...	5c	5c	5c	5c
Films for Sale (Second-Hand)...	5c	5c	5c	5c
Films for Sale (New)...	6c	6c	6c	6c
For Rent, Lease or Sale Prop- erty...	5c	5c	5c	5c

	First Line Attractive in Small First Line Type.	Ad.	Per Word.	Per Word.
Moving Picture Accessories for Sale (Second-Hand)...	5c	5c	5c	5c
Theaters for Sale...	5c	5c	5c	5c
Wanted To Buy...	3c	3c	3c	3c

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	Per Word.	Per Word.	Per Word.	Per Word.
At Liberty (3c in Small Type)...	1c	1c	1c	1c
At Liberty (10c in Large Type)...	2c	2c	2c	2c

Count all words in copy at above rate.

Advertisements sent by telegraph will not be inserted unless money is wired with copy. Mail addressed to initials care Billboard. General Delivery will not be delivered. We reserve the right to reject any advertisement and revise copy. "Till for bid" orders are without time limit and subject to change in rate without notice.

THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

### AT LIBERTY FOR INDOOR CIRCUSES, BA-

zares or Indoor events of any kind. The  
Parentos, Lady and Gentleman. 3 first-class differ-  
ent and complete circus acts. For price and  
description of acts write, wire our permanent  
address. BOX 15, Tidewater, Pennsylvania.

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Figure at One Rate Only—See Note Below.

AT LIBERTY—Billposter, Stage Hand. Have bill-  
posting truck. WM. FUNK, Gateway Sta., Kansas  
City, Mo.

jan26

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Figure at One Rate Only—See Note Below.

Original Escape Artist at Lib-

erty. BOBBY SWEET, 58 Johnson Ave., Brooklyn, New York.

jan26

Prof. A. L. Morrell, Jack Knife

King, and Louise, the Whistling Lady.

Original double novelty entertaining circus side-  
show act. Now ready for 1924. We show the  
only act of its kind in the world, including 40  
mechanical wonder bottles. Nothing like them  
ever seen with any show. We are both ex-  
perienced lecturers. Address Billboard, Los  
Angeles, California.

jan26

"Strong Man Act", Featuring

harness lift of 12 to 15 people. Can do auto  
act also. JOS. JOHNSON, 31 Thomas St., Mus-  
kegon, Michigan.

AT LIBERTY FOR SEASON 1924—CIRCUS OR

carneval. Lilliputian, 42 inches; weight, 90  
pounds. Do lire net that is different; time, 10  
min. 10 sec. Wardrobe the best. No boomer, a  
gentleman. Will go anywhere. Highest bidder  
wins. Address CHUBBY LE'MONS, Gen. Del.,  
Lillianer, Florida.

jan26

TWO PEOPLE AND PONY AND MULE, FIVE

acts, including Pickout Pony and January  
Act. Anything that pays salary. BILLY EL-  
WELL, 131 Center St., Dayton, Ohio.

jan26

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.

IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

## AT LIBERTY M. P. OPERATORS

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1c WORD, CASH (Small Type) (No Ad Late Than 25c)  
Figure at One Rate Only—See Note Below.

AA-1 COMPETENT PROJECTIONIST available. De-  
sired position in first-class house, anywhere.  
Bandia equipment. Highest reference. PAT-  
RICK-McELROY, Chicago, State 3440. PRO-  
JECTIONIST, 2110-A College Ave., St. Louis, Mo.

**OPERATOR AT LIBERTY**—12 years' experience.  
Married and reliable. State all in first letter or  
wire. FRANK MAYO, Box 277, Americus, Ga. feb2

PROJECTIONIST, nine years' experience. Power's or  
Motograph, wants job with enterprise that owns  
several houses, with chance for advancement. ED  
STEWART, Leslie, Arkansas. jan19

## AT LIBERTY MAGICIANS

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Figure at One Rate Only—See Note Below.

FIRST OPEN-AIR Magic and Illusion Show. Two  
hours of fun and amusement. Master loud-speaking  
telephones and massive searchlights are carried.  
Correspondence solicited from ball parks, fairs and  
grand stands for 1924 season. TORRINT THE MA-  
GICIAN, David Clifford Dunleavy, 1250 Birch St.,  
Los Angeles, California.

MAGICIANS, NOTICE!—Young Man wants to join  
magic act as assistant. I am willing to travel.  
Small salary for start. BELGORAY, care Bill-  
board, New York City.

ME. SHOW PERFORMER, Magician, Paper-Teaser,  
Ventriloquist, Punch and Judy. Charge for week  
of more. Know acts. Good in sales. Ticket. PHOE-  
NIX, Hills, Sylvania, Ohio.

## AT LIBERTY MISCELLANEOUS

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At Liberty—Good All Around

Medicine Performer. No bad habits. Ticket.  
PERFORMER, 4823 Vomphul St., St. Louis, Mo.

## AT LIBERTY MUSICIANS

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1c WORD, CASH (Small Type) (No Ad Late Than 25c)  
Figure at One Rate Only—See Note Below.

A Violin Leader and String

Bass. Together or separate. Both fully ex-  
perienced theatre, pictures and concert. Know  
the work and have the best reference. Will go  
anywhere. Write; we will answer. A. F. of  
M. Young, steady workers; no boozers or agitators.  
H. M., care Billboard, New York City.

A-No. 1 Red-Hot Dance Drum-

mer. Read, fake, latest novelty effects.  
Young, snappy appearance, sober; references.  
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Drummer. Complete outfit. Marimbas, xylophone, bells, timps; full line of traps. Fully experienced all lines; good sight reader; play any parts on marimbas. Sober and reliable. Will troupe with first-class rep. show. Prefer location; picture, vaudeville or tab. house. No slap-bang stuff. Guarantee satisfaction or close me flat. Write or wire. "DRUMMER", 300 Fourth St., So., Grand Forks, N. D. Jan19

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Double Soprano. Union, tux., read, fake; good tone. Go anywhere. Wire or write quick. BOB TURNER, West Union, Iowa. Jan19

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**AT LIBERTY—A-I Dancer. Doing four kinds of acts. Experienced in minstrel shows and vaudeville. Address DANCER, 140½ State St., Springfield, Mass. busines.**

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### THE CLOWN

**A**LL humorists have something in common, whether their art be purely mimic or expressed in language. The superficial and sartorial bond that united the late Pete Conklin with Mark Twain was the fact that they both loved white. Mark Twain revelled in white flannels. His first appearance before Mrs. Rogers in her Adirondack camp excited such favorable comment that thereafter he could be induced to wear practically nothing else. Pete Conklin, the 82-year-old Barnum clown, who has just passed from us, likewise loved the white suit he wore in his later days at Luna Park. Both of these humorists, apparently so wide apart, thus betrayed in their outward bearing that human trait which Oliver Wendell Holmes characterized unerringly when he remarked that the consciousness of being well dressed was better than the consolations of religion.

Yet the comparison between America's chief clown and America's chief humorist (if this statement may be permitted without offense to a rising race of new humorists) should not cease with white suits. Pete Conklin may not have been like either Falstaff or Mark Twain—the cause of much wit in other men—but his art is undoubtedly the older one, for comedy started with the antics practiced by entertainers to relieve the pilgrimages to religious ceremonies in ancient days, and thereafter developed by slow stages until Aristophanes and his contemporaries ushered in a new joy—a joy doubtless based upon stern necessity. For the pains of Athens grew so upon her that it was necessary to invent an antidote, and Attic comedy was the result. Thus verbal felicity, which so often took the form of deadly satire in its exposure of public abuses, was united with stage antics.

Pete Conklin was by no means expressionless, and Mark Twain was by no means a bad actor, literally speaking. His drawl was an accomplishment based upon apprenticeship, and his makeup—including the white flannels—had genuine scenic value. Mr. Van Wyck Brooks, an intelligent critic, seems to feel that Mr. Clemens catered too much to conventionalities, thus weakening his racial impulse. But when we come to realize that verbal and scenic effects are so closely allied, is it not splitting hairs to analyze any humorist too closely? When Shakespeare wrote that the evil that men do lives after them, he put these words in the mouth of a satirist; and when we consider the good that Pete Conklin did, we can linger for a brief moment over his bier, glad that he was the member of an immortal race. Without cavil or captiousness, we may admit the clown—such a clown as Conklin—to the broad brotherhood of those who have lightened the burdens of multitudes.

NEW YORK TIMES.

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daily. We start you. Representatives wanted everywhere. Permanent business. CLIFCROS. 609 Division, Chicago.

### Salvage Clothing Sales Make

enormous profits. Representatives wanted. Exclusive territory. New Shoes, 40¢; Overcoats, 50¢. SALVAGE SALE HEADQUARTERS 108-X West 47th St., Chicago.

### Sells Like Blazes! New, Instant

Stain Remover. Fine premium every sale. Big profits. Outfit free. Write quick. CHRISTY, 25 Union, Newark, New York.

### Smallest Bible on Earth—

Cloth covers. Slightly larger than a postage stamp. Contains about 200 pages of New Testament. Sample, 15c. Dozen, 75c. Gross, \$8.00. P. O. CURTIS, 3329 Lafayette St., Denver, Colorado.

### "That's the Best Stunt I Ever

Saw" is what most people say the first time they see Lightning Patch-Rite Waste or Cloth demonstrated. No wonder a live agent makes a cleanup at 100 to 150% profit on each sale. Write today for full particulars. Our free samples will prove it. LIGHTNING PRODUCTS CORPORATION, 1773 Greenleaf Ave., Chicago. Jan26

**NOTE—Count All Words. Also Each Initial and Numbers. Figure Total at One Rate Only.**

**IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.**

### Soap Specialists — Honestly

Medicated Soap. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, N. Y. Jan26

### The Agents' Guide — Tells

where to buy almost everything. Copy, 30c. WILSON, THE PUBLISHER, 1400 Broadway, New York.

### You Can Make 500% by Selling

our Walk-Well Foot Powder, a product of merit. LIVINGSTON BROS., 84 John St., New York City.

**\$25-\$40 Weekly Spare Time**

appointing newsdealers to handle The Saturday Blade, Illustrated Story Weekly, Lone Star Monthly. Takes only few minutes to sign dealer in each locality for trial order. For complete sales plan address DEALER DEPT. W. D. BOYCE CO., 508 N. Dearborn St., Chicago.

### 100% Clear Profit Selling Silk

Fiber Knitted Neckties, 2 samples, \$1. Satisfactory or money refunded. RAYMOND MFG. CO., 31 East 132d St., New York. Jan26

### 27,000 Records Guaranteed

with one Everplay. Wonderful invention eliminates needles for phonographs. New different. Cannot injure records. \$15.00 daily. Free samples to workers. EVERPLAY, Box 11, MetLife Bldg., Chicago. Jan26

### AGENTS—Best seller. Jem Rubber Repairs for tires and tubes; supersedes vulcanization at a saving of over 800 per cent. Put it on cold. It vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free samples, address AMAZON RUBBER CO., Dept. 708, Philadelphia, Pennsylvania. Jan26

**AGENTS—100% profit.** Sell Dr. Rawlin's Herb Tablets, Herb Bitters, Liniment, Soap, Corn Remedy, Foot Powder, etc. Get our price list. SUTER CHEMICAL COMPANY, 803-B, Altoona, Pa.

**AGENTS—Sell Anti-Mist Compound.** Keeps rain and steam off windshields and eye glasses for 24 hours. Send 25c for sample and particulars. A. W. IRVING, 210 S. Seeley Ave., Chicago, Illinois. Jan26

**AGENTS—\$1 value, sells for 25c, 300% profit.** Sample, 10c; \$6 gross. Millions sold. BATES MFG. 2748 Broadway, New York. Jan26

**AGENTS** make 500% profit handling Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINTON CO., Dept. 123, Star City, Indiana.

**AGENTS—100% profit.** Fastest selling Novelty for lodge members. EMBLEMATIC BELT CO., Ashland, Ohio.

**AGENTS—Self Patch-tube patches alt rubber, self-vulcanizing, repair kits to auto owners and dealers. Two sizes, 50c and \$1.00. Agents making good everywhere. Whirlwind seller, with ten years of research behind it. Write for samples and terms today. KARROUDI CHEMICAL COMPANY, P. O. Box No. 42, Elyria, Ohio. Jan26**

**AGENTS—Big money selling Household Necessities.** Sample, 25c. WEBSTER CO., 255 N. Clark St., Chicago, Illinois. Feb1

**AGENTS—Yes, we have Magic Ink Powder.** Engraves on steel. A big 50-cent winner. Samples, 25c. JOHN BARRY, 1006 Gibbon St., Pittsburgh, Pennsylvania.

**AGENTS—Travel by auto.** Distribute Soap samples, \$8.75 a day, full time, or we can pay you \$1.25 an hour spare time. Write today for free samples and big offer. HARLEY CO., Dept. 168, Dayton, Ohio.

**AGENTS—Something new in Toilet Articles.** The Go-Between Te-Sanitary Brush Knocks out bad odor. Prevents rheumatism. Sample and terms, 25c. WIS. MADE MFG. CO., Junction City, Wisconsin.

**AGENTS—Make \$3.00 an hour.** New, quick-selling specialty that's breaking all records. Particulars free. Sample, 12c. TAYLOR'S NOVELTY SHOP, Columbia City, Indiana.

**AGENTS—Our Soap and Toilet Article plan is a wonder.** Get our free sample case offer. HO-RO-CO., 2704 Dodier, St. Louis, Mo. Jan26

**AGENTS—\$8.00 per day.** Sale every house. Sample free. MODERN SPECIALTY CO., St. Louis, Mo. Feb1

**AGENTS—Sell Wolverine Laundry Soap.** Wonderful repeater and soap profit maker. Free Auto to hustlers. WOLVERINE SOAP CO., Dept. B-13, Grant Rapids, Michigan.

**AGENTS—Get our price list. BOX 182, New Britain, Conn.**

**AGENTS, OPPORTUNITY SEEKERS—I** have something to interest each and every one of you. Use 50 to make; sell for \$8.00. Repeat orders. Sample and full particulars, tlc. DE STUAZ, 82 Potomac St., New

**CHEAPEST** Self-Wringing Mop made. Big seller. 100% profit. EASIWAY COMPANY, 405 St. Paul, Baltimore, Maryland.

**EARN \$10 DAILY** silvering mirrors, plating, refinishing metalware, headlamps, chandeliers, stores, tableware, bedsteads. Outfits furnished. ROBERTSON-DECIE LABORATORIES, 1133 Broadway, New York.

**ELECTRIC INSOLES** for all feet and leg troubles. Big year-round sellers. Sample pair and wholesale prices, 50c. JONES, 2035 C. Austin St., Oakland, California. Jan 27x

**FIVE TRICKS THAT SELL FAST**—Magic Billfold, Pick-it-Out, Oriental Coin Trick, Swas-Ti-Ka, Jumping Card. One sample of each, 25c. 1924 lists free. CAESAR SUPPLIES, 3 West Huron St., Chicago.

**FORMULAS**—Dependable manufacturing formulas, with complete working directions. Charges reasonable. Write me. S. VIGGINS, Chemist, 135 Meadow St., Pittsburgh, Pennsylvania. feb 10x

**GET OUR FREE SAMPLE CASE**—Toilet Articles, Perfumes and Specialties. Wonderfully profitable. LA DERMA CO., Dept. RK, St. Louis, Mo. Jan 26x

**LARGE CORPORATION** wants a Service Man in every town to paint up its signs on storekeepers' windows. Excellent opportunity for reliable party. No experience necessary. We also have attractive proposition for agents and salesmen. G'ARANTEED SIGN SERVICE, 371 W. Superior, Chicago. Jan 20x

**HERE THEY ARE**—Fifty fast sellers. Everybody needs and buys. Fifty dollars weekly easily made. B. & G. RUBBER CO., Dept. 306, Pittsburgh, Pa. Jan 26x

**HOUSEHOLD COMBINATION 7-TOOL SET**, big value, easy seller. Sample, 25c. ORLEANS CO., 214 33rd St., Norfolk, Virginia. Jan 26

**HOW TO BE A SUCCESSFUL AGENT**, 40c. HARRY THURSTON, 917 Ft. Wayne, Indianapolis, Ind. Free—The License Question? mention this paper.

**KING TUT NECKLETS** are whirlwind sellers. 100% profit. 60c brings sample. FRANKLIN, 341 Belleville Ave., Newark, New Jersey. Jan 26

**LOOSE, UNDRILLED** South Sea Island Pearls, in cotton papers. Sells for \$5 to \$30. Sample, 10c. Act quick. MCKENZIE IMPORTER, P. O. Box 9, Long Beach, California. Jan 19

**MAKE \$1 HOUR** selling wholesale and retail Milion Bubble Vegetable Oil Shampoo Soap, Auxilium Shaving Cream, "Throats" Cough Drops. HENRY MORITZ, 1969 West 77th, Cleveland, Ohio.

**MEDICINE AGENTS**. Pitchmen, Druggists, \$1.00 package Gilman's (Powdered) Herbs makes 10 large dollar bottles excellent Tonic (water solution). Labels free. GILMAN, Box 170, Flint, Michigan. feb 23

**MEN'S SHIRTS** easy to sell. Big demand everywhere. Make \$15.00 daily. Underwear stores. Complete line. Exclusive patterns. Free samples. CHICAGO SHIRT MANUFACTURERS, 241 W. Van Buren, Factory 201, Chicago. x

**NEW WONDERFUL SELLER**—90c profit every dollar sale. Deliver on spot. License unnecessary. Sample free. MISSION FACTORY, L. 519 North Halsted St., Chicago, Illinois. Jan 26

**OVER 100** different things to sell. We connect you with factories. Salesmen's position open. Write for free information. MANUFACTURERS' DISTRIBUTING CO., Yonkers, New York.

**SALESMEN**—33 1/3% commission advanced daily on orders. \$100 bonus each \$1,000 monthly business, selling Naiplastic Rubber Door Mats, necessary every business, institution, hotel. MILLARD RUBBER, 136 Liberty St., New York City. Jan 26

**SELF-THREADING NEEDLES** find sales in every home. Fine side line. Easily carried. Big profits. Sample free. LEE BROS., 143 East 23rd St., New York. Jan 26

**SELL AUTO QUICKSTART**—A new sensation! Starts motor instantly in cold or foggy weather. Eight other rapid sellers. No investment. Big money easy. Write JUBILEE CO., 416 Sta. C, Omaha, Neb. Jan 26x

**STREETMEN**—Latest novelty, Bucking Bronco. Just pull the lever and he jumps up and down. Sample, 60c, \$1.00, prepaid. Per gross, \$6.00. H. BOETTGER, Hazleton, Pennsylvania.

**TWO-IN-ONE LINE**—Something new for Tailoring or Raincoat Agents. Great for men who have been writing letters into this profitable business. Union made-to-measure Suits or Overcoats at \$23.50. Bulk-coats, \$3.95. A money-maker from start to finish. Big repeat. Satisfied customers guaranteed. Best sales help. Offer will soon be withdrawn. Agency equipments are limited. Commissions paid daily. Get in line for one of our \$100,000 a week jobs. ELLIOTT BRAIDERY, INC., 1028 W. Van Buren, Dept. A32, Chicago. x

**WANT DISTRIBUTING AGENTS** everywhere for Hanslick, the new, original powdered handsoaps. Removes grease, grime, ink, paint and most anything from the hands without injury to the skin. Every mechanic and auto owner—everybody who gets his hands dirty will be a customer. A great opportunity for a hustler to get in business for himself. Full information free. Send 10 cents, coin or stamp for liberal sample can. SOLAR PRODUCTS COMPANY, 122-M West Lake Street, Chicago.

**WANTED**—Soap Agents, to sell Special Holiday Goods and 150 other products. No money required. Write LINRO CO., Dept. 232, St. Louis, Mo. —

**WE NEED 50** Hustling Agents immediately take orders from waiting housewives. No competition. Ford car tree. First day begins made \$12. Karaf \$63 first week. Write, wire for details and territory you can cover. R. F. BURNS CO., Johnstown, Pa.

**WONDERFUL INVENTION**—Eliminates all needles for photographs. Saves time and annoyance. Protects records. Lasts years. 12,000,000 projects. \$12.00 daily. Free sample to workers. EVER-PLAY, Dept. 125, McClurg Bldg., Chicago. Jan 26

**WONDERFUL OPPORTUNITY** for Agents to make big money. Great demand. Rapid sales. We help with leads. Free circulars. Bonus. REWARDIOM CO., 1235 Filbert, Philadelphia. Jan 19x

**YOU CAN MAKE** \$75.00 to \$100.00 a week selling our big line of 150 articles, used constantly in every home. Write us, we will send you our handbook. \$15.00 sample case out on trust. FEDERAL PURE FOOD CO., Dept. M, Chicago.

**\$10 DAILY** silvering mirrors, plating and refinishing lamps, reflectors, radios, beds, chandeliers by new method. Outfits furnished. Write GUNMETAL CO., Ave. G, Decatur, Illinois. feb 16

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**Animal Freaks and Birds Alive**  
wanted by O. K. HAGER, care Billboard, Cincinnati, Ohio. sep 13-1924

**Clown Dog for Sale—Large**  
white female Russian Poodle. Performs other tricks. W. MEEHAN, Metrose, Hensseler Co., New York. Jan 19

**Irish Terrier Pups—Whelped**  
Dec. 3, 1923, by Langolee Rattler ex Frye's Bridget. Registered stock. Excellent show specimen. Dogs, \$50.00. Females, \$35.00. JOHN C. FRYE, JR., Barrington, Illinois.

**Zebras, Polar Bears and Giraffes** wanted by W. KADOTA, 1610½ Geary St., San Francisco, California. Jan 19

**AN EXTRA FINE PAIR** of Great Danes, pair of extra fine Greyhounds, ready for leaping; male and female Giant Rhine Monks, extra small Shetland Ponies, small Wire-Walking Dog and riggling, \$25.00. Rolling Basket for dogs, \$7.00; a Revolving Table for dogs and Rolling Globe for monkey, wood, \$7.00; well-to-enough Fox Terrier, male dog, Pair Ring Neck Doves, tame Crow and a tame Red Squirrel. BOULEVARD PET SHOP, 1125 Vine St., Cincinnati, Ohio.

**CANARIES**, each in individual cage, with food trough and water cup. Bright, active, chirping little flocks—real Canaries—good sellers. \$1.00 dozen. Terms, half cash, balance C. O. D. We ship everywhere. Birds, Pups, Cages, Supplies. Catalog, NATIONAL PET SHOPS, St. Louis, Missouri.

**FOR SALE**—Great Dane, male, two years. Also Goats and Poodles. AMBLER FARMS, Bellingham, Massachusetts.

**FOR SALE**—5 clever Trick Dogs. Sell together or separate. Also 6 untrained Puppies, 2 and 3 years old. Write for price and particulars. SAM STRICKLIN, 616 5th, N. W., Canton, Ohio.

**KILLIAN'S KOMICAL KALLING**  
Cards—Every card a laugh. Dime brings complete assortment with novelty catalog. KILLIAN, 1390 Temple, Detroit, Michigan.

## THAT JACK MILLS TESTIMONIAL

**O**N another page there is printed a testimonial from Jack Mills, Inc. It was absolutely unsolicited. It is an entirely voluntary appreciation of the advantages offered to advertisers in 'The Billboard'. It speaks for itself. Read it.

This concern, and all others who have advertised in our columns, find that The Billboard consistently reaches more prospects, and better prospects, than any other magazines of its class. It must. It could not be otherwise. Why? Because the law of averages is in its favor; its circulation outstrips its competitors to such an extent that comparison is ludicrous.

Suppose you wanted to lay your hands on as many copies of a certain book that you possibly could. One concern offered you two copies for \$4. Another offered you ten copies, in better condition, for \$10. Who wouldn't jump for the second offer?

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A trial will convince you. Call or write and a representative will give you a detailed explanation.

**FOR SALE**—Three Fox Terriers, the best trained dogs that money can buy. Address HENRY HARISON, 514 B Street, Grand Rapids, Michigan.

**FOR SALE**—4 Pug Drill Pickout Ponies, Wire-Walking Dog and riggling, Rolling Basket for dogs, new, \$1.00. J. E. BONE, Box 18, Xenia, Ohio.

**FOR SALE OR TRADE**—Bucking and Chasing Mule and several small Ponies. Will buy Trained Dogs, Bear, small Wild Animals. MALOON BROS., Union City, Indiana.

**POLICE DOGS**—Registered and pedigreed. Best stock in America. All breeds sold. Males, \$15.00; females, \$50.00. INGHAM, Clarence, Va.

**LINNETS**, seed eating finches, from Europe, each, \$5.00. Gold Finches, Siskins, Chaffinches, each \$5.00. Chinese Nightingale, \$7.00. Indian Bullfinches, \$8.00. English Canaries, large red orange colored Yorkshire Cock, full song, \$15.00. Imported German Rollers, \$7.50; tame Panama Parrots, \$25.00; Scarlet Macaws, \$15.00; B by Cuban, \$10.00. Mexican Double Yellow Heads, \$15.00; Green Nicaragua Parakeets, \$10.00 pair. Ferrets, Hares, Cavers, Squirrels, Racoons, Opossums, Badgers, Foxes, Monkeys. Everything bought and sold. Write for circulars. DETROIT BIRD STORE, Detroit, Michigan.

**PARROTS**, Dogs, Canaries, Monkeys, etc. We make a specialty of high-class Birds and Animals of all kinds. Cages, Seeds, Remedies and Supplies. PEGGY'S PET SHOP, 5171 Easton Ave., St. Louis, Missouri.

**REGISTERED PIT BULL PUPS**, \$15. BULL-DOGS, 501 Rockwood, Dallas, Texas. mrs 8

**SEVERAL WELL-TRAINED** Fox Terriers, male and female, with props. Small Wire-Walking Dog with props. Male Rhinoceros Hawk, trained. Cockatoo X. Small Shetland Pony. EVELYN WALSETH, 1125 Vine St., 3d floor, Cincinnati, Ohio.

**STUFFED FISH AND ALLIGATORS**—Porcupine Fish, Balloon Fish, Cow Fish, Saw Fish, Saw Bar Fish, Manta Fish, Flying Fish, Angel Fish, Trigger Fish, Horned Toads, Baby Turtle, Star Fish, \$1.00 each; Stuffed Alligators, \$1.50 up; Armadillo Baskets, \$1.50; Stuffed Sharks, 2 to 15 feet. JOSEPH FELDMAN, 1105 Franklin, Tampa, Fla. feb 19

**POULTRY FARM**—Equipped, stocked. Income \$50.00, expense \$15.00 weekly. \$2,500. SHAWNEE POULTRY FARM, Fawn, Grove, Pennsylvania.

**STEREOPTICON STREET ADVERTISING**—Outfits, with slides, \$25. GRONBERG MFG. CO., 1510 Jackson Blvd., Chicago, Illinois. Makers. Illustrations free. jan 19

**NOTE**—Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.

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## ATTORNEY AT LAW

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**Don't Worry About Troubles,**  
Difficulties, etc. For advice and prompt action regarding all legal matters or money due consult: LAWYER WALLACE, 2204 Michigan Ave., Chicago, Illinois. Jan 26

## BOOKS

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**BOOK ON TRAINING** Performing Dogs, prepaid, one dollar, money order. LEROY PUBLISHING CO., North Baltimore, Ohio. Jan 19

**BOOKS OF MAGIC**, and others. BOX 732, New Britain, Conn. feb 16

**FREE**—Upon request I will send you illustrated literature describing the following named books: Astrology, Character Reading, Clairvoyance, Concentration, Entertainments, Healing, Hypnotism, Mechanics, Mediumship, Mesmerism, Mysticism, Occultism, Personal Magnetism, Success, Salesmanship, Seership, Will, Yogi Philosophy, etc. A. W. MARSHALL, II, 2740 Burlington, Iowa. feb 16

**MEICAL CHARTS**, Manuscripts, Spells, Lectures, License Laws. WM. H. DUKE STUDIO, Three Rivers, Michigan.

**WE FURNISH** fast, selling Books, Novelties, etc. Catalogs with price list, 10c. ORPHEUS CO., 1390 Cornell St., Chicago, Illinois. feb 16

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**KILLIAN'S KOMICAL KALLING**  
Cards—Every card a laugh. Dime brings complete assortment with novelty catalog. KILLIAN, 1390 Temple, Detroit, Michigan.

**CHORUS COSTUMES**—Satin Short Dresses, 6 pink, 6 black and white, 6 red and green, new, \$25 takes all. Six Feather Trimmed Short Silk Dresses, \$12; Heavy Satin Short Dresses, any shade desired, \$6, \$24; \$8, \$30. Satin Evening Dresses, any color, all sizes, \$10 each; large Washable Clown Suits, \$5 each; Satin Tops, etc. Scarecrow Costumes, \$2, \$3; GERTRIE LEHMAN COSTUME SHOP, 13 West Court St., Cincinnati, Ohio.

**EVENING DRESSES**, very flashy, at \$5.00, \$7.00 and \$8.00 each, like new. Chorus Sets, six to set, very dashy, new goods. Blue Silk Cape, \$3.00; odd Chorus Dresses, silks, \$3.50 each; Prince Albert Coat, \$3.50 each; Tuxedo Suit, size 40, in good condition, \$4.00; Bidding Suit, lady, size 38, \$5.00; black pair of Girl's Bidding Boots, \$5.00; white silk-corded Full Dress Vest, \$1.50; Minstrel Coat, \$3.50; Large Trunk, fine for wardrobe trunk, in fine shape, \$4.00; high Silk Hats, \$3.50; Crush Silk Hat, \$1.00; White Hats, \$3.00 each; Ladies Shoulder Length Coats, all colors, \$5.00 each; Negro W. \$2.00; Fright Wig, \$1.50; Kid Wig, real hair; all kinds of Character Wigs at reasonable prices. Bracelets set with brilliant stones, 50 cents each, all colors; Pearl Beads, long strands, 50 cents; Clown Suits, new, with hats, \$4.00; single Tuxedo Coat, \$3.50; Uniform Coat, black, \$3.00; Wind West Leather Skirt, Vest, Cap, Belt, and Hat Bands. Also a few Chorus Dresses at \$3.50, new goods, all different. A Feather Head Dress, New rose velvet Evening Dress, flashy, \$7.00. BOULEVARD PET SHOP, 1125 Vine St., Cincinnati, Ohio.

**EVENING GOWNS**, Wraps, all Stage Wardrobe from simple frock to most elaborate imported models. Up to the minute in style; some jeweled, sparkle and iridescent. Also Chorus Sets, Slippers, etc. One trial will convince you that this is a house for class and flash, as well as reliability. Forty years at this address. C. CONLEY, 237 West 38th St., New York. Jan 26

**FUNNY CLOWN FEET**, extra large, brand new, styled, only \$6.00. Illustrated circular free. JINGLE HAMMOND, Adrian, Michigan. Jan 26

**MINSTREL SUITS**, complete, \$15.00; full dress Coats, with Vests, \$1.00; Silk Hats, opera, \$8.50; Tuxedo Suits, latest, \$2.00; Oriental Dancer's Costume, \$5.00; Prince Alberts, \$3.00; Usher, Clown, Comedy Coats, \$1.00; Overcoats, \$2.00; Men's Street Suits, \$4.00. Stamp for list. WALLACE, 816 Waveland, Chicago.

**WE SELL COSTUMES**, Masks, Tambourine Tights, Clusters, new Tuxedo Dress Suits, used Costumes, Farmer Hats, 6 cheap Whis with character mask order, \$10.50 cash or C. O. D. express paid. Can I help you in costume business. I help you at reasonable charges and supply all goods credit. We manufacture Costumes to sell. NEW HAVEN MASK CO., Box 556, New Haven, Connecticut.

**UNIFORM COATS**, all kinds, \$1.00. JANDORF, 229 W. 27th St., New York City. Jan 26

**WILL RENT COSTUMES**, Wigs, Tuxedo, Dress Suits anywhere, or sell. Check or business address identification. Costumes to rent, \$3.00 to \$10.00; Wigs, \$1 to \$2, new. Sell these and Tuxedo, \$3.00. Try us. We buy Costumes. NEW HAVEN COSTUMING CO., 51 Elm St., New Haven, Connecticut.

**EXCHANGE OR SWAP**  
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**EVIL'S BOWLING ALLEY** (Evans model), indoor and balls. What have you? SAMUEL POKCAR CO., 66 Howell St., Providence, R. I. Jan 19

**PORTABLE AERIAL SWING**, Richardson States, Dream, Lease, Large Resort, Michigan, for Attractions Equipment, Carrousel, etc. BOX 74, Venice, Calif. Jan 26

**SEND FOR LIST** Show Goods, Trade for Stereopticons, Spots, Light Effects. BOX 1155, Tampa, Florida. feb 16



**Filipino - American Expert**

Iland and Saxophones Orchestra Organizer. Guarantee you under contract to organize your new band in playing simple music within ten weeks, if not all salary received must be refunded. Appointed students, boys or girls, will agree with subject of the terms to study successfully the music and instruments together. For your convenience write **PROFESSOR EMLIO ANINAO**, care University Extension Conservatory, 41st St., and Langley Ave., Chicago, Ill. Professor Aninao, union, graduate composer and arranger; ex-member of the famous Philippine Constabulary Band played at the Panama-Pacific International Exposition, San Francisco, Calif., in 1915; teaching harmony, all-hand band and orchestra instruments.

**ACROBATIC STUNTS**—Complete instruction on Ground Tumbling, Bounding, Balancing, Clowning, Dancing Tricks, etc., fully illustrated, \$2.00. **JINGLE HAMMOND**, Adrian, Michigan.

**APPARATUS FOR COMPLETE Juggling**, Magic Act, Printed Instructions, easy tricks, no skill, postpaid, \$5.00. Book, "Juggling, Hooprolling, Magic," \$1.00. **CARL MARTELL**, 3815 McDonald Ave., St. Louis, Missouri.

**IF YOU ARE LOOKING** for clever Chalk-Talk Ideas write for our literature. **THUMAN'S STUDY**, Box 782, Perrysville, Ohio.

**INSTRUCTIONS** for Stage Cartooning and Chalk Talking, with 23 Trick Cartoon Stunts, for \$1.00. **BALDA ART SERVICE STUDIOS**, Oshkosh, Wis.

**INSTRUCTIONS** teaching High Diving and Boxing Dogs, one dollar, money order. **LEROY PUB. CO.**, North Baltimore, Ohio.

**MAKE EVERY PEN** a Fountain Pen. Sample, 10c, with selling plat. **PROSPECT SALES CO.**, 2512 Prospect, Kansas City, Missouri.

**PLAY PIANO BY EAR** in few days by following the simple, clear and concise instructions in Belderweile's Self-Instructor in Piano Harmony and Ear Playing. Without the least knowledge of music you can easily do this in your own home. No confusing terms, diagrams or forms to memorize. No difficult terms or expressions to learn. This is the same course as taught by Mr. Belderweile, the popular music composer personally. Send \$3.00 for a copy and if you're not entirely satisfied return it within five days and your money will be refunded. **HARMONY MUSIC CO.**, 5052 Glenview Ave., Cincinnati, Ohio.

**THEATRICAL SCENE PAINTING** taught by mail. Only course of its kind. It pays. It is practical and inexpensive. We sell Theatrical Scenery Models, lithographed in many colors. Send stamps for literature. **ENKEBOLL ART ACADEMY**, Omaha, Neb.

**VENTRILLOQUISM** taught almost anyone at home. Small cost. Send 2c stamp today for particulars and proof. **GEO. W. SMITH**, Room M-839, 125 N. Jefferson, Peoria, Illinois.

**MAGICAL APPARATUS**

**FOR SALE.** (Nearly New and Cut Price)

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**Mindreaders, Crystal Gazers—**

Our catalogue covers the most complete line of mental effects, supplies and apparatus in the world. New effects. Stamps. **NELSON ENTERPRISES**, 55 Woodland, Columbus, Ohio.

**ACTS THAT MAKE GOOD**—Spiritualistic, Mind Reading, Crystal Gazing, Magic and Escape Acts. Feature acts for clubs or vaudeville. Easy to present. We start you right. Also have Mail Bags, Cabinets, Handcuffs, Leg Irons, Packing Case Escape, Animated Drawing Illusion, Musical Flower Production and many other features. Our low prices will interest you. Descriptive circulars for stamp. **GEO. A. RICE**, Auburn, New York.

**APPARATUS**, Illusions, Books, Crystals, Costumes, Secrets, Blue Prints; in fact, anything used by the Magician. New and used goods at bargain prices always. Lists for stamp. Write us before buying elsewhere. Used goods bought and exchanged. **CHESTER MAGIC SHOP**, 403 No. State, Chicago, Jan19.

**MAGICIANS' FULL DRESS**, Silk Lined Suits, complete, \$12.00. Full Dress Coats, with Vests, \$4.00. Assistant Uniforms, \$3.00. Odd Coats, Ushers, Bell Hops, \$1.50. Tuxedo Suits, latest, \$20.00. Stamp for harzain list. **WALLACE**, 818 Waveland, Chicago.

**SPIDORA ILLUSION**, blue print, \$2.00; Sawing Woman (Selina) or your own, both using one girl, \$1.00. Complete scenery for magic act, cost over \$100.00, cheap; new Original X-Ray Eye Act, better than any mind reading act, \$3.00. Stamp for harzain list. **CHESTER MAGIC SHOP**, 403 No. State, Chicago.

**THE HINDU CRYSTALS** are the best for stage or parlor. They answer questions. A child can operate them. Price \$3.00. **WALTER BROADUS**, care Billboard, New York City.

**VANISHING GIRL (GLASS) ILLUSION**, complete; Instructions, 18 photos, first \$20 takes all. **WARREN**, Allen, North Carolina.

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Nickel finish. Brand new; never used. C. G. Conn make. Cash price, \$90. Cost \$140. Selling because need cash. **FRANCIS MYERS**, 1809 Sunnyside, Burlington, Iowa.

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12 professional new Soprano Italian Pianos-Accordions, 120 basses, 41 keys, 4 voices with registrar, celluloid or pearl inlay. \$175 and \$190 each, cash. **BOX 10**, care Billboard, New York City.

**AIR CALLIDES**, new and slightly used. **SAM V. DAY**, Marshalltown, Iowa.

**BAND AND ORCHESTRA INSTRUMENTS**—Deal with the professional house. If not on our list send name and permanent address for late catalogs and catalogs. Always have large stock of slightly used and sample instruments of standard lines which we offer at bargain prices. Following Saxophones are all latest models, low pitch, rebuilt like new, with cases: Selmer Soprano, silver, \$60.00; Conn, Soprano, silver, \$75.00; Harwood Alto, brass, \$65.00; Buescher Alto, gold, \$140.00; Wurlitzer Tenor, brass, \$80.00; Conn Baritone, silver, \$120.00; many others. Send for list, also prices on new goods. We sell Buescher, Vega, Ponzel, Robert, Denzau, Ludwig, Kruspe, etc. All of us are professional musicians and give you right service and prices at all times. Make our store your Kansas City headquarters. **CRAWFORD-RUTAN COMPANY**, 1613 Grand Ave., Kansas City, Missouri.

**DEAGAN DRUMMERS'** Special Xylophone \$44, three octave, C, nickel rack and resonators, brand new. First fifty dollars gets it. Examination for one-half deposit. **C. HUNTON**, Lamar, Colorado.

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**IMPROVED CHROMATIC SCALE DULCIMERS**, a 27-note instrument played with beaters. Easy to learn; admires by all and puts the player in demand. Great with violin and other instruments. Weight, 18 pounds; price only \$16. If you don't admit it's worth double refuse it. Sent **C. O. D.** examination. Order now. **F. M. REIFFUS**, CO., Feb. 2.

**LITTLE THEATRICAL PIANO**, 43 inches high, weighs 375 pounds, full seven-octave keyboard. Player can look over top; two men can carry. Tone equal Baby Grand. Factory overhauled, like new. **MESSNER PIANO COMPANY**, 110 Reed Street, Milwaukee, Wisconsin.

**REGULATION BAND COATS**, \$2.50; Caps, \$1.00; Full Dress Coats, with Vests, \$4.00; Tuxedo Suits, latest, \$20.00; Blue Coats, \$2.50; Minstrel Suits, \$5.00. Stamp for list. **WALLACE**, 816 Waveland, Chicago.

**SAXOPHONISTS!** Have your Saxophone made new by experts. Prompt service. Our reeds will make your wood a pleasure. Bargains in used Saxophones. **DIESCHER'S SAXOPHONE SHOP**, 1017½ Capitol, Houston, Texas.

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**SPIDORA ILLUSION**, blue print, \$2.00; Sawing Woman (Selina) or your own, both using one girl, \$1.00. Complete scenery for magic act, cost over \$100.00, cheap; new Original X-Ray Eye Act, better than any mind reading act, \$3.00. Stamp for harzain list. **CHESTER MAGIC SHOP**, 403 No. State, Chicago, Jan19.

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**VANISHING GIRL (GLASS) ILLUSION**, complete; Instructions, 18 photos, first \$20 takes all. **WARREN**, Allen, North Carolina.

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**EXPERIENCED MALE JUGGLING PARTNER** for acts or Your 1st Lady with stge experience. **AN-ZAC**, Billboard, Chicago.

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**Rudy Singer, Please Write.**

Important. No trouble, but worried. **EVA LOVE**, General Delivery, Milwaukee, Wis.

**Spanish War Veterans and**

Widows who are not getting pensions or had claims rejected write me. **FRANK FITZGERALD**, Lawyer, 7 N. Alabama, Indianapolis, Indiana.

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**VINCENT SHANNON**—Please tell me where you are. Address Billboard, **LILLIAN K.**

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**Salesmen—Your Golden Op-**

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**TAILORING SALESMAN**—Share \$100,000.00 bonus and big advance commissions taking orders for snapshots direct-to-wearer line on earth. Virgin Wool Custom Tailored Suits, \$28.00. Representatives are furnished a high-grade tailoring shop in one elaborate case. **HOUSE OF CAMPBELL**, State at Congress St., Chicago.

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Curtain, Three-inch gold band across bottom; parts in center; size, 18x34, with fullness; Complete with track, ropes, pulleys, etc. **C. O. D.** **R. WESTCOTT KING STUDIOS**, 2215 W. Van Buren St., Chicago, Illinois.

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feb1

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No advertising copy accepted for insertion under "Schools" that refers to institutions by mail or any Training or Coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing Taught in the Studio.

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**HARMONY AND COMPOSITION TAUGHT** practically by an established successful composer. A great help to all musicians, especially movie players. Reasonable rates. Address **STUDIO NO. 1**, care Billboard, New York City.

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**Corn Game Complete—Reason**

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More particulars and photo to interested parties. **ELMER DAY**, Box 157, Montgomery, Ala.

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jan26

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THE UNDERSIGNED offers for sale, cash or copy, the unpublished song, "My Dear, You're My Little Paradise". Beautiful lyrics; tuneful melody. A real money-maker for you. Write to me. ANTHONY PALMIERI, 11 Street, Brooklyn, New York. feb 2

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WATERIS, 100 Randell, Detroit. ja 26

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200 BROWN LETTERHEADS at \$1.00 white 6x9. Envelopes printed, postpaid, \$1.75. KING PRINTING CO., Lowell, Ohio. jan 28

200 LETTERHEADS, Novelty or Cards, \$1.25, postage, \$1.00 for postage. No attention to others. STAN DUNCKER, Gowrie, Iowa. ja 18

250 BOND LETTERHEADS or Novelty, \$1.50; 100 Cards, see. GEYER PRINTERY, Box 811, Dayton, Ohio. mar 15

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WILL GO YOUNG 50-50 on concession up to \$200.00. Virtually Detroit, Cleveland or Chicago. What have you? A worker. C-BOX 236, care Billboard, Cincinnati.

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WILL SELL half interest in our Musical Comedy Company playing under canvas during summer; theaters winter. W. P., care Billboard, New York City.

WONDERFUL OPPORTUNITY for two Young Ladies and Gentleman, Instrumentalists, Singers, Actors, and producing profitable girls' revue. Small investment necessary. For interview write A-L, Billboard, New York City.

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POPE, 118 Witherell, Detroit, Mich.

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Fully equipped, by experienced showman, with option of buying. State full particulars first letter. ADDRESS ROOM 222, Drake Hotel, Des Moines, Iowa. jan 19

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TEN NIGHTS IN A BARRODAM, \$125.00; Kidnapped in New York, \$100.00; Family Honor, \$10.00. All kinds of other features. One-reel Comedies, \$7.50; two-reel Comedies, \$10.00; \$15.00. Complete set Life of Christ stories for lecture. Big bargains in complete 16 and 8 Shs. Tell us your needs; no less. BLAND'S ATTRACTIONS, 3021 Leland Ave., Chicago, Ill. 19

THE PASSION PLAY, Life of Christ; Life of a Cowgirl, her, Jesus and His Brethren, Uncle Tom's Cabin are the biggest and best money-getters today. All kinds of other features. WESTERN FEATURE FILMS, 218 S. Wabash Ave., Chicago, Illinois.

THE PATRIOT, Wm. S. Hart, \$35; The Railroader, Geo. Eastman, \$35; Betty of Greystone, Dorothy Gish, \$35; Flame of Chance, Marcy Wilson, \$10; Louise Glau, \$35; Little Shoes, Henry B. Walthall, \$30; hundreds of other five-reelers at rock-bottom prices. Hundreds of one and two-reel comedies, \$2.50 per reel up. Prices include advertising, send 25¢ with order. Balance C. O. D. subject to revised examination. Write for big new list of programs. INDEPENDENT FILM EXCHANGE, 303 West Commerce St., San Antonio, Texas.

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TWO REELERS, six dollars. FALES, Chittenango, New York.

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YES—FOUR FINE FEATURES, great stars, good prints, paper, \$25. CENTRAL FILMS, Mason City, Iowa.

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FOR SALE OR EXCHANGE—Fine Comedy, Western and Drama films. CHESTER OLDFIELD, Parker-ville, Kansas.

FOR SALE DR EXCHANGE—Fine Comedy, Western and Drama films. CHESTER OLDFIELD, Parker-ville, Kansas.

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## Slashing New Year Sale—Five

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## Attention, Roadmen and Exchange Men—

We buy and sell Films of every description. Write us what you have for sale or what you want to buy. Postively no junk handled. INTERSTATE FILM SERVICE, 730 South Wabash Ave., Chicago, Jan 19

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IF YOU REALLY WANT to buy and not just satisfy your curiosity write to us, telling us what you want, and if we can fill your order we will make the price so attractive that you will buy only from us in the future. Full the paper with every picture. No lists. Special proposition to roadmen. BIG FOUR FILM EXCHANGE, 738 S. Wabash Ave., Chicago, Illinois.

ONE THOUSAND REELS—Educational, Comedies, Dramas, Westerns, all other kind included. Write QUEEN FEATURE SERVICE, Birmingham, Alabama. feb 2

TWO-REEL SUBJECTS, three dollars. FALES, 1223 E. Fayette, Syracuse, New York.

SERIALS, perfect condition, paper complete; bargain. H. B. JOHNSON, 538 S. Dearborn St., Chicago, feb 23

SPELLED BOUND, 5 reels, \$20.00; Humdrum Brown, with Henry B. Walthall, 5 reels, \$20.00; two-reel Westerns, with Hart, Jenkins, Mix. Lots of one and two-reel Comedies at \$1.00 per reel. These films are all in good condition and bargains. Have divided local territory. Examination on deposit. F. H. HASKER, 515 Wabash St., Louisville, Va. jan 19

STORAGE SALE—New Cine Feature, Life of a Cow Punter, Wil Hart, \$3.00. 16x-24 p. Westhouse A. C. Motor, new, \$200.00. COSMOPOLITAN STOR-AGE CO., 1753 Orchard St., Chicago.

TEN NIGHTS IN A BARRODAM, \$125.00; Kidnapped in New York, \$100.00; Family Honor, \$10.00. All kinds of other features. One-reel Comedies, \$7.50; two-reel Comedies, \$10.00; \$15.00. Complete set Life of Christ stories for lecture. Big bargains in complete 16 and 8 Shs. Tell us your needs; no less. BLAND'S ATTRACTIONS, 3021 Leland Ave., Chicago, Ill. 19

WANTED To Buy or Lease Mo-

tion Picture Theatre in town of 10,000 to 30,000 population. Must be up to date, during good business. Prefer Illinois, but will consider others if bargains. Give detailed particulars in first letter—reason for selling, etc. C-BOX 211, care Billboard, Cincinnati, Ohio.

## Wanted To Buy or Rent Print

of the Passion Play. Must be in good condition. H. L. MALONE, Virginia Theatre, Washington, D. C. jan 26

CASH FOR RELIGIOUS. Sensational Comedies, new or nearly new. State advertising. C-BOX 145, care Billboard, Cincinnati. jan 26

PASSION PLAY. Religious Films. Suitcase Projectors. RAY, 321 5th Avenue, New York.

WANT Features of all kinds. Must be cheap and in A-I shape. NORTHERN FILM EX., Sunburst, Montana.

WANT TO BUY—Person Missing Picture. Must be in good order, for cash. KING COLE, Billboard, Chicago, Illinois. jan 19

WANTED—100 Machines, Powers', Simplex, Motograph, Edison, DeVry, Acme, American and others. We buy all Theatre Equipment. What have you? MONARCH THEATRE SUPPLY CO., Memphis, Tenn. jan 26

WANTED—Western and Comedy Film. Must be cheap. Write what you have to CHESTER OLDFIELD, Parkerville, Kansas.

WANTED—Suitcase and Portable Machines, Films and Equipment. Full particulars and price first letter. NATIONAL EQUIPMENT CO., 403 West Michigan Street, Duluth, Minnesota.

WANTED—Fire Reels. Still, Third, Midnight Alarms, etc. FALES, 1223 E. Fayette, Syracuse, New York.

## THEATRICAL MUTUAL ASSN.

(Continued from page 46)

was a great friend of the T. M. A. was loved by all the employees and patrons of the theater and the loss will be keenly felt.

Brother Shirley D. Boyle, bustling secretary of Beaver Falls Lodge, is director of music at the Colonial Theater. Patrons of the house say that the music there is the best in the State.

Alex Denhart is stage superintendent at the Lyceum Theater, of which Ben Walker is lessee. The shows can't come too big for "Denny", and with the assistance of the union crew he handles them all in fine style.

Brother Arthur Bibby of Beaver Falls Lodge died December 21 and all members deeply mourn his death. His wife was promptly paid the death benefit, which was greatly appreciated by him.

It pays to belong to a strong order such as the T. M. A. and it also pays to keep your dues paid so as to receive all benefits promptly.

**BARGAINS**—Edison and Motograph Projectors. Write EARL WARRING, Parkersburg, Iowa.

**BARGAINS**—Victor Projector, cost \$280, sell for \$125. Acme Suitcase Projector, cost \$250, for \$175. Both like new. Professional Camera, needs lens, \$25. BOX 82, Canton, Ohio.

**CLOSING DUT**, cheap, 1,200 Iron Frame Chairs, Furniture, Movie Camera, Power's 5, 6, 6-A, Pathéscope; Double Axle Asbestos Booth, Grand Pig, Inlet Film, Steel Stamp for list. B. O. WETMORE, 1109 Boylston St., Boston, Massachusetts.

**ENTIRE MOVING PICTURE ROAD SHOW**—5 Reels, Machine and all Accessories. Write for particulars. Fifty dollars takes outfit. G. W. SMITH, 5023 E. right, St. Louis, Missouri.

**MACHINES** for theatre or road shows, churches and home use. Mazda Equipment for all machines, Arc Lamps and Rheostats, Magazines and Lampshades, Machine Parts, or will rebuild your machine. 100 Reels of Film. Bargain lists tree. NATIONAL EQUIPMENT CO., 109 West Michigan Street, Duluth, Minnesota.

**MOTOGRAPH MACHINE**, \$75.00; Light Plant, complete, \$75.00. CRAIG, 21½ Center St., Butland, Vermont.

**MOVIE ROAD SHOW**—Machine, Curtain, Film, Gas Plant, fifty dollars. M. GHANOLI, 828 First St., Louisville, Kentucky.

**NEW \$250 Motor Driven Suit Case Projector**, \$75; Derry Projector, \$10; 1,000-foot New Home

Abrams, Harry, Co. (Pantages) Spokane 21-26.  
 Aces, Four (Orpheum) Los Angeles; (Malo 1 St.) Kansas City 21-26.  
 Aces, Three, & a Joker (Electric) Springfield, I. Mo., 17-19.  
 Adair & Brahms (Grand) Shreveport, La.  
 Adler Jean, & Co. (Keith) Indianapolis.  
 Adler & Dunbar (Crescent) New Orleans.  
 Alfonso, Four (Shea) Toronto.  
 Ahern, W. & G. (Orpheum) Kansas City; (Orpheum) St. Louis 21-26.  
 Allin, Theo (Proctor) Newark, N. J.  
 Albertinas, Three (Bushwick) Brooklyn.  
 Alberto, Harold (Keith) Cincinnati.  
 Aldo, DeLyto, & Co. (Orpheum) Denver; (Palace) St. Paul 21-26.  
 Aldrich, Chas. T. (State) Memphis, Tenn.  
 Alexander & Roach (Orpheum) Madison, Wis., 17-19.  
 Alexander, A., & Co. (Grand) Shreveport, La.  
 Alexander (Pantages) Memphis, Tenn.  
 Allen & Canfield (Victory) Evansville, Ind., 17-19.  
 Allen, Taylor & Barber (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 21-26.  
 Allman & Harvey (Orpheum) Wichita, Kan., 17-19.  
 Allyn, Jack, & Co. (Temple) Detroit.  
 Along Broadway (Poll) Bridgeport, Conn.  
 Alton, Agnes (Orpheum) Aberdeen, S. D., 17-19.  
 Amac (Shea) Buffalo.  
 American Whirlwinds, Six (Palace) New Haven, Conn.  
 Ameta (Keith) Boston.  
 Amoros & Oley (State) New York.  
 Anderson & Vyle (Jole) Ft. Smith, Ark., 17-19.  
 Anderson & Burt (Majestic) Ft. Worth, Tex.  
 Anderson, Bob (Rialto) St. Louis.  
 Andre, M., & Girls (Proctor) Troy, N. Y.  
 Andrews, T. & K. (Hennepin) Minneapolis.  
 Andrus & George (Columbia) St. Louis.  
 Angel & Fuller (Keith) Montgomery, Ala.  
 Anger & Packer (Majestic) Houston, Tex.; (Majestic) San Antonio, 21-26.  
 Annette (Irving) Carbondale, Pa.  
 Arakis, Tan (Palace) St. Paul; (Orpheum) Winona, Minn., 21-26.

# TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder.  
Jan. 21, Orpheum, Winnipeg, Canada.' Direction  
Pat Casey Agency.

**Archer** & **Belford** (Broadway) Springfield, Mass., 17-19.  
**Ardine**, **Gretta**, & **Co.** (Alhambra) New York.  
**Arena** Bros. (Olympic) Watertown, N. Y.  
**Argo**, D. & **Fals** (Bijou) Woonsocket, R. I.  
**Arizona** Joe (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 21-26.  
**Arleys**, The (Orpheum) Oakland, Calif.; (Orpheum) Fresno 24-26.  
**Arlington**, Billy (Orpheum) New Orleans.  
**Armstrong** & **Phelps** (Keith) Syracuse, N. Y.  
**Armstrong** & **Harte** (Keith) Philadelphia.  
**Arnart Bros.** (Orpheum) San Francisco 14-26.  
**Arnauts**, Three (Gayety) Itasca, N. Y.  
**Arony Bros.** (Loew) Montreal.  
**Ashley**, Herbert, & **Co.** (Palace) Brooklyn 17-19.  
**Ashley**, Arthur, & **Co.** (Gates) Brooklyn 17-19.  
 At the Country Club (Majestic) Dallas, Tex.; (Majestic) Houston 21-26.  
**Atherton**, Lattie (Keith) Portland, Me.  
**Atwill**, Lionel, & **Co.** (Alhambra) New York.  
**Austin** & **Delaney** (Loew) Montreal.  
**Autumn** Trio (Loew) Montreal.  
**Avery**, V. & C. (Adgemont) Chester, Pa.  
**Avery**, Gertrude, & Boys (Pantages) Minneapolis; (Pantages) Regina 21-23; (Pantages) Saskatoon 24-26.  
**Avon Comedy Four** (Orpheum) Kansas City; (Orpheum) New Orleans 21-26.  
**Awkward Age** (Majestic) Dallas, Tex.; (Majestic) Houston 21-26.  
**Axiom**, Alla (Pantages) Portland, Ore.

Baker, Belle (Golden Gate) San Francisco; (Orpheum) Oakland 21-26.  
 Baker, Bert, & Co. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 21-26.  
 Baker, Doc, & Co. (Proctor) Newark, N. J.  
 Baker & Rogers (Pantages) Denver; (Pantages) Pueblo 24-26.  
 Ball, Ray E., & Bro. (Alhambra) New York.  
 Bally Hoo Trio (Grand) Sheepsport, La.  
 Balmain, Four (Liberty) Lincoln, Neb. 17-19.  
 Band Box Revue (State) Newark, N. J.  
 Banzai Trio (Princess) Nashville, Tenn. 17-19.  
 Barbara & Grobs (Pantages) San Francisco; (Pantages) Los Angeles 21-26.  
 Bard, Wikie, & Co. (Bushwick) Brooklyn.  
 Barnett, D., & Co. (Allegheny) Philadelphia.  
 Barney, Violet (Temple) Rochester, N. Y.  
 Barlowes, Breakaway (Gates) Brooklyn 17-19.  
 Barr, Mayo & Irene (Delancey St.) New York 17-19.  
 Barrett & Cuneo (Orpheum) Seattle; (Orpheum) Portland 21-26.  
 Barrett & Farnum (National) New York.  
 Barricello, Besse, Co. (Palace) Chicago; (105th St.) Cleveland 21-26.  
 Bates, Mai (O. H.) Westfield, Mass. 14-16.  
 Bartling, Clas., & Co. (Pantages) Minneapolis.  
 Bartoli & Clark (State) Buffalo.  
 Barton, Sam (Keith) Montgomery, Ala.  
 Barton's, Benny, Revue (Majestic) Chicago.  
 Bassi & Keller (Rialto) Racine, Wis. 17-19.  
 Bayley & Porter (Loew) Ottawa, Can.  
 Bayes & Speck (Orpheum) Sioux Falls, S. D. 17-19.  
 Bayes, Nora (Orpheum) Los Angeles.  
 Bayes & Smith (Metropolitan) Brooklyn.  
 Beard, Billy (Nixon) Philadelphia.  
 Beaumont Sisters (123rd St.) New York.  
 Beeman & Grace (Shea) Buffalo.  
 Beeson, Berta (Pantages) Spokane; (Pantages) Seattle 21-26.  
 Beetz, Hans, & Co. (Palace) Chicago.  
 Becket's Theater Grottoes (Palace) Chicago; (Orpheum) St. Louis 21-26.  
 Bell, Adelide, & Co. (Nixon) Philadelphia.  
 Bellhops, The (LaSalle Garden) Detroit 17-19.  
 Belmonts, Three (Pantages) Minneapolis 21-26.  
 Bender & Armstrong (Olympic) Watertown N. Y.  
 Bensee & Baird (Colonial) Erie, Pa.  
 Benson-Massing Co. (Hamilton) New York.  
 Bent & Clark (Alhambra) New York.  
 Berlin Sisters (Lincoln Sq.) New York 17-19.  
 Bernard & Scarth (Rialto) Chicago.  
 Bernard & Towne (American) New York 17-19.  
 Bernard, Jos. E., & Co. (Jole) Ft. Smith, Ark. 17-19.  
 Bernard & Gary (Keith) Columbus, O.  
 Bernard (Pantages) Los Angeles; (Lantages) San Diego 21-26.  
 Bernards, Original (Circo Canarias) Placetas Cuba, Indef.  
 Bernet & Downs (Globe) Kansas City 17-19.



Managers and artists are respectfully requested to contribute their data to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

The Billboard forwards all mail to professionals free of charge. Members of the profession are invited while on the road to have their mail addressed in care of The Billboard and it will be forwarded promptly.

When no date is given the week of January 14-19 is to be supplied.

Bernle, Ben, & Band (Majestic) Houston, Tex.; (Majestic) San Antonio 21-20.  
 Bernville Bros. (Imperial) Montreal.  
 Bernt & Partner (Proctor) Albany, N. Y.  
 Berk & English (Lyric) Columbia, S. C.  
 Bergerc, Valerie, & Co. (Temple) Rochester, N. Y.  
 Berrens & Ryan Sisters (Faurot O. H.) Lima, O., 17-19.  
 Berleek & Hart (Roanoke) Roanoke, Va.  
 Berry, Harry, & Miss (American) New York 17-19.  
 Besser & Irwin (State) Newark, N. J.  
 Besson, Mine, & Co. (Shea) Toronto.  
 Bett's Seats (Palace) Rockford, Ill., 17-19.  
 Bevan & Flint (Palace) Manchester, N. H.  
 Beyer, Ben (Orpheum) Wichita, Kan., 17-19.  
 Bi-Ba-Bo (St. Louis-Lake) Chicago; (Rialto) St. Louis 21-26.  
 Bigelow & Lee (State) New York.  
 Billmore Society, Orch. (Strand) Washington.  
 Binder & Ivy (Empire) Lawrence, Mass.  
 Bingham & Meyers (State) Pawtucket, R. I.  
 Binns & Grill (Bijou) Bangor, Me.  
 Bird Cabaret (Bijou) Battle Creek, Mich., 17-19.  
 Blank, Mary, Co. (Fantage) San Diego, Calif.; (Joy) Long Beach 21-26.  
 Blanks, Three (Colonial) Erie, Pa.  
 Block & Dunlop (Lyric) Columbia, S. C.  
 Blithen & Snyder (Fantage) Vancouver, Can.  
 Robine & Starke (Wim, Penn) Philadelphia.  
 Bogert, F. & J. (Faurot O. H.) Lima, O., 17-19.

Cahill & Romaine (Allegheny) Philadelphia.  
alts Bros., (Pantages) Edmonton, Can.; (Pan-  
tages) Calgary 21-23.  
aledonian Four (Victorial New York 17-19.  
alvert & Co. (Palace) Bridgeport, Conn.  
ameros, Four (Temple) Detroit.  
amille Trio (Alhambra) Philadelphia.  
ampbell Sisters (Orpheum) Oklahoma City,  
Ok.; 17-19.  
arleton & Ballew (Majestic) San Antonio,  
Tex.; (Majestic) Ft. Worth 21-26.  
arletons, Two (Orpheum) New York 17-19.  
arlistes, The (Indoor Circus) Troy, N. Y.  
arville of Venice (105th St.) Cleveland.  
arr, Russell (Colonial) Erie, Pa.  
arroll, Harry & Co. (Proctor) Newark, N. J.  
arroll & Gorman (James) Columbus, O.  
arson & Kane (Cosmos) Washington.  
arson Revue (Lyric) Indianapolis.  
arter & Cornish (Seventh St.) Minneapolis.  
asler & Beasley Twins (Grand) St. Louis.  
asper & Morrissey (Pantages) Minneapolis;  
(Pantages) Winnipeg, Can.; 21-26.  
Casson Bros. & Marle (Lyric) Birmingham,  
Ala.  
Casting Stars, Four (Orpheum) Brooklyn.  
Capolean, Chief (Orpheum) Des Moines, Ia.  
Cavanaugh & Cooper (Orpheum) Oakland, Calif.;  
(Orpheum) Fresno 24-26.  
Care Man's Love (Metropolitan) Brooklyn.  
Carvo & Mero (Lyric) Indianapolis.  
Chabot & Tortini (World) Omaha; (Pantages)  
Des Moines, Ia., 21-26.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

**NAME**

WEEK	THEATER	CITY	STATE

Bond, Raymond, & Co. (Majestic) Little Rock, Ark., 17-19.  
 Bond & Adams (Grand) Oshkosh, Wis., 17-19.  
 Borden, Eddie, Co. (Orpheum) Ogden, Utah; (Pantages) Denver 21-26.  
 Bordner & Boyer (Towers) Camden, N. J.  
 Boreo, Emil (Orpheum) Quincy, Ill., 17-19.  
 Bottomley Troupe (Majestic) Chicago.  
 Bounre's, Billy, Circus (Lyric) Mobile, Ala.  
 Bowman Bros. (Roanoke) Roanoke, Va.  
 Boydell, Jean (Liberty) Lincoln, Neb., 17-19.  
 Braatz, Selma (Emery) Providence, R. I., 17-19.  
 Braden, Harry (Central Sq.) Cambridge, Mass.  
 Bradley, Hennessy, & Co. (Loew) Ottawa, Can.  
 Brady, Florence (Lyric) Atlanta, Ga.  
 Brandas, The (Orpheum) Germantown, Pa.  
 Brecker's Bears (Keith) Syracuse, N. Y.  
 Bremen, Peggy, & Bro. (125th St.) New York.  
 Brennan & Rogers (Orpheum) Brooklyn.  
 Brian, Donald (Palace) Chicago; (Orpheum) St. Louis 21-26.  
 Briscoe & Ruth (Rialto) St. Louis; (Main St.) Kansas City 21-26.  
 Brooks, Peggy (Hipp.) Cleveland.  
 Brooks & Morgan (Faurot O. H.) Lima, O., 17-19.  
 Brooks, Alan, & Co. (Palace) St. Paul.  
 Brosius & Brown (Loew) Ottawa, Can.  
 Brown, Bothwell (State-Lake) Chicago.  
 Brown & Whitaker (Albee) Providence, R. I.  
 Brown, Joe, & Co. (Temple) Rochester, N. Y.  
 Browning, Jos. L. (Proctor) Newark, N. J.  
 Brower, Walter (Palace) Cincinnati.  
 Bryant & Stewart (Orpheum) Tulsa, Ok., 17-19.  
 Budai, Ruth (Keith) Portland, Me.  
 Buttrine, Jones, & Band (Palace) South Bend, Ind., 17-19.  
 Burke, Johnny (Orpheum) San Francisco.  
 Burke, Walsh & Co. (Lyric) Birmingham, Ala.  
 Burke, John (Pantages) San Francisco 21-26.  
 Burkhardt, Lillian, Co. (Pantages) Kansas City; (Pantages) Memphis 21-26.  
 Burke & Betty (Cosmos) Washington.  
 Burns & Allen (Keith) Portland, Me.  
 Burns & Lynn (Keith) Philadelphia.  
 Burt & Rosedale (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 21-26.  
 Burton, Marjorie (Strand) Washington.  
 Bush, Frank (Orpheum) Tulsa, Ok., 17-19.  
 Butler & Parker (1st St.) New York.  
 Byron & Haig (Keith) Boston.  
 Byron Girls (Capitol) Union Hill, N. J.

Chain & Archer (Keith) Cincinnati.  
 Chauvelain & Earl (Palace) South Bend, Ind.  
 17-19.  
 Chandon Trio (Loew) London, Conn., 17-19.  
 Chapman, Stanley (Pantages) Memphis, Tenn.  
 Chaves, Charlie (Keith) Washington.  
 Chayce, Chas., & Co. (Palace) New York.  
 China Blue Plate (Keith) Dayton, O.  
 Chisholm & Breen (State) Memphis, Tenn.  
 Choy Ling Lee Troupe (Sheridan Sq.) E. Liberty, Pittsburg, Pa., 17-19.  
 Claire, Teddy, & Band (Keith) Syracuse, N. Y.  
 Clark, Gladys (Straud) Greensburg, Pa.  
 Clark & Bergman (Sist St.) New York.  
 Clark, Johnny, & Co. (James) Columbus, O.  
 Clark & O'Neill (Gates) Brooklyn 17-19.  
 Clark, Marle & Ann (Feeley) Hazleton, Pa.  
 Clark, Eddie, & Co. (Greeley Sq.) New York  
 17-19.  
 Clark, H., & Band (Poll) Scranton, Pa.  
 Clarke, Wilfred, & Co. (Albee) Providence,  
 R. I.  
 Clarks, Aerial (Dutton's Circus) Columbus, Ga.  
 Clasper, Edith, & Co. (Circus) New York.  
 Claude & Marion (Keith) Indianapolis.  
 Claudius & Scarlet (Keith) Washlburg.  
 Clayton & Edwards (Shea) Buffalo.  
 Clayton & Lennie (Metropolitan) Brooklyn.  
 Clemens, Beiling & Co. (Orpheum) Joliet, Ill.,  
 17-19.  
 Clifford & Gray (Pantages) San Francisco;  
 (Pantages) Los Angeles 21-26.  
 Clifford, Jack (Majestic) Dallas, Tex.; (Ma-  
 jestic) Houston 21-26.  
 Clinton, M., & Partner (Maryland) Baltimore.  
 Clinton & Rooney (Princes) Nashville, Tenn.  
 Clinton Sisters (Pantages) Hamilton, Can.;  
 (Chateau) Chicago 21-23.  
 Codie, Mine, Ann (State Lake) Chicago; (Or-  
 phem) St. Louis 21-26.  
 Cogert, Henry, & Broadway Five (Keith) Bos-  
 ton; (Keith) Philadelphia 21-26.  
 Cole, Vera (Empress) Grand Rapids, Mich.  
 Coleman, Dan, & Co. (Towers) Camden, N. J.  
 Collins, Mitt (Villoria) New York 17-19.  
 Colonial Four (National) Richmond, Va.  
 Combe & Nevin (Broadway) New York.  
 Compliments of the Season (III St.) Los Ange-  
 les, 17-19.  
 Conley, H. J., & Co. (Opera House) York, Pa.  
 Conlin & Glass (Lyric) Hamilton, Can.  
 Coulon, Lockwood & Harvey (Miller) Milwaukee.  
 Conn & Albert (Grand) St. Louis.  
 Conn, Downey & Willard (Orpheum) Sioux City,  
 Ia., 17-19.  
 Conrad, Ed & Blidle (Prospect) Brooklyn.

Hogan & Casey (Lyric) Mobile, Ala.  
 Cook, Mortimer & Harvey (Grand) St. Louis.  
 Cook & Vernon (Boulevard) New York 17-19.  
 Cook & Shaw Sisters (Grand) Atlanta, Ga.  
 Cook & Oatman (Emery) Providence, R. I., 17-19.  
 Cook, Olga (Prospect) Brooklyn.  
 Cooper, H. L. & Co. (Lyric) Mobile, Ala.  
 Cooper, Jimmie (Irving) Carnondale, Pa., 17-19.  
 (Wm.) Penn Philadelphia 21-23.  
 Cornell, Leon & Zippy (Greeley Sq.) New York 17-19.  
 Cortez & Ryan (State) Memphis, Tenn.  
 Cosca & Verdi (Proctor) Yonkers, N. Y.  
 Cosmopolitan Trio (Albee) Providence, R. I.  
 Cotton Pickers (Hillp.) Cleveland.  
 Courtney Sisters (Pantages) Vancouver, Can.  
 Courtney, Inez, & Co. (Columbia) Davenport, Ia., 17-19.  
 Crafts & Haley (Orpheum) Brooklyn.  
 Crawford & Broderick (Riverside) New York.  
 Creighton, B. & J. (Orpheum) Galesburg, Ill., 17-19.  
 French Clay & Co. (American) New York 17-19.  
 French, The (Keith) Columbus, II.  
 Crumit, Frank (Orpheum) St. Louis.  
 Cutchfield, Cuba (Pantages) Spokane 21-26.  
 Culen, Jim (Orpheum) Portland, Ore.; (Orpheum) San Francisco 21-26.  
 Cunningham, Evelyn (State) Newark, N. J.  
 Cunningham & Bennett (Rajah) Reading, Pa.  
 Curtis, Julia (Pantages) Portland, Ore.  
 Curtis, Bent Frienda (Orpheum) Champaign, Ill., 17-19.

Dainty Marie (Jefferson) New York.  
 Daly & Gray (Englewood) Chicago 17-19.  
 Damerall & Vail (Palace) Pittsfield, Mass.  
 Dance Frivolities (Loew) Montreal.  
 Dance Carnival (Victory) Holyoke, Mass.  
 Dance Shop (Metropolitan) Brooklyn.  
 Dancing Shoes (Lowell) Dayton, O.  
 Dancing Wild (Rialto) Racine, Wis., 17-19.  
 Darcey, Joe (Bushwick) Brooklyn.  
 Darrell, Emily (Grand) Shreveport, La.  
 Davoys, Two (Rialto) Elgin, Ill., 17-19.  
 Davies, Tom, Trio (lyric) Birmingham, Ala.  
 Davis & McCoy (Regent) Detroit.  
 Davis & Darnell (Princess) Montreal.  
 Davis & Pelle (Palace) Manchester, N. H.  
 Day at the Raria (Gales) Brooklyn 17-19.  
 Dekkerkjario, Buci (Palace) Peoria, Ill., 17-19.  
 Del'ace, Bernard (Pantages) Los Angeles;  
 (Pantages) San Diego 21-26.  
 DeRajah, Jovedah (Orpheum) Quincy, Ill.,  
 17-19.  
 Devine, Laurle (Pantages), Winnipeg, Can.;  
 (Pantages) Regina 21-23.  
 DeVoe, Frank (Orpheum) Vancouver, Can.; (Or-  
 phenium) Seattle 21-28.  
 Deagon & Mack (Hill St.) Los Angeles.  
 Dean, Emma & Bay (Palace) Cleveland.  
 Becker, Paul, & Co. (Keith) Boston.  
 Delbridge & Gremmer (Orpheum) Green Bay,  
 Wis., 17-19.  
 Det, Harry (Orpheum) Fresno, Calif.; (Golden  
 Gate) San Francisco 21-26.  
 Demarest & Collette (Palace) St. Paul.  
 Demarest, Emil (Strand) Kokomo, Ind., 17-19.  
 Diamond, Maurlie (Orpheum) New Orleans.  
 Diamonds, Four (Arcade) Jacksonville, Fla.  
 Dillon & Parker (Pantages) Minneapolis 21-26.  
 Dinga & Belmont Revue (Orpheum) Boston.  
 Dixie Four (Palace) Chicago; (Orpheum) St.  
 Louis 21-26.  
 Dixon, Frank, & Co. (Orpheum) Champaign,  
 Ill., 17-19.  
 Donahne & LaSalle (Novelty) Topeka, Kan.,  
 17-19.  
 Donald Sisters (State) Buffalo.  
 Donovan & Lee (Capitol) Hartford, Conn.  
 Dooley, Jed, Co. (Pantages) Portland, Ore.  
 Dooley & Ames (Royal) New York.  
 Dooley & Sales (Keith) Lowell, Mass.  
 Dooley, Bill, & Co. (Princess) Montreal.  
 Dooley, Jo Jo (Lyric) Hamilton, Can.  
 Dooley & Morton (Orpheum) New Orleans.  
 Dore, C. & L. (Grand) Marion, Ind., 17-19.  
 Dofana (Majestic) Cedar Rapids, Ia., 17-19.  
 Douglas & Cline (Rialto) Amsterdam, N. Y.  
 Downey, H., Revue (Strand) Brockton, Mass.  
 Downey & Claridge (Boulevard) New York  
 17-19.  
 Drida, Franz (Palace) New York.  
 Drew, Mrs. S., & Co. (Wm. Penn) Philadelphia.  
 Drew, Mary, Jr. (Pantages) San Francisco 21-26.

Drew, Mabel (Young) St. Toronto.  
 Dufor Boys (Keith) Boston.  
 Dufranne, Georges (Royal) New York.  
 Dugan & Raymond (Keith) Philadelphia.  
 Dugan, Danny (Orpheum) San Francisco; (Orpheum) Oakland 21-24.  
 Dunbar & Turner (Washington St.) Boston.  
 Dunbar & Merrill (Majestic) Milwaukee.  
 Deputys, The (Keith) Columbus, O.  
 Dura, Cross & Rosa (Palace) Brooklyn 17-19.  
 Duval & Symonds (Proctor) Albany, N. Y.  
 Dyer, Hubert, & Co. (Globe) Kansas City 17-19.

**E**arles, The (Pantages) Minneapolis; (Pantages) Wilmngt. Can., 21-26.  
 Ebs, Wm. (Majestic) Dallas, Tex.; (Majestic) Houston 21-26.  
 Echoes From Danceland (Keith) Boston.  
 Echoff & Gordon (Uxor) Schenectady, N. Y.  
 Eccles Twins & Wells (Pantages) Columbus, O.; (Pantages) Detroit 21-26.  
 Edmunds, Wm., & Co. (Orpheum) Oklahoma City, Ok., 17-19.  
 Edwards, Gus, Revue (Fordham) New York.  
 Edwards, Irving (Federal) Salem, Mass.  
 Edwards, Julia (Orpheum) Ogden, Utah; (Pantages) Denver 21-26.  
 El Ciego (Statel) Nanticoke, Pa.  
 El Roy Sisters & Co. (Norvelli) Topeka, Kan., 17-19.  
 Elaine & Marshall (Temple) Syracuse, N. Y.  
 Elkins, Fay & Elkins (Broadway) Long Branch, N. J.  
 Elie & Paulsen (Orpheum) Ogden, Utah; (Pantages) Denver 21-26.  
 Emmett, Eugene, Co. (Majestic) Harrisburg, Pa.  
 Errett & Herman (Lyric) Atlanta, Ga.  
 Ernie & Ernie (Palace) New Orleans.  
 Espe & Button (Orpheum) Portland, Ore.; (Orpheum) San Francisco 21-26.  
 Evans & Pearl (Grand) St. Louis.  
 Evans, Merle & Evans (Pantages) San Francisco 21-26.  
 Evans & Wilson (Orpheum) Ogden, Utah; (Pantages) Denver 21-26.  
 Ewing & Ewing (Revolt) Canal Dover, O., 17-19.  
 Exposition Four (Franklin) Ottawa, Can.

**WIG** REAL HAIR, Imported. All Characters \$1.50 Each and Up. Irish, Dutch, Hebrew, Silly Kid. Comedian. Catalog free.  
 A. RAUCH,  
 Successor to Klippert,  
 46 Cooper Square, New York.

- Fisher & King (Columbia) St. Louis.  
 Hall, Harry & Co. (Orpheum) Wichita, Kan.,  
 G.  
 Raymond, Grech. (Orpheum) Portland,  
 (Orpheum) San Francisco 21-26.  
 Raymond, George (Orpheum) New York 17-19.  
 Hall, Harry & Co. (Aldine) Wilmette, Ill.  
 Hall, Sisters (Keith) Montgomery, Ala.  
 Hall & Richards (Tivoli) Chattanooga, Tenn.  
 Hall, Ralph, & Band (Palace) Ft. Wayne,  
 Ind. 17-19.  
 Hall & Hatch (Hoyt) Long Beach, Calif.;  
 (Panhandle) Salt Lake City 21-26.  
 Hall, Taylor Co. (Poll) Worcester, Mass.  
 Hall, William, & Co. (Miller) Milwaukee.  
 Hall, J. & Co. (Grand) Marion, Ind. 17-19.  
 Hall, J. (Orpheum) Wichita, Kan. 17-19.  
 Hall & Thomas (Orpheum) Aberdeen, S. D.,  
 17-19.  
 Hall Sisters, Four (Main St.) Kansas City;  
 (State-Lake) Chicago 21-26.  
 Hall, Fliers, Five (American Legion Circus)  
 Hall, Singers, Alie, I. O.  
 Hall & Tennyson (Orpheum) New York 17-19.  
 Hall & Jos. Orch. (Princess) Montreal.  
 Hall & Fields (Orpheum) Kansas City.  
 Hall & Marie (Temple) Detroit.  
 Hernandez, Nellie, Co. (Pantages) Tacoma,  
 Wash. (Pantages) Portland, Ore. 21-26.  
 Hensel, Jules (Princess) Montreal.  
 Henry Miles From Broadway (Orpheum) Fresno,  
 Calif.; (Golden Gate) San Francisco 21-26.  
 Henry Miles (Columbus) Davenport, Ia., 17-19.  
 Hester & Sheppard (American) New York 17-19.  
 Fisher & Gilmore (Victory) Holyoke, Mass.  
 Fisher, Grace (Poll) Bridgeport, Conn.  
 Fisher, Walter, & Co. (60th St.) Cleveland.  
 Fisher Minstrels (Victoria) Wheeling, W. Va.  
 Fleming Sisters (Temple) Detroit.  
 Flemings, The (Fulton) Brooklyn 17-19.  
 Filimon, Jay C. (Lyric) Canton, O.  
 Foley & LaTour (Proctor) Troy, N. Y.  
 For Pit's Sake (Orpheum) Oklahoma City,  
 Ok. 17-19.  
 Force & Williams (Poll) Meriden, Conn.  
 Ford, Mabel, & Co. (Albee) Providence, R. I.  
 Ford & Price (Alhambra) New York.  
 Ford Senator (Orpheum) Seattle; (Orpheum)  
 Portland 21-26.  
 Ford, Frank & Co. (Fulton) Brooklyn 17-19.  
 Foster & Ray (American) New York 17-19.  
 Four Horsemen (Palace) Manchester, N. H.  
 Fowler, Gus (Majestic) Ft. Worth, Tex.  
 Fox & Allen (Weller) Zanesville, O. 17-19.  
 Fox, Harry (Rialto) Chicago.  
 Fox, Eddie, & Family (Proctor) Mt. Vernon,  
 N. Y.  
 Franklin, Mae (Shea) Toronto.  
 Franklin, Ann, & Boys (Proctor) Albany, N. Y.  
 Franklin & Frank (Feeley) Hazleton, Pa.  
 Frank & Barron (Olympic) Lynn, Mass.  
 Franklin Charles Co. (Palace) Bridgeport, Conn.  
 Franklin & Louise (Royal) New York.  
 Frasier, Enos (Palace) New Haven, Conn.  
 Fras, Baggot & Frear (Rialto) Chicago.  
 Freda & Anthony (Main St.) Kansas City;  
 (Palace) Chicago 21-26.  
 Freeman & Morton (Emery) Providence, R. I.,  
 17-19.  
 Friedman & Rhoda (Pantages) Tacoma, Wash.,  
 21-26.  
 Friedman, Anatol (Keith) Indianapolis.  
 Friend & Sparling (Loew) Montreal.  
 Friggenz, Trixie (Orpheum) Omaha; (Orpheum)  
 Des Moines, Ia. 21-26.  
 French & Sadler (Hijon) Birmingham, Ala.  
 French, Sig. (Golden Gate) San Francisco; (Or-  
 pheum) Los Angeles 21-26.  
 First Love (Majestic) San Antonio, Tex.; (Ma-  
 jestic) Ft. Worth 21-26.  
 Fuller, Mollie (Hill St.) Los Angeles; (Or-  
 pheum) Denver 21-26.  
 Furman & Evans (Olympic) Watertown, N. Y.  
 Gardell, Pryor Co. (Palace) Indianapolis 17-19.  
 Gardner, Lily & Gen. (Crescent) New Orleans.  
 Gardner, Grant (James) Columbus, O.  
 Gasoline, Royal (Empress) Grand Rapids,  
 Mich.  
 Gates & Finley (Lincoln Sq.) New York 17-19.  
 Gauthier, The (Capitol) Hartford, Conn.  
 Gells, Leo (Miles) Detroit.  
 George, Jack, Duo (Orpheum) Des Moines, Ia.  
 Georgia Minstrels (Pantages) Spokane 21-26.  
 Gerard, L. & Co. (Broadway) Philadelphia.  
 Gerber, Billie, Revue (State) Roseland, Ill.,  
 17-19.  
 Gibson & Price (Pantages) Portland, Ore.  
 Gilbert & May (Strand) Shenandoah, Pa.  
 Gilroy & Lang (Gold) Scranton, Pa.  
 Gladwin Twins (American) New York 17-19.  
 Glass, Olly (Tempo) Detroit.  
 Godfrey, Jean (Palace) Cincinnati.  
 Goetz & Duffy (Lincoln Sq.) New York 17-19.  
 God, Hazel & Bobby (Majestic) Milwaukee.  
 Gold & Sunshine (Majestic) Houston, Tex.;  
 (Majestic) San Antonio 21-26.  
 Goldie & Hostie (Miller) Milwaukee.  
 Godke, Jack (Hijon) Baltimore.  
 Golem, Al, Co. (Pantages) Edmonton, Can.;  
 (Pantages) Calgary 21-23.  
 Gomey Trio (Colonial) Erie, Pa.  
 Gordon & Gates (Hijon) Cleveland.  
 Gordon & Shubert (Fifth Ave.) New York.  
 Gordon & Day (Tivoli) Washington.  
 Gordon & Gifford (Victoria) New York 17-19.  
 Gordon & Stewart Sisters (Grand) Oshkosh,  
 Wis. 17-19.  
 Gordon Dogs (Majestic) Little Rock, Ark.,  
 G.  
 Gorham, Ollie & Ed (Capitol) Trenton, N. J.  
 Gors, Barrows (Palace) Cincinnati.  
 Gould, Vinita (Palace) Milwaukee.  
 Grandine, Pepita (Orpheum) Kansas City; (Or-  
 pheum) New Orleans 21-26.  
 Grandine, Jean (Cosmos) Washington.  
 Grandine & Feeley (Grand) Atlanta, Ga.  
 Grandine, Douglas, & Co. (Kedale) Chicago 17-  
 19.  
 Green Steve (Pantages) San Diego, Calif.;  
 (Hoyt) Long Beach 21-26.  
 Green, 191 (Pantages) Saskatoon, Can.; (Pan-  
 tages) Edmonton 21-26.  
 Green, Gene (Palace) Indianapolis 17-19.  
 Green & Parson (Pantages) Puerto, Col.; (World)  
 (Omaha) 21-26.  
 Green, Tony & Co. (Poll) Wilkes-Barre, Pa.  
 Green, Louis (Keith) Cincinnati.  
 Green & Marguerite (Golden Gate) San Fran-  
 cisco; (Orpheum) Denver 21-26.  
 Hahn, Delmar (Royal) New York.  
 Hahn, Paul (Loew) Ottawa, Can.  
 Hahn, Ned Clark (Cantages) San Francisco.  
 Hahn, W. H. & Bro. (Broadway) Philadelphia.  
 Hahn, C. S. (World) Omaha; (Pantages) Des  
 Moines, Ia. 21-26.  
 Hall, Ed. & Co. (Grand) Oshkosh, Wis., 17-19.  
 Hall, Bob (Royal) New York.  
 Hall, Al K. (Palace) Chicago.  
 Hall & Dexter (Capitol) Trenton, N. J.  
 Hall, P. & G. (World) Omaha; (Pantages) Des  
 Moines, Ia., 21-26.  
 Hall, Ermine & Irice (Palace) St. Paul; (Or-  
 pheum) Omaha 21-26.  
 Hallen, Bill (Orpheum) Germantown, Pa.  
 Halliday & Willette (Pantages) Tacoma, Wash.,  
 21-26.  
 Hanperin, Nan (Riverside) New York.  
 Hamilton, Alice (Orpheum) Madison, Wis., 17-  
 19.  
 Hamilton, Dixie (Temple) Rochester, N. Y.  
 Hamm Sisters & Co. (Palace) Brooklyn 17-19.  
 Hanans, The (Pantages) Tacoma, Wash.; (Pan-  
 tages) Portland, Ore. 21-26.  
 Haney, J. Francis, & Co. (Pantages) Spokane;  
 (Pantages) Seattle 21-26.  
 Hanlon, Bert (Orpheum) Vancouver, Can.;  
 (Orpheum) Seattle 21-26.  
 Hanford, Poodle (Princess) Montreal.  
 Hansen, Janita (Lyric) Indianapolis.  
 Hawkins, Larry (Strand) Greensburg, Pa.  
 Harmon & Sandra (Pantages) San Francisco  
 21-26.  
 Harper, Mabel, & Co. (Rajah) Reading, Pa.  
 Harrington, Hazel (Electric) St. Joseph, Mo.,  
 17-19.  
 Harris, Val (Imperial) Montreal.  
 Harris & Holly (Pantages) Pueblo, Col.;  
 (World) Omaha 21-26.  
 Harrison, Freed (Colonial) Haverhill, Mass.  
 Harrison, Chas., & Co. (Orpheum) Sioux Falls,  
 S. D., 17-19.  
 Harrison & Darling (Colonial) Lancaster, Pa.  
 Hartwell, The (Palace) Milwaukee; (Palace)  
 Chicago 21-26.  
 Haskell, Loney (Strand) Shenandoah, Ia.  
 Havemann's Animals (Pantages) Saskatoon,  
 Can.; (Pantages) Edmonton 21-26.  
 Hawthorne & Cook (Orpheum) Fresno, Calif.;  
 (Golden Gate) San Francisco 21-26.  
 Haydon, Harry, & Co. (National) Louisville  
 17-19.  
 Hayes, Grace (Lyric) Mobile, Ala.  
 Hayes, Rich (Keith) Philadelphia.  
 Hayes, Brent (Hijon) Bangor, Me.  
 Hayward, M. & Co. (Palace) Cleveland.  
 Healey & Cross (Proctor) Troy, N. Y.  
 Healy, Ted & Betty (Majestic) Ft. Worth, Tex.  
 Heath, Hobby, & Co. (Loew) Dayton, O.  
 Heart of a Clown (Pantages) Minneapolis; (Pan-  
 tages) Winnipeg, Can., 21-26.  
 Heath, Blossom, Orch. (Kathie) Portland, Me.  
 Hegeman's Hand (Broadway) Philadelphia.  
 Henry & Moore (Orpheum) Winnipeg, Can.;  
 (Orpheum) Vancouver 21-26.  
 Hindshaw, Billy (Globe) Philadelphia.  
 Heras, Willis (Lyric) Mississauga, Can.  
 Herberta, The (Keith) Darton, O.  
 Herlein, Lillian (Alhambra) Philadelphia.  
 Herman, Al (Palace) Milwaukee; (State-Lake)  
 Chicago 21-29.  
 Herrmann, Mme. (Garrett) Norristown, Pa.  
 Hessler, Margaret (Lautage) Pueblo, Col.;  
 (World) Omaha 21-26.  
 Hiltz, Ernest (Orpheum) Denver; (Rialto) St.  
 Louis 21-26.  
 Hickey Bros. (Hennepin) Minneapolis.  
 Hickman Bros. (Majestic) Chicago.  
 Hill, & Quinell (Poll) Meriden, Conn.  
 Hillman, B. C. (Orpheum) Seattle; (Orpheum)  
 Portland 21-26.  
 Hill's Circus (James) Columbus, O.  
 Hines, Harry (Joe) Ft. Smith, Ark. 17-19.  
 Hinckle & Mae (Robinson Grand) Clarksburg,  
 W. Va.  
 Hiro, Sunji & Keyo (Majestic) Milwaukee.  
 Holland Romance (Miles) Detroit.  
 Holland & Olden (Pantages) Des Moines, Ia.;  
 (Pantages) Kansas City 21-26.  
 Holman, Harry, & Co. (David) Pittsburgh.  
 Holmes & Holliston (Globe) Kansas City 17-  
 19.  
 Holmes & LaVere (Palace) St. Paul; (Orpheum)  
 Winnipeg, Can., 21-26.  
 Holt & Leonard (Hojo) Boston.  
 Hometown Folies (Binghamton) Binghamton,  
 N. Y.  
 Hooper, Edna Wallace (Regent) Detroit.  
 Houdini (Palace) Rockford, Ill. 17-19.  
 House, Billy, Co. (Kearse) Charleston, W. Va.  
 Howard, Georgia (Hijon) Bangor, Me.  
 Howard, Clara (Lyric) Hamilton, Can.  
 Howard & Norwood (Pantages) Spokane; (Pan-  
 tages) Seattle 21-26.  
 Howard & Lewis (Pantages) Tacoma, Wash.,  
 21-26.  
 Howard, Great (Palace) Bridgeport, Conn.  
 Howard's Ponies (Keith) Philadelphia.  
 Howard & Turner (Riverside) New York;  
 (Keith) Boston 21-26.  
 Howell, Ruth, Duo (Tempo) Rochester, N. Y.  
 Huber, Chad & Moate (Electric) St. Joseph,  
 Mo., 17-19.  
 Hughes & Merritt, Co. (Pantages) Spokane, Can.;  
 (Pantages) Edmonton 21-26.  
 Hughes, Ray, & Co. (Majestic) Cedar Rapids,  
 Ia., 17-19.  
 Hungarian Revue (Victoria) New York 17-19.  
 Huntriter, Musical (Hijon) Youngstown, O.  
 Hunting & Francis (Nixon) Philadelphia.  
 Hurst & Vort (Maryland) Baltimore.  
 Hyatt (Aveco) N. W. York 17-19.  
 Hyland, Grant & Hyland (State) Stockton,  
 Calif., 20-23; (Hijon) Sacramento 24-26.  
 Hyman, John (Poll) Scranton, Pa.  
 Imhof, Roger, & Co. (Rialto) St. Louis; (Pal-  
 ace) Milwaukee 21-26.  
 In Musteland (Palace) Springfield, Mass.  
 Indian Follies (Weller) Zanesville, O. 17-19.  
 Indian Reveries (Empress) Decatur, Ill.  
 Ingalls & Winchester (Grand) Philadelphia.  
 International Boxing Girls (Englewood) Chi-  
 cago 17-19.  
 Irving & Moore (Orpheum) Denver.  
 Irving & Elwood (Lyric) Indianapolis.  
 Irving's Midgets (Pantages) Seattle; (Pan-  
 tages) Vancouver, Can., 21-26.  
 Ivy, Mille, & Co. (Victory) Evansville, Ind.,  
 17-19.  
 Jackson, Joe (Pantages) Minneapolis; (Pan-  
 tages) Winnipeg, Can., 21-26.  
 Jans & Whalen (Princess) Montreal.  
 Jason & Harrigan (Keith) Toledo, O.  
 Jean & Jacques (Strand) Washington.  
 Jenette, Aunt & Hand (State-Lake) Chicago.  
 Jonette Bros. (Grand) St. Louis.  
 Jerry & Florette (Keith) Cincinnati.  
 Jerry & Piano Girls (Hijon) Cleveland.  
 Jewell Box Revue (Hijon) Birmingham, Ala.  
 Jewell & Rita (Pantages) San Diego, Calif.;  
 (Hoyt) Long Beach 21-26.  
 Jewell's Mantiques (Majestic) Springfield, Ill.,  
 17-19.  
 Jim & Jack (Washington St.) Boston.  
 Johnson, J. Rosamond, & Co. (Majestic) Bloom-  
 ington, Ill., 17-19.  
 Johnston, Hugh (Joe) Ft. Smith, Ark., 17-19.  
 Johnson, Harry (Liberty) Lincoln, Neb., 17-19.  
 Jones & Leigh (LaSalle Garden) Detroit, 17-19.  
 Jones, Gattison & Band (Grand) St. Louis.  
 Jordan, Cliff (Fifth Ave.) New York.  
 Jordan, Jules (125th St.) New York.  
 Joy, Mabel & Al (Miller) Milwaukee.  
 Joyce, Jack (Hennepin) Minneapolis.  
 Jugglegland (Broadway) Long Branch, N. J.  
 Kafka & Stanley (Pantages) Tacoma, Wash  
 21-26.  
 Kahn, Harry (Orpheum) Los Angeles.  
 Kane, Morey & Moore (Loew) Dayton, O.  
 Kane & Herman (Orpheum) Portland, Ore.;  
 (Orpheum) San Francisco 21-26.  
 Kara (Bijou) Birmingham, Ala.  
 Kara & Wiley (Pantages) Des Moines, Ia.;  
 (Pantages) Kansas City 21-26.  
 Katherine & Lee (Music Hall) Lewiston, Me.  
 Kastman & Lillian (23rd St.) New York.  
 Keane & Williams (Majestic) Chicago.  
 Keane & Whitney (Majestic) San Antonio,  
 Tex.; (Majestic) Ft. Worth 21-26.  
 Keating, Chas., & Co. (Palace) Cincinnati.  
 Kelety, Julia (Delaney St.) New York 17-19.  
 Kelam, O'Dare (Aldin) Wilmington, Del.  
 Keller Sisters & Lynch (Cyril) Fitchburg, Mass.  
 Kelly, Tom (Lyric) Birmingham, Ala.  
 Kelly & Wise (Lyric) Indianapolis.  
 Kelly, Mary (Orpheum) Denver; (Orpheum)  
 Kansas City 21-26.  
 Kelley, Walter C. (Hamilton) New York.  
 Kelton, Pert (Keith) Lowell, Mass.  
 Kenney & Hollis (Hennepin) Minneapolis.  
 Kennedy & Peterson (Kearse) Charleston,  
 W. Va.  
 Kennedy & Kramer (State) Buffalo.  
 Kenny, Mason & Scholl (Arcade) Jacksonville,  
 Fla.  
 Keno, Keyes & Melrose (Orpheum) Grand Forks,  
 N. D., 17-19.  
 Kerr & Weston (Orpheum) Des Moines, Ia.;  
 (Orpheum) Kansas City 21-26.  
 Kilkita Japs (Davis) Pittsburgh.  
 Kimball, Goman & Co. (Palace) New Haven,  
 Conn.  
 Kingston & Ebner (Palace) Springfield, Mass.  
 King & Irwin (Lyric) Columbia, S. C.  
 King Solomon, Jr. (Cross Keys) Philadelphia.  
 King & Beatty (Keith) Washington.  
 Kandler & Frabito (Keith) Lowell, Mass.  
 Kirkland, Paul, & Co. (Orpheum) Galesburg,  
 Ill., 17-19.  
 McDermott, Billy (Orpheum) Winnipeg, Can.;  
 (Orpheum) Vancouver 21-26.  
 McDevitt, Kelly & Quinn (Grand) Atlanta, Ga.  
 McDonald & Oaks (Palace) Cleveland.  
 McDonalds, Dancing (Temple) Rochester, N. Y.  
 McFarlane & Palace (Keith) Indianapolis.  
 McGlynn, Owen, & Co. (Majestic) Cedar Rap-  
 ids, Ia., 17-19.  
 McGood & Lenzen (Orpheum) St. Louis; (Or-  
 pheum) New Orleans 21-26.  
 McGowan, Jack (Robinson Grand) Clarksburg,  
 W. Va.  
 McGowan & Knox (Pantages) Minneapolis 21-26.  
 McIntosh, Peggy, & Co. (Lincoln) Chicago  
 17-19.  
 McIntyre & Heath (Orpheum) Winnipeg, Can.;  
 (Orpheum) Vancouver 21-26.  
 McKay & Ardine (Poll) Wilkes-Barre, Pa.  
 McKisick & Halliday (Pantages) Vancouver.  
 McLanghlin & Evans (Orpheum) Los Angeles  
 14-20.  
 McLeod, Tex (Keith) Toledo, O.  
 McSorey (Hennepin) Minneapolis; (Palace)  
 Milwaukee 21-26.  
 McWaters & Tyaa (Broadway) Philadelphia.  
 Mack & Lane (Lyric) Atlanta, Ga.  
 Mack & LaRae (Palace) New Orleans.  
 Mack & George (Novelt) Topeka, Kan., 17-19.  
 Mack & Velmar (Abbie) Easton, Pa.  
 Mack & Marion (Alhambra) Philadelphia.  
 Mack & Earl (Allegheny) Philadelphia.  
 Mack & Brantley (Boston) Boston.  
 Mack & Manners (Lincoln Sq.) New York 17-19.  
 Mahon & Cholet (Orpheum) Champaign, Ill.,  
 17-19; (Palace) South Bend, Ind., 17-23.  
 Mahoney, Will (Keith) Boston.  
 Maker & Redford (Keith) Indianapolis.  
 Making Movies (American) Chicago 17-19.  
 Mallia & Bart (Keith) Cincinnati.  
 Manning & Glass (Majestic) Paterson, N. J.  
 Mansfield, Portia, Dancers (State) Jersey  
 City, N. J.  
 Marcel & Seal (Darl) Pittsburgh.  
 Marchley (Orpheum) Sioux City, Ia., 17-19.  
 Maren & Burr (Globe) Philadelphia.  
 Mardo & Rome (Victoria) Wheeling, W. Va.  
 Margaret & Morrell (Capitol) Union Hill, N. J.  
 Marzo & Beth (Broadway) Springfield, Mass.,  
 17-19.  
 Marguerite & Gill (Shea) Buffalo.  
 Marguerite & Alvarez (Keith) Washington.  
 Marino & Martin (Palace) New York.  
 Markey, End, & Co. (Orpheum) San Fran-  
 cisco; (Orpheum) Oakland 21-26.  
 Marks, Benny, & Co. (Seventh St.) Minne-  
 apolis.  
 Marilyn, Irene & Jim (Rialto) Chicago.  
 Marshall & Burton (Orpheum) Boston.  
 Marshall & Shannon (Star) Monessen, Pa.,  
 17-19.  
 Marston & Manley (Pantages) San Francisco;  
 (Pantages) Los Angeles 21-26.  
 Martin, Oscar, Trio (State-Lake) Chicago.  
 AMERICA'S PREMIER AERIALIST AND CON-  
 TORTIONIST.  
 Jerry D.—MARTIN & MARTIN—Josephine  
 Pasadena, Calif., Jan. 17-26; Fresno, Calif., Jan. 26-  
 Feb. 6.
- Martin & Martin: Pasadena, Calif., 17-26.  
 Martin & Crow (Orpheum) Seattle; (Or-  
 pheum) Portland 21-26.  
 Mason Singers (Keith) Lowell, Mass.  
 Mason & Keefer (Orpheum) Seattle; (Orpheum)  
 Portland 21-26.  
 Mason, Lee, & Co. (Loew) Dayton, O.  
 Mason Sisters (Pantages) Minneapolis 21-26.  
 Mathew & Ayers (Keith) Dayton, O.  
 Maxfield & Goulson (Binghamton) Bingham-  
 ton, N. Y.  
 Mayhew, Stella (Loew) Ottawa, Can.  
 Mayo, Flie (Alhambra) New York.  
 Medina, Three (Princess) Montreal.  
 Medley & Dupree (State) Roseland, Ill., 17-19.  
 Mehan & Newman (Alhambra) New York.  
 Melford Trio (Pantages) Spokane; (Pantages)  
 Seattle 21-26.  
 Melinda & Wade (Shea) Buffalo.  
 Mellon & Rehn (Globe) Philadelphia.  
 Melody Land (Victory) Evansville, Ind., 17-19.  
 Melroy Sisters (Majestic) Grand Island, Neb.,  
 17-19.  
 Melva Sisters (Princess) Nashville, Tenn.  
 Melvins, Three (Orpheum) Vancouver, Can.;  
 (Orpheum) Seattle 21-26.
- MINSTREL** **WIGS, Better Kind.** 50c, 75c and \$1.00 Each.  
 Doz. \$5.00 up. A. RAUCH  
 Successor to Klippet, 48  
 Cooper Square, New York.

- Mendoza, The (Hipp.) McKeesport, Pa.  
Merodes (Palace) Waterbury, Conn.  
Merriman's Dogs (Palace) South Bend, Ind., 17-19.
- Macchua (Keith) Cincinnati; (Keith) Columbus 21-26.
- Middleton, Jean (Hipp.) Cleveland.  
Miller & Mack (Majestic) Cedar Rapids, Ia., 17-19.
- Miller & Frears (Lyric) Hamilton, Can.  
Miller, P. & M. (Maryland) Baltimore.  
Miller, Edward (Orpheum) Wichita, Kan., 17-19.
- Miller, Geraldine, Trio (Grand) Atlanta, Ga.  
Miller, Walter, & Co. (Bijou) Birmingham, Ala.  
Milo (Pantages) San Francisco; (Pantages) Los Angeles 21-26.
- Miss Terle (Keith) Indianapolis.  
Montgomery, Marshall (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 21-26.
- Montana (Strand) Brockton, Mass.  
Monte & Lyons (State) Buffalo.  
Moody & Duncan (105th St.) Cleveland.  
Moonlight Marriage (Pantages) Denver; (Pantages) Pueblo 24-26.
- Moore, Harry (Main St.) Kansas City; (Rialto) St. Louis 21-26.
- Moore & Fred (Imperial) Montreal.  
Moore, Victor, & Co. (5th St.) New York.  
Moore, E. J. (Strand) Washington.  
Moran, Polly (Empress) Decatur, Ill., 17-19.
- Moran & Mack (Colonial) Erie, Pa.  
Moreno's Cellos, Dance Follies (State-Lake) Chicago; (Orpheum) St. Louis 20-26.
- Moretti, Helen (Greeley Sq.) New York 17-19.  
Morgan, Woodey & Co. (Majestic) Milwaukee.  
Morgan, J. & B. (Orpheum) Fresno, Calif.; (Orpheum) Oakland 21-26.
- Morgan, Gene (Albee) Providence, R. I.  
Morgan & Moran (Bijou) Birmingham, Ala.  
Morley, Alice (Keith) Syracuse, N. Y.  
Morley & Auger (Princess) Nashville, Tenn.  
Morris & Campbell (Temple) Rochester, N. Y.  
Morris, Will (Lyric) Hamilton, Can.  
Morris, Elida (Hipp.) Pottsville, Pa.  
Morris & Towne (Bijou) Battle Creek, Mich., 17-19.
- Morrissey & Young (Gates) Brooklyn 17-19.  
Morton Bros. (Rialto) Racine, Wis., 17-19.  
Morton & Glass (Orpheum) Portland, Ore.; (Orpheum) San Francisco 21-26.
- Morton, Ed (Orpheum) Allentown, Pa.  
Mortons, Four (Keith) Indianapolis.  
Mossom Family (8th St.) New York.  
Moss & Fife (Palace) Rockford, Ill., 17-19.  
Moss, Harrison (Lincoln Sq.) New York 17-19.  
Mounters, The (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 21-26.
- Moyer, Millicent (Imperial) Montreal.  
Mullen & Francis (Jefferson) New York.  
Murdock, Lew & Paul (Majestic) Little Rock, Ark., 17-19.
- Murphy, Senator (Orpheum) Sioux City, Ia., 17-19.
- Murphy & Bradley (Boston) Boston.  
Murray, M., & Co. (Lyric) Birmlingam, Ala.  
Murray & Allen (Keith) Portland, Me.  
Murray & Maddox (Pantages) Vancouver, Can.  
Myra, Olga, & Band (Rialto) St. Louis; (Main St.) Kansas City 21-26.
- Nakae, Prof. (Princess) Nashville, Tenn.  
Naples & Page (Mission) Long Beach, Calif., 17-19.
- Nathane & Sully (Adgemont) Chester, Pa.  
Nautical Follies (Pantages) Winnipeg, Can.; (Pantages) Regis 21-23.
- Nazimova (Orpheum) San Francisco; (Orpheum) Los Angeles 21-26.
- Neapolitan Duo (Joie) Ft. Smith, Ark., 17-19.
- Nelson, Eddie (Temple) Rochester, N. Y.  
Nelsons, Juggling (Poli) Wilkes-Barre, Pa.  
Nerritt & Mann (Palace) New Haven, Conn.  
Nestor & Vincent (World) Omaha; (Pantages) Des Moines, Ia., 21-26.
- Nevada, Lloyd, & Co. (State) Jersey City, N. J.  
Newell & Most (Majestic) Houston, Tex.; (Majestic) San Antonio 21-26.
- Newhoff & Phelps (Orpheum) Vancouver, Can.; (Orpheum) Seattle 21-26.
- Newkirk & Moyer Sisters (Avenue B) New York 17-19.
- Newmans, The (Faurot O. H.) Lima, O., 17-19.  
Newport, Stirk & Parker (Loew) Montreal.  
Slobo (Globe) Philadelphia.  
Nixon & Sans (Colonial) Lancaster, Pa.  
Noel, Lester, Co. (Lyric) Indianapolis.  
Norman, Karyl (Orpheum) Vancouver, Can.; (Orpheum) Seattle 21-26.
- Northlane & Ward (Miles) Detroit.  
Norton & Wilson (Lyceum) Canton, O.  
Norworth, Ned (Orpheum) New Orleans.  
Night in Spain (Orpheum) New York 17-19.
- O'Connor Sisters (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 21-26.
- O'Donnell & Blair (Collins) New York.  
O'Halligan & Levy (Orpheum) Green Bay, Wis., 17-19.
- O'Hanlon & Zamboni (Keith) Toledo, O.  
O'Meara, T. & K. (Grand) Philadelphia.  
Octavo, Ellen (Lyric) Atlanta, Ga.  
Oliver, Gene, Trio (Columbia) St. Louis.  
Oliver & Royal (Electric) Joplin, Mo., 17-19.  
Oliver & Olson (Grand) Oshkosh, Wis., 17-19.  
Olms, John, & Co. (Wm. Penn) Philadelphia.  
Olson & Johnson (Albee) Providence, R. I.  
Ontario Duo (Victoria) Wheeling, W. Va.  
Ormrod, L. & Co. (Bushwick) Brooklyn.  
Orphans, Two (Hipp.) Youngstown, O.  
Orton, Three (Strand) Brockton, Mass.  
Ortons, Four (Proctor) Schenectady, N. Y., 17-19; (Proctor) Albany 21-23; (Proctor) Troy 24-26.
- Overholz & Young (Pantages) Los Angeles; (Pantages) San Diego 21-26.
- Owens & Kelly (Harris) Pittsburgh.
- Padula, Marguerite (Orpheum) Brooklyn.  
Pals, Four (Olympia) New Bedford, Mass.  
Pardo & Archer (State) Nanticoke, Pa.  
Parishian Trio (Orpheum) Shad Falls, S. D.; (Orpheum) Omaha, Neb., 21-26.
- Parker, Mildred (Aldine) Wilmington, Del.  
Parkers, The (Pantages) Kansas City; (Pantages) Memphis 21-26.
- Parks, Eddie & Grace (Yonge St.) Toronto.  
Patricola (Flatbush) Brooklyn.  
Pearson, Newport & Pearson (Palace) Pittsfield, Mass.  
Peters & LeBuff (Palace) Rockford, Ill., 17-19.
- Petleys, Five (Albee) Providence, R. I.; (Orpheum) Brooklyn 21-26.
- Philbrick & DeVoe (Victoria) New York 17-19.  
Phillips, Four (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 21-26.
- Philson, Duncan & Joyce (Keith) Montgomery, Ala.
- Phondell Four (Colonial) Lancaster, Pa.  
Picard's Seals (American) New York 17-19.  
Pierce & Roslyn (Electric) Ogden, Mo., 17-19.  
Pierce & Arrow (Harris) Pittsburgh.  
Pietro (Tivoli) Chattanooga, Tenn.  
Pinched (Columbia) St. Louis.  
Pink Toes, Thirty (Pantages) Memphis, Tenn.  
Pinto & Boyle (Rialto) Elgin, Ill., 17-19.  
Pipifax, Little, & Co. (Columbia) Davenport, Ia., 17-19.  
Pisano, Gen. (Miles) Detroit.  
Plantation Days (Pantages) Salt Lake City; (Orpheum) Ogden 21-26.
- Polly & Oz (Majestic) Dallas, Tex.; (Majestic) Houston 21-26.
- Poss, Jones & Co. (Palace) New Haven, Conn.  
Poster Girl (Pantages) Memphis, Tenn.  
Powell Sisters (Boston) Boston.  
Powell Troupe (Greely Sq.) New York 17-19.  
Powers & Wallace (Palace) South Bend, Ind., 17-19.
- Powers' Elephants (Keith) Cincinnati.  
Pressler & Kllass (Proctor) Newark, N. J.  
Primrose Minstrels (Orpheum) Tulsa, Ok., 17-19.  
Prosper & Maret (Pantages) Denver; (Pantages) Pueblo 24-26.
- Puck & White (Orpheum) Brooklyn.  
Puccella & Bamsey (Emery) Providence, R. I., 17-19.
- Quinn & Caverly (Keith) Montgomery, Ala.  
Quinn, Jack, & Teddy (Orpheum) Lima, O., 11-26.
- Quixey Four (National) Louisville 17-19.
- Ramsay's Canaries (Globe) Kansas City 17-19.
- Randall, Bobbe (Rialto) Amsterdam, N. Y.  
Rasso (Pantages) Vancouver, Can.  
Rastelli, Eurlo (Temple) Rochester, N. Y.  
Ray & Bertram (Greely Sq.) New York 17-19.  
Raymond & Mickaye (Poli) Worcester, Mass.  
Raymond & Royce (Olympia) New Bedford, Mass.
- Ray's Bohemians (Orpheum) Germantown, Pa.  
Reek & Rector (Palace) Cleveland.  
Recollections (Pantages) Kansas City; (Pantages) Memphis 21-26.
- Redmond & Wells (Orpheum) Omaha.  
Reed, Jessie (Palace) Springfield, Mass.  
Reese, Tom (Pantages) Springfield, Can.; (Pantages) Begins 21-23.
- Regal, Henry, & Co. (Flatbush) Brooklyn.  
Regan, Curly & Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 21-26.
- Regay, Pearl, & Co. (Palace) Cincinnati.  
Regay, Johnny, & Co. (Keith) Lowell, Mass.  
Rehearsal, The (Princess) Nashville, Tenn.  
Reichen, Joe (Pantages) San Francisco 21-26.  
Reigh & Singer (Harris) Pittsburgh.  
Reileys, The (Murray) Richmond, Ind., 17-19.  
Reilly, Robt., & Co. (Empress) Grand Rapids, Mich.
- Remos, The (Orpheum) St. Louis; (Orpheum) Kansas City 21-26.
- Renard & West (Loew) London, Can., 17-19.  
Renetta & Gray (Yonge St.) Toronto.  
Retter, Dezzo (Orpheum) Los Angeles; (Hill St.) Los Angeles 21-26.
- Reuters, The (Majestic) Ft. Worth, Tex.  
Reveres, The (Rialto) Racine, Wis., 17-19.
- Reyne LaPetite (Grand) Marion, Ind., 17-19.  
Reynolds & Donegan (Orpheum) Kansas City.  
Reynolds Trio (Lyric) Mobile, Ala.  
Rhodes & Watson (Poli) Worcester, Mass.  
Rice & Cady (Seventh St.) Minneapolis.  
Rice, Lew (Bijou) Battle Creek, Mich., 17-19.  
Richardson, Frank (Majestic) Harrisburg, Pa.  
Rigoletto Bros. (Pantages) Tacoma, Wash., 21-26.
- Ritter & Knapp (Pantages) Des Moines, Ia.; (Pantages) Kansas City 21-26.
- Rivoli, Caesar (Central Sq.) Cambridge, Mass.  
Roberts, Eddie & Ethel (American) Chicago 17-19.
- Robinson, John G., Elephants (Globe) Philadelphia 21-26.
- Rockwell & Fox (Orpheum) San Francisco; (Orpheum) Los Angeles 21-26.
- Rogers & Allen (Riverside) New York.  
Rogers & Connally (Pantages) Edmonton, Can.; (Pantages) Calgary 21-23.
- Rogers Sisters (Orpheum) Tulsa, Ok., 17-19.  
Rogers, Chas., & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 21-26.
- Romeo & Juliet (Orpheum) St. Louis.  
Romeo & Dancing Dolls (State) New York.  
Romney, Pat, & Co. (Maryland) Baltimore.  
Romneys, The (Palace) Cleveland.  
Rose, Jack (Orpheum) Kansas City; (Orpheum) New Orleans 21-26.
- Rose & Ullman (Majestic) Chicago.  
Rose & Moon Revue (Keith) Syracuse, N. Y.  
Rose & Edwards (Lyceum) Canton, O.  
Rose's Midgets (Hipp.) Baltimore.  
Ross, Eddie & Phil (Fucby) Hazelton, Pa.  
Ross & Maybelle (Strand) Washington.  
Roth, Dave (Grand) Shreveport, La.  
Royal Fokin Troupe (Grand) Oshkosh, Wis., 17-19.
- Royce, Ruby (Adgemont) Chester, Pa.  
Royce & Mayo (Jefferson) New York.  
Rubyville (Lyric) Atlanta, Ga.
- Rucker & Perrin (Pantages) Kansas City; (Pantages) Memphis 21-26.
- Ruegger, Elsa (Orpheum) Los Angeles; (Hill St.) Los Angeles 21-26.
- Ruge & Rose (State) Memphis, Tenn.  
Rule & O'Brien (Hipp.) McKeepsport, Pa.  
Rule & Nash (Prospect) Brooklyn.
- Rutanaway Four (Shea) Toronto.  
Russ, LeVan & Pete (Tivoli) Chattanooga, Tenn.  
Russell & Marconi (Opera House) York, Pa.  
Russell, Marie (Fulton) Brooklyn 17-19.
- Russell Imperial Entertainers (Palace) Cincinnati.
- Russian Art Co. (Orpheum) Brooklyn.  
Russia, Tim & Russo (Miller) Milwaukee.  
Ryan, Jack (Royal) New York.  
Ryan, Weber & Ryan (Keith) Dayton, O.  
Ryan & Lee (Hill St.) Los Angeles.
- Sadler, Dorothy, & Co. (Grand) Philadelphia.  
Sabbath & Brooks (Pantages) Seattle; (Pantages) Vancouver, Can., 21-26.
- Sale, Chic (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 21-26.
- Salle & Robles (Loew) London, Can., 17-19.  
Samuels, Kae (Keith) Columbus, O.  
Sanderson, Julia (Orpheum) St. Louis.  
Sankus & Silvers (Broadway) Springfield, Mass., 17-19.  
Sautley, Zelma (Roanoke) Roanoke, Va.  
Sawtry, H., & Band (Davis) Pittsburgh.  
Sargent & Marvin (Temple) Detroit.  
Sauls, Anita & King (Warwick) Brooklyn 17-19.
- Saunder, Blanche G. (O. H.) Westside, Ia.  
Savu, Jim (Capitol) Hartford, Conn.  
Saxon & Farrell (Orpheum) Ogden, Utah; (Pantages) Denver 21-26.
- Sawyer & Eddy (Majestic) Milwaukee.  
Saxtons, The (Faurot O. H.) Lima, O., 17-19.  
Scabury, Win., & Co. (Orpheum) Omaha.  
Seed & Austin (Orpheum) Los Angeles; (Hill St.) Los Angeles 21-26.
- Seely, Blossom, & Co. (Orpheum) Madison, Wis., 17-19.
- Seiblin & Grovini (Auditorium) Winston-Salem, N. C.  
Senators, Three (Electric) St. Joseph, Mo., 17-19.
- Seneca & Dean (Washington St.) Boston.  
Severn, Margaret (Golden Gate) San Francisco; (Hill St.) Los Angeles 21-26.
- Seymour, H. & A. (Davis) Pittsburgh.  
Seymour Lew, & Co. (Palace) Ft. Wayne, Ind., 17-19.
- Scanlons & Denos (Palace) Cincinnati.  
Scheneck, Will, & Co. (Palace) Chicago; (Orpheum) St. Louis 21-26.
- Schwartz & Clifford (Strand) Brockton, Mass.  
Scholdier Sisters (Keith) Philadelphia.  
Schwiller, Jean (Music Hall) Lewiston, Me.  
Shannon, Cissie (Grand) St. Louis.  
Sharkey, Roth & Hewitt (Kearse) Charleston, W. Va.  
Sharp's, Billy, Revue (Orpheum) Des Moines, Ia.  
Sharrocks, The (Keith) Columbus, O.  
Shaw & Lee (Hamilton) New York.  
Shayne, Al (Boulevard) New York 17-19.
- Shea, Thos. E. (Orpheum) St. Louis; (Palace) Chicago 21-26.
- Shekels of Araby (Capitol) Hartford, Conn.  
Sherman, Van & Hyman (Pantages) Saskatoon.  
Sherman, Lowell, & Co. (Temple) Detroit.  
Sherman, Lowell, & Co. (Pantages) Edmonton 21-26.
- Sherrill Revue (Pantages) Hamilton, Can.; (Chateau) Chicago 21-23.
- Sheword, Blanche, & Bro. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 21-26.
- Shields, J. H. (H. Pantages) Denver; (Pantages) Pueblo 24-26.
- Shone & Squires (Broadway) New York.  
Show Off, The (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 21-26.
- Sidney, Frank J., & Co. (Orpheum) Oklahoma City, Ok., 17-19; (Majestic) Dallas, Tex., 20-26.
- Simpson & Dean (Hipp.) Pottsville, Pa.  
Sinclair & Gasper (Keith) Washington.  
Singer, J., & Sons (Palace) New Orleans.  
Singer's Midgets (Orpheum) Allentown, Pa.  
Skatelle, B. & H. (Palace) Waterbury, Conn.  
Skelley & Holt Revue (Majestic) Little Rock, Ark., 17-19.
- Statues Revue (Globe) Philadelphia.  
Sloan, Bert (Allegheny) Philadelphia.  
Sweeney & Walters (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 21-26.
- Sherman, Van & Hyman (Pantages) San Antonio, Tex.; (Majestic) Ft. Worth 21-26.
- Smith, Ben (Pantages) Hamilton, Can.; (Chateau) Chicago 21-23.
- Smith, Tom, & Co. (1st St.) New York.  
Smith & Strong (Globe) Philadelphia.  
Smythe, Wm. (Majestic) Ft. Worth, Tex.  
Solar, Willie (Fordham) New York.  
Song Dodgers (Orpheum) Los Angeles; (Hill St.) Los Angeles 21-26.
- Song Birds, Four (Electric) Kansas City, Kan., 17-19.
- Sothern, Jean (Orpheum) Seattle; (Orpheum) Portland 21-26.
- Spencer & Williams (Fifth Ave.) New York.  
Splendid & Partner (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 21-26.
- Stanley, Tripp & Mowatt (Pantages) San Diego, Calif.; (Hoyt) Long Beach 21-26.
- Stanley & Birnes (State-Lake) Chicago; (Orpheum) New Orleans 21-26.
- Stanley, Joe, & Co. (Proctor) Albany, N. Y.  
Stanley, The (Orpheum) New Orleans.  
Stanley, Stan, & Co. (Globe) Philadelphia.  
Stanley, E., & Co. (Tivoli) Chattanooga, Tenn.  
Stanton, V. & E. (Keith) Boston.  
Stars of the Future (State-Lake) Chicago; (Orpheum) St. Louis 21-26.
- Statues Revue (Globe) Philadelphia.  
Stateroom 19 (Warwick) Brooklyn 17-19.
- St. Clair Twins (National) New York 17-19.
- Stedman, A. & F. (Keith) Cincinnati.  
Stepping Fools (Aldine) Wilmingon, Del.  
Stewart, Harry, & Co. (Hipp.) McKeepsport, Pa.  
Stewart, Margaret (5th St.) New York.  
Strickland's Entertainers (State) Buffalo.  
Stoddard, Harry, & Band (Hill St.) Los Angeles.  
Stoddard, Marie (State) New York.  
Stolen Sweets (Jeffers-Strand) Saginaw, Mich., 17-19.
- Stone & Hayes (Golden Gate) San Francisco; (Orpheum) Fresno 21-26.
- Stone & Ioleen (Orpheum) Boston.  
Stover, Helen (Davis) Pittsburgh.  
Story & Clark (Vantages) Spokane; (Pantages) Seattle 21-26.
- Stratford Comedy Four (Majestic) Milwaukee.  
Strobel & Merten (Lyceum) Canton, O.  
Sullivan, Henry (Colonial) Bayhill, Mass.  
Sully & Houghton (Orpheum) Los Angeles.  
Sully & Thomas (Orpheum) Portland, Ore.; (Orpheum) San Francisco 21-26.
- Sully & Thomas (Auditorium) Winston-Salem, N. C.  
Sully & Hall (Palace) Waterbury, Conn.  
Sultan (Keith) Indianapolis.  
Sunmer, Fred, Co. (Orpheum) Fresno, Calif., 17-19; (Orpheum) Los Angeles 21-26.
- Sunbeam (Federal) Salem, Mass.  
Sunshine Kiddies (Jefferson) Pinxquataway, Pa., 17-19; (Plaza) Brownsville 21-26.
- Suratt, Harry & Bill (Harris) Pittsburgh.  
Swain's Friendly Kremlies (Udumbia) St. Louis.  
Sydell, Paul (Pantages) Los Angeles; (Pantages) San Diego 21-26.
- Synoptical Toss (Majestic) Ft. Worth, Tex.  
Sweetie, Beatrice (Majestic) Bloomington, Ill., 17-19.
- Sweethearts, Five (Majestic) Milwaukee.  
Sweetie, Beatrice (Majestic) Cleveland.  
Swift, Thos. (Palme) Milwaukee.
- Tansey, Wheaton & Tunsey (Majestic) Grand Island, Neb., 17-19.
- Tarzan (State) New York.  
Taylor, D., & Co. (Orpheum) Sioux City, Ia., 17-19.
- Taylor, Howard & Them (Pantages) Pueblo, Col.; (World) Omaha 21-26.
- Teka (Pantages) Tacoma, Wash., 21-26.
- Teland & Dean (State) Newark, N. J.  
Tempie Four (Strand) St. Louis.
- Texas Four (Adgemont) Chester, Pa.  
Thather's Circus (Pantages) Edmonton, Can.; (Pantages) Calgary 21-23.
- Thank You Doctor (Orpheum) Oakland, Calif.; (Orpheum) Fresno 24-26.
- Theater Comique (Bourse) Yonge St.) Toronto.  
Theina (Orpheum) Boston.
- Thomas & Mack (Greeley Sq.) New York 17-19.
- Thomas, Joe, Sanctet (Orpheum) Galesburg, Ill., 17-19.
- Thomas Tr' (Regent) Detroit.
- Thornton & Squires (Marlboro) Baltimore.  
Thornton & Carleton (National) New York 17-19.
- Thornton, James (Empire) Lawrence, Mass.  
Thursday, Dave, & Co. (Capitol) Hartford, Conn.  
Tierman, Tad, Entertainers (Electric) St. Joseph, Mo., 17-19; (Electric) Kansas City, Kan., 20-26; (Electric) Springfield, Mo., 24-26.
- Tilyon & Rogers (Regent) Detroit.
- Timberg, Herman (Orpheum) Oakland, Calif.; (Orpheum) Fresno 24-26.
- Tinsdale, The (Pantages) Saskatoon, Can.; (Pantages) Edmonton 21-26.
- Tobias, Chas. (Avenue B) New York 17-19.
- Tonilis, The (State) Nanticoke, Pa.  
Toney & George (Crescent) New Orleans.
- Toomer, H. R., & Co. (Alhambra) New Orleans.
- Tower & D'Ortes (Majestic) Chicago.
- Towle, Joe (Majestic) Houston, Tex.; (Majestic) San Antonio 21-26.
- Townsend, Wilbur, & Co. (National) New York 17-19.
- Toyland Midgets (Lyceum) Canton, O.  
Trage, (Garrick) Northfield, Pa.  
Travalline, Nan (Palace) Manchester, N. H.  
Trella, Co. (Pantages) Pueblo, Col.; (World) Omaha 21-26.
- Tremelle Trio (Orpheum) Quincy, Ill., 17-19.
- Tucker, Al, & Band (Alhambra) Philadelphia.  
Turner, Sophie, & Co. (Palace) Cleveland.
- Turner, Fred (Ringo) Chicago.
- Turners, The (Lyric) Pittsburgh, Mass.  
Turrell, Harry (Pantages) Edmonton, Can.; (Pantages) Calgary 21-23.
- Tuscany Bros. (Orpheum) Germantown, Pa.
- U. S. Jazz Band (Keith) Boston.
- Usher, C. & F. (Keith) Syracuse, N. Y.  
Utah, Bill (Grand) Marion, Ind., 17-19.
- Vadie & Gygi (Orpheum) Sioux City, Ia., 17-19.
- Valda & Co. (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 21-26.
- Valdo, Meers & Valdo (Imperial) Montreal.  
Valentine & Bell (Royal) New York.
- Valentino, Mrs. R. (Allegheny) Philadelphia.  
Van Horn & Ing (Pantages) Los Angeles; (Pantages) San Diego 21-26.
- Van Hoen, Frank (15th St.) Cleveland.
- Van & Schenck (Coliseum) New York.
- Van & Tyson (Towers) Camden, N. J.
- Vanderbilt, The (Metropolitan) Brooklyn.
- Vandy Shoppe (Poli) Meriden, Conn.
- Vanity, Mile, (Olympia) New Bedford, Mass.  
Vardell Bros. (Pantages) Minneapolis 21-26.
- Vardon & Perry (Pantages) Winnipeg, Can.; (Pantages) Regina 21-23.
- Vavar, Leon (Cosmopolitan) Washington, D. C.  
Velles, The (Orpheum) St. Louis; (Palace) Chicago 21-26.
- Verga, Gladys & Nick (Warwick) Brooklyn 17-19.
- Victoria & Dupree (Orpheum) Tulsa, Ok., 17-19.
- Volunteers, The (Palace) New Orleans.
- Von Cello & Mary (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 21-26.
- Wade & Co. (Orpheum) Toledo, O.  
Volunteers, The (Palace) New Orleans.
- Walsh, Beed & Walsh (Gate) Brooklyn, N. Y., 17-19.
- Walters & Stern (Pantages) Seattle; (Pantages) Vancover, Can., 21-23.
- Walters & Walters (Keith) Boston.
- Walters, Three (Delaney St.) New York 17-19.
- Walton, J. & J. (H. P.) McKeepsport, Pa.
- Walton & Strand (Orpheum) New York 17-19.
- Ward, Arthur (Lyric) Hoboken, N. J.
- Ward & Van (Keith) Indianapolis.
- Ward & Raymond (Pantages) Denver; (Pantages) Pueblo 24-26.
- Ward & Holloman (Grand) Atlanta, Ga.
- Ward & Hart (Lyric) Pittsburgh, Mass.
- Ward Bros. (State-Lake) Chicago; (Main St.) Kansas City 21-26.
- Ward, Will J. (Auditorium) Winston-Salem, N. C.
- Watson Sisters (Pantages) Los Angeles; (Pantages) San Diego 21-26.
- Watson, Jos. K. (Palace) Chicago; (Palace) Milwaukee 21-26.
- Watts & Hawley (Shea) Toronto.
- Wayburn, Ned, & Co. (Palace) New Haven, Conn.
- Weak Spot (Orpheum) Omaha.
- Webl's Entertainers (Hipp.) Pottsville, Pa.
- Weber, Fred, Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 21-26.
- Welch, Malay & Monroe (Main St.) Astoria Park, N. J.
- Welder Sisters (Strand) Kokomo, Ind., 17-19.
- Weldone's Sensation (Seedy Sq.) Boston.
- Welt & Marshal (Hipp.) Baltimore.
- Weston & Elsie (Bijou) Woonsocket, R. I.
- Weyman & Co. (Robinson Grand) Clarksburg, W. Va.
- Weyman & Carr (Scenic Sq.) Boston.
- Wheeler & Wheeler (Capitol) Yakima, Wash., 17-19; (Liberty) Centralia 20-23.
- Wheeler Trio (Knickerbocker) Philadelphia; (Palace) Providence, 21-26.
- Whirlwinds, Three (Orpheum) Portland, Ore.; (Orpheum) San Francisco 21-26.
- White Bros. (State) Newark, N. J.
- White, Eddie, & Co. (Cross Keys) Philadelphia.
- White, Black & Eileen (Keystone) Philadelphia.
- White, P. J., & Co. (Capitol) Trenton, N. J.
- White Sisters (Hill St.) Los Angeles.
- Whitelaw, Arthur (Boston) Boston.
- Whitfield & Ireland (Miles) Detroit.

Whitney, A. (Bur) (Palace) Chicago; (Orpheum) Omaha 1-20.  
 Welden, Rusty (Orpheum) Tulsa, Ok., 17-19.  
 Welden, A. Adams (105th St.) Cleveland.  
 Weller, The (Pantages) Seattle; (Pantages) Worcester, Can., 21-26.  
 Weller & Wolfson (Franklin New York).  
 Weller & Taylor (Davis) Pittsburgh.  
 Weller, Roger (Flatbush) Brooklyn.  
 Weller, Jerome (Keith) Cincinnati.  
 Weller, Franklin Co. (Globe) Philadelphia.  
 Wilson, Aubrey Trio (Orpheum) San Francisco; (Orpheum) Oakland 21-26.  
 Wilson, G. P. & Co. (Jeffers Strand) Saginaw, Mich., 17-19.  
 Wilson, Charlie (Orpheum) Joliet, Ill., 17-19.  
 Wilson, Al H. (Yonge St.) Toronto.  
 Wilson, Duncan Entertainers (Miller) Milwaukee.  
 Winslow, Louis (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 21-26.  
 Wilson & Gorrie (Orpheum) New York.  
 Wilson & Gorrie (Yonge St.) Toronto.  
 Wonder Girl (11th St.) Los Angeles.  
 Wood, Mr. George (Lyric) Hamilton Can.  
 Wood & Wyde (Columbia) Davenport, Ia., 17-19.  
 Wood, Mrs. (Pantages) Spokane 21-26.  
 Woods, Frank A. Co. (Pantages) Spokane 21-26.  
 Worman & Mack (Pantages) San Francisco; (Pantages) Los Angeles 21-26.  
 Wolfe & Hartman (Pantages) Minneapolis 21-26.  
 Wyke, Ross, Co. (Theatre) Long Beach, Calif.; (Pantages) Salt Lake City 21-26.

Young, Emery (Providence, R. I., 17-19.  
 Yankee Tour (Bijou) Battle Creek, Mich., 17-19.  
 Yellow, Four (Pantages) Hamilton, Can.; (Chateau) Chicago 21-23.  
 Yerkes Flotilla Orchestra (Riverside) New York.  
 Yesta & Manell (Orpheum) Boston.  
 Yong Wong Bros. (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 20-26.  
 York & Lord (Savoy Sq.) Boston.  
 Young, Margaret (Orpheum) San Francisco 14-16.  
 Young, Madelyn, & Southern Singers (Lincoln) Chicago 17-19; (Kresge) Chicago 21-23; (Majestic) Cedar Rapids, Ia., 24-26.

Zead Brothers (Temple) Detroit.  
 Zelena (Shea) Buffalo.  
 Ziegler, L. & H. (Kop.) Cleveland.

## DRAMATIC & MUSICAL

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Abe's Irish Rose: (Studebaker) Chicago Dec. 23, indef.  
 Abe's Irish Rose: (Colonial) Cleveland, Indef.  
 Abe's Irish Rose: (Repertory) New York May 22, indef.  
 Abe's Irish Rose: (Lyceum) Columbus, O., indef.  
 Adrienne: (Tremont) Boston Jan. 7-Feb. 2.  
 Alarm Clock: (39th St.) New York Dec. 21, indef.  
 Aren't We All: (Gaely) New York May 21, indef.  
 Artists and Models: (Shubert) New York Aug. 16, indef.  
 Anglin, Margaret: (Missouri) Kansas City, Mo., 14-19.  
 Barrimore, Ethel, In The Laughing Lady: (Lyric) Philadelphia 7-19.  
 Bal, The (City Co.; Belasco) Washington 14-19; (Broad St.) Newark, N. J., 21-26.  
 Bat, The: (Navya, Tex., 16; Taylor 17; Bryan 19; Palestrina 21; Luthkin 22; Tyler 23; Longview 24; Marshall 25; Battling Butler; (Selwyn) New York Oct. 8, indef.  
 Berkley Comedians: (Arlington) Boston Jan. 16, indef.  
 Best People: (Adelphi) Chicago Nov. 12, indef.  
 Blossom Time: Rochester, Minn., 17; Alberton 18; Waterloo, Ia., 19.  
 Blossom Time (No. 1); (Murat) Indianapolis, Ind., 14-19; (Shubert-Detroit) Detroit 21-Feb. 2.  
 Bridges, Al & Lee, Co.: (Garden) Kansas City, Mo., Dec. 16, indef.  
 Bringing Up Father: John T. Pearsall, mgr.; Ryan, Tex., 16; Palestine 17; Mexia 18; Galveston 19-20.  
 Caro in (Shubert-Detroit) Detroit 14-19.  
 Carter, Mrs. Leslie: (Auditorium) Baltimore 14-19.  
 Cat and the Canary (Broad St.) Newark, N. J., 14-19; (Apollo) Atlantic City 21-26.  
 Cat and the Canary: Akron, O., 10; (Park) Youngstown 17-19; (Murat) Indianapolis, Ind., 21-26.  
 Cat and the Canary: Helena, Mont., 10; Great Falls 17-18; Butte 18-20; Missoula 21; Wallace, Ida., 22; Kellogg 23; Spokane, Wash., 24-25.  
 Cat and the Canary: Sioux City, Ia., 16; Yankton, S. D., 17; Sioux Falls 18-19.  
 Charon, Andre, Revue of 1924 (Times Sq.) New York Jan. 9, indef.  
 Chauve Souris: (Garrick) Chicago Dec. 16, indef.  
 Chicken Feed: (Little) New York Sept. 24, indef.  
 Dancers, The, with Richard Bennett: (Broadway) New York Jan. 14, indef.  
 Dances, Inc., In The Business: Widow Gertie: Chicago, Jan. 13, indef.  
 Diamonds, The, in Cheorio: Victoria, B. C., Jan. 17-19; Vancouver 21-24.  
 Dancer, Julian Tom Brown Revue (American) St. Louis 14-19.  
 Dancer, Henry Miller's: (New York) New York Jan. 11, indef.  
 First Year, with Frank Craven: (Hollis St.) Boston Jan. 7, indef.  
 First Year: Minnie, Ind. 10, Relendum 17, Frankfurt 18; Logansport 19.  
 Fly, Mrs. In Mary, Mary Quite Contrary, Frank C. Griffith, mgr.; (Lyceum) Rockies, Tex., N. V., 14-19; (Ohio) Cleveland, O., 21-26.  
 Folger, Mrs. May Michaels, mgr. (Auditorium) Kansas City 13-19.  
 Fox, Ida (Co. 12), Jay Browne, mgr. (Grand) Toledo, Ohio 13-19.  
 Foot, The Class About: mgr.; (Apollo) New York 14-19; Baltimore 21-Feb. 2.  
 Foot, H. E. Smith, mgr. (Broadway) Denver, Colo., 11-19; Salt Lake City, Utah, 21-26.  
 Foot, The (Co. 10); (Macaulay) Louisville, Ky., 11-19; Memphis, Tenn., 21-22; Hot Springs, Ark., 23; Little Rock 24-25; Texarkana, 26.  
 For All of Us, with Wm. Hodges (Ambassador) New York Jan. 14, indef.  
 Gingham Girl (Shubert) Philadelphia Jan. 7, indef.

Gingham Girl (Southern): Wichita Falls, Tex., 16; Eastland 17; Ardmore, Ok., 18; Oklahoma City 19; Texarkana, Ark., 21; Shreveport, La., 22; Monroe 23; Alexandria 21; Lake Charles 25.  
 Give and Take, with Mann & Sulley: Chicago 11-19; St. Louis 20-26.  
 Good Morning, Dearie: Muskogee, Ok., 16; Ft. Smith, Ark., 17; Little Rock 18; Hot Springs 19.  
 Greenwich Village Follies, John Shee, mgr.; (Shubert) Cincinnati 13-19; (Shubert-Teek) Buffalo 21-26.  
 Greenwich Village Follies: (Shubert) Boston, Jan. 14, indef.  
 Gypsy Jim, with Leo Carrillo: 149th St. New York Jan. 14, indef.  
 Hampden, Walter, Co.; (National) New York Dec. 17, indef.  
 Hell Bent For Heaven (special matinee): (Klaw) New York Dec. 30, Indef.  
 Helen of Troy, N. Y.: (New) Detroit; Detroit 14-19.  
 Highwaysman, The, with Jos. Schmidkraut: (Playhouse) Chicago Dec. 25, indef.  
 Honey moon House, (Central) Chicago Dec. 23, indef.  
 Hurricane, with Olga Petrova: (Frolic) New York Dec. 24, indef.  
 I'll Say She Is: (Jefferson) St. Louis 11-19.  
 In Love With Love: (Cox) Cincinnati 11-19; (Lyceum) Baltimore 21-26.  
 In the Next Room: (Vanderbilt) New York Nov. 27, indef.  
 In Old Kentucky, with Ruth Stonehouse, Howewald Producing Co., mgrs.; (Empress) Beaver, Col., 14-21.  
 Innocent Eyes: (Gold) Washington 14-19.  
 Irene, Topeka, Kan., 10; Emporia 17; Lawrence 18; St. Joseph, Mo., 19; Kansas City 20-26.  
 Johnson, Al, in Bomber: (Apollo) Chicago 6-26.  
 Just Married: (Asburyville, N. C.) 18; Salisbury 17; Greensboro 19.  
 Kid Books, with Eddie Cantor: Earl Carroll New York Dec. 21, indef.  
 Kiki!, with Lenore Ulric: (Power) Chicago Dec. 24, indef.  
 Lady, The, with Mary Nash: (Empire) New York Dec. 4, indef.  
 Lady, Sir Harry: (Boston O. H.) Boston 21-26.  
 Laugh, Clown, Laugh, with Lionel Barrymore: (Belasco) New York Nov. 28, indef.  
 Lightnin': (National) Washington 14-19.  
 Little Miss Bluebird, with Irene Bordoni: (Lyceum) New York Aug. 28, indef.  
 Little Jessie James, (Lounges) New York Aug. 15, indef.  
 Little Nellie Kelly: (Cohan's Grand) Chicago Dec. 16, indef.  
 Little Nellie Kelly: (Parsons) Hartford, Conn., 11-19; (Shubert) New Haven 21-26.  
 Love in a Cottage, with Emily Stevens: (Teek) Buffalo 14-19.  
 Love Child: (Garrick) Detroit 13-19.  
 Loyalties: (Grand) Cincinnati 13-19; (American) St. Louis 20-26.  
 Lullaby, The, with Florence Reed: (Knickerbocker) New York Sept. 17, indef.  
 Madie, with Nance O'Neill: (Lenox Hill) New York Jan. 2, indef.  
 Maid of the Mountains: (Orpheum) Ft. William, Ont., Can., 17-19; (Walker) Winnipeg, Man., Can., 21-26.  
 Uncle Tom's Cabin: (Shubelby Bros.) 1st; Cadillac, O., 17; Mineral City 18; Amsterdam 19; Martine Ferry 21; Wellsburg, W. Va., 22; Moundsville 23.  
 Uncle Tom's Cabin (Kibble's Co. B): Belleville, Ont., Can., 19; Ottawa 17-19; Montreal, Que., 21-26.  
 Uncle Tom's Cabin (Newton & Livingston's Co. A), Thos. Alton, bus., mgr.; Nanticoke, Pa., 18; Shamokin 17; Pottsville 18; Pottstown 19; Lancaster 21; Chester 22; Kennett Square 23; Hanover 24; Waynesburg 25.  
 Uncle Tom's Cabin (Newton & Livingston's Co. B), Thos. Alton, bus., mgr.; Kenton, O., 18; Urbana 17; Greenville 18; Tippecanoe City 19; Piqua 20-21.  
 Uncle Tom's Cabin (Newton & Livingston's Co. B), Thos. Alton, bus., mgr.; Athens, O., 16; Jackson 17; Circleville 18; Chillicothe 19; Columbus 20-26.  
 Up She Goes: (Trianon) New Orleans 14-19.  
 Up She Goes: (Wilbur) Boston Jan. 7, indef.  
 Vanities: (Forrest) Philadelphia 7-19.  
 Vilna Troupe: (Thomashesky's) New York Jan. 17, indef.  
 Warfield, David: (Omaha, Neb., 16; Sioux City, Ia., 17; Des Moines 18-19; (Metropolitan) St. Paul, Minn., 21-23; (Metropolitan) Minneapolis 24-26.  
 We Moderns: (Blackstone) Chicago Dec. 31, indef.  
 Whispering Wires (No. 1): (Plymouth) Boaton Dec. 24, indef.  
 White Cargo: (Daly) New York Dec. 24, indef.  
 Whiteside, Walker, L. J. Rodriguez, mgr.; (Astley, O., 16; Ft. Wayne, Ind., 17-18; Ann Arbor, Mich., 19; Lansing 21; Battle Creek 22; Kalamazoo 23; Grand Rapids 24-26.  
 Whole Town's Talking: (Bijou) New York Aug. 22, indef.  
 Widdowson: (Casino) New York Feb. 7, indef.  
 Williams, Bransby, Co.: (His Majesty's) Montreal, Can., 14-19.  
 Wynn, Ed, in The Perfect Fool: Spokane, Wash., 16-17; Missoula, Mont., 18; Helena 19; Great Falls 20-21; Butte 22-23; Billings 24; Bismarck, N. D., 25; Fargo 26.  
 Zeno: (Chestnut St.) Philadelphia Jan. 7, indef.  
 Ziegfeld Follies: (Colonial) Chicago Dec. 24, indef.  
 Ziegfeld Follies (New Edition): (New Amsterdam) New York Oct. 20, indef.

## STOCK & REPERTOIRE

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Abbott, Forest, Players: (Strand) Everett, Mass., indef.  
 Abbott's Criterion Players: (Criterion) Buffalo, N. Y., indef.  
 Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.  
 Auditorium Players: (Auditorium) Malden, Mass., indef.  
 Augustin, Wm., Stock Co.: (Olympia) Gloucester, Mass., indef.  
 Barnstable Players: (Shubert) Minneapolis Aug. 19, indef.  
 Baney, Players: (Fifth Ave.) Brooklyn, N. Y., indef.  
 Boston Stock Co.: (St. James) Boston, Mass., Aug. 27, indef.  
 Broadway Players: (Broadway) Columbus, O., indef.  
 II. Bay Players (Lyceum) Pittsburg, Pa., indef.  
 Brockton Players: (City) Brockton, Mass., indef.  
 Burns Kasper Players: (Garrick) Wilmington, Del., Oct. 22, indef.  
 Cameron Matthews English Players: (Regent) Toronto, Ont., Can., Sept. 3, indef.  
 Carlton, Henry, Players: (Star) Pawtucket, R. I., indef.  
 Carroll Players: (Opera House) St. John, N. B., Can., Sept. 3, indef.  
 Century Players: (Auditorium) Lynn, Mass., indef.

Chase-Lister Co., Glenn F. Chase, mgr.: Scottsbluff, Neb., 16-17; Gering 18-19; Crawford 24-26.

Chicago Stock Co., Clas, H. Rosskam, mgr.; (O. H.) Kingstou, N. Y., 14-19; (Stratton) Middlebury 21-26.

Circle Stock Co.: (Circle) Dallas, Tex., indef.

City Players: (City) Roseville, N. Y., indef.

Cloninger, Ralph, Players: (Wilkes) Salt Lake City, Utah, indef.

Colonial Players: (Colonial) Lawrence, Mass., indef.

Desmond, Mac, Players: (Desmond) Philadelphia, Pa., Sept. 15, indef.

Dixie Players: (Grand) Burlington, Ia., Dec. 21, indef.

East End Players: (East End) Pittsburgh Nov. 26, indef.

Empress Players: (Empress) Vancouver, B. C., Can., indef.

Empire Theater Stock Co.: (Empire) Salem, Mass., indef.

Forsyth Players: (Lyric) Atlanta, Ga., indef.

Franklin Stock Co., under canvas: (Concord, Tex., 14-19; Trinity 21-26.

Fulton Stock Co.: (Fulton) Oakland, Calif., indef.

Garrison Stock Co.: (Garrison) Milwaukee, Wis., indef.

Glaser, Vaughan, Players: (Uptown) Toronto, Ont., Can., Sept. 17, indef.

Gordinier Players, Clyde H. Gordinier, mgr.: (Regina) Regina, Sask., Can., indef.

Gordinier Players, S. O. & Chas. A. Gordinier, mgrs.; (Princess) Ft. Dodge, Ia., Sept. 2, indef.

Grand Stock Co.: (Grand) El Paso, Tex., indef.

Grand Players: (Grand) Calgary, Alta., Can., indef.

Grand Players: Davenport, Ia., Sept. 2, indef.

Hart Players: (Hart) Long Beach, Calif., indef.

Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Burnside Post O. H.) Mt. Carmel, Pa., indef.

Jewett's, Henry, Repertoire Co.: (Copley Sq. 1) Boston, Mass., indef.

Kramer, Ella, Stock Co.: (Chestnut St.) Sunbury, Pa., indef.

LaVern, Dorothy, Players: (Grand) Evansville, Ind., Sept. 2, indef.

Lewis, Gene-Olga Worth Co., Dave Heilman, bus. mgr.: (Lyceum) Memphis, Tenn., Sept. 2, indef.

Lewis', Jack X., Players: (Jefferson) Roanoke, Va., indef.

Luttringer Stock Co.: (Plaza) Bridgeport, Conn., indef.

Luttringer, Al, Players: (Lowell O. H.) Lowell, Mass., Sept. 3, indef.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.

Maurice British Players: (Comedy) Toronto, Ont., Can., Sept. 3, indef.

McKinley Sq. Stock Co.: (McKinley Sq.) New York, indef.

Mordaunt, Hal, Stock Co.: Kalamazoo, Mich., Aug. 26, indef.

Moresco Stock Co.: (Moresco) Los Angeles, Calif., indef.

New Bedford Players: New Bedford, Mass., Sept. 3, indef.

North Bros. Stock Co.: (Princess) Wichita, Kan., Oct. 1, indef.

Palace Stock Co.: (Palace) Houston, Tex., indef.

Park Players: (Park) Erie, Pa., indef.

Park Players: (Park) Miami, Fla., indef.

Park, Edna Players (Royal) San Antonio, Tex., Sept. 2, indef.

Permanent Players: (Winnipeg) Winnipeg, Man., Can., indef.

Peruchi Stock Co.: (Lyric) Knoxville, Tenn., indef.

Pittsburgh Stock Co.: (Union Sq.) Pittsburgh, Pa., indef.

Plainfield Stock Co.: (Plainfield) Plainfield, N. J., indef.

Poli Players: (Grand) Worcester, Mass., indef.

Princess Players: (Princess) Des Moines, Ia., Nov. 4, indef.

Proctor Players: (Proctor) Elizabeth, N. J., Sept. 3, indef.

Robbins Stock Co.: (Avon) Watertown, N. Y., Dec. 25, indef.

Saenger Players: (St. Charles) New Orleans, La., indef.

Sherman Stock Co.: (Strand) Ft. Wayne, Ind., Sept. 16, indef.

Somerville Theater Players: Somerville, Mass., Sept. 3, indef.

State Players: (State) Springfield, Mass., indef.

Strand Players: (Strand) Hoboken, N. J., Dec. 24, indef.

Temple Stock Co.: (Temple) Hamilton, Ont., Can., indef.

Toledo Stock Co.: (Toledo) Toledo, O., indef.

Trent Players: (Trent) Trenton, N. J., indef.

Triplett, Wm., Co.: Kissimmee, Fla., indef.

Waddell Players: (Rockford) Rockford, Ill., Sept. 26, indef.

Warburton Theater Stock: (Warburton) Yonkers, N. Y., Sept. 3, indef.

Washington Theater Guild, Inc.: (President) Washington, D. C., Dec. 29, indef.

Wesselman, L. R., Stock Co.: Hillboro, Tex., 14-19.

Wilkes Players: (Denham) Denver, Col., indef.

Wilkes Stock Co.: (Wilkes) San Francisco, indef.

Williams Stock Co., Ed Williams, mgr.: (Orpheum) Racine, Wis., Nov. 11, indef.

Winniger, Frank, Comedy Co.: Waupun, Wis., 14-19; Fond du Lac 21-26.

Winniger, John D., Players: De Kalb, Ill., 17-19; Sterling 21-26.

Winnipeg Stock Co.: Winnipeg, Man., Can., indef.

Woodward Players: (Empress) St. Louis, Mo., Sept. 1, indef.

Woodward Players: (Majestic) Detroit, Mich., indef.

Yonkers, J. A. I. B., mgr.: Miami, Fla., 17-18; Ft. Lauderdale 19-21; Pierce 20-21; Daytona 22; Daytona Beach 23; St. Augustine 24; Lake City 25.

Dixie Minstrels: E. S. Morey, mgr.: Indians, Pa., 14-19.

(Continued on page III)

ADDITIONAL ROUTES ON  
PAGE 111

# CIRCUS MENAGERIE

RAILROAD AND OVERLAND

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER

PIT SHOWS AND PRIVILEGES

## ALL DEPARTMENTS OF CHRISTY CIRCUS BUSY

### Draft Horses and New Paraphernalia Purchased—Shipment of Animals Received

Brenham, Tex., Jan. 11.—Every department of the Christy Bros.' Shows in quarters here is busy since the coming of the New Year and the return from the business trip north of Manager George W. Christy and his general agent, Bert Rutherford. They returned last week after making a second visit to Kansas City, where a carload of draft horses was purchased, as well as a lot of new circus paraphernalia. Also from New York has arrived another shipment of animals sent South by the show's Eastern representative, Jack Fenton.

The show is occupying the mammoth steel building of the former Gates Hamble Company, situated a few blocks from the center of the city. It is large enough to accommodate all of the outfit under one roof with the exception of the cars, which are stored conveniently on side tracks just a few feet from the office and main building. The office, in charge of Harry P. Kutz, is first noticed, standing just at the entrance to the main building. A few steps from the office is also another building used as a kitchen and dining room.

On the main building first comes the blacksmith shops, woodworking department and paint shops. Dyke "Hank" Ellis, with four men, are busy here and George Huber and two assistants are doing the blacksmith work. The paint shop has new men at work every day. As fast as any one drops in he is given a paint brush. Manager Christy, Bert Rutherford and the writer are busy in this department also, and there is plenty of gold and silver leaf being laid. Walter Hodgeson, of the band, has been placed in charge of the renovating and repairing the cars, which will be taken to the yards of the Pennsylvania Car Co. here, where the actual work will be done. A new private car, to be used by the owners and the staff, will be added to the train this season.

Passing from the paint shop across a cement floor one reaches the animal department, where in the arena twice daily the animal acts are rehearsed by Capt. John Hoffman. Madam Devore is working on a new leopard act and a novelty in a group of trained cats is being broken by Melvin Grimes. Merritt Below is busy in the ring barn, where in the four rings the horses, dogs, goats, pigs and even geese are being taught new stunts. Merritt has already broken a ten-horse act that will be a wonder. He is assisted at present by Frank Leonard and Harry Newton. Jimmie Snyder is fixing up the props and building new ones and Charlie Mosher is at work on the harness. Over in the office building the wardrobe is being repaired, but little of last season's will be used, as the rich and gorgeous trappings for the new spec, which were purchased in New York are on the way. Mrs. Christy is looking after this department, with Mrs. Merritt Below and six seamstresses helping out. The cookhouse is in charge of Harry Slade and the meals are even better than on the road, and this is saying a good deal at that.

Walter McCorquill is busy on his advertising car, which will be completely remodeled and rebuilt, making it one of the finest on the road with any show.

The show will be enlarged in every department with an entirely different program of animal and circus acts, and the "Noah's Ark" of last season replaced by a new and gorgeous opening spectacle, in which more than one hundred people will take part.

Manager Christy has selected his staff for next season and is now giving his entire attention to getting the show ready for the opening early in March. Harry P. Kutz's duties the coming season will be manifold in his position of assistant to Mrs. Christy, purchasing agent and auditor, as well as in charge of the front door, that the writer has been engaged to look after the press back with the show.

FLETCHER SMITH.

### TWO-CAR DOG AND PONY SHOW

To Be Put Out by Capt. J. G. Irwin

Capt. J. G. Irwin is making preparations at winter quarters, Dothan, Ala., for a two-car dog and pony show that will take to the road about the middle of April, reports Al A. Lutke. Flo Irwin's animals appeared at the Dothan Opera House, January 11 and 12, under auspices of the Alabama National Guard Band of Dothan, the show being promoted by Lutke.

### RINGLING BANK OPENS

Sarasota, Fla., Jan. 10.—The new Ringling Bank and Trust Co. was opened last Saturday, and Charles Ringling, the president, was on hand most of the day welcoming visitors and winning friends by his courtesy. Baskets of flowers and floral pieces came from a number of banking institutions in Sarasota, Bradenton, Tampa and other points on the West Coast. Many out-of-town bank officials came for the opening.

### ANOTHER FIRE AT 101 RANCH

#### Employee Dies From Effects of Burns Received at Previous Conflagration

Ponca City, Ok., Jan. 11.—A fire that broke out in the drying room of the tannery on the Miller Brothers' 101 Ranch, near this city, on the night of January 2, caused a damage of between \$40,000 and \$50,000. As the fire got beyond the control of the firemen at the ranch a hurry call was sent to the city department of Ponca City. The fire started from a gas explosion and was the second big fire at the ranch in less than a week. Frank Overton, twenty-two years old, former assistant engineer at the power house of the packing plant, died from the effects of burns received at a fire at the power house just a few days before the tannery fire. Overton was sprayed with burning oil when the fire started in the building. The loss at that time ran into thousands of dollars. The loss of the tannery was complete and total, as it was the only building on the large ranch that was not covered by insurance. The fire took the building, equipment and bales and leather that were stored there. It was the fourth disaster that the tannery had suffered, having been visited previously by a cyclone, fire and a flood. The Miller Brothers have not yet announced if they will rebuild. The misfortune that has

### I. A. B. P. & B., LOCAL NO. 5

St. Louis, Jan. 11.—Shortly Aldridge has returned to this city. He was on the advance of the Hagenbeck-Wallace Winter Circus. Charles Slattery, veteran circus billposter and agent, is confined to the Barnes Hospital here, and would be glad to hear from friends. Mr. Slattery has been an active member of Local No. 5 for the past twenty years.

William Brown, who was on the advance of the Gentry Bros.-Patterson Circus, has departed for his old home town, Kenton, O., for a few weeks' stay. Al Kloman, past president of Local No. 5, is reported on the sick list. Charles Roberts has returned from Laporte, Ind., after a two weeks' stay.

Charles Skinner has returned to work after a few weeks' layoff account of illness. He is with the St. Louis Poster Advertising Co. Lundholm is now looking after the interests of the Criterion Advertising Co., of New York, in this city.

Dave Danieck, in the advertising department of the Walker-White Billposting Co., has returned from a business trip to Cleveland. O. Actor James, billposter, has gone to Binghamton, N. Y., where he will remain until the circus season opens.

James Gilmore has returned from Chicago, where he put in a few days. Duke Moorehouse, formerly of the advance of the Sparks Circus, left for his home town, Pasadena, Calif., where he will spend the winter. Walter

### GOLDEN QUARTERS IS SCENE OF ACTIVITY

#### Many New Acts Being Broken and Wagons Built for Coming Season

Everything is being put in fine shape at Anaheim, Calif., for the coming season's tour of the Golden Bros.' Circus. Doc Williams and his force have just completed their fourth new wagon and are now building a new dog wagon and monkey cage. Dutch LaFarr and assistants are painting the parade wagons and will soon start on baggage wagons. Cages are being painted white and gold, and baggage wagons will be orange with red lettering.

Bill Erickson, with the Barnes Circus for the past eight years, in charge of Advance Car No. 1, is now with the Golden show in charge of the advance car. He is a busy man around quarters and has his car in fine shape. Austin King, for eight years with the Barnes Circus and last year with the Ringling-Barnum Circus as horse trainer, is with the Golden show, breaking some fine high-school horses. He expects to have eighteen head of dancing horses in working order by March 1. F. A. Roe, formerly with the Barnes show, is breaking eight collie dogs and two new monkey acts. Bert Rickman and the writer are breaking six riding geese and two new hog acts, also two goat acts. S. Johnson has his elephants in fine shape and is now breaking camels. Capt. Bernardi has the cat animals in fine condition.

Mr. and Mrs. M. E. Golden spent the holidays at their home in San Francisco, from where they motored back to Anaheim, taking the coast route. Many visitors from Los Angeles and Venice have motored to Anaheim to see the quarters, among them Al. G. Barnes and Charles Cook, of the Barnes show; Mr. Hall, Milt Hunkle, Mr. and Mrs. Mike Bratton, Mr. and Mrs. Thomas Plank, Mrs. Louis Roth, Mr. and Mrs. Robert Thornton and Mr. and Mrs. Karl. Mr. Karl will have charge of the cookhouse and Mrs. Karl will work the leopards on the show this season. They have been on the Barnes Circus.

The following, who have been with the Barnes Circus, have signed contracts with the Golden show: Mr. and Mrs. Louis Roth and Ione Carl, animal trainers; Frank Carl, who was steward; Frank Glaley, who will manage the privilege car, and Lorraine Wallace, who worked the big male lion act on the Barnes show. All of which is according to Milt Taylor.

### ABOUT H.-W. FOLKS

Mr. and Mrs. Bert Bowers and Mr. and Mrs. Jerry Mugivan are in Hot Springs, Ark., for a three weeks' sojourn.

Arthur Hoffman and his wife are once more back in winter quarters at West Baden, after spending the holidays at Burlington, N. C., the home of Mr. Hoffman's father.

Harry E. Sart, secretary of the Hagenbeck-Wallace Shows, after a brief vacation, is once more back at his desk, busy sending out contracts for the coming season.

Joe Coyle, clown and the small man for the show, accompanied by his bride of but a few weeks, who was Victorin Davenport, one of the equestriennes of the Orville Davenport Troupe, will be in Cincinnati for a few weeks.

Jack Warren, press agent, has left for New Orleans, where he has accepted a position at the Fair Grounds for the duration of the race meet.

Will H. Curtis, superintendent of the show, is busy on his pecan farm just outside of Gulfport, Miss.

A. C. Flemm, one of the clowns of the Hagenbeck organization, who is really funny, and Harry L. Morris, assistant manager of the side show, have finished rehearsals of their act entitled "Boings on the Toomerille Trolley Line," and will open in Cincinnati at one of the local theaters week of January 14.

### WALLACE BILLPOSTING CO.

#### Will Have Distributing Center in Elmira, N. Y.

Auburn, N. Y., Jan. 11.—A distributing center for the Wallace Billposting Company, of Oswego, has been purchased in Elmira and plans are made for increasing the scope of the work there. The storage building at 412 Baldwin street and property extending back to Benham street has been purchased thru Myles G. Kelly.

Harry E. Scoville, who is in charge of the concern, plans a carpenter shop, paint shop and advertising building to be constructed in the new building. Elmira and the territory surrounding will be covered by the staff of the advertising agency. The purchase price of the property is \$42,000.

### ADMIRE WITH G.-P. CIRCUS

J. P. Admire has been signed as contract agent for the Gentry Bros. Patterson Circus by General Agent L. C. Gillette, says Earl Hawk. Admire was contracting agent for Golden Bros.' Animal Circus last season, and season 1922 was with Patterson.



Walter L. Main Circus parade, August 12, 1880.

befallen them has resulted in many messages and telegrams of condolence coming here from their numerous friends in the show world. Despite the two large fires the activities at the 101 Ranch are going forward as usual.

### H. OF A. SHOWMAN'S CLUB

#### In Charge of Funeral Services of Miles Berry

Kansas City, Jan. 12.—The Heart of America Showman's Club conducted the funeral services of Miles Berry, well-known theatrical and circuit agent, who died here January 3. Interment was in Forest Hill Cemetery.

The club had complete charge and obtained the grave in the cemetery. It was a typical trouper burial, exemplifying the bigness of heart and soul of the showman. Thad W. Rodecker, general agent for the John Francis Shows, delivered the address at the Oldnell Chapel. He made some simple but heart-stirring remarks which went home. Mrs. Leslie Loomis and Mrs. George Engesser sang "Nearer My God to Thee" and "Rock of Ages" just prior to Mr. Rodecker's address.

### AT SARASOTA, FLA.

The causeway over Sarasota Bay, being built by a local concern for John Bingle, will soon get under way. It will cost approximately \$2,000,000. It will be two miles in length and connect Ringling's chain of keys.

Mr. and Mrs. George Meinen and daughter were the guests of Mr. and Mrs. John Ringling over the holidays. Johnny North and family are here for the winter. Johnny North, who spent the holidays at Sarasota, has returned to Yale College. During his summer vacation he is assistant on concessions with the combined shows.

### SANGER IN CHICAGO

Chicago, Jan. 12.—Tom Sanger, clown, is visiting in Chicago. He was a feature in Carlile's Million Dollar Park, Baltimore, last summer and has been reengaged for next season. Mr. Sanger said he had also played eight weeks for the T. Eaton Company, Toronto, before his fourth season with that company. Another engagement he announced was that of starring the "Mr. Jiggs" character for The Baltimore American.

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## SHOWFOLKS IN DANVILLE, ILL.

Danville, Ill., Jan. 11.—Danville, on the Dixie Highway, can boast of being one of the famous circus towns. The LaPearl Circus made its headquarters here for many years, and C. A. Williams' Carnival also halted from time to time. One of the original LaPearl family is still located here. He is stage manager at the Central Theater, a vaudeville house.

The Crane family of acrobats, generally known as the Cranes, are playing dates in and around here. Otto Grubbs, considered one of the best bass drummers in circus bands, was once a leading business man here. Al White, of Barger & White Furniture Company, was formerly a press agent with circus.

Mr. Goldquist, associated with the Home Travel Company, has his miniature circus displayed in Barger & White's window, advertising different shows and pictures. It is a circus in every detail and took twenty years to complete it.

In the Terrace Theater, vaudeville house, we find Bessie, corner player who tramped with the Barnum & Bailey Circus, and who was also with the Wallace Show, where he clowned a season. Pat Tabell, trap drummer, is also in the same orchestra, and is one of the best-known musicians in the business. He has had a world of experience with the white tops, and says some time he will troupe again.

Many performers have played here recently, several with whom the writer has tramped, including "Chic" Harvey, of the team of "Chic" and Tiny Harvey, the former having just in several seasons with circuses, including the old Hargraves Circus, and Frank Hill, who was in an Arab troupe with the Pawnee Bill Show.

A Sweet's Band was at the Mid-Winter Circus. Al has some band, and they cut the gaiters in circus style.

Ernie Barron and Co., at one time with Sells-Floto Circus, Carson Sisters, double traps, w/ many of the leading circuses; Lester Bell and friends, comedy acrobats, stopped the show with their acts at the Terrace Theater, and Arte Adair was the usual riot and got laughs all through act, which goes to prove that circus performers can make good in vaudeville or any other branch of show business.

Phil and Tacoma Keefer of Sells-Floto Circuses have been playing independent vaudeville dates in the surrounding towns. Ike Sherman, baritone and violin player, who tramped with many circuses, and "Tom" shows, is located here in the Soldiers' Home Band. Kilpatrick spent the holidays here visiting relatives.

Mrs. Jim Stewart, mother of Will Stewart, now of Chicago, formerly of Danville, is located here. Will was a member of the band of the old Forepaugh Sells' Show, and will be remembered by his friends as "Billy".

Danville, on the Dixie, the home of Uncle Joe Tannen, is "some pumpking".

PHIL E. KEELER.

## TO CLEAN UP WAR SURPLUS PROPERTY BY END OF JUNE

Washington, Jan. 11.—Announcement comes from the War Department that, beginning at once, every effort will be made to clean up the remaining war surplus property before the close of the fiscal year, which ends June 30. The first sale of importance is to be held in Boston, Mass., January 17, followed in February and March with sales at army depots in Brooklyn, Chicago, San Francisco and San Antonio. These sales will be quartermaster auctions and for the major part consist of textiles, wearing apparel and general merchandise. Sales of an entirely different character are to be held shortly when certain large real estate and manufacturing plant holdings situated in the United States and Canada will be sold.

During the past year the question of disposing of the remaining surplus in two or three large block sales to the highest bidders and winding up the War Department's liquidation activities at the earliest possible date has been under consideration. This idea has been soundly discarded, however, as having too injurious probabilities in its effect on American industry and trade. Such a scheme was attempted by Great Britain last March, War Department officials pointed out, when the British Government, anxious to wind up its naval equipment off in a single block, its surplus appraised at approximately six million dollars. The British Government offered which could, in the public opinion be accepted. The policy of the United States Government as regards war surplus is to get rid of it from the oldest, least valuable toward its manufacturers and firms," stated in War Department official statement, and to have thrown excessive stocks of any one item would have led harsh and just criticism of our government.

Department officials enthusiastically feel that the success of the War Department liquidation campaign, which has sold over three years time materials costing the government nearly three billion dollars, is due largely to paper advertising. For big space, booklets, engravings and such the War Department has spent annually \$1,000,000. This represents a selling of less than one-half of one per cent.

## Mount Vernon Car Manufacturing Company MOUNT VERNON, ILLINOIS

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LARGE STOCK SECOND-HAND TENTS.

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### IN USED TENTS

DRAMATIC OUTFIT, consisting of 42x78 square end, push pole Tent, 12-oz. Army Khaki top, for 14 ft. by 18 ft., 6 in. Stage. Top is six plies, rope third seam, with special ring and tie attachment. 11x20 Portable Stage, two pairs steps, khaki proscenium, orchestra pit curtain, 2 reserved seat curtains, 2 dressing room curtains, 14x20 lettered marquee. 1 folding ticket office, 150 Baker, Ju for, two people benches, 8 16x18 common unpainted seats in two sections, 1 stake puller, 3 sledges.

PRICE COMPLETE, AS ABOVE, \$1,325

A REAL BARGAIN. WRITE FOR FURTHER DETAILS. DEPOSIT HOLDS OUTFIT TILL MAY 1. FIRST ORDER GETS IT. WIRE, PHONE OR WRITE QUICK.

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"DRIVER BRAND BEST ON EARTH"

## GIL ROBINSON, CITY OFFICIAL,

Has Been Appointed Member of Sinking Fund Commission at Somers Point, N. J.

Somers Point, N. J., Jan. 12.—Mayor George Gott has selected Gil Robinson, veteran showman, as a member of his Sinking Fund Commission. Altho in his seventies, the new member of the commission took no active part in politics during the last election. This is the first time the aged showman has held a jolts as city official, and he is greatly pleased with his appointment.

## ATKINSON CIRCUS

The season of the Atkinson Circus, which opened at Palms, Calif., January 29 of last year, closed recently at South Glendale, Calif. But for a few spots in Mexico, the show remained in California during the season. Only one day was lost and that at Belvidere Gardens, September 3. Mrs. Atkinson had a good season with her concessions and has ordered a new truck, with top, to carry extra ones. Star Debelle, manager of the concessions, looks forward to a banner season. He went to Pasadena with two concessions for the Tournament Rose event.

Manager Atkinson has secured temporary quarters for the show at Los Angeles. Some of the show acts are working in pictures. Preparations are being made for the Honolulu trip, scheduled for this month. Mr. Atkinson has signed Texas Bill, who will play an important part in the concert drama, "Babe in the Woods", for the coming season's tour. Manager Costello, of Costello's Comedy Circus, playing vaudeville, was a recent visitor. Mitchell Harding, new animal trainer, is breaking the new five-goat act in addition to other acts for the Atkinson show. Mr. and Mrs. Atkinson have returned from their visit to points in California. The writer will enlarge his side-show and will have Mystic Satan with his magic and escape tricks. All of which is according to Prince Elmer.

## GEO. COLE WEARING ANTLES

New York, Jan. 12.—George Cole, noted acrobatic dancing instructor, for many years with the Barnum & Bailey Shows both under the old and new regime, was initiated recently into New York Lodge, B. P. O. Elks. Bud Williams, an old-timer of his days with the big show, was his sponsor and says he stood up well under the punishment. Cole was back at his New York studio the next Monday morning, as usual, showing his pupils how to do flipflops, dipups, etc.

## ED L. BRANNAN WITH

## WORLD BROS.' CIRCUS

Ed L. Brannan, with the Gentry Bros.-Patterson Circus last season, has signed a contract with Fred Buchanan to act as general agent and traffic manager for the World Bros. Circus the coming season.

## FOR SALE—CARS

2-16 Section Pullman Sleepers, 6-wheel trucks, 5x9-in. journals.  
1-70-ft. Steel Underframe Combination Baggage and Stateroom Car.  
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15—All steel, 100,000 lbs. capacity, Flat Cars, NEW.

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BUT AND SELL CARS OF ALL KINDS.  
Let me know what you want.  
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## Zebras, Polar Bears and Giraffes

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Chick Bell is spending the winter between Florida and Cuba.

The animals with Sparks' Circus are said to be of the very finest specimens.

The lot in Pennsylvania over a coal mine has sunk. All circus agents know the place.

Special event promoters are being seriously considered by a number of the circus owners.

Andrew Downie says: "I will not play any fair unless I can get a whole big circuit."

A good cookhouse insures a good performance and capable working men.

Chas. Bulwer and Catherine Thompson have left Los Angeles for Fern, Ind. They will be with the Sells-Floto Circus this season.

The billposter who can lay 500 sheets a day against 229 is worth more than the latter per day, according to Andrew Downie.

Mr. and Mrs. Richard T. Ringling are said to be enjoying their sojourn in Florida immensely.

Luckily the crop of "local fixers" is not a good one for 1924. The fact is, it was almost a total failure in 1923.

Fred Wagner, former manager of the Sells-Floto Circus, is managing the Orpheum vaudeville theater, Fort Wayne, Ind.

Each winter the "hot-store" agents route the Hagenbeck-Wallace Circus as far west as Salt Lake City, Utah.

Charles L. Sasse, of New York, is negotiating for some circus acts now in China. It is not known where he will place them.

Al G. Barnes has a great line of animal paper. It is a circus with a top. Some saw it last season without one.

R. M. Harvey, Frank Braden and Elmer Jones were recent visitors in New York. Mr. Jones is planning a Wild West for the coming season to be from three to ten cars.

"Chief" Bundy has been engaged by Andrew Downie to direct the Walter L. Main circus band of sixteen men. The side-show band (colored) will consist of fourteen jazzers.

Mugivan-Ballard-Bowers recently sold some show property to Morris & Castle, the carnival firm. Milton M. Morris inspected the property at Peru, Ind., accompanied by Jerry Mugivan.

Gerry Vanderbilt is spending the winter in Warren, Pa., with his family. Gerry will again troupe with the Sparks Shows next summer.

John Brice, of the Ringling-Barnum Circus, is, as usual, wintering in his home town, Ironton, O., so the last report from that section had it.

Tom Wiedeman's name was recently mentioned in a circus conversation in the New York office of The Billboard. What he is doing seems to be a secret.

Raymond E. Elder and Duke Mills, last season with the Ringling-Barnum Circus, are expected to say soon where they will be the coming season.

Bert Cole was with the Peck & Fursman "Uncle Tom's Cabin" at the time Samuel Scribner was manager. Bert is versatile. He is a "bear" on a snare drum.

Mrs. Kerner, mother of Mrs. Atkinson, is seriously ill in San Francisco. She was a dancer in the eighties, appearing at the big playhouses throughout the country.

The public and show writers seem to have accepted the John Robinson Circus as the second in importance and the Al G. Barnes Trained Wild Animal Circus as the most unique of its class.

"Tarzan" Creamer, the animal trainer, accompanied by Mrs. Creamer, left New York for Havre de Grace, Md., at which place they are now breaking in acts for the Walter L. Main Circus.

Lorenz Barth presented a unique toy soldier act in (Canton 10.) store windows with toys as a background during the holidays, and entertained large crowds of Christmas shoppers. Barth says he will be with a circus this season.

While in Cincinnati for a few days last week, Harry Sells, of the Christy Bros. Circus, gave The Billboard a call and reported everything going along fine with that show. He has returned to winter quarters at Beaumont, Tex.

Murray A. Pennock is expected to do big things in the motion picture field. His circus experience well qualifies him for the task. It was reported he would go with the Ringling interests.

Elmer H. Jones, of the Cole Brothers' Show, is spending some time in Warren, Pa., the guest of his mother, Mrs. Catherine Jones. Mrs. Jones is in her 92nd year and is enjoying excellent health.

Clare A. Berger, formerly with J. Augustus Jones, is holding forth as news editor on The Warren (Pa.) Times and Mirror, and has the glad hand for show folks when they land in Warren.

The Atlantic City (N. J.) Winter Circus, under auspices of the American Legion, will

not take place owing to the improvements on the Million-Dollar Pier not being completed in time. Two shifts of mechanics are working to get the big pier opened for Easter. Frank B. Hublin was promoting the winter show.

E. W. and Tribby White, with the Ringling-Barnum Circus the past three seasons, will play the big Richmond (Va.) Labor Temple Indoor Circus, offering their high-perch, head-balancing, trapeze and the girl who keeps you guessing acts.

The center transept of the famous Crystal Palace, London, was transformed from a boxing ring to a circus arena for the annual Christmas circus this season.

The feature of this year's show was a racing scene.

John Ringling and E. F. Carruthers met in New York some time back. They said bowly to each other and then E. F. said he would take the horses and the deal was closed. Then E. F. walked to the other end of the Madison Square Garden arena.

James W. Beattie, the well-known side-show man, was in Mexico recently en route to Los Angeles, Calif., in an automobile, at which place he is due next week. He started west from his home in New York State. Not decided on the coming season.

Samuel J. Banks visited the winter quarters of the Ringling-Barnum Circus and then bid away to do his winter writing for magazines and such. It is expected the call of the blue birds will again bring him to one of the lots in due time.

Jerry Mugivan and Bert Bowers visited Andrew Downie near Buffalo, N. Y., last season. The latter called out the features of the Cadonas act in the arena of the Walter L. Main Circus and the former pronounced the aerial work of the Cadonas as truly great.

South Jersey is well represented by two old-time circus men—Frank B. Hublin, of the big boom town of Pleasantville, and GH Robinson, of the Coney Island, Somers Point, George Monroe, of "Aunt Bridget" fame, also lives in the latter city.

There is no news in the publication of the fact that John H. Oyler will manage the side-show with the Walter L. Main Circus the coming season. At the close of last season Andrew Downie decided this—and it is from his own lips. Mr. Downie says: "Mr. Oyler certainly knows his business."

One of the noted shows produced in America before the nineteenth century was staged by John Bill Ricketts at the southwest corner of Twelfth and Market streets, Philadelphia, in 1792. Ricketts gained fame with his equestrian work. He later erected the city's first real playhouse at the southwest corner of Sixth and Chestnut streets, his famous amphitheater, destroyed by fire.

C. W. (Red) Sells put on an indoor circus at Coosawee, N. C., January 8, and at Mocksville, N. C., January 9. He bad most of the performers that were in Winston-Salem. Including Echo, Japanese foot juggler; Crider Family of acrobats, and Miss LeDue. Sella and Howe offered a comedy acrobatic act. Sells writes that he saw the Duttons at Salisbury and reports they have a wonderful show.

Cape Girardeau, Mo., which had had no circus of any importance for ten years, had two the past season—Sparks and Sells-Floto. Both did well and pleased the crowds, says G. W. Tallent of that city. He further says that Sells-Floto has promised to make the city in 1924, and that it is likely that the Sparks and Robinson circuses will also show there. Tallent is endeavoring to have more shows play Cape Girardeau.

Among the contemporaries of the late Pete Conklin, noted clown, were Dan Rice, Dan Costello, John Lowlow, Dan Gardner, Bryant Frost and Bert Robins. Pete was the oldest of the Conklin boys. His brother George, one of the greatest of lion tamers, is writing circus history. Another brother, John, worked with "Peggy" O'Brien and "Old Ad" Forepaugh. The Conklins were part of that coterie of showmen who once made Philadelphia their headquarters.

Two trunks filled with the bones and hides of two gorillas from the Belgian Congo, representing the bag of Capt. Ben Burbridge.

Jacksonville (Fla.) big game hunter, just back from a three years' trip to Africa, are ready for shipment to the Smithsonian Institute in Washington. A large gorilla had to be shot, it being too fierce and powerful to be captured, according to Capt. Burbridge. It weighed 450 pounds and had a reach of more than eight feet and measured fifty inches around the chest.

T. C. (Red) Everett, formerly on the Gentry Bros. and Christy Bros. shows, will this season have charge of the candy stands on the Al G. Barnes Circus. While waiting for the opening, early in March, he is spending the winter with his wife at Venice, Calif. Everett informs that Chas. Rediek, instead of A. Reardon, as mentioned in a previous issue, will have the band on the Barnes Circus. Rediek is now in Los Angeles arranging the musical program.

The New York Herald's story of the funeral of Peter Conklin, aged clown, was broadcast from the Capitol Theater, New York, studio Sunday evening, January 6. The story carried such a strong appeal to S. L. Rothafel, director of the Capitol, that he quoted from it for the sake of his invisible listeners. "I knew Conklin well," said Mr. Rothafel, "and that story of his funeral was so beautifully written that I wanted to share it with others. Probably my reading was heard by 5,000,000 persons."

From Richard Donnelly, with Fred Gerner, of high jumping-horse fame: "Where are the jumpers of today? Do you remember Fred Gerner with the Buffalo Bill & Pawnee Bill Show with his wonderful jumper Stayaway, having a record of 33 feet over a water jump, also the jump of Heatherhloom, 8 feet, 2 inches. Richard Donnelly me, with Mr. Gerner at the

New York Hippodrome—the big feature for several seasons? Those were the days. Do you see the jumps and athletic tricks today as when Mr. Gerner was in action? Just refer to the Hippodrome and Major Gordou W. Little—they will tell you."

Victor Iepin is said to have been the first showman to stage a circus in the circular building erected for that purpose at Ninth and Walnut streets, Philadelphia. In 1896, it was later the Walnut. Pupils of Astley's and Hughes' hippodromes in London went there to give equestrian acts. In 1883 the Cookes opened their "Equestrian Circus" on Chestnut street on the site of the new Franklin Hotel. Dan Rice, a great clown, once owned the Walnut Street Theater and museums like the Chinese at Ninth and Sansom, Barnum's at Seventh and Chestnut streets; Forepaugh's, and Colonel Wood's at Ninth and Arch streets.

In the days when Pete, George and John Conklin broke into the circus game Philadelphia was a meeting place for the showmen and the winter rendezvous of many of the performers. They gathered at the old Atlantic House at Eighth and Market streets, "Peggy" John O'Brien, who had joined with "Old Ad" Forepaugh in buying out Jerry Mable's show and setting up a show of his own, was one of the best known. Forepaugh was just then entertaining the show business out of which was to come later the Great Forepaugh Show Circus, Menagerie and Roman Hippodrome, of which Adam, Sr., was the sole proprietor and in which Adam, Jr., assisted him as managers, while his brother Charlie also served as an animal trainer. All the elder Adam's brothers assisted him in the business, and young Adam, who later became proprietor of the show, was a famous elephant trainer. This show finally, after a combination with Sells Bros. and later with James A. Bailey, became a part of the consolidated Barnum & Bailey Circus. John A. Forepaugh, who had his first training as an amusement manager with this circus, became proprietor of Forepaugh's Theater on Eighth street.

#### WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

Sydney, Dec. 12.—Mrs. J. Ridge, veteran circus woman, who now lives in one of the N. S. W. towns, has been busy for some considerable time on a book to be printed shortly and having reference to Sixty Years Under the Circus Tops, or something of the kind.

Baker's Circus is still among the big money in New Zealand.

The show is said to be a very strong one. La Belle Marie Joins Sole's Circus this month and will no doubt be more than pleased to be back with her family who run the show.

Wirth's Circus is now playing Tasmania and recently did a three nights' season in Launceston to good business.

The Charlert Bros., now finishing their Musgrave vaudeville contract, will join Sole Bros.' Circus in Adelaide later in the month. A tour of the West will follow.

George Peterson is once more in New Zealand paving the way for a visit of Wirth Bros.' Circus, which is due to open at the Bluff, South Island, early this month.

Cestrina, the Italian acrobatic clown who finished a lengthy engagement with Wirth's Circus last month, appeared at the Stadium last Wednesday evening, where his offering was one of the big successes of the evening.

#### LOCAL 44 ELECTS OFFICERS

San Francisco, Jan. 11.—The following officers have been elected by Local No. 44, I. A. B. P. & H.: President, C. G. Henry; vice-president, C. E. Surryhn; recording secretary, B. A. Brundage; financial secretary, G. L. Howard; treasurer, Charles Tighe; sergeant-at-arms, W. Flynn; business agent, W. Flynn; assistant business agent, A. A. Blanchi; board of trustees: J. Corcoran, H. Dame and B. A. Sanderson; executive board in San Francisco, Charles Tighe, O. Paetzold; executive board in Oakland, C. E. Henry, C. E. Surryhn and J. Baumgartner; delegates to San Francisco Labor Council, B. A. Brundage and B. A. Sanderson; delegates to Label Section, M. M. McIlroy and J. Corcoran; delegates to Theatrical Federation, A. A. Blanchi, B. A. Brundage and William Flynn; Oakland business agent, C. G. Henry; delegates to Oakland Labor Council, J. Baumgartner and J. Sweeney; delegates to Oakland Theatrical Federation, A. C. Shurtz, C. G. Henry, J. Sweeney, C. F. Fagen, C. Dodd and E. Winans, with Sells-Floto Circus last season, are working at the shop. H. W. Howe is back in the local again after an absence of seven years. He is advance agent for the Tighe & King shop. Wm. Polkinghorn, car manager of Sells-Floto Circus, is wintering in Los Angeles, putting in the time assisting his father selling groceries.

#### HARRIMAN'S GOSSIP

The Sheesley Indoor Circus closed its Ichabond (Va.) engagement December 29 after two weeks of tremendous business under auspices of the Odd Fellows. Capt. Sheesley gave a real circus performance. The program was arranged as follows: Hunt's Circus Review, Taylor and Trout, novelty hoop-rolling act, Muller's white posing Arabian stallion, Toto Robinson, wire artist; Damm Bros., comedy ring act; Mlle. Milvana, presenting a high school elephant. At this period there was a short intermission. The second part of the program was as pleasing as the first: George and Ida Chesser, with a novelty dancing number; Toto Robinson, rolling globe; Muller's troupe of performing dogs; Damm Bros., doing a comedy acrobatic act, and the Flying Cadons. Charles T. Hunt acted as equestrian director; Jerome T. Harriman as assistant equestrian director and official announcer.

Henry Tims, last season with the Man Circus, pens from Greenville, S. C., that he intends to stay in that city for the remainder of the winter, but will return to Havre de Grace in time to catch the show train before it leaves for its season's tour.

Harry Fitzgerald, press agent, is at present in the employ of Mr. Sheesley. Harry and the writer could be found chattering every evening in Ichabond, Va., at the Coliseum during the engagement of the Sheesley show, talking over the days spent together on the John Holt indoor Circus a few years ago. If one re-

## RICE BROS.' SHOWS

and

### Sanger's Wild Animal Circus

WANTS for Season 1924. Big Show Performers doing 10 or more acts; Japanese Troop, Family Act, Clowns, Wire and Aerial Acts, Prima Donna, Bass Hostler and Trainmaster, Side Show Manager, Novelty Acts for Side-Show and Knife Thrower for Impalement Act.

**CIRCUITS BILLPOSTERS WANTED FOR BRIGADE**

Big Show Musicians and Calliope Player. Address JOHN GRIFFIN, 1623 Fowke St., Atlanta, Ga.

**CAN PLACE AT ONCE** in winter quarters experienced Circus Wagon Builder. This is a five-car Circus, opening early in April. Address

**RICE BROS.' CIRCUS,** Jackson and River Streets, Louisville, Ky.

## CANDY BUTCHERS WANTED

For the Al G. Barnes Wild Animal Circus, good hustling salesman and men for outside stands. Opens in March, closes in December. Address T. C. EVERETT, care Barnes Circus City, Palms, California.

members, Fitzgerald is the publicly man that made Barney Oldfield famous.

Word comes from Havre de Grace that A. C. Bradley, of the Main Circus, recently walked down the center aisle and said "I do." The lucky little lady happens to be a nonprofessional and is a native of the little Maryland town in which the Main show winters. However, the writer will make a trip to the winter quarters and by the time the next Billboard goes to press will have full particulars of the wedding.

William Jones will again act as chief electrician with the Walter L. Main Circus next season. Mrs. Jones will be on the big show program. Mr. and Mrs. Jones are spending the cold days in Baltimore.

Mr. and Mrs. Jeff Stevens write from Chicago that they will again have charge of the wardrobe with the John Robinson Circus next season. Downie's elephants left quarters January 5 to play several weeks of indoor dates in New York State.

**JEROME T. HARRIMAN.**

## NEW HOME

Of U. S. Tent & Awning Company



The U. S. Tent people occupy the entire five-story building shown above, together with adjacent power plant, large garage, shop for hand-wrought iron work, storage yards and sheds for storing tent poles. An article announcing the move of the company to the new home, located at 701-707 North Sangamon street, Chicago, appeared in a recent issue of The Billboard.



Edward R. Litsinger

Mr. Litsinger, president of the company, is widely known among the outdoor showmen, and is a successful lawyer, banker and director in several commercial enterprises. He is serving his second term as president of the Board of Review of Cook County. It is said the U. S. T. & A. institution is one of his hobbies and receives a liberal measure of his intensive supervision.

# FAIR ACTS AND FREE ATTRACTIONS, NOTICE!

WANTED AT ALL TIMES, FOR LONG SEASON AND BEST ENGAGEMENTS ON PACIFIC COAST

Acts of every description, communicate immediately, giving full particulars, salary; if more than one act give details of each; permanent address and full set photos in first letter. Can use two more Elephant Acts, Aerial Return and Flying Act, Perch Acts, two Riding Acts, Arab Acts, Risley Acts, Casting Acts, Bar Acts, Japanese Troupes and Novelty Acts of all kinds. **BUCK BAKER**, we can use your Auto and Clown Novelties.

**Acts appreciating courteous treatment, consecutive and long season, here is your opportunity.**

Riding Davenports, Flying Moores, Aerial Tom Nelson, Casting Campbells, Pichiannis and all my former acts and old friends, communicate at once by wire if possible.

**DeRECAT-BOSTICK AMUSEMENT SERVICE ASSOCIATION, Inc.,**

All communications to C. W. NELSON, Booking Department.



Pt. Worth will have the annual cowboy contest in March. This is always a good one.

Guess Bebe's contest this month at San Antonio will start the 1924 season.

Another boy that many of our readers ask about is Neal Hart. Drop a few lines, Neal.

One of our readers would like to hear from Bertha Blauett thru this column.

Contest committees, promoters and managers, remember we are waiting to publish FATT'S regarding your 1924 activities. Let's have 'em.

Sammy Garrett—Let's have the news from you. How about Denver for a contest this year?

Hog Horn Clancy—Know you are busy raising a Wild West family, but let us have the news of your.

Art Acord used to be a name that stood big at contests. Understand he is doing well in the movies. Let me hear from you, Art.

Harney Hopkins, Dick Merchant, Jack Davis and Bud Johnson are contestants who travel under the banner of the State of New Mexico.

Now is the time for all you boys and girls to let the managers, committees and promoters know what you intend doing this coming summer.

Did you notice where Bob Anderson and the Millcrick Brothers had formed a contest association out on the Pacific Coast? Let us have the official dope on it, boys.

One of our South Dakota readers wants to hear from Tuck Reynolds thru this column. The last we heard of Tuck he was in pictures in California.

Eddie McCarty, of Wyoming, is a name well known in contest circles. Besides being a good man in the riding and roping competitions, he has quite a bunch of good contest live stock.

H. C., St. Louis—Don't blame you. We can't see it either. The reply you received, "No, but we have The Billboard," tells the story, doesn't it?

Snoopy Rea sends a poem on a real snaky bronc in the Southwest and known to many contestants. It's a nifty getup, but because of its length must hold it for a future issue.

Mrs. A. M., Omaha—Write the party a letter care The Billboard, Cincinnati, O., and the name will be placed in the weekly published letter list. The show you mention is wintering at Phoenix, Ariz.

According to reports at hand two Wild West folks have changed positions. Frank Walker, the rope spinner, recently arrived in New York from Germany with a wife. Charles Aldridge sailed from New York for England—alone.

H. F., San Angelo, Tex.—City Wadick is in Amarillo. Mail addressed to him care The Billboard (care of Mail Forwarding Department) will reach him until April 1, when he returns to his stampede office at Calgary, Alberta, Can. Write him direct regarding the matter.

It is rumored that celebrities in both the social and political life of both the United States and Canada will be visitors to Calgary, Alta., next July, while the big "frontier week" is exemplified in the Calgary Exhibition and Stampede, is in progress.

Ty Stokes, Henry Howe and Jack Golden have a horse-breaking camp near Orrville, Calif., this winter. Ty says he would like to hear from Guy Wadick, also asks: "Slim Cropley, of Cheyenne Days, let us know how you are."

H. J., Kansas City—Charles (Buck) Jones, with the Fox Film Co., used to be with the P. H. Ranch Show and Julia Allen's Wild West, known then as "Buck" Gebhart. We have no record of him contesting at cowboy contests. Why not write him direct?

According to press reports from Arizona, Tex Austin had some time ago arrived in that State with the object in view of purchasing a cattle ranch in the Tonto Basin, on which he would stage real Western atmosphere for the special entertainment of touring and "invited West" Easterners.

Al Faulk returned to Newport, Ky., last week from a two weeks' visit to his parents and other relatives in Western Illinois. Mrs. Faulk

(Lena) had received a letter from Bill C. Harris (still at home in Pineville, Ky.), stating that his arm, badly broken last fall, is coming along nicely.

Replies to several letters inquiring upon the subject, we would say: We have not as yet heard definitely from all the committees of annual contests what they intend to do toward organizing to put championship titles on a legitimate basis. Hope to hear from all soon.

Fred Beebe for his forthcoming third Annual Cowboy Contest at San Antonio, Tex., January 24-26, is looking forward to very heavy attendance. Says it is under the auspices of the Klan and that they are showing on running special trains from practically all large cities of Texas.

John A. Stryker wrote that while directing the uptown Chamber of Commerce Rodeo in Chicago last August he was asked to inquire thru the Corral, for the sister of Frank Reeder (Mrs. William Letts), what has become of Frank? Possibly Frank or some friend will supply the information.

Almost daily we receive letters stating that some contestant of note will be with some show, free attraction outfit, and that so and so will be doing so and so. Let us have the news regarding each of you over your own signature and then we can publish the facts as they are.

From Ponca City, Okla.—Members of the Ponca City fire department were served with buffalo meat at the Miller Brothers' 101 Ranch, near this city, after they had presented fire from spreading from the tannery at the ranch to other buildings on the premises. The meat was served them at 1 o'clock in the morning and was from a buffalo born on the ranch in 1906.

Charles Chenoweth, secretary the Protective Order of Cowboys, of Seattle, Wash., advised that the Cowboys and Cowgirls' International Congress, which had been planned for January in Seattle, had been postponed until a later date yet to be announced. He stated in his letter that the postponement was because of protests against holding the affair during a winter month, also because of the fact of various important cattlemen's meetings during January.

Johnny Baker, the famous rifle shot of the original Buffalo Bill Show, and the foster son of Col. W. F. Cody, has arrived in New York with Mrs. Baker for a visit to Eastern friends. Johnny is the owner of Tahska Teepee, the museum on Lookout Mountain, near Golden, Colo. This is the last resting place of Buffalo Bill, and the register book at the Teepee shows that 600,000 persons registered there in 1923. Sure proof that thousands upon thousands of motor cars make the annual pilgrimage to the old scouts' grave.

From Los Angeles—Of the thousands of people remembering the old Kit Carson Buffalo Ranch Wild West Show and the many members of the profession having friends and acquaintances therewith, many are doubtless wondering what has become of the still surviving "hands". There are a few names: Harry Boggs and wife, Henry Morris, Hugh Strickland, Herb (Buffalo) Bill, Orlando Cotton, Harry Wallers and Tol. W. T. Fleming (Kit Carson) are at present here in Los Angeles. Joe Moran and Jim Lynch are at McCook, Neb., and Hank Linton is at Cherrydale, Kan.

Mclain Annual Roundup at Sun City, Kan., will this year be held three days the latter part of August. M. F. McLain writes: "I think an official judge and official rules for even a small contest like mine would be a good thing. I am for the contest business getting better each year, and I feel sure the foregoing, also fair judges and timekeepers, and the prize money in a hand the night before starting would make things better all around. Then the contestants would know they would get a square deal, and they would attend more of the smaller contests while en route from one big affair to another."

E. B. Syracuse, N. Y.—Pendleton, Ore., holds its cowboy contest annually. Always sometime around September 20. It is a civic proposition owned, financed and conducted by the citizens of Pendleton. They own their own grounds, which, by the way, are adapted especially for the contest. They own considerable live stock used in the production. They call their contest the Roundup. This annual celebration has not only been a successful one from the start, but one that has grown with each succeeding year. As to your other question write to President Collins, of the Pendleton Roundup, and he will give you detailed information.

Guy Wendell postcards: "See where you inquire as to the whereabouts of Johnay and Ethel McCracken. While playing Detroit last week Johnny and his wife paid us a visit. They say they have quit the road. Johnny has an excellent position with Henry Ford too, not

ing the winter at his home in South Bend, Ind. He will be back with the show in the spring.

Merritt Belew is back to his first love again and is busy at the winter quarters of the Christy Show breaking stock for the coming season. Merritt, with his wife, left Los Angeles several weeks ago after selling his bungalow and his racing car to Jack Chase. Jack writes that the car has run up about all the telephone poles in Hollywood, but it still runs sometimes on the ground. With his full dress and tall hat, Merritt is a picture on a horse.

Elmer Meyers and wife, who were with the Christy Show the past summer, coming there from the Campbell, Bailey & Hutchinson Show, are going to spend the winter in Sparta, Ky. Both will visit their parents before locating for the winter, some time in January, in the Kentucky fenton.

Jack Fenton ("Liberal Jack", as he is known around the Christy Show, where he has the advertising banners again next season) was given a big reception by his New York friends on his arrival in the big city. His partner, Sydney Page, was in charge and there was a banquet and a general good time. Besides acting as Eastern representative of the Christy Show, Jack will find time to make a trip to Detroit to visit his old home, and he also plans a trip to Montreal later.

Harry Seymour, legal adjuster with the Main Shows, made a big success of his auctions in West Virginia and also his Christmas sales in Wilkes-Barre, Pa. He will spend the remainder of the winter at his home in that city preparing for another strenuous season with the Main show.

Young, old Bill DeMott is making such a success of his store and tea room in Philadelphia that he never thinks of the old days under the white tops only when some friend of the ring drops in on him. A recent caller was Winona Robbins, who, with her mother, drove down from New York with Eisele Miller and gave Bill and Eunice a pleasant surprise. Miss Robbins tells me that the store is a two-story brick one on the corner of Dauphin and Memphis streets in one of the nicest neighborhoods in Philly. On the second floor is a studio where Eunice teaches dancing. Miss Robbins adds that she, her mother and Mrs. Miller were most cordially received, as well as Tommy Atkins—that's Winnie's pet dog. Bill told them that the only thing he hadn't trained so far was the new furnace and that sometimes ran over the ring bank. More power to you, Bill.

B. O. ("Jimmie") Logan, who was assistant boss hustler on the Main Show last season, is in Chicago for the winter and meets up with the boys ever so often.

Reporterto shows are still making some portions of Texas to good returns despite the high license fees. Recently at Somerville, Tex., I witnessed a performance by Brunk's Comedians. They have a fine outfit, a well-heated tent and have had a good season. They will close soon and open again in the spring. They have a novel method of getting around the Texas license by selling medicine between the acts.

The Crescent Comedy Company, under canvas, is still out in Louisiana and intends to remain out all winter. It is carrying a band and orchestra and a company of seventeen people.

Eddie Brodie writes me from Atlantic City that he is having a big time at the famous resort and sees Frank B. Hubble almost daily. Eddie will be one of the big ones in the spring. When not in Atlantic City he is putting in his time in Philadelphia.

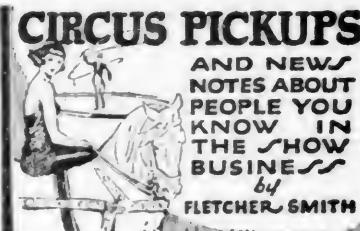
That friend of all showmen, George Duffy, of Fort Plain, N. Y., did not forget anyone and all received valuable gifts for Christmas. The writer is among those who extend thanks for a most acceptable gift.

Texas is proving great territory this winter for the theatrical branch of the business, as well as for tent shows. All of the houses playing one-night stands are doing a big business and leading in the list of attractions that have popped up in this State is "The Bat", which is playing return dates in many places. "Lasse", White and his minstrels are doing a wonderful business and stand them up in Beaumont on Christmas day at both shows. "Sally, Irene and Mary" and "The Gingham Girl" are drawing good business. Weather has been very unfavorable and cold, but after the new year it has warmed up considerably.

On my way back to Beaumont from Salisbury stopped over in New Orleans for a few days and was very sorry to be obliged to decline a cordial invitation from that former showman, J. N. Wisner, to pay him a visit at his home, Bay St. Louis, Miss. He was formerly connected with many Eastern shows and at present is engaged in cotton brokerage business and is a member of the New Orleans cotton exchange.

Showmen who stopped off in New Orleans, and especially circus men, will find the circus men's hangout at 511 Iberville street, where there is always a bunch of real fellows on hand to make it pleasant. Bob Levy and Henry Holley, former circus men, also extend a welcome from The Little Corner at Iberville and Bourbon streets.

Howard Barry, who finished the season as legal adjuster with the Golden Bros. Show, with his wife made a trip to Philadelphia to spend some time at his home there. Mr. and Mrs. Barry were seen recently on the Boardwalk at Atlantic City.



Jethro Almond, one of the founders of COMA and a successful showman of these parts, was up to Salisbury, N. C., doing his Christmas shopping. Jethro has his trucks and show stored away at Albemarle, twenty miles from Salisbury, and says that while he did not have a wonderful season, he averaged up about as usual. He started in the show business a few years ago with a Bible show, using illustrated songs and selling Bibles after the performance. Then he branched out and had a three-car vaudeville show and a caravan of animals. He was headed for a circus when the high cost of transportation made him think twice and he went back on wagons. Now he is using trucks and has the neatest framed vaudeville show that plays thru North Carolina during the summer.

Harry Kutz is the general superintendent of the Christy Show quarters. Harry started in the show business as a clarinet player and his first circus was the old Forepaugh show. He walked seven miles from his home town to meet it, and he says the sight that most impressed him was the fellow playing a yellow clarinet in the band. A few years later he could play one and was with James R. Waite, where he became soloist in the band he was put on the front door. Waite was one of the first managers to play thru New England with the show. He went to the Cole Bros. under Martin Downs, where he was auditor, and from there to the San Show and now with Christy. With J. Augustus Jones he was his right-hand man and later took charge of Elmer Jones' minstrel shows.

That good old-timer, John (Tubbs) Burnhardt, who used to play tuba with Brownlee & Reed, closed his seventh season with the Christy show and is spending the winter at his home in South Bend, Ind. He will be back with the show in the spring.

George Hubert, well known to many of the Wild West folks, also called and powwowed. He has four head of bucking horses that he secured from Ed McCarty that have rounded out into great shape. One bronc, called Doubleheart, especially is in fine shape and rearing to buck. George says that the horse will be at liberty to buck in a good string this coming summer.

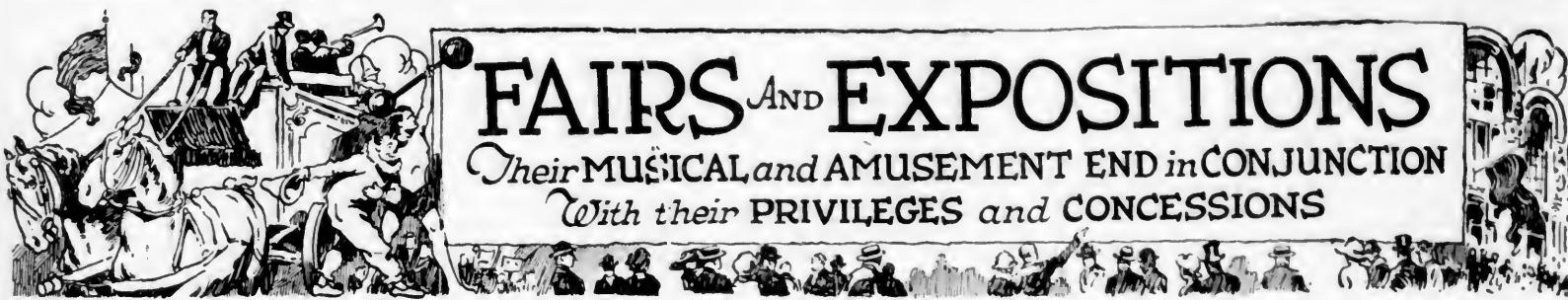
Altogether a dozen persons followed the remains of the veteran clown, Pete Conklin, to the grave in Maple Grove Cemetery, Kew Gardens, L. I., N. Y. Chief Deer and his son, John Deer, were among them, bare-headed in the drizzling rain.

As the body was lowered into its last resting place, the old chief (he is 113 years old) involuntarily grasped a medal which was presented to him by President Buchanan, and saidly said to his son, who is 90, with tears in his eyes: "The trouper's gone. I hope he is happy where he is gone."

The jester and the elder Indian had met years ago when both were members of a Kickapoo Medicine Show and their friendship ever remained a warm one.

L. R., Cheyenne, Wyo., writes: "I would suggest that Cheyenne, Pendleton, Calgary, Bozeman, Prescott, Salinas, Ft. Worth, Dewey, Las Vegas and Belenfours organize an International Cowboy Contest Managers' Association. They are annual contests run by responsible people, with entire communities behind their shows. When they form an association then let them invite the known worth-while promoters to join. Also let in every contest, large or small, everywhere, that can put up the necessary proof that they are eligible. These are the cities that started cowboy sport as an amateur thing. These are the cities at which the majority of contestants get their start in the business. These are the cities that all the promoters copied their contests from. Why then, should not these several cities be the ones to know and decide the best way to organize the business? Why don't you get the heads of the contests held in these cities to organize? That's the proper way to start. And a start must be made and these are the people to make it. Or, are you going to depend upon some of the promoters that travel from one place to another in a car with a suitcase, copying the thunder of the sound business institutions that have put real money in cowboy sports for years? Let's call a spade a spade and be done with it. The cities I have mentioned represent the business community of their respective locations, not just a promoter flying from one place to another trying to pick up some soft change."

According to press reports from Arizona, Tex Austin had some time ago arrived in that State with the object in view of purchasing a cattle ranch in the Tonto Basin, on which he would stage real Western atmosphere for the special entertainment of touring and "invited West" Easterners.



## WARREN (PA.) FAIR PLANS EXPANSION THIS YEAR

**Will Erect New Buildings—Circus Is To Be Big Free Attraction**

### GOAL OF 80,000 ATTENDANCE IS SET

Warren, Pa., Jan. 10.—Directors of the Warren County Agricultural Association, who during the past two years have instilled new life into the Warren County Exposition, have elected the following officers for the coming year: H. J. Onions, president; E. M. Lowe, secretary; H. H. Bassett, treasurer; L. D. Everts, vice-president; Harry Besline and Addison White, auditors. The president and secretary will attend the annual meeting of the Pennsylvania Association of Fairs in Pittsburgh this month. Dates have been set for September 1 to 5, inclusive. By opening the exposition on Labor Day an immense crowd is anticipated.

For the first time in years the balance in 1923 was over \$4,000 on the black side of the ledger. Encouraged by the success of the venture it has been determined to erect new and permanent comfort stations on the grounds, a new poultry building and a new grange building. This will release the dancing pavilion for its original purpose. A circus will be booked as a big free attraction.

George Sarvis, manager of the Library Theater, and Clare A. Berger, news editor of The Evening Times and Morning Mirror, will assist as usual in putting over the publicity for the show. It was due to their efforts that the show last year was a success in spite of heavy rains during the week.

The stock show will be made a big feature this year and work to this end has already been started. County Superintendent of Schools Clyde S. Knapp is also beginning work on a big show feature.

Last fall in the face of heavy downpours of rain on the big day over 30,000 people attended the fair.

No carnival will be booked this year, and the policy of an independent midway will be followed as usual. Secretary Lowe already has applications from several showmen for positions on the Fun Path.

With oil again coming back strong Warren County this year should be a rich one for a fair and a goal of 80,000 attendance has been

set. The new State highway between Warren and Chautauqua County opens the Warren Exposition to 100,000 people within a radius of twenty-five miles of Warren.

A night fair will again be a feature this year with fireworks displays, etc.

At the meeting of the directors some discussion was held relative to booking the vaudville acts, balloon artistes, directors for a pageant, band, etc. Instead of thru an agency, as the experience of last year was unsatisfactory. An effort is to be made to make the Warren Exposition one of the big events of Western Pennsylvania, and to attract not only displays from Warren County and vicinity but to bring in displays from national advertisers.

### S. E. OHIO SHORT SHIP TO MEET AT CALDWELL

Caldwell, O., Jan. 9.—All officers of the Noble County Agricultural Society were re-elected at a meeting held this week, with the exception of Secretary William Matheny, whose present term does not expire until another year. C. L. McKee is president, J. S. Jones vice-president, and T. R. Hazard treasurer. Plans for the erection of a large barn for race horses have been completed. It will be of sufficient size to accommodate thirty or more horses.

A special meeting of representatives of the Southeastern Ohio Short Ship Circuit will be held here January 20, at which time the date of fair of the circuit will be decided upon. Zanesville, Marietta, McConnellsburg, Athens and Caldwell are the county seat towns included.

### NEW BUILDING FOR KNOXVILLE FAIR

Knoxville, Tenn., Jan. 10.—Claude S. Reeder, president of the East Tennessee Division Fair Association, is having plans prepared for the erection of a concrete barn to cost \$40,000. The new building will be 100 by 200 feet. The old sheds will be removed and the grounds will be graded for a midway and other amusement attractions.

## Fair Notes and Comment

The year-round use of fair grounds would enable fair associations to pay their secretaries a fair salary and to obtain better men.

The following officers have been elected by the Franklin County Fair Association, Lancaster, Wis.: President, Burlie Johnson; secretary, F. A. Morehouse; treasurer, V. L. Showalter.

The romantic and stirring story of Texas is to be put into motion pictures as a part of the Centennial Celebration of the State this year.

The second annual Wyoming State Potato Show will be held at Pine Bluff, Wyo., January 31-February 2, inclusive. C. E. Heyerle is secretary. Mr. Heyerle also is president of the Pine Bluff State Bank.

The Polk County Agricultural Fair Association, Fertile, Minn., has elected the following officers for 1924: President, J. A. Gregerson; vice-president, Ed Bolstad; secretary, G. J. DeMars; treasurer, Ed Mossefin.

Walter Colvert has been re-elected chairman of the board of directors of the Carter County Fair Association at Ardmore, Ok. Other officers are George L. Dyer, secretary; J. F. McFants, vice-president.

The Erie County Fair Board, Sandusky, O., at its annual meeting re-elected President A. R. Schoewe and Secretary George D. Beatty. It also elected J. O. Drake as vice-president, and Carl E. Dick as treasurer.

Bertie Nelson and A. J. Carter have been re-elected president and vice-president respectively of the Burke County Fair, Flaxton, N. D. Harry Wood has been elected secretary-treasurer, succeeding B. L. Nelson, who resigned.

The Four Hines Brothers, aerialists, will play fairs the coming season, being booked thru the

### CENTRAL ILLINOIS CIRCUIT SETS DATES FOR 1924

### WISCONSIN FAIR MEN

#### Will Have Big Program

#### Many Prominent Men To Be Heard at Annual Meeting of Association at Wausau

Kewanee, Ill., Jan. 9.—Thirty members from half a dozen towns on the Central Illinois Trotting and Pacing Association Circuit attended the annual meeting here recently and honored Theodore Bultenstern, Cambridge, by re-electing him to serve as president for his 10th consecutive year. G. C. Bowers, secretary of the Mercer County Fair, another veteran fair manager, was re-elected vice-president, and John P. Brady, Kewanee, re-elected secretary-treasurer. The Rock Island County Fair Association was not represented at the meeting or had sent any word of its plans, so the circuit was mapped without regard to that body. Later the officers stated that Rock Island would hold its fair, as was its custom at about the usual time and it is probable that arrangements will be made to include it on the circuit.

Resolutions were adopted urging the members to exert their influence to have their representatives in the State assembly secure an annual appropriation for the maintenance and improvement of buildings used for fair purposes. The Kewanee Fair Association was host to the visitors at a fine dinner, and sentiment of the visitors indicated expectations of a successful 1924 season.

The circuit has selected the following fair dates: Wyoming, August 19-22; Knoxville, August 26-29; Princeton, August 26-29; Kewanee, September 1-5; Aledo, September 3-12 (tentative); Cambridge, September 15-19.

### MANATEE COUNTY FAIR

#### Promises To Be One of Best the Association Has Ever Held

O. A. Spencer, acting secretary of the Manatee County Fair Association, Bradenton, Fla., writes that the 1924 fair, to be held February 19 to 22, inclusive, promises to be one of the best the association has ever held. This will be the association's ninth annual fair.

The Johnny J. Jones Exposition will be the midway attraction for the sixth consecutive year. The shows have always given excellent service and good entertainment. Secretary Spencer says, and are great favorites with the populace.

The free attractions will be selected from among the many troupes wintering in Florida.

The Manatee County Fair is without doubt among the best county fairs in the State. The horticultural and agricultural community exhibits are always large, varied and attractive, and the fair draws crowds from Tampa and St. Petersburg as well as from the vicinity of Bradenton and adjoining counties.

Officers of the fair in addition to Acting Secretary Spencer are: President, Lee S. Bay; vice-presidents, M. C. Harrison, W. B. Whitaker and E. B. Rood; treasurer, John T. Campbell.

Secretary A. W. Prehn has mailed out copies of the program of the annual meeting of the Wisconsin Association of Fairs, to be held in Wausau, Wis., January 23 and 24.

As is usual with the Wisconsin association, the program is a most comprehensive one and there are many prominent speakers scheduled to address the meetings on topics of vital importance to fair men.

The annual banquet of the association will be held at the Hotel Athearn the evening of January 23, and a program of special excellence has been arranged for the occasion.

The complete program follows:

#### The Program

WEDNESDAY, JANUARY 23, 9:30 A.M., CONVENTION HALL, HOTEL ATHEARNS. Annual meeting declared in session by the president.

Roll call by the secretary.

Reading of minutes of last annual meeting.

Annual reports of the secretary and treasurer.

Annual address of president, C. A. Ingram, secretary, Chippewa Valley District Fair, Durand, Wis.; "For Publicity", Mr. Zeln, Milwaukee State Representative, Donaldson Lithographing Co., Newport, Ky.

"Our Experience With Some Feature Plays To Secure Attendance", It. H. Fischer, secretary, Shawano County Fair, Shawano, Wis.

"Some Observations of County, District and State Fairs", Hon. J. D. Jones, Jr., commissioner of agriculture of the State of Wisconsin, Madison, Wis.

Questions to be discussed on the floor of the convention:

1—Have you a building program and does it comprehend a number of years of development?

2—Have you an indebtedness? If so, what are your plans for reducing it?

3—How can we help small fairs succeed?

4—What about your State treasury agents' interpretation of the license law as applied to fairs? What changes is desired if any?

#### QUESTION BOX

#### LUNCH

2 P.M.

"Harness Racing and Its Present Status", W. H. Smollinger, secretary and treasurer, American Trotting Association, Chicago.

Introduction of representatives of booking houses, carnivals, shows, riding devices, concessions, fireworks, advertising, etc.

"Are Our Fairs Keeping Pace With Our

(Continued on page 43)

### BOND ISSUE SOUGHT FOR TENNESSEE STATE FAIR

#### Would Provide Funds for New Live Stock Pavilion and Other Buildings

Nashville, Tenn., Jan. 9.—A resolution asking the county court of Davidson County to submit to a vote of the people a \$200,000 bond issue for improvements at the Tennessee State Fair grounds was adopted by the State fair committee of the Chamber of Commerce at a meeting of the Chamber of Commerce Thursday afternoon.

This petition will be presented to the county court at its meeting next Monday and members of the Chamber of Commerce committee will appear before that body to urge the adoption of the resolution.

The objects of the \$200,000 bond issue are to provide for the erection of a live stock pavilion and tankard ring for showing of live stock during the day and holding of the night horse shows and other features at night, and other improvements needed to put the Tennessee State Fair on an equal with any in the country.

The live stock pavilion would cost approximately \$100,000, and would have a seating space for several thousand persons and could be used for a spring horse show and other big shows and attractions. The other improvements would consist of repairing present buildings on the grounds, placing permanent walkways throughout the grounds and beautifying and making the State fair grounds better suited for its purpose and also to provide shelter and dry walkways in case of rain during the fair.

A committee composed of Vernon S. Tupper, Judge Joseph C. Higgins and M. E. Berryberry was selected to draft the resolution to be presented to the court and to the State fair trustees.

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

## WEST COAST FAIR SECRETARIES, ATTENTION

YOUR ENTERTAINMENT FEATURE PROBLEM HAS FINALLY BEEN SOLVED BY

### THE LARGEST AMUSEMENT SERVICE ORGANIZATION ON THE WEST COAST

We can supply your entire amusement program to better advantage than any other firm, and to the satisfaction of all concerned. Get in touch with us immediately for the largest list of attractions ever available for Coast bookings, including Animal Acts, Aerobic Acts, Aerial Acts, Novelty Acts of every description. Also Bands, Reviews, Fireworks, Bounding Hayracks and Special Features.

We are the originators of the review style of entertainment at Fairs, having supplied such events as Texas State Fair at Dallas, two seasons; Ak-Sar-Ben, Omaha; Wheat Show, Wichita, two seasons, and many others.

OUR REPRESENTATIVE WILL BE PLEASED TO MEET WITH YOUR COMMITTEE AT SUCH TIME AS YOU MAY ELECT.

Write, Wire or Phone at our expense.

### DeRECAT-BOSTICK AMUSEMENT SERVICE ASSOCIATION, Inc.

303-4 Metropolitan Theatre Building,

Phone Main 0555.

LOS ANGELES, CALIFORNIA.

## New Set of Officers

Elected by Connecticut Fair Association, Hartford—Adequate Financing Assured

At the annual meeting of the Connecticut Fair Association, held at Hartford, a complete change of officers was made.

Prior to the meeting George A. Long, who was chosen president of the association after C. W. Pratt had declined re-election in 1923, stated that he did not care to hold the office longer, as he was a busy man as manager of the Gray Telephone Pay Station Company. The new officers elected were as follows: President, William J. Goltra; vice-presidents, Henry Trumbull, Herbert T. Parsons; secretary, E. G. Trumper; treasurer, Russell P. Taber; directors, Herbert C. Parsons, Louis R. Cheney, Frank G. Simmer, Dr. George C. F. Williams, Elias Chapman, Jr.; George A. Long, W. H. Goher, W. J. Goltra, John Wise, Henry Trumbull of Plainville, H. L. Garrigus of Storrs, Russell

(Continued on page 91)

### ETHEL ROBINSON NOT AFTER CANADIAN FAIRS

Phenix, Jan. 8.—Ethel Robinson, of the Robinson Attractions, told The Billboard this week that she will send no representatives to the Canadian fair meetings and wishes it understood that she is not after any Canadian business on either the A or B Circuits this season.

### ANNUAL MEETINGS

#### OF STATE AND DISTRICT ASSOCIATIONS OF FAIRS

Association of Tennessee Fairs, Jos. R. Curtis, secretary-treasurer, Chattanooga, Tenn. Meeting to be held in Nashville first Tuesday in February.

Western Canada Association of Exhibitions, W. J. Stark, secretary, Edmonton, Alta., Canada. Meeting to be held in Saskatoon January 22 and 23.

Illinois Association of Agricultural Fairs, R. M. Davison, secretary-treasurer, Springfield, Ill. Meeting to be held February 5 and 6 at the Hotel Aurora, Aurora, Ill.

New York State Association of Agricultural Societies, G. W. Harrison, secretary, 131 N. Pine street, Albany, N. Y. Meeting to be held in Albany January 17.

Pennsylvania State Association of County Fairs, J. F. Seldombridge, secretary, Lancaster, Pa. Meeting of the Western section of the association in Pittsburgh January 30 and 31. Meeting of the Eastern section at Philadelphia February 6 and 7.

Western Canada Fairs Association, H. Illey, secretary-treasurer, Lloydminster, Meeting to be held at Saskatoon, Alta., Jan. 23 and 24.

County and Town Agricultural Societies of New York State. Annual meeting to be held in Albany, N. Y., January 17.

Wisconsin Association of Fairs, A. W. Johnson, secretary, Wausau, Wis. Annual meeting to be held at Hotel Athearn, Oshkosh, Wis., January 23 and 24.

Ontario Association of Fairs and Exhibitions, J. Lockie Wilson, secretary, Toronto, Canada. Annual meeting to be held at the Hotel Edward Hotel, Toronto, February 5 and 6.

South Texas Fair Association, George J. Kuppen, secretary, Seguin, Tex. Annual meeting to be held at the Chamber of Commerce rooms, Gonzales, Tex., January 18 and 19.

North Pacific Fair Association, H. C. Browne, secretary-treasurer, Portland, Ore. Annual meeting to be held in Seattle, Wash., January 28 and 29. The annual meeting of the North Pacific Racing Association will be held at the same place and time.

North Dakota Association of Fairs, E. R. Montgomery, secretary. Meeting to be held in Grand Forks, N. D., February 7 and 8.

National Association of Colored Fairs, Robert Gross, secretary, Norfolk, Va. Meeting to be held at Liberty Hotel, Washington, D. C., February 22 and 23.

Massachusetts Agricultural Fairs Association, A. W. Lombard, secretary, Boston, Mass. Meeting to be held at the Hotel Belgrave, Boston, January 23 and 24.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings to be included in this list.

## Watch This Space!

Make your fair program a decided success, financially and artistically. The very best attractions at more justifiable prices. You will especially appreciate our sound business methods.

### "BILL" CARESS

Clown doing straight and eccentric character work. None better.

### AERIAL PATS

Fastest trapeze act in the world today; double trapeze 30 feet in air. (Carry their own apparatus.) One man, one lady.

### BROWNLEE'S HICKVILLE FOLLIES

A clever rub band for parading grounds, grandstands, platforms. If necessary, play auto.

### FRANK BELL'S DOGS

12 champion acrobatic dogs, somersaulting on lines, walking. All nice el apparatu.

### BILLIE LORETTE

World's premier clown, jester, comedian. The funniest clown at the country fair none.

### ALEXANDER CO.

Featuring the following acts: Flying Lady, Indian Act, Comedy Acrobat, Royal Tailor, Horse, a special clown number. Three men, two ladies.

We also supply such attractions as Auto Polo, Auto Racers, Auto Drivers, Military Bands and Fireworks Displays.

**THE JOE BREN PRODUCTION COMPANY**  
F. BARNEY RANSFORD, Mar. Fair Booking Dept., Tenth Floor, Garrick Thea Bldg., Chicago, Ill.

## SPECIAL FEATURES

### For Canton (O.) Fair To Keep It Up Among the Leaders

Canton, O., Jan. 9.—Directors and officers of the Stark County Agricultural Society at their annual meeting Saturday discussed plans for the 1924 exposition, which is to open Labor Day and continue a week. The exposition this year will, it is predicted, eclipse any yet held by the society and many novel features will be added to the program in an effort to make it the biggest event in the history of the society.

In addition to the usual features officers have decided to stage a commercial horse show in which all commercial horses of Canton are eligible to compete; will hold harness and running races, whipper races and saddle show. Premiums were increased and awards boosted in order to make competition more keen and encourage entrants.

Officials of the society announced that the fair last year was the biggest county event in the State. It was pointed out that the night fair was largely responsible for the big receipts.

Some figures of interest gleaned from the treasurer's report follow: Admission at gates, \$23,431.80; admission to grand stand, \$3,813; class entry fees, \$832.80; privilege fees, \$5,518.75; space fees, \$5,264.50; stall and pen fees, \$480; ground rentals, \$1,195; membership fees, \$557. Balance now in treasury, \$7,798.96.

On January 1, 1923, the fair board had an indebtedness of \$30,000, which has been reduced to \$22,636.64. During the past two years new buildings and equipment installed at the grounds cost \$50,000, according to Secretary Fromm.

### BOOM EVIDENT IN OHIO HARNESS RACING GAME

#### More Northern Ohio Cities Than Ever Before Represented at Cleveland Meeting

Canton, O., Jan. 10.—The biggest boom in the harness racing game in Ohio was revealed Friday at the meeting in Cleveland of the Short Ship Circuit of half-mile tracks when

(Continued on page 93)

## Wanted—High-Class Feature Acts

FOR

## Kankakee Inter-State Fair

KANKAKEE, ILLINOIS, WEEK OF SEPTEMBER 8 TO 13, INCLUSIVE.

Quote lowest salary first letter. References. Guarantee as to appearance and satisfaction.  
C. R. MILLER, President, Kankakee Inter-State Fair, State House, Springfield, Illinois.

A. F. THAVIU Arranging Dates for

## THE THAVIU BAND AND HIS CHICAGO GRAND OPERA PAGEANT

season 1924 His twentieth anniversary with extraordinary attractions. 1000 Steinway Hall, 64 E. Van Buren Street, CHICAGO.

## LEESBURG, FLA., GETTING READY FOR FIRST FAIR

### WEST VA. STATE FAIR TO HAVE NEW EXPOSITION HALL

Structure Planned Will Be One of Largest in Country and Will Cost \$150,000—To Be Ready for 1924 Fair

Leesburg, Fla., Jan. 9.—With a large force of men busily engaged in the erection of the various buildings for Lake County Fair, to be held January 21 to 26, inclusive, the site at Leesburg is rapidly being whipped into shape.

About ten acres will be utilized by the association for the initial exhibition of the county. The entrance will be built of long leaf pine logs, and present a handsome rustic finish. Upon entering the enclosure, the visitor will be attracted by the very extensive buildings, one 32x100 feet, devoted to industrial exhibits, and the second 32x100 feet, wherein the agricultural exhibits will be placed. In the building, various exhibitions covering school work, canning, art, and needlework, and scores of other features will be shown. The schools throughout the county will there demonstrate the efficiency of their instruction, and the various organizations, such as the Woman's club, Auxiliary Corps, and similar bodies will house a beautiful display.

In the agricultural buildings, every feature for which Lake County has won renown will be introduced in a thoro display of resources.

The third building, especially prepared for exhibit, will demonstrate the superiority of the varied lines of citrus growing to be found in the county.

An automobile show will be held in which about twenty of the leading manufacturers have already secured space.

A number of first-class shows and other entertainment features have been secured, and visitors to the fair will find plenty in the amusement line.

The site selected is but five minutes' walk from the center of the city, and will be provided with all comforts for the visitors. While this is the first county fair ever given in Lake, it is safe to predict that such an exhibition will hereafter be presented yearly, as the association made application for charter, and it is the intention of its sponsors to make a permanent feature.

Wheeling, W. Va., Jan. 9.—One of the finest exposition buildings in the country is to rise at the West Virginia State Fair grounds here before the next fair is held. The directors of the association let the contract a few days ago to R. B. Kitchen & Company for the construction of the building, which has been planned for some time and which it is hoped to have ready for the 1924 fair.

The building, when completed, will be the largest building of its kind in the city of Wheeling, and, perhaps, in the State of West Virginia. It will have a width of 80 feet, length of approximately 250 feet, with approaches increasing this fifty or sixty feet. It will be two stories in height and built entirely of reinforced concrete, fireproof throughout. The building will be located on the west side of the grounds at the Front street entrance.

Plans for the building have been drawn by F. F. Paris, the well-known architect, and provide for not only a spacious auditorium, but also an abundance of exposition room for practically any of the business or industrial interests of this community which may be inclined to use them. Dust-proof cases will be made for merchants who wish to display fine merchandise, well-adapted stalls for the display of mechanical contrivances, and a large space will be devoted to the possibilities of automobile display.

The second floor will be reached by inclined roadways at both ends of the building, and the floor will be capable of carrying the unusually heavy loads.

The cost of the structure will probably be considerably over \$150,000. Some time ago the State Fair Board authorized an issue of \$300,000 fair bonds, which were for the purpose of retiring existing bonds and providing a program of improvement. The exposition building



### UNEQUALLED QUALITY BALLOONS

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603 Third Avenue.  
NEW YORK

SHRYOCK-TODD NOTION CO.,  
824 North 8th St.  
ST. LOUIS

\*These agencies fill gas orders.

Order from our nearest agency.

### BUILDERS OF PARADE FLOATS

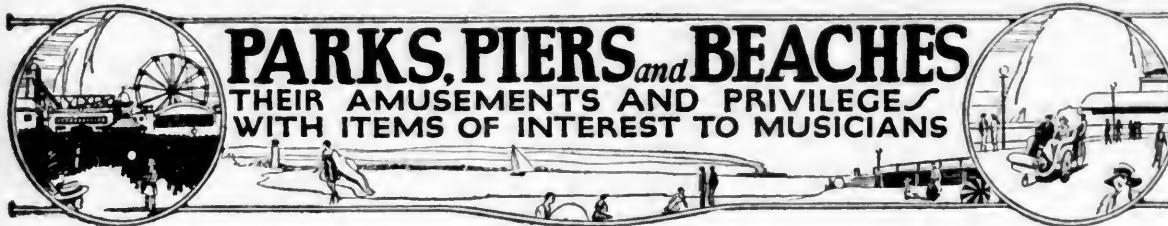
MILLARD & MERRIFIELD, INC.,  
2894 West 8th Street, Coney Island, New York.

### FAIR BOOKING OFFICE FOR SALE

Established 21 years. Great opportunity for summer business. Address BOX D-137, Billboard, Cincinnati, Ohio.

### Wanted Few More Free Acts To Play Our Summer Fairs

Acts of every description. Also Jack Payne, write GATE CITY THEATRICAL EXCHANGE, Omaha, Nebraska.



## PERMANENT PARK FEATURES FOR WISCONSIN STATE FAIR

**Indiana Men Back Plan That Will Create Modern Resort in Milwaukee—Opening Set for June 1**

**MADISON, WIS., Jan. 12.**—Beginning June 1 the southwestern section of the State Fair grounds at Milwaukee will be used as an amusement park. Before the opening date more than \$250,000 will be spent for up-to-the-minute riding devices, it is announced. It will require two years to complete the amusement park, then it will represent an expenditure of \$1,000,000, it is reported.

This week a contract was signed by Commissioner of Agriculture John D. Jones, Jr., and Charles S. Rose and others, of Indianapolis, Ind., for the installation of equipment. In the drawing of the contract, which covers a period of ten years, the Department of Agriculture was represented by Assistant Attorney General R. M. Kieser, and Rose and his associates were represented by Attorney Fred S. Wyllie of Madison.

The company represented by Mr. Rose meets all expense of installation and operation, and the State Fair will receive a liberal percentage of the gross receipts.

The biggest feature will be a gigantic roller coaster of modern type that, it is said, will cost \$75,000. Among other devices to be installed this year will be an airplane swing, merry-go-round, fun house, dancing pavilion, Ferris wheel and others. Concession privileges will be covered by additional contracts.

"The establishment of a permanent amusement park on the State Fair grounds is something upon which we have been at work for several months," said Secretary Oliver E. Remey of the State Fair. "The realization of the project means that the State Fair will see no more of traveling shows, or nomadic riding devices."

"The establishment of an amusement park on the State Fair grounds also means that the State Fair soon will be more than self-supporting. Within three years it is expected that the State Fair's share of receipts will run close to \$100,000 a year."

"The park will be conducted in a high class manner. Milwaukee now has no amusement park. The promoters believe the location to be one of the best in the country."

"Many big picnics already have been given dates for next summer, and other applications for dates are being received."

Charles S. Rose and associates operate amusement parks in Baltimore, Md.; Omaha, Neb.; Indianapolis and other cities.

### Fair-Park Plan Proving Practical

In adopting the park plan the Wisconsin State Fair Board is following a policy that is in force at a half-dozen or more fair grounds and one that is now regarded as more practical than experimental.

The State of Tennessee is the present leader of combination fair grounds and parks. At Knoxville Chilhowee Park and the East Tennessee Division Fair have been operated under one head for several years. In Chattanooga the Chattanooga Interstate Fair and Warner Park are joint enterprises. A mammoth building, affording a dance floor and other amusement features, and a carousel were operated as permanent attractions at Memphis last fall for the first time by the Tri-State Fair.

Exposition Park was opened and successfully operated last season for the first time on the

### NEW DANCE PAVILION

**At Meyers Lake Park Will Cost \$60,000—To Use Old Building for Roller Rink**

**CANTON, O., Jan. 11.**—Appropriation has been made for the building of a modern dance pavilion, measuring 140x200 feet and costing \$60,000, at Meyers Lake Park, the work to be completed by the middle of May, when the 1924 season is to start. It will overlook the lake and have double the capacity of the old pavilion, which is to be converted into a roller skating rink, a feature the park has been without in recent years. A steam heating system will permit operation of the dancings in winter.

Manager Ed R. Booth announces that directors of the Northern Ohio Traction and Light Company, which owns the local resort, will decide on further park improvements this month.

### AKRON PARK'S NEW MANAGER

**AKRON, O., Jan. 12.**—C. C. McDonnell, former manager of Silver Lake Park near here, will manage Summit Beach Park this season, according to Fred Ormsby, a director of the company which owns the local resort, who also announces that C. A. Sarchett has been appointed secretary and G. Lloyd Weil and Michael Austgen were elected directors of the organization.

grounds of the Central States Fair and Exposition at Aurora, Ill.

An amusement park is being maintained in Wheeling by the West Virginia Exposition and State Fair Association.

In Toronto a coaster and other permanent riding devices are operated in connection with the Canadian National Exposition.

Quite a few fair associations are considering establishing park features on their grounds and it is probable that several of them, at least, will begin active operation in this department by next fall.

### JOHN RINGLING MIGHT OPEN FLORIDA RESORT

**Causeway Being Built by Him at Sarasota Links Is an Ideal Spot for Pleasure Seekers**

**SARASOTA, Fla., Jan. 14.**—Within the next few days the Burns Construction Company will begin work on the long causeway, which John Ringling, circus owner and well-known figure in the amusement world, has planned to build from the mainland in Sarasota to the chain of keys which he has been accumulating for the past two or three years. The causeway will extend from the Seaboard Railroad dock at the foot of Strawberry Avenue to Bird Key, the beautiful home of the late Thomas Wooster, and from there a branch will cross to Sarasota Key. In all there will be about two miles of the causeway.

Owen Burns, head of the construction company, recently completed the purchase of the Florida, big dredge used in the building of the Gandy bridge, and it will be added to the two large dredges he is already operating. Government engineers are preparing plans for either a high span or a drawbridge over the channel in Sarasota Bay and a drawbridge over Big Pass. The exact cost of the causeway has not been announced, but it will run into the hundreds of thousands.



Herewith is seen the amusement zone of Ocean Park, Calif., as it appeared before January 6, when fire destroyed practically all buildings, rides and attractions, causing loss of more than \$1,000,000. Near the water's edge, in the foreground, is the bath house, formerly owned by the L. A. Thompson Scenic Railway Company, of New York, thru whose courtesy this splendid aerial photograph, taken by Wm. L. Cross, of Los Angeles, is reprinted. Next is the municipal auditorium and bandstand and other properties up to Lick's Dome Pier.

### IOWA RESORT TO ADD RIDES

**Professional Baseball and Dancing Will Be Other Features**

**MASON CITY, Ia., Jan. 12.**—The management of Clear Lake Park, which controls White Pier and Bayside, also boat interests, has expended \$5,000 for amusement equipment during the past year and is now negotiating for new rides to be installed before the start of the 1924 season. A professional baseball team at Bayside Park and permanent dance orchestra for White Pier also are announced as feature attractions for the summer.

### HISTORIC WATCH TOWER PARK MAY BECOME STATE FOREST

**ROCK ISLAND, ILL., Jan. 12.**—Watch Tower Park, a historic spot in Western Illinois and one of the most beautiful locations in the upper Mississippi Valley, is offered for sale by the Tri-City Railway Company, which held the property as a "feeder" for its street car system. Mayor W. A. Rosenfeld has taken a six-month option on the 175 acres for \$200,000 and is attempting to crystallize public opinion in the county to have it designated as a forest preserve under the State law. For more than a quarter of a century the park has been the summer amusement center of this community.

The island furthest out is regarded as ideal for the site of a bathing beach, dance pavilion, etc., and it is not improbable that such a resort will be established.

Rumors have been ripe of other big developments planned by Mr. Ringling for his key properties, but none of them has come from him, and he maintains the same smiling reticence as to his ultimate intentions. The causeway will be built of reinforced concrete and, it is said, will carry the tracks of the Seaboard Air Line Railway.

### MAKING BEST OF A BAD JOB

It would seem that the authorities of the London Zoological Society are making the best of a bad job in instituting a thorough cleaning and redecorating of the parrot house. This building has not been one of those of which the society has been proud, but lack of funds makes the erection of a new house impossible for some time to come. Indeed, it has never been worthy of the varied collection of birds on exhibition, but the plan to enamel the walls up to a level above the cages in deep black, with the upper parts in white, to reflect as much light as possible, should do more to show up the wonderful plumage of many of the birds than is the case at present.—(Christian Science Monitor)

R. N. Anderson is constructing an airplane swing for Summit Beach Park, Akron, O., also for Rocky Springs Park, Lancaster, Pa.

## POINT BREEZE PARK IS ACQUIRED BY RAILROAD

**Passing of Long-Time Resort Leaves Quaker City With Two Parks**

**PHILADELPHIA, Jan. 12.**—Point Breeze Park, after many years of changes and ups and downs, has closed for all time as an amusement resort. Negotiations that had been under way for some time terminated recently with the purchase of the site by the Pennsylvania Railroad System for use as a belt line terminus and later as a freight terminal. All amusement devices and equipment of the park are being disposed of.

John Komle, who successfully managed Point Breeze for the past fourteen years, will remain in the park business, quite likely at an Eastern location.

The deal leaves Philadelphia with two parks—Willow Grove, of which John R. Davies is president and general manager, and Woodside Park, where Norman C. Alexander is president and general manager.

### PROMISING FUTURE

**PREDICTED FOR PLAYLAND PARK BY D. BALDWIN SANNEMAN—NEW FEATURES BEING ADDED**

**NEW YORK, Jan. 12.**—D. Baldwin Sanneman, general manager of Playland Park, Freeport, L. I., which had its first season in 1923, has completed arrangements for new rides and modern features that, he says, will class the resort with the leaders the coming summer. Despite a late start Playland's business last year exceeded his expectations, states Mr. Sanneman. A coaster was one of the attractions that was opened toward the close of the summer.

In speaking of Playland during a recent call at the office of The Billboard Mr. Sanneman said: "The people of Freeport are right behind this project, which means a great deal for the success and promotion of an amusement venture."

### BUSY SEASON

**ON AT RIDING DEVICE MANUFACTURING PLANTS IN PHILADELPHIA**

**PHILADELPHIA, Jan. 14.**—The busy season is on at local riding device manufacturing plants, a line in which Philadelphia is recognized as the center for the United States.

A capacity force is engaged at the William H. Detzel factory, 3611 Germantown avenue, in turning out carousels and Noah's Ark rides for the coming summer at leading parks in this and foreign countries.

At the large plant in Germantown of the Philadelphia Toboggan Company, all departments are devoting attention to merry-go-rounds and coasters soon to be installed at such places as Broad Ripple Park, Indianapolis, Ind.; Memorial Park, Williamsport, Pa.; Euclid Beach, Cleveland, O.; Dorsey Park, Allentown, Pa.; Olympia Park, McKeesport, Pa., and other well-known resorts.

John Smith, president, and Arnold Neiman, secretary-treasurer of the Philadelphia Toboggan Company, predict a decided pickup in park attendance and an increase of business on rides for 1924.

A flat ride that has met with remarkable success since its introduction last year is the Lusso Shooter, a product of Lusso Bros., one of the oldest amusement machinery concerns in the land, whose plant is at 2803-39 North Fairhill street.

F. Finlon, assistant manager of Glen Echo Park, Washington, D. C., and John Phaff, manager of Ocean City (N. J.) Park, are among the well-known park men who lately visited ride manufacturers here.

### IMPROVING ILLINOIS PARK

**FRED WALKAU, JR., WILL OFFER FREE MOVIES IN NEW AIRDOME**

**CHICAGO, Jan. 12.**—Fred Walkau, Jr., owner of Lake Park Beach, Bloomington, Ill., in a visit to The Billboard office here this week announced that an air dome, in which motion pictures will be offered, is to be a new feature of his park for the coming season. It will be a free attraction, save that charge will be made for a section of reserved seats.

Lake Park Beach frequently has a carnival company as an added attraction, the Brundage and Rubin & Cherry Shows being among the organizations to have visited its grounds.

The Coliseum, a historic building in Bloomington, also is owned by Mr. Walkau. It measures 100x110 feet and has a stage and balcony and is fitted for indoor events. The first indoor circus staged in this building was in 1899. Eddie Ward and the original Charles Fisher, of circus fame, and who were residents of Bloomington, did much practicing in the Coliseum.

### W. FERDINA IS CONDUCTING MUSEUM IN LOS ANGELES

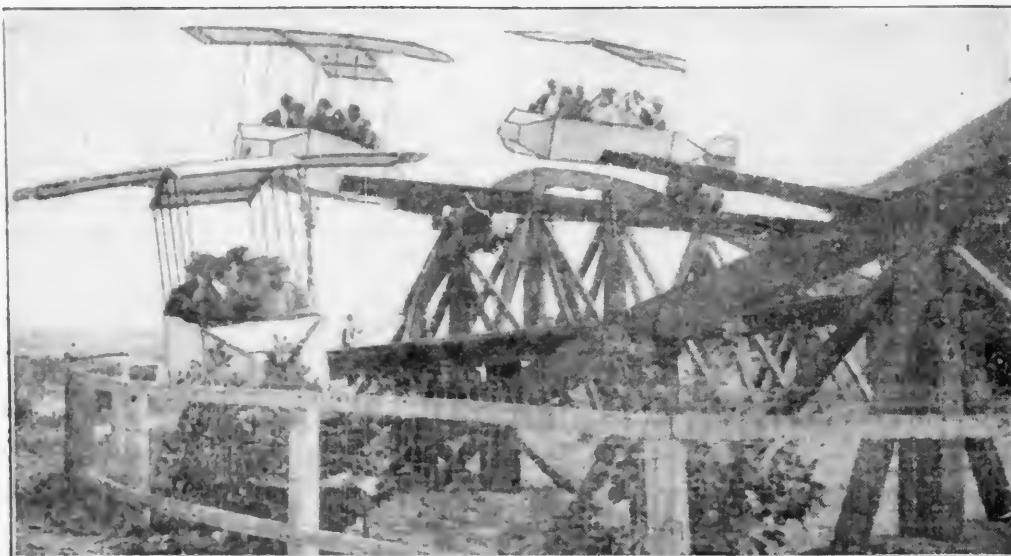
**WALLER FERDINA, formerly associated with the Palace of Wonders, a museum at Coney Island, New York, has opened an amusement enterprise in Los Angeles, known as the World of Wonders, which is reported to be meeting with success.**

Among the entertainers are Marvelo, fingerless pianist; Hercules Allen, strong man; Fay Asia, mindreader; Charles Curran, magician; Dr. Gaines, with his lung-testing machine-Garfield, "the man without a skull"; Veda LaMar, sword walker, and Maxine, half-lady in Boston.

Mrs. Ferdina, now in New York, will join her husband within a few weeks.

# THE JOYPLANE

**Greatest Park Thriller Outside the Biggest Coasters**



This wonderful ride has been operated at Cedar Point Park, Sandusky, for five seasons. Every season better than the preceding. Also operated and endorsed at Luna Park, Coney Island; Westview Park, Pittsburgh, and by Johnny J. Jones, 1923. Ask Mr. A. Jarvis at Coney Island, or Mr. Beares of the Westview Park Company, or Mr. G. A. Boeckling, owner Cedar Point Park, Sandusky, Ohio. They say it is the best ride on the market after big coasters. Contracts also closed at Erie Beach, Buffalo; Fairyland Park, Kansas City; Revere Beach, Boston; Shellpot Park, Wilmington, Del., and many other contracts pending.

This Ride operates at high speed over abrupt dips so that the car actually drops out from under the passengers, causing them to emit wild screams and laughter. Now built of steel in two sizes, 80 ft. and 100 ft. diameter. Carries 24 and 48 passengers. We can take a few more contracts if placed early.

## TRAVER ENGINEERING COMPANY

BEAVER FALLS, PA.

*Builders of the*

**CATERPILLAR**—Greatest novelty Ride ever built. We built 52 in 1923.

**MYSTERIOUS KNOCKOUT**—Cleverest Walk-Thru Show. Got \$3310 in one week at Memphis, September, 1923.

**SEAPLANE**—World's Standard Aerial Swing Ride. 187 sold to Parks and 152 to Carnivals.

**MERRY MIX-UP**—Best little portable Chain Swing. Goes on one wagon, weighs less than 5 tons. Handled with two men. Took top money with R. J. Gooding Shows in Ohio, 1923. Goodings have bought three more for 1924.

## ELY AEROPLANE SWINGS

FAIRYLAND UNDER WAY

Work on New Park at Dallas Expected To Permit Opening in May

We build most attractively, for best service, and to cost the least money. We will accept reasonable proposals on percentage or flat rental basis from good firms you know in the United States. You are sure of delivery.

**ELEVEN RESORTS DRAWING FROM NEW YORK CITY HAVE OUR MACHINES**  
OUR PRICES AND TERMS ARE ALWAYS RIGHT  
See Our Baby Aeroplanes Before Placing Your Order.  
**J. W. ELY COMPANY, Inc.**  
WHITE PLAINS, N. Y.

**WANTED—EXPERIENCED AMUSEMENT PARK MANAGER**

For a live community. One of the best Amusement Parks in the State. Composed of Swimming Pool, Dance Pavilion, Fishing, Boating and other amusements. Master's dwelling house on grounds. For further information write E. J. LIWIN, Secretary, World Amusement Association, Wahoo, Neb.

**FOR SALE, SUMMER RESORT**

The place for me to handle. Lake fifteen acres. Park grounds 42 acres. A money maker. Address M. O. BLOOMER, Brush Lake, Woodstock, Ohio.

## WANTED

CONCESSIONAIRES

TO PUT IN

**VIRGINIA REEL, CATERPILLAR, COAL MINE, SKEE BALL and STANDS**

In New York's most successful Park.

**FOR SALE - GYROPLANE.**

Terms apply—**CAPTAIN E. WHITWELL,**  
**STARLIGHT AMUSEMENT PARK, E. 177th St., N. Y. C.**

## MILLER & BAKER, INC.

AMUSEMENT PARK ENGINEERS

**MILLER PATENT COASTERS & DEVICES**

SPECIAL DESIGNS & STRUCTURES

**Suite 3041, Grand Central Terminal, New York, N.Y.**

## THRILLER FOR REDONDO BEACH

Los Angeles, Jan. 12.—The C. Roth & Peter Company, of Venice, will start construction of a giant racing coaster at Redondo Beach next week. The ride will be a thriller similar to those operated with success at Venice and Ocean Park and is expected to be completed for the opening of the regular outdoor season in spring.

# The New Dodgem Junior

is now ready for delivery, will do all that any similar car will do, and is sold with a written guarantee to protect, defend and reimburse purchasers against anyone who might cause them trouble. The price is \$350 per car, easy terms. Why take chances? Play safe. Don't buy a lawsuit. Order now for early delivery.

**STOEHRER & PRATT DODGEM CORPORATION**  
706 BAY STATE BUILDING, LAWRENCE, MASS.

## Wanted, Habana Park HAVANA, CUBA To Open January 31

FOR OUR OWN WATER SHOW.

Four Blonde Diving Girls, well built; two High Divers. State lowest salary. Send pictures. Contract six weeks. Transportation both ways. For our own Side-Show: Ten Freaks; must have own Banners. Contract, four weeks; transportation both ways. Wish to hear from Martha Arlees, Sword Swallower; Mind Reader, Monkey Girl, Strong Man and others. State lowest salary. Give references. Can place two Platform Shows. Would like to hear from Serpentina. Wire or write to

M. F. CANOSA, Gen. Mgr., Habana Park, Havana, Cuba

## AMERICAN IDEAS FOR BRITISH PARK VENTURE

Joy Zone of Exhibition To Be Held in London for Six Months Represents Huge Investment

American riding devices and ideas of park amusements will hold an important place in the scheme of things at the Joy Zone of the British Empire Exhibition, which is to hold sway at Wembley, a part of London, England, from April to October.

An account of plans and preparations under way there appearing in *The World's Fair*, amusement publication of Oldham, England, is given herewith:

"That the British showman is in for a very good time is made abundantly clear by a visit to Wembley. From one end of the forty-seven acres of which the amusement park is composed to the other is a live of industry.

"In the laying out of the park the work of a master hand is in evidence. The never-stop railway, the scenic, the dipper, the Thompson safety racer, whirling waves, mountain water chute and teeth for side-shows are all under construction, representing already an investment of capital in amusements surpassing by thousands of pounds the original estimate and new attractions are being added weekly.

"The confidence shown by these giants of finance and industry is to the lay mind at least startling, but when one considers the mighty forces behind this great enterprise it is like rescuing the victims of some great disaster—money does not count—the objects in view must be attained at all costs.

"In the case of Wembley, if comparison is possible, all present and past achievement in showmanship will pale into insignificance.

"Never venture, never win, is as true today as in the ages past, it is the root principle on which all successful enterprises are built up. In the old days, when Barum & Bailey toured the continent, they were restricted by agreements to a stay of but a few days, a week or two at the most, for a visit to each town.

"Not so at Wembley! In those days experience had shown a protracted stay meant that these gentlemen took too large a percentage of the people's money. Here the showmen will enjoy a full six months with an ever-changing audience, but in greater numbers than on any previous occasion, and will have proved their venture something more than an amateur flight.

"That the public of today is more than ever looking for entertainment none will deny, and the showmen who are participating in the amusement park at the British Empire Exhibition are to be congratulated on their success in having obtained positions for their shows. For the information of showmen wishing to take space for side-shows and games, application should be made to Wembley Concessions, Ltd. (Haycock & Bird), 59, Pall Mall, London, S. W. 1."

DAVID ROSEN IS IMPROVING CONEY ISLAND ATTRACTION

New York, Jan. 12.—David Rosen, proprietor of the Wonderland Circus Side-Show at Coney Island, is making big changes in the building occupied last season. An entrance being erected on the Fifteenth-street side is necessary to accommodate the immense crowds.

The many changes are taking place at the Island, due to widening of streets, Mr. Rosen is fortunate in retaining his building in its entirety, especially when considering that the Bowery is being widened to 88 feet and his property is on one of the longest corners.

It is estimated that nearly 25,000 persons visited the Rosen attraction each week last summer, and, with the new entrance, an increased attendance is expected for the coming season.

## NEW FUN FEATURE

Detroit, Jan. 11.—The attention of local and visiting park men is being attracted by a sample installation of "The Mysterious Knock-out" for Frederick Ingerson in the Jefferson Avenue amusement section by John A. Miller, well-known ride builder, who devised the new fun feature with Hollis C. Conrad. It is in the form of a walk-thru show and has no power or machinery. Brilliant illumination prevails and visitors find it very difficult and most amusing to walk across the room at times. Again they walk as the going down hill. Those who have inspected "The Mysterious Knock-out" regard it as one of the best park devices offered in years.

## FOR SALE, SUMMER RESORT

Too large for me to handle. Lake fifteen acres. Park grounds 42 acres. A money maker. Address M. G. BROOKS, Brush Lake, Woodstock, Ohio.

## FOR RENT On Boardwalk Keansburg, N. J.

### CONCESSIONS

Space for Various Rides:

RESTAURANTS  
FRANKFURTER STANDS  
CANDY AND SODA STANDS  
SHOOTING GALLERY

### DANCE HALL

One of the largest on the Jersey Coast.

### WANTED

DODGEM  
CATERPILLAR  
BABY AIR SWINGS  
FERRIS WHEEL  
MIDGET TRAIN

### Big Opportunity

We have four steamers plying between New York and Keansburg, N. J.

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New Point Comfort Beach Company  
J. L. SCULTHORP, Manager.

## "THE WHIP"

### MANGELS'

### CHAIR-O-PLANE

### KIDDIE RIDES

W. F. Mangels Co.  
CONEY ISLAND, N. Y.

## Will Lease For 99 Years

### ALL CONCESSION RIGHTS

Including Dancing and Refreshments. In new Park in Central Ohio, to responsible parties, who will build permanent or suitable building. This is an exceptional business proposition. Address "Concession", 102 Mohican Bldg., Mansfield, Ohio.

### FOR SALE

### PORTABLE FROLIC RIDE

### FOR SALE

Suitable Park or Carnival. In fine running condition, 16 hours a day. Cushman Engine and all paraphernalia included for operating. Price, \$1,000 cash. P. O. Box 1200, Shreveport, La. Address MEYER TAXIER, care Morris & Castle Show, Shreveport, Louisiana.

### NEW AMUSEMENT PARK

at Summer Cottage and Camping Grounds, on most beautiful lake in Ohio, being developed. Had over 1,000 visitors daily on opening day of opening last season. WANT capable man to manage. Can Hall Dining Room, Pavilion, Refreshments, Boating and Bathing, Base Ball Grounds handled by local managers. Operators for concessions. Let me hear from you and what you have. Better come and look over the place. Save time and be satisfied. Address LAKELAND BEACH, P. O. Box 85, Big Prairie, O.

AT LIBERTY—STURCHIO AND HIS BAND  
PROPS. E. STURCHIO, Director; MADAME E. STURCHIO, Soprano. Will consider Parks, Fairs and Conventions. W. F. YATES, Mgr., 213 Beech Ave., Findlay, Ohio.

CONCESSIONS FOR RENT, SEASON 1924.  
Amusement Games, Palmist, Driftka, Lunches, Confectionery. Stands are built. Ocean Front.  
B. THUMPER, 81st, Ocean City, Maryland.

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Concessionnaire, ask for our pay-as-you-earn proposition. DIAMOND MFG. CO., Malta, Ohio. 1 sq. ft.

## WANTED Freaks, Wonders, Curiosities FOR SEASON 1924 WONDERLAND CIRCUS SIDE SHOW CONEY ISLAND, N. Y.

One of the largest and most beautiful Shows on the Island, accommodating thousands each day. Two streets-corner building—two entrances. Season of twenty weeks. No jumps. Winter's work if O. K. Salary no object to attractions of merit. Send photo. State salary. Address all mail to

DAVID ROSEN, 2854 W. 28th Street, Coney Island, N. Y.

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A safe investment for both Indoor and Outdoor Amusement Centers. Played by everybody—everywhere. Standard since 1914, with many imitators.

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## E. J. KILPATRICK, International Amusements

World's Rights—"OVER THE FALLS"  
American Rights—"PARK YOUR OWN CAR"  
Foreign Rights—"THE CATERPILLAR"

NEW YORK — LONDON — CHICAGO  
FOREIGN OFFICE: 440 Strand, London.

## ASCOT SPEEDWAY-PARK IS GREAT UNDERTAKING

**Los Angeles Resort To Offer Varied Amusement Fare—Operation Will Be Continuous**

Los Angeles, Jan. 11.—Ascot Speedway-Park, an outdoor amusement center that promises to be second to none in America, will fill a much-needed want in this large and growing city. The enterprise is sponsored by men of finance and advanced knowledge of the amusement business. No stock is for sale. George R. Hentel is president and Sam C. Haller director-general.

The speedway, where automobile racing is to be a regular Sunday feature, is to have its opening two months, and it is intended to dedicate the park department by Decoration Day. Operation will be continuous.

The site embraces 170 acres near Lincoln Park, one of the most popular municipal parks, three miles from the commercial center of Los Angeles. Several car lines, having a five-cent fare, connect with the main gates. Natural scenic advantages add to the adaptability of the location for recreation purposes. A third of the ground will be devoted to park features and the balance utilized by the speedway. It is reported that the owners also have acquired rights to an adjoining tract of 162 acres to provide for expansion. A grand stand, to seat 10,000 and costing \$150,000, is being erected. Famous drivers will compete in the automobile races. Motorcycle and bicycle races also will be staged. The infield of the race course will be made into a five-hole golf course for beginners. Rodeos, which are popular events here, will be staged semi-annually.

The park will be modeled after Riverview, Chicago. Mr. Haller announces that almost every meritorious riding device will find a place in the joy zone. There will be a free gate and free parking space for automobiles, 15,000 of which can be cared for at one time. A nominal price scale for all attractions will prevail. There will be a swimming pool, immense dance pavilion, playgrounds for children, nursery and first-aid hospital, a theater for motion pictures, numerous concessions and other attractions. A band stand, where famous musical organizations are to be heard, is an added feature. An immense athletic field will also be used for drills, spectacles, military reviews and the like.

The additional acreage, it is believed, will be used for fairs, big expositions, industrial shows and as a circus grounds. Since the passing of Praeger Park, the site of which is three miles' ride from Ascot Speedway-Park, circuses have been at a loss for a suitable location here.

The new resort has a frontage of 550 feet on Alhambra avenue. The various buildings, to be of imposing architecture, are being planned by Harry Cheney, engineer, of Pasadena. Sunken gardens, an abundance of shrubbery and palm trees will give a real California atmosphere. The construction work is well under way, a large force being employed.

### COMMENCE WORK ON MODERN BATHING POOL AT IDORA PARK

**Expect \$100,000 Improvement in Youngstown To Be Ready for Decoration Day Opening**

Youngstown, O., Jan. 12.—Work was begun this week by the Heller-Murphy Company on a natatorium at Idora Park that when completed is to represent an investment of \$100,000. Its formal opening is set for Decoration Day. The pool, it is said, will be a duplicate of one in Newark, N. J., designed by Alexander G. Lynch, and is to accommodate 4,000 bathers at one time. It will be elliptical in shape, 250x200 feet, with a depth ranging from six inches to ten feet. A building in connection will have 1,000 dressing rooms and be equipped with lockers, shower baths and electrical-equipment laundry. The water, to be chemically pure and clear, will be continuously fed thru thirty-two inlets.

The administration building of the park will be around one ellipse of the pool. Ornamental metal grills, diving platforms of various heights, an elaborate lighting system and seating space for spectators will be additional features.

Rex D. Billings, manager of Idora Park, has been working on the project for a year. He and Emil A. Renner will supervise operation of the pool, which is sponsored by the Idora Natatorium Company. Lucius J. McElveen is president. E. H. Joshua vice-president and Phillip Schaff secretary treasurer of the company, interest in which is also held by other local business and professional men.

Other attractions at the popular resort here are a large and beautiful dance pavilion, theater, children's playgrounds, ideal picnic grove, big athletic field, including grand stand and bleachers; fun house, dodgem, carousel, dip dips, firefly, whip, airplane swings, Panama canal, pony track, new rest rooms for ladies and children, bowling and box-ball alleys, penny arcade, photo studio and numerous novelty game and concession booths.

Mr. Billings announces that his list of outings and celebrations for the coming summer airily is well filled.

### BALTIMORE ZOO IMPROVEMENT

Baltimore, Md., Jan. 12.—John T. Benson, American representative of Ilagenbeck Bros., Inc., is here looking after details pertaining to the construction of a bird and monkey house in the zoological gardens of a municipal park for which the city has appropriated \$150,000.

### PARK NOTES

Hugh McCue, representing Manager Humphies of Euclid Beach Park, Cleveland, Ohio, was in New York last week.

The W. F. Mangels Company is completing a center pole wagoned three abreast jumping horse cartoon for the Zeldman & Poile Shows which promises to outshine any merry-go-round ever used by this organization. The cost is said to be in the neighborhood of \$10,000.



### U. S. LAGS IN AVIATION, SAYS NEW YORK WRITER

America and Asia are undeniably lagging behind in aviation, according to a New York writer. "The United States," he says, "has indeed a transcontinental line of 2,650 miles, which is the record length for air routes, but it is an exclusively Government service. There are also numerous luxury services to pleasure resorts. South America is busy preparing,

ices. In French Guiana it is significant of the energy of the French in the air that there are two regular government subsidized services running. Argentina starts next year a seaplane mail service between Montevideo and Buenos Ayres. Colombia has granted a concession to a German company which is flying over 700 miles regularly between Barranquilla and Cartagena, St. Marta and Girardot.

"Everywhere in the world statesmen and economists, and in many cases far-sighted

business men too, are anxiously scanning the skies. The new air-borne transit lines are going to make at least as much difference to the world as the construction of railways. And of all recent marvels, the aeroplane will mark out the coming century from everything that is gone before as its own."

### MOTHER OF WM. A. HANNER FONDLY RECALLS HIS DEEDS

The other day while waiting to be served in a Cincinnati costume store the aviation editor overheard an old lady reminiscing to a busy clerk of the days when her only son had thrilled the public with balloon ascensions and sensational parachute drops from a high altitude. The clerk seemed bored as she continued with pleasure her tales of how her son was buffeted and tossed by the wind and made the spectacular descent in the sling of the gigantic umbrella. As she was about to leave the store the writer introduced himself and told her to continue where she had left off, assuring the kindly old woman that he would be more interested than the clerk. He found her to be the mother of William A. Hanner, balloonist, about whom much has been chronicled for his daring feats in the air. Mrs. Hanner, who resides in Cincinnati, said her son has been dead now about twenty-five years. She said she never missed an opportunity to see her darling boy hang at death to land in a field of budding wheat with his parachute and generally risk his neck for the delectation of the public. Mrs. Hanner was personally acquainted with a good many of the old time balloonists, but since the death of her son she has not kept informed on the activities of the newcomers engaged in the art "down to the ground" as it were.

### AERIAL PROGRESS IN 1923

American aerial progress in 1923 has been variously estimated by writers all over the country. Several writers in the habit of chronicling aviation activities have said that 1923 has set a record in aerial progress in America. Probably the most notable aerial achievements in the United States in 1923 were the construction of the world's largest rigid airship, the establishment of thirty-three new world flight records, successful operation of planes by night and enabling mail planes to cross the continent in twenty-six hours. Other features in aerial development were the perfection of the aerial torpedo, non-stop transcontinental flights, progress in bombing battleships from the clouds, development of the aerial smoke screen, sky writing and devising of means to refuel planes in flight. So far as exhibition aviation is concerned there were probably more flying circuses in operation in 1923 than ever before and people who had never before been interested in aeronautics enjoyed the thrill of watching aviators put their ships thru loops, falling leaves, nose dives, Immelman turns and the customary closing event of double and triple parachute drops. Aerial club officials all over the country are going to give their untiring efforts toward the development of aviation in 1924 as they never have before and put America on the map with a vengeance.

### ALFRED BASS WRITES

Alfred M. Bass, of Sacramento, Calif., writes that it was with great pleasure that he read the article, captioned "Boldest of All Balloonists," appearing in the 1923 Christmas issue of The Billboard. He says the story was of interest to him principally because he had previously read the same facts, along with many more, in a little book he some time ago gave to a friend to read and which (having changed his residence) he has never seen since. He says the story in The Billboard suggests the idea that possibly the writer of the Christmas story secured the information from a copy of the same book. The title of the work referred to is "The History of Donaldson's Balloon Ascensions," by M. L. Amick, M. D., and was published in Cincinnati, O., in 1875, by the Cincinnati News Company. Mr. Bass said if it is possible he is going to buy another copy of the book which he valued very highly.

### DAYTON AWARDED 1924 PULITZER AIR RACES

Dayton, O., has been chosen as the contesting grounds for the 1924 Pulitzer Air Races, to be held October 2 to 4, according to dispatches sent out by the contest committee of the National Aeromatic Association from Washington. The news was received with regret by those interested in aviation in Minneapolis, which was the principal contender with Dayton in bidding for the races. In making the award officials of the N. A. A. said that they felt that the Twin Cities should be given a little more time to remove certain obstructions to its landing field. Removal of these slight obstructions and the enlargement of the local field to cover an area of one square mile, were provided for in the improvement plans to be carried out in the spring.

### NEW MODEL PLANE MAKES 220 MILES IN TWO HOURS

St. Joseph, Mo., Jan. 12.—The first bullet-nosed, safety devised commercial airplane to land at Rosecrans Field here, was piloted by Walter H. Beach, of the Swallow Airplane Company of Wichita, Kan., makers of the plane. Beach says he drove the 220 miles in two hours. The maximum speed of the machine, he said, has not yet been determined, because this plane is the first of the new models. The minimum speed is twenty-five miles an hour. Exhibitions with the new plane were made several days on Rosecrans Field.

The Flying Club of America, thru Captain William D. Tipton, is reported to have obtained a five-year lease on Logan Field, Baltimore, Md., and will erect two new steel hangars, machine shop, radio station and other buildings to house the Maryland National Guard Unit.



### The New Automatic "Loop-the-Loop" Game

For All Amusement Places  
Parks, Piers, Resorts.  
Wonderful Side-Line for—  
Billiard Halls, Soft  
Drinking Places, Snooker  
Galleries, Cigar  
Stores, etc.

Own Your Own Business  
Be independent; operate  
2 to 12 Whirl-O-Ball Games in  
any ordinary storefront or  
tent. "Cash in" BIG.

Reasonable down payment starts you. Send for complete catalog and price list. Time's here for YOU to "cash in". Write NOW.

**BRIANT SPECIALTY CO.**  
765 Consolidated Bldg., INDIANAPOLIS, IND.

### WOODLAWN PARK, TRENTON, N.J.

One of the Most Prosperous Amusement Resorts of the Country.

### BUSINESS OPPORTUNITIES

Opening for Fun House, Pony Track, Kentucky Derby, Photo Gallery and Japanese Games.

**NEW DANCE HALL BEING ERECTED, 70x170, will lease to reliable party.**

**NEW THEATRE ALSO BEING ERECTED.** Can be leased by reliable people.

Corn Game and five Merchandise Stores, with exclusive Wheel privilege, can be leased by people who can furnish the best of reference.

One-third deposit required on the signing of all contracts.

If you cannot furnish references and are not in position to do business, do not waste your time. Address

GEORGE D. BISHOP, 15 E. State Street, Trenton, N. J.

### UZZELL AEROPLANE SWINGS

Are better than ever. Our 1924 models are leaders and come in three sizes:

#### Stationary

#### Portable

#### Baby or Kiddie

THE KIDDIE SWING is ready for inspection now.

**IT CARRIES 24 CHILDREN AT ONE TIME**

It is equipped with Lights and Propeller Motors if desired.

Order now to insure early delivery

WE ALSO BUILD THE FROLIC.

R. S. UZZELL CORP.,

1493 Broadway, NEW YORK CITY

### SWINGING (BATHING) BEAUTIES

The Newest and Best Game of Skill on the Market. To insure early and prompt delivery, place your order now.

### THE KENTUCKY DERBY

Always a money getter. These two devices are unsurpassed for flash, action and capacity. Games on demonstration at H. C. EVANS & CO., 321 W. Madison Street, Chicago, Ill., and also at our showrooms.

KENTUCKY DERBY COMPANY, INC., 1416 Broadway, New York.



## ZEIDMAN & POLLIE SHOWS GET KENTUCKY STATE FAIR

**General Manager Simpson Lands Prominent Central States Event at Louisville—Big Amusement Organization Adding Features for Its Forthcoming Tour**

Indianapolis, Ind., Jan. 10.—Last Tuesday a special meeting of the State Fair Board was held at Louisville, Ky., and the contract for furnishing the midway features at the 1924 Kentucky State Fair was awarded to the Zeldman & Pollie Shows. General Manager James C. Simpson is naturally elated at landing this contract, especially in view of the fact that no carnival organization was at the Kentucky State Fair last year.

During Mr. Simpson's absence the winter quarters at Portsmouth, Va., are in charge of Wm. Zeldman, and he reports that everything is going along splendidly, and that when the Zeldman & Pollie Shows take to the road this season they will mark an epoch in the twelve years (of successful seasons) of their existence.

Mangels, of Coney Island, N. Y., reports that the new merry-go-round which he is building for the Zeldman & Pollie Shows will, when finished, be one of the most beautiful rides of its kind in America, and it will be illuminated with exactly 3,300 electric lights, and any statement that is made regarding the activities of this show over the signature of the writer can be taken as authentic, as his previous contributions have been.

Mr. Zeldman is adding quite a number of animals to his Wild Animal Circus, including leopards and pumas.

While in Chicago, Mr. Simpson contracted with Mr. and Mrs. Billie Brice to take charge of the autodrome, and it will be an autodrome in reality, as Mrs. Brice does drive an auto around the pendulum track in addition to the motorcycle features.

Etta Louise Blake has already shipped her trunks of wardrobe and electrical effects to

Portsmouth, and this little "wonder woman of the carnival world" will arrive in winter quarters within a week or two to superintend the building of her new creation that will be a big feature of the Zeldman & Pollie Shows this season.

The writer will be found from now on at the winter quarters.

WM. J. HILLIAR (Press Representative).

### PARKERSBURG (W. VA.) LICENSES

Parkersburg, W. Va., Jan. 8.—City council has passed an ordinance for the taxing of carnivals, both for the privilege of showing and for each of the separate stands or exhibits.

The ordinance provides for a tax of \$5 per week for each separate entertainment, a tax of \$10 per week on games such as cane racks, knife racks, etc. Taxes for roller coasters, merry-go-rounds and other like pleasure devices were set at \$10 a week, \$30 for three months, \$50 for six months or \$100 for one year.

This is the first ordinance regulating carnivals passed by a city council here, all previous councils favoring passing of resolutions against the shows of that kind. The penalty for violation of the ordinance is a fine of not less than \$5 nor more than \$20 or thirty days in jail.

### NEW MERCHANDISING FIRM

A new concern in the field of catering to the concession trade was established in St. Louis last November, known as the Narco Products Co., handling its own titled brand of aluminum ware specialties. The head of the concern is N. A. Rederer, formerly merchandise manager of a well-known firm and later general manager of another aluminum ware company, he also having had some active carnival experience. W. N. Black, secretary of the Narco Company, has spent a number of years in the advertising business. A member of the firm advises that they are preparing a new game for carnivals, fairs, etc., details of which they will announce thru the advertising columns of The Billboard, along with their other announcements.

### KURTZ CO. ESTABLISHES A SPECIAL DEPARTMENT

New York, Jan. 8.—The Kurtz Company of this city, handbag and leather goods manufacturers, have recently established a special department for the manufacture and sale of leather novelties for the carnival and premium trade. They will make a moderate price line of hip, vest and coat-pocket billfolds and wallets—plain and also gold or silver mounted, in black or brown Morocco grain leather. They advise that they have selected this particular kind of leather because of its durability.

### SHOWMEN'S "GET-TOGETHER" IN BOSTON

New York, Jan. 12.—Harry F. Hall, of the California Shows, plans to leave New York for Boston within the next few weeks to get the show lined up for next season. While in Boston he and Sam Anderson and Harry Griffin will promote a "get-together" of showmen who are wintering in and around Boston. It will be a good old-fashioned dinner, dance and reception to promote good fellowship and help liven up the usual dull monotony of hanging around waiting for the various shows to take to the road. Details will be announced later.

### COLEMAN BROS.' SHOWS

Middletown, Conn., Jan. 9.—Plans for the fifth season of the Coleman Bros.' Shows are being carefully worked out and put into execution at the winter quarters here. Richard Coleman, advance man for the show, is busily engaged with the booking of engagements, and has some promising spots in New England for still dates, also some fairs and celebrations. All the equipment of the show is being thoroughly overhauled and redecorated for the forthcoming tour. All of which is according to an executive of the above shows.

### LEO WEISS ABROAD

New York, Jan. 10.—Leo Weiss, president of the Knickerbocker Doll Co., sailed on the S. S. Aquitania January 5 for Europe.

### BURNS' GREATER SHOWS

**Will Have Early Start From Sheffield, Alabama**

Sheffield, Ala., Jan. 9.—Alto Manager Robert Burns, of the Burns Greater Shows, brought the regular season of his organization to a close here some time ago, and stored a great deal of the paraphernalia here, he and Mrs. Burns have not taken a winter vacation. Instead Mr. Burns put on a two-car show to play this State and he has been fairly successful in the venture.

It is the intention of Manager Burns to close the winter show February 10 and immediately ship to Sheffield and prepare for an early spring opening of his caravan. According to the present plans of the management the lineup of attractions will not be up to its full quota for the new season for the opening engagement, but there will be about eight shows, four rides and the customary number of concessions, band and free act, with additional offerings to be added later.

### Mid-West Hair Doll Factory in New Home

Kansas City, Mo., Jan. 9.—The Mid-West Hair Doll Factory has just moved from its former location at 1720-1722-1724 Cherry street to its new home at the corner of 20th and Madison streets, this city, and is now being "dotted up" (in both senses of the phrase) by its owner, A. N. Rice, who purchased the big building it now occupies and fifty feet of vacant property adjoining to permit of future enlargements of his business.

All stock, supplies, etc., are now in the new home. There are 17,600 square feet of floor space on the two floors, with a sprinkler system just installed for the prevention of fires. Mr. Rice informed the local representative of The Billboard that he expected to employ 150 people this spring and summer in the manufacture of the various articles he was planning to offer the concession trade. The firm will carry a new line of blankets, aluminum ware, smoking stands, novelties, etc., and is concentrating on its beautiful lamp dolls, hair dolls and a brand-new floor lamp.

Mr. Rice deserves praise on his accomplishments during the past four or five years.

### PAUL ANDERSON, NOTICE!

A communication to The Billboard last week stated that Mrs. Fern Anderson, Lawton, Okla., was ill and wished to hear from her son, Paul Anderson, who the letter stated was last summer with the Brown Shows in Colorado.



"Dollie Dot", who was the feature ballyhoo attraction on the front of Kempf's Model City, with the Morris & Castle Shows last season, has since become Mrs. Irving Kempf wife of one of the well-known Kempf brothers. She was formerly Dorothy Cornell, the "Original Mile-a-Minute Girl", on the late Will G. Jones' motor-drome.

### S. W. BRUNDAGE SHOWS

**Manager Planning Best Organization Ever Under His Banner**

With arrangements already completed by Owner-Manager Seth W. Brundage, of the carnival bearing his name, indications at this time point to one of the best organizations ever under his banner for the 1924 tour. While at the Chicago meeting Mr. Brundage contracted for two splendid shows, neither of which has made the Brundage "time"—a territory thru which the name Brundage is deeply imbedded in the minds of the showgoers as a guarantee of dependable carnival attractions.

Some important changes are being contemplated at this time in the makeup of the show and ride department, and the readers of The Billboard will have the news just as soon as Mr. Brundage swings the deal, if he does. The writer might say that part of this program involves three new rides to replace the same class of rides now owned and operated by Manager Brundage.

The season of 1923 proved one of the banner seasons for the Brundage troupe. It was remarkable in the fact that the show was held in a small territory, the mileage being considerably less than many of the previous seasons. The organization played several repeaters, all of them proving profitable to the management. Avoiding long moves as much as possible for the coming season is part of the program mapped out.

Seth W. Brundage and wife are "doing" part of the winter at Miami, Fla., where Seth W. has valuable land interests, an investment of fifteen years ago proving a good buy for the Kansas showman.

Deputy E. Howard, the popular secretary-treasurer of the show, is located at winter quarters, in one of the several bungalows along the banks of Lake Ontario (St. Joseph, Mo.). John Augie, well-known Western showman, and who has been with the Brundage organization the past several seasons, will have two circus sideshows with the carnival this year.

The carnival innovation as advertised by another manager for the coming season—system of operating, etc.—has been under the consideration of Manager Brundage for the past year, he and his star having gone into the matter deeply and may yet follow out their plans and ideas.

Nineteen-twenty-four will be the silver anniversary of the Seth W. Brundage Show—twenty-five years under the one and the same management. All of which is according to an executive of the above shows.

### WHITE LEAVING QUINCY

Quincy, Ill., Jan. 11.—Walter A. White, who has been at his home here since the fair and outdoor showmen's meetings in Chicago in December, is planning to leave for Montgomery, Ala., February 1 to take up his duties as business manager of the Rubin & Cherry Shows.

### T. A. WOLFE SHOWS

**Awarded Contract To Furnish Midway Amusement Attractions at Indiana State Fair in September**

Indianapolis, Ind., Jan. 10.—An incident of outstanding interest to showfolks was occasioned when the State Fair Board of Indiana, at its annual meeting Thursday, awarded the furnishing of midway attractions contract for the 1924 Indiana State Fair here week of September 1 to the T. A. Wolfe Shows.

The winter quarters of the shows on the fair grounds at Columbia, S. C., form a scene of down-to-hedrock activity. "Baldy" Potter, in charge, has put a force of skilled and unskilled men on the various jobs. The starting work was the dismantling of the many wagons—these will be completely rebuilt—and a dozen new ones are to be constructed. A majority of the wagons will be so built and embellished with adornments that they may be used in parades, as there is evidence that the T. A. Wolfe Shows will give street pageants the coming season.

During 1923 Manager T. A. Wolfe visited the necessary institutions and made careful study in connection with a certain entertainment feature, and that is for children. The youngsters will be especially catered to in the way of interesting, amusing and educational attractions. A special feature for children will be styled "Kiddies' Fairyland".

Harry Potter, general agent, has the show hooked nicely on its way north out of Columbia, where it will open the season the middle of March. Happy Holden, special agent, has been sent on an important mission and one that will materially add to the T. A. Wolfe entertainment offerings. The work of repairing and repainting the show train at Camp Jackson (Columbia) is going along splendidly, with ten skilled men on the job. There were more than a hundred visitors—showfolks and citizens—at winter quarters last week. Prof. H. H. Whittier, old-time circus hand leader, was a visitor—went to Chicago. A troupe of ponies has been purchased and is expected to arrive at quarters about January 20.

There was a birth at quarters about 11 p.m. December 31 in the lion house. A litter of three cubs came to "Queen", the large lion. One of them has been named "Billyboy", after The Billboard; another "D. E.", after Secretary Ebird, of the South Carolina State Fair, and the other "Miss Columbia", after the town of its birth. DOC WADDELL ("Just Broadcasting").

### ENDY IN NEW YORK ON BUSINESS-PLEASURE TRIP

New York, Jan. 11.—H. N. Endy, owner and manager Endy Shows, was in the city Wednesday for a few days' stay on business and pleasure from the winter quarters of his shows at Tamaqua, Pa. While here he visited the W. F. Mangels Company factory at Coney Island, and later on will buy a "Whip" ride, which will be one of the additions for the new season. Mr. Endy in conversation in The Billboard office stated he will not enlarge his carnival to any great extent, but hoped to make it on a whole of greater entertainment value. With this in view he plans to have a better and larger band and one big sensational act as a free attraction. He owns all rides and canvas, and has again re-engaged John C. Heller to handle the latter. Mr. Endy has been doing his own general agent work and among the events booked is the Six County Celebration to be held in Pittsville, Pa., early in the summer. After visiting the Automobile Show and some of the concession supply houses here he left for Philadelphia and home, much pleased with the results of his stay in New York and very optimistic as to the new season.

### EMPIRE GREATER SHOWS

**In Quarters at Dalton, Ga.—Opens in March**

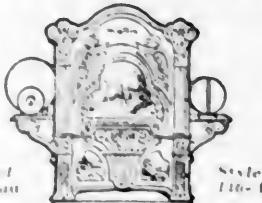
Having brought the season for his Empire Greater Shows to a close some time ago at Dalton, Ga., where the paraphernalia was placed in storage for the winter months, Manager W. H. Harris has been combining a little vacationing with business in behalf of his caravan for next season. At this writing he is in Chicago, purchasing some new canvas and other things needed in his preparation work.

Mr. Harris states that 1923 was a very good year for his show and that he is looking forward to this year being more prosperous for all outdoor amusements. It is probable that he will stage a few indoor bazaars this winter, he having decided not to open his outdoor organization until March, in or near Dalton.

### CUSTER-HACKLER SHOWS

Ted Custer, outdoor show agent the past several years with several caravans in the Southwest, advised last week that he and Claude Hackler, of Ennis, Tex., had formed a partnership, and would launch the Custer-Hackler Shows, opening in April. He states that a new caravan will be immediately purchased, and in addition three shows will be carried, featuring a Wild West, also ten circuses. Plans are to play picnics in Texas, Oklahoma and Arkansas the greater part of the season. Winter quarters will be at Ennis, Texas.

# WURLITZER Free Storage



## BAND ORGANS

Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter free of charge.

## Expert Repairing

Expert repairing and rebuilding on all Band Organs by experienced workmen. Fully guaranteed. Now is the time to have your Band Organ completely overhauled for next season's big rush. Free estimates given at lowest money costs.

WRITE FOR PARTICULARS.

**The RUDOLPH  
WURLITZER CO.**  
NORTH TONAWANDA, N. Y.

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The great Chinese Game that everybody is talking about and wanting to play. MA-JONG SETS are just the item you have been looking for. Get yours now.

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### APACHE BEAD LOOMS... 50c Each

Instruction Book and Designs. Each \$0.25  
Beading Needles, 10 in. Paper. Paper. . . . . 10  
Best Grade Seed Beads, Pound . . . . . 2.00  
Lined and Lustre Cut Beads, Pound . . . . . 2.00  
Gold-Lined Rocaille Beads, Pound . . . . . 4.50  
Gold and Steel Cut Beads, Pound . . . . . 4.00  
Bangle Beads, Pound . . . . . \$2.00 and 3.00  
Finishing Beads, Gross . . . . . \$0.15 and .25

Also Torpedo, Venetian and Basket Beads,  
Stone Sets, Dress Trimmings, etc.

Send us samples of any Beads you want duplicated, or give description of samples wanted.

**Cash required with all orders. Refund or credit will be given if unable to supply items paid for.**

**ORIENTAL MFG. CO.**  
801 Broad Street, PROVIDENCE, R. I.

## ATTENTION Jobbers and Operators

Get our new low price on Knife Assortments, Blank Boards, Put and Take, Base Ball Boards and Numbered Ball Gum. They will surprise you.

**Southern Chewing Gum Co.**  
203 Church Street, Nashville, Tenn.

## SALESBOARD JOBBERS AND OPERATORS!

If you are a Live Wire and looking for something entirely new and different in the way of Salesboard Assortments, it will certainly pay you to send for our new Catalogue No. 30 of Premium and Trade Assortments, together with Quantitative Price List.

Our Salesboard Deals have proven a huge success and are now going over bigger than ever.

**GELLMAN BROS.**  
Originators, Designers, Manufacturers,  
118 No. Fourth St., Minneapolis, Minn.

## \$125 Made in One Day



For full info, on Buddha, Future Photos and Horoscopes, send 40 stamps to

**S. BOWER**  
Bower Bldg., 430 W. 18th Street, New York.

## ARMADILLO BASKETS

Are Rapid Sellers Wherever Shown!

From these nine-banded, horn-shelled little animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then line with silk. They make ideal work baskets, etc.

Let us tell you more about these unique baskets!

**APELT ARMADILLO CO.**, Comfort, Texas

HAIR SQUATS . . . . . \$16.50 per 100  
HAIR MIDGETS . . . . . 6.50 per 100  
Squats sold by barrel. \$10.00 deposit.  
Midgets all cash.

**JONES STATUARY CO.**  
722 Southwest Blvd., Kansas City, Mo.

Give 'em the information that you saw the ad in The Billboard.

## CARNIVAL CARAVANS

CONDUCTED BY ALI BABA

No one is out to get the small carnivals.

All the talk of this nature (and there has been considerable) is flapdoodle—silly beyond words.

There is absolutely no evidence to justify it. There has not been any in the past, and if such a thing should eventuate in the future it would be smashed before it got started.

The small carnivals have nothing to fear from combinations or predatory interests. They may go their way in security. They should join the Showmen's Legislative Committee. It will make them doubly secure. And they should work clean and legitimately. If they do they have nothing to fear.

Commissioner Johnson is prosecuting a very lively membership campaign.

At that All could have sold a few good words (justifiably) for a Kansas date had he known what show would make it.

There's an unusual amount of shifting about and interchanging of executive staff men this winter as Ali predicted there would be.

## MARVELOUS MELLEVILLE



The subject of the above photograph is one of the best known of sensational and artistic aerial free attraction artists. For many years he has been before the public (outdoors and in vaudeville), and his flying trapeze, loop walking and leap to back on the swinging horns continues in favor wherever presented.

With that big bunch of congenial showfolks at Miami this winter what glor-i-ous gabfests must be in order.

Jerry Barnett is doing reminiscences of his pugilistic days for The Brooklyn News Chronicle.

Commissioner Johnson was programmed to address the Virginia Fair Managers, January 15, at the Richmond meeting.

It is the rate-per-line-per-thousand circulation that counts. If you don't understand the art of advertising get a press agent to explain it.

"At the next meeting of the brethren had it not better be proposed that instead of all this talk about cleaning up somebody grab a broom?"—THE OPTIMIST.

Irving Myers, comedy contortionist and xylophone specialist, with caravans during summers, is working window advertising (clowning) in Florida cities this winter.

The Showmen's League recently passed a resolution commanding and congratulating the Legislative Committee and pledging its renewed moral support.

H. R. (Doc) Danville is busy on dates for the Great Wortham shows, and report has it that that T's caravan has some very promising ones for spring and summer.

No showman (or anyone else) can be right all the time. But remember this: Even a stopped clock is bound to be right twice each day.

The Capt. C. W. Nalli Shows got front-page mention in the Weekly News, Marksville, La., Prof. Louis J. DeCola and his band were especially landed.

Bert Bertini (Great Bertini, spiral tower artist) some time ago returned to Baltimore for the winter and met a most welcome surprise. He had figured on "furnished rooms", but the missus had rented and furnished a nine-room house at 2277 Gullford street—so in-

stead of a flat it's "home" and with radio 'n' everything. Bert says the door is never locked—real showfolks are welcome.

From a big majority standpoint outdoor showmen are deep thinkers and logical deducers, and they are past masters at "reading between the lines"—both in print and conversation.

So far no big caravan agent has angled very heavy for a 1924 engagement in Clancy. A small or medium-sized show would not make the nut. The next Cincinnati Fall Festival in 1925.

The Showmen's Legislative Committee is right in theory, right in aim, and if the advisory committee functions and its ideas prevail the organization may accomplish great good.

W. H. Slover, last season cookhouse on the J. T. McClellan Shows, dropped off in Galena, Kan., a few weeks ago and has opened an eating place there. Says he has been doing fine business.

These are "off" months for outdoor shows, but they need not be lay-off time for general agents or managers. Contracts made now can be worked up remuneratively before even the season opens.

Hen Nichols, pictorial artist with the Dufour Shows in winter quarters, writes that John Landrey, of Montreal, and an exceptionally strong man, has been re-engaged to present his acts with that caravan this season.

Issy Munzey, A. H. Allen and Dewey Arbuckle, of the Morris & Castie Shows, are in Dallas, Tex., and having a remunerative win-

## SYDNEY LANDCRAFT



Mr. Landcraft is one of the most prominent special agents of the Middle West (incidentally a protege of Tom Allen). 1917 and 1918 he was with the Tom W. Allen Shows; 1919, 1920 and 1921, with the C. A. Wortham Shows; 1922 and 1923, Snapp Bros.' Shows (with which he is still connected—also doing press work).

ter with "sweets" in two vaudeville houses, and Allen doing Punch in other houses.

J. H. Roby, who underwent an operation a few weeks ago, had recovered sufficiently after taking treatment at a Fort Smith (Ark.) hospital to start on a motor trip January 4 to Little Rock and Hot Springs.

Doc Hall, the general agent, says he is passing a few rainy days at Fort Smith, Ark., waiting until the white tops are ready. Doc had received several offers for his services up to last week, but had not signed yet.

So far as the writer has learned Mike T. Clark will again pilot the S. W. Brundage Shows—making his eighteenth year as their agent—some record with one show—that's THE record, isn't it?

Al Burdick and wife, after closing what they pronounce a very successful season with the Texas Kid Shows, are wintering in San Antonio, where Al is occupied with some sort of advertising business.

All will not censure that would-be humorist too harshly—there's a world of "method in his madness". When his own ill-fated "shoes" pinched exceptionally and unexpectedly painful—he couldn't keep from saying "Ouch!"

R. L. Davis says he will be with the Wise & Kent Shows and have the colored minstrel show with that caravan the coming season. Says Russell ("Mop") Moppins, a pioneer of plant show entertainment, will have charge of the stage.

Eddie Stevens will have two concessions with Macy's Exposition Shows, according to advice

## BIG ELI Wheels

Hundreds of satisfied customers testify to the earning power of

### BIG ELI WHEELS.

We build the No. 5, No. 12, No. 16 and the Baby ELI No. 6.

The only Factory in the world devoted exclusively to building this riding device.

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Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

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Write for Catalog.

### ALLAN HERSCHELL CO., INC.

NORTH TONAWANDA, N.Y., U.S.A.



Write for illustrated circular and prices.

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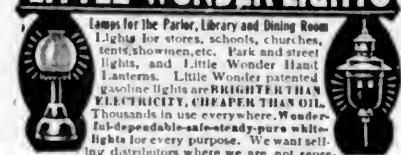
2789 Ocean Parkway, Coney Island, New York.

## The AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fair and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springville, Erie Co., N. Y.

## LITTLE WONDER LIGHTS



Lamps for the Parlor, Library and Dining Room. Lamps for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lights. Little Wonder patented gasoline lights are BRIGHTER THAN OIL. Thousands in use everywhere. Wonderfully dependable—safe—steady—pure white lights for every purpose. We want selling distributor where we are not represented. Write for Little Wonder Catalogue and prices.

LITTLE WONDER MFG. CO., 182 S. 6th St., Terre Haute, Ind.

## FOR SALE

Parker Three-Alrast Carousel, with \$1800 Wurlitzer Organ, No. 12 Eli Wheel, all loaded on wagons. Also a Thrill-the-Pals Show on one wagon. Terms to responsible people. D. R. STOCK, Bronson, Mich.

## NUMBERED BALL GUM, \$6.75

1 to 1200 Brilled Crimped Numbers. AMERICAN NOVELTY CO., St. Joseph, Missouri.

### GUERRINI COMPANY

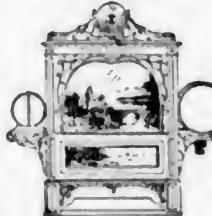
P. Petronilli and C. Pistacchio, Proprietors. HIGH-GRADE ACCORDIONS. Gold Metal P.P. I. E. 277-279 Columbus Avenue, San Francisco.

## FOR SALE HAVE FIFTEEN CAR SHOW

On Pacific Coast. Also two Ten-Car Shows. Carnival at Leavenworth, Kansas. If interested and have \$3,000, write me. I will show you how to own a Show. Wish this amount as deposit.

C. W. PARKER,  
Leavenworth, Kansas

SKATING  
RINK



MILITARY  
BANDS

All Sizes.

### CAROUSEL AND PARK OWNERS

protect organ during winter by storing with us in heated factory FREE OF CHARGE. Repairs done then by expert workmen at low rates. Waiting to serve you.

ARTZIN FACTORIES, INC., No. Tanawanda, N. Y.

## FLYING BIRDS NOVELTIES BALLOONS

Best Make Birds, Long Sticks, Gross.....	\$ 6.50
Best Make Birds, Short Sticks, Gross.....	5.00
Best No. 75 Transparent Balloons, Gross.....	4.00
Perfumed Sachet Package, Per Gross.....	2.75
Bobbing Monkeys, Per Dozen.....	1.00
Perfume, In Glass Bottles, Per Gross.....	1.25
Jap Blow-Outs, Per Gross.....	2.00
One Doz Assorted Aluminum Goods, Dozen.....	10.00
Crown Doll Value Balloon, Per Dozen.....	1.25
Tissue Paper Parades, Per Gross.....	5.00
100 Assorted Scenic Art Mirrors, Pocket Size, Hand Colored, Per 100 Lots.....	5.00
1,000 Give-Away Slugs.....	8.00
No. 6000 Whistling Squawkers, Gross.....	3.50
No. 60—Large Buttons, Gross.....	2.50
100 Assorted Novelty Tops.....	7.00
Jazz Kazoo Whistles, Per Dozen.....	.75
100 Assorted Knives.....	8.00
No. 2—100 Assorted Canes.....	4.25
Bubble Return Balls, Threaded, Gross.....	4.25
No. 1225—Tissue Folding Fans, Gross.....	1.50
Running Mice, Beat on the Market, Per Gross.....	4.25
Balloon Sticks, Per Gross.....	.40
Joke Books, 25 Styles, Assorted, Per 100.....	4.00
100 Assorted Shape Paper Hats, Per 100.....	6.50
100 Assorted Noise Makers, Per 100.....	6.50
Army and Navy Needle Books, Per Dozen.....	.75
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Send four cents for sample.

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## FOR SALE 2 NEW 54 KEY ORGANS

J. A. ROTHERHAM, Revere, Mass.

\$50.00 A DAY PROFIT ON \$1,000 INVESTED

Each new portable children's Riding Berton. Safe, attractive. Pictures like them. KIDDIE KARNIVAL CO., 100 Main St., Green Bay, Wis.

CHOCOLATE BARS Plain and Almond. Best Premiums and Concessions. Send 10¢ for samples and prices. HELMET CHOCOLATE CO., Cincinnati, O.

Is your subscription to The Billboard about to expire?

from winter quarters of that caravan last week, and in the meantime is selling pens, garters and belts thru the coal fields of West Virginia.

Chas. S. Arnald writes from New Orleans that he recently closed a very satisfactory season for his concession with the Dykman & Joyce Shows and is "back home" there for the winter. Will lay off until mardi gras week, he says.

Zarelli and Zarelli, tight-wire performers, are playing South this winter. Working indoor circus at Pensacola, Fla., this week, then join the O'Brien enterprises at Chattanooga, Tenn. Will open with a fair booking agency at Kansas City in July.

A trade paper without any policy is like a rudderless ship—it gets nowhere. Billyboy's main policy is to present as near actual facts as possible and treat all interests from the standpoint of general welfare—for the good of all.

Billy R. Craig wrote from Sweetwater, Tenn., that he would leave about January 15 for Cleveland, O., to accept a proffered position as salesman. Says he supposes he will be out of the show world for a while, but that he will have a copy of Billyboy handy at all times.

Among the folks at Miami, Fla., have been Dare-Devil Carson, free attraction man, nursing a broken arm; Ray VanWest, announcing at the weekly boxing matches, and "Dad" Warner, Joe Taffy, Ed Brennan, Joe Ricker and "Waffles" Mooney, all of the Coney Island.

John Downing and wife, the past two seasons with the Bernardi Greater Shows, are spending the winter months in and around Boston, Mass. They are scheduled to leave for Missoula, Mont., about the middle of April to join the Greater Looff Shows, so John advised All recently.

Quite a bit of interesting outdoor show news appeared in the front sections of each of the past several issues. Readers should read the book in its entirety weekly. In fact, some special news was on pages 5, 8, 9, 10 and 11 last issue.

According to press dispatches sent out from Pittsburgh, Pa., recently, "Fearless Phil" Phillips, building climber and airplane wing walker and acrobat, had submitted to the pleadings of his five-year-old son, Helen, and given up that thrilling profession, accepting a position as bell hop in a leading Pittsburgh hotel.

Practically every carnival showman who visits New York these days makes a beeline for "The Folies" to see the shadowgraph number. It certainly would do well on a midway and prove a wonderful drawing card if a trick top can be devised that will keep it enough daylight—and the rights secured.

Mike Troy says he has been too busy with his ballroom and dancing academy at Rochester, N. Y., to think a great deal about joining an outdoor show for the coming season. Mike asks: "Where are all the diving girls? Is the water too cold or has 'Bill' Rice got them all booked across the pond?"

Last year a big circus was the featured amusement at the Kentucky State Fair, Louisville. At this writing it is almost assured that one of the biggest and best traveling carnival organizations will be contracted to present its numerous shows, riding devices, etc., at the next fall event.

Prince Elmer infoes that he had re-engaged his Midget Village with the Tom Atkinson Shows in California for the coming season. Says he intends to feature Princess Tiny, of Louisville, Ky., as dancer, singer, piano-player and all round entertainer. Highly praises the Atkinson Show.

In the process of elimination pursued by the able men who shape the destinies of the Canadian National Exhibition, the choice of assembled shows for 1924 seems to have narrowed down finally to one between those of T. A. Wolfe and Johnny J. Jones, with the latter winning out.

Two "youngsters" of the caravans met in Cincy last week, Impromptu, at Palace Hotel, where both were staying. Edward Jessop had returned from a visiting trip and H. H. Bain had arrived in town to spend a week or ten days while making his coming season's arrangements. Incidentally, the writer called up one to inform him that the other was in the city—both answered from Edward's room.

R. C. (Bob) Crosby, last season contracting and press agent with Bernardi Greater Shows, is in Detroit and back at his old winter job except last winter, when he says he had the "pleasure" of going stranded with one of the "tours" to San Domingo. He is chief Inspector for the Beck-Kisera watchman patrol service. He may have an important announcement to make soon, relative to the coming outdoor season.

Bob Sherwood communicates that his Florida Strutters played the Grand Theater, West Palm Beach, Fla., the first week of January to good business. From there he was to go to the Bahama Islands for a three weeks' engagement at different stands. He has his two daughters, Roberta and Anne, with him, and accompanied his letter with three snapshots of them in bathing at Miami Beach Sunday, December 30.

Simply by carrying one of the new Super-Heterodyne radio sets a carnival company may have music on the lot at any hour of the day. Any station anywhere in America can be tapped at any time.

These sets receive on a loop—no need of masts or aerial—and are remarkable for their great purity of tone. The music can be as loud as desired.

The writer claimed as far back as two years ago that in entirely eliminating "carnival" and supplying some other—nondescriptive-term you would play right into the hands and purpose of self-interest, knocking persecutors—they could then say in their propaganda: "See, they practically admit it and are changing the name." Get the idea? The carnival business has not needed a change of this nature.

(Continued on page 90)

## The Billboard

## SALESBOARD OPERATORS CONCESSIONAIRES

AND

## WHEELMEN

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Telephone,  
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are big money makers. Everybody wants Canaries. You need no stock. You only need one dozen Sales Boards, and they cost you \$2.25 per dozen. You can run off 12 Sales Boards in a week with a \$100.00 profit. Here is how it's done. Place your Sales Boards with any individuals that work, in a retail or wholesale place of business, in a factory or railroad, in an office or hotel. They all want Canaries, whether man or woman, single or married, so your field is unlimited. The winner gets a Canary and a Cage and so does the person that disposes of the Sales Boards for you. Two Birds and two Brass Cages cost you \$11.00, and the Board brings you \$10.10. Your profit is \$9.00 per dozen. Place no stock with boards, as each shows a lithograph of the bird and cage.

Boards are \$2.25 per dozen, \$20.00 per 100. All cash or 25% with order

CANARIES FOR CONCESSIONAIRES, \$15.00 PER DOZEN

PARROTS, FANCY BIRDS AND CAGES OF ALL KINDS.

Write for particulars. DEPARTMENT 100.

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NEW MODEL WITH MANY IMPROVEMENTS

**OPERATORS** THE DUOSCOPE is built for operating purposes. It requires no attention except to empty the cash box. The player deposits his coin and presses the thumb lever to see each picture, until he has seen fifteen views. He can then deposit another coin and see the second set of pictures. It will get two coins out of every player. THE DUOSCOPE is built of heavy wood in natural oak finish. All outside metal parts are aluminum. It uses surrounding light thru prism glass. It has a separate cash box. Reel of pictures quickly changed from one machine to another. Can be set for 5¢ or 10¢ play. Simple timer device prohibits more than one player seeing pictures for each coin. Attracting display sign.

PICTURES—THE DUOSCOPE uses our wonderful genuine Stereo-scope Photos of Art Models and Bathing Beauties. Also special Comedy Pictures for the kiddie trade. Over 600 sets of views published exclusively by us.

All you give 'em a look. No merchandise to bother or buy. Send for big circular and special pieces.

EXHIBIT SUPPLY CO., 509 S. Dearborn, Chicago

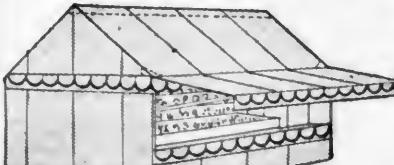
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### ENDICOTT-HAMMOND CO.

155 Chambers St., NEW YORK CITY  
Telephone Whitehall 7298

Tent department under the supervision of the well-known tent constructor

MAX KUNKELY



All sizes of tents to rent

Send for prices

## MAX'S EXPOSITION SHOWS

Want Shows and Concessions for Season 1924

Will furnish new outfits for all legitimate shows. All concessions open. Cook House open. Want good man. Will play suburbs of Chicago, opening at Forest Park, first week in May. Fair season starts with Oakland County Fair, Michigan, week August 12th. Address MAX GOLDSTEIN, 1053 Dunlop Ave., Forest Park, Ill.

## YOUR TRADE DEMANDS THE BEST GARDNER QUALITY SALESBOARDS

SATISFY  
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Protected Pleated  
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Perfect Distribution

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SIZES  
30 to 5000

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2309 ARCHER AVE., CHICAGO

# The Great Middle West Shows

## 20—Cars This Season—20

We have bought the Capitol City Shows in its entirety, including ten cars and all box wagons. Have also purchased six cars with large box wagons from the Great Patterson Shows. This, combined with the Great Middle West Shows, will make one of the finest 20-car shows on the road. I now have 12 Shows and 5 Rides. WILL BUY OR BOOK Whip and will furnish plenty extra fine wagons for same. WILL BOOK any clean-cut Show or Ride that does not conflict. WANT foremen for the following Rides: New \$8,500.00 Allan Herschell Carry-Ups-All, not out of the factory yet (salary, \$35.00); Foreman for Eli Ferris Wheel (salary, \$30.00); Foreman for Travers' Scaphane (salary, \$40.00); Foreman for Chair-O-Plane (salary, \$35.00). Also want Man to take charge of Through-the-Falls Show; good proposition. Will pay \$5.00 per week bonus on the above if you stay the season. WANT

Boss Hostler that can drive six-horse team. Also Lady for Tanglewood Calloope. WANT Lot Superintendent. Don't answer if you are not experienced and can do justice to the finest lineup on the road. WANT Secretary, Train Master and Pullman Porters. Highest salary paid for union Electricians. I carry my own transformers and you have your own wagon paid for union Electricians. I carry my own transformers and you have your own wagon paid for union Electricians.

Now, Mr. Showman, it will pay you to get in touch with me. If you own your own outfit or have a real show I will be pleased to furnish you outfit complete. Everything loaded on wagons this season. Plenty of berth and stateroom accommodations. All Concessions are open. HAVE FOR SALE Parker Three-Ahast Carry-Ups-All in first-class condition. All mail.

**H. T. PIERSON, 531 Wabasha St., St. Paul, Minnesota.**



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#### ROUND AND SQUARE

For

#### CARNIVALS AND BAZAARS Designs That Get The Play SALESBOARD OPERATORS

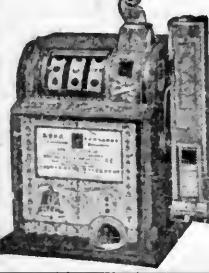
Our 5 and 10 cent pillow assortments are in keen demand now.

SEND FOR PRICES.

**MUIR ART CO.**  
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### SILVER KING VENDING MACHINES INCREASE PROFITS \$10 to \$20 Daily

CONVINCE YOURSELF—ORDER ONE TODAY



No blanks. All element of chance removed. A standard size 50 package of confections vended with each 5¢ played.

90 days' free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular rental fee. You keep all money machine takes in during trial period. Comes filled with checks ready to set up on your counter and get the money.

Wire us a deposit of \$25.00 at our expense. Machine will go forward day order is received, balance of purchase price billed C. O. D.

Don't forget to order mints with your machine. Silver King Mints Confections are delicious, wholesome and pure. A case of 1,000 Standard 50 Size Packages for \$15.00. A Box of 100 Packages for \$1.50. by Trade Checks, \$2.50 per 100.

**SILVER KING NOVELTY CO.**  
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Just Out—A Sensation Wherever Shown

Absolutely different from anything on the market. WILL work from Maine to California and all points North and South. 3,000-Hole 5¢ Play, 100%. THE SMALLEST BOARD MADE. Guaranteed perfect. Sample \$15.00. \$5 deposit on C. C. D. Wholesale and Jobbers' discount. Salesmen, we can use you. THE CLEANEST SALESBOARD OF ALL TIME. If you don't say so, ship it back. THE EARLY BIRD, WHAT?????

**WILKES-BARRE TRADING CO.** Savoy Theatre Bldg. Wilkes-Barre, Pa.

### Sales Cards and Sales Boards

FOR IMMEDIATE DELIVERY

BASE BALL, ACTORS, PRIZE FIGHTERS, HORSE RACES, GAME OF HANDS

In 100 and 300-Hole. Special Prices on 100-Hole Plain Boards.

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**WANTED**—Can use the following Concessions: Hoop-La, Watch-La, Hulley Buck, String Game, Fish Pond, Pot-It-In Store, Gas Balloons and Novelties, Kite Rack, Cave Rack, Cream Waffles, Sugar Puff Waffles, Cotton Candy, Hot Chewing Candy, Popcorn and Peanuts and anything that doesn't conflict. What have you? CAN ALSO PLACE a few more small Grind Shows, Pit and Walk-Thru Shows of merit. **WANTED**—Electrician and Lot Man, also Help on Rides. WILL BOOK real Freaks and Attractions for our big Circus Side Show at any time. Address all to

**A. F. CROUNSE**, 17 Fremont Ave., Binghamton, New York

### ARTHUR E. CAMPFIELD GENERAL AGENT—PROMOTIONS AT LIBERTY

Twenty-six years' experience.

Address care BILLBOARD, 1493 Broadway,

New York

### CARNIVAL CARAVANS

(Continued from page 89)

What it has needed was evidence offsetting the malicious attacks and put the "lie" to the latter before the outdoor amusement-loving public—the real judge and patron. Call them caravans, and glorify the name!

J. H. Dana infoes from Tampa, Fla., that Leon W. Marshall has again gone into the luncheon business in Tampa, and that it is a nifty white tile eating emporium, and during lunch hours looks like a rush to "the big show". Says Little Billy holds the managerial reins while Leon takes his naps, and that one cannot help but think of old times when they see "Dad" Marshall and Billy.

Edward Sabbath, of the J. L. Cronin Shows, advised that that organization had joined the Showmen's Legislative Committee. Also that Mr. Cronin was leaving for the fair men's meeting at Richmond, Va., and from there would go to the Tennessee fair men's meeting at Nashville. Colorado Charlie had returned to winter quarters (Millicote, O.) and was framing some illusions for the coming season.

Mrs. R. H. (Dick) Rollins wrote from West Palm Beach, Fla., that she had returned to that State after removing her husband's remains from a pauper grave to a prominent cemetery in Birmingham, Ala., and is slowly regaining her health. She wishes to thank Walter S. Crosbie, manager of the Lyric Theater, Birmingham, and J. A. Coburn and the members of his ministry for financial aid in getting her back to Florida.

V. H. Yearout has a logical tip suggestion to the majority of so-called "reformers" and carnival knockers: When they look for "scarlet letters" on the characters of real show people they should rip open their own shirt fronts and—if they are so enthusiastically inclined to search for others' misgivings—they will doubtless find "yellow spots" over their own hearts. When they start to "throw stones" they should first vacate their own "glass houses" and move into "dugouts" where they belong."

Don't call Wild West shows with carnivals "rodeos"—that is sure trying to grab "thunder". The terms "roundup", "rodeo", etc., belong exclusively to contested frontier sports—special events staged annually by associations or special affairs produced by promoters. There are absolutely no contested events in a carnival Wild West show. For the love of reason, if nothing else, originate something and stop trying to make things look "big" with silly titles.

Naturally in the "show letters" we place trust in the composers of them as to the veracity of the statements therein contained to no small extent. We (also the readers) would have each feel that he is writing NEWS, not bunk. When this trust is found to be misplaced there will often pointed contradictory mention. There's plenty of news on each show without resorting to half-truths—these days the rankest of attempts at "good" publicity—the day of actual "chump" is passed.

Have you read weekly the "letters" from our various branch offices and absorbed the wonderful amount of news in condensed form therein contained? If not, you've missed something worthwhile. If each of those current news squibs was given a heading and just a little more details added, they would fill two complete (sold news) pages of the book. In fact, how many readers have really considered what an overwhelmingly lot of outdoor amusement news is contained in this paper each week—with no "leads" between the lines and in very small type?

A soul-spirited citizen once spoke at a mass meeting of the populace.

He justly criticized some bad features, and he pointed out the need of various improvements.

In its entirety, his speech was along the line of the town being one of the best on earth and he strongly pointed out its virtues.

As in nearly all instances an opposition faction was laboring against him—for self-interest. And that faction put out some propaganda. But it only referred to the criticisms—and added to them to suit its purpose.

Do you not get a significant "metaphor" in the above?

Henry Heyn, ride man, is spending the winter months in Detroit, overhauling motors and doing general repair work, having taken over a garage on Twenty-second street, where he also has his Eli wheel stored. After coming from Western Canada with the International Attractions in October, Heyn drove his car to Detroit, via Chicago. Says Perry Moreney was in town and L. A. Corbeille, enterprising operator, resides there. He was with Moreney and Corbeille on the World at Home in 1920.



### SEND NO MONEY

If You Can Tell It from a GENUINE DIAMOND Send It Back To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem in Ladies' Solitaire Ring (Cat. Price \$5.25), for \$2.63. or Hall Price to introduce, \$2.63, or \$6.50, for \$3.25. One these 12k Gold-Filled mountings, GEMMA (GEMMA) 20 YEARS SEND NO MONEY. Just mail postcard or this ad. State size we will mail at once. When ring arrives, despatch \$2.63 for Ladies' Ring or \$3.25 to Gents', with postage. If not pleased, return it 2 days for money back less handling charges. Write for Free Catalogue. Agents wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, New Mexico. (Exclusive Controllers Mexican Diamonds.)

### ATTENTION

\$13.50

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PER DOZEN.

If the Price and Quality Are Right It Must Be a Universal Product

Originators and Largest Manufacturers of ELECTRIC LIGHTED VANITY CASES. Write for October Catalog and New Prices

The Universal Leather Goods Co. (Dept. A) 442 to 448 North Wells St., CHICAGO, ILL.



WRITE FOR CATALOG.

BUY YOUR SALES BOARD PADS DIRECT FROM THE MANUFACTURER

MANHATTAN CASE COMPANY

125 Greene Street, New York, N. Y.

YOUR NAME IN GOLD FREE ON A UNIVERSAL FOUNTAIN PEN

Send Money Order for \$1.00 and we will send you a Pen that is guaranteed for 5 years.

AGENTS WANTED.

UNIVERSAL FOUNTAIN PEN CO., 111 Nassau St., New York, N. Y.

SLOT MACHINES FOR SALE Low prices on all kinds of Slot Machines. Packing cases with hinge doors with each machine. WEISS NOVELTY CO., Memphis, Tenn.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Fremont Ave., Cincinnati, Ohio.

WRITE FOR CATALOG.

Henry also states that he recently met Charles Cullin, formerly of "Superior" production, who was the Mrs. in the "White, Woman and Song" Company on the Columbia Circuit, and sawed the Gayety, Detroit, the week before Christmas. Says he has a photo of the Allman Bros. Shows, taken at Blackfoot, Id. in '21, and that Jack Dempsey was with the show, and probably in the picture, altho he has not yet been able to distinguish Jack's features.

Some Kernels from the Kennedy Colony at Miami, Fla.:—

The writer cannot yet accustom himself to making New Year calls in a straw hat.

Under the direction of Frank McIntyre the Shrine Circus scheduled for February looks like a big success. Miami papers are carrying stories of the coming event.

The Brown & Dyer aggregation is now holding forth under the auspices of the Miami Fire Department, having finished its engagement under the likes. It reports very satisfactory business during its previous two weeks' engagement.

Elsner Pier is a maven of the showman, and almost every evening may be found Colony members discussing past and present plans.

Max Klass may be found every day on Miami Beach enjoying the surf and meeting old acquaintances. Max is one of the latest recruits to the Colony.

Mr. and Mrs. Kennedy entertained at St. John Casino, New Year's Eve, covers being held for twelve.

Emmett Moss has joined hands with "Doc" Morris and is now a full-fledged concessionaire at Miami Beach.

At the conclusion of the Shrine event here it was planned to take the circus in its entirety to Key West and Palm Beach, both cities being under the mother Shrine at Miami.

**W. X. MAC COLLIN** (Scribe for the Colony).

J. A. Blackledge, at Laguna Beach, Orange County, Calif., some time ago, thru The Billboard's mail forwarding service, re-established correspondence with his old friend, Capt. G. W. Stewart. He also received one of "Billy-boy's" Christmas Greetings. Mr. Blackledge submitted the following:

A "PAL O' MINE"  
Billboard? "He's" a friend o' mine,  
Of fame and just renown;  
"He's" known from Maine to Oregon,  
And "lives" in Clancy town.

"Billies" wise to all the plays on earth,  
"Billies" job has made "him" so;  
There's not a hamlet, nor a "ham",  
That "Bill-board" doesn't know.

No. Sheik is "Bill", yet "flappers" will  
Their charms display before "Im";  
Yet when they call he asks them all  
To maintain complete decorum.

When on the road, there's naught so good,  
As "Bill-board's" cheery sheet;  
For weekly gossip of the folks  
Off Billboard's hard to beat.

"Send Billboard to my room," so phoned  
The Theban, "I am ill";  
But the desk clerk made him worse—  
He sent him his board-bill.

You're welcome to the classic scribes  
Who prate on "high-brow" themes;  
May spend your time with so-called rhyme,  
And "song hits" and "mush dreams".

You may search "Who's Who" for lineage blue,  
And royalty's musty bards—  
You'll soon come back, my showfolk friend,  
To the common sense Billboard.

**CARAVAN GOSSIP**  
(By L. Collier Down)

How are the fresh eggs, Harry Noyes?  
And right along with it, where do we eat,  
Jack Rice?

Boiling a human fog horn seems to work in  
elbows with "Say it with flowers," roars  
Belle Streeter.

Jim Roby says the only way to get George  
Christie's attention is to say: "George, let's go  
fishin."

Headline reads: "Blond-headed tribe of Indians found in Africa. Now, Mrs. Chas. Owens, bear Dog Hall langh."

For instance, back in 1920 on the Hall & Bill Show there was a red-headed Mexican.  
Ask Bill Warner.

Say, Doc Allman, now that you and Chapelle  
have the truck show framed, why not put it  
on the road?

Want ad in a town paper reads: "For Rent—  
Two furnished rooms for light housekeeping  
in a paved street with connecting baths."  
Show us.

Another reads: "Miss \_\_\_\_\_ is visiting  
her parents here (Ft. Smith) this week while  
teaching school in Wisner, La."—she must be  
made of rubber.

Mildred Howk flatly denies the state-  
ment, "Fat" Duncan still declares that he is  
king of Concessionaires at Joyland Park, Kan-

City. Seems funny how a fellow's wife can be  
bigger than his mother-in-law. That's another  
"nobody leap year brings," quotes Harold  
Bishop.

Forrest Smith, why not tell the "gang" how  
you promoted that arch last fall at Falls City,  
Neb.

At a recent hop given in Kansas City George  
Howk insisted that he pay the non-beans,  
claiming he might just as well furnish every-  
thing.

The young lady who has the ball-game con-  
cession across the midway says: "I notice that  
in news of weddings the papers describe every-  
thing the bride wears, except the look of trou-  
gh."

#### NEW SET OF OFFICERS

(Continued from page 81)

P. Tabor, William F. Powell, E. G. Trumper,  
Loyd Williams,

Both the new and the outgoing officers of the  
fair association were anxious to have Mr. Long  
remain as president under the new administra-  
tion but were unable to persuade him to do  
so. In the opinion of all present at the meet-  
ing Mr. Long is entitled to the utmost credit  
for building the affairs of the organization dur-  
ing the past year and he was warmly com-  
mended for the work he has done.

President W. J. Gotha is an active business  
man who has been interested in Connecticut

## BARGAIN SPECIALS WHILE THEY LAST



B 50—1 K. Solid Gold Point, 14K Gold-Filled Hand Engraved Turned Fountain Pen. Complete set in fine display box. \$1.45  
Per Set .....



B 51—The Famous Rectangular 6-Jewel Cylinder Bracelet Watch, Handsome Engraved Silver Case. Our Special Cut Price..... \$4.65

#### WRITE FOR OUR VALUE GUIDE CATALOG

All C. O. D. orders must be accompanied with 25% deposit. Any of the above goods that do not prove satisfactory may be returned for credit or refund. Orders shipped same day received.

**ELIAS SHAHEN COMPANY**

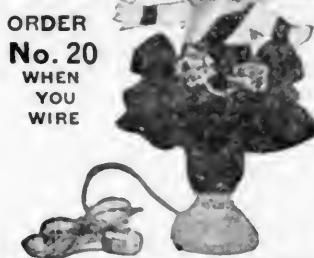
337-339 West Madison Street, CHICAGO, ILL.

#### OUR LATEST CREATION

## READING LAMP



ORDER  
No. 20  
WHEN  
YOU  
WIRE



JAPANESE SILK, all  
COLORS, CHENILLE  
FRINGE, A REAL  
COMFORT LAMP.....

\$2.25

Our new factory is equipped for handling rush shipments, and we await the test. One-third with order, balance C. O. D.

**EDWARDS NOVELTY CO., Venice, Cal.**  
SUNSET, AT WASHINGTON BLVD.

#### ORDER TODAY

## ENDY SHOWS WANT FOR COMING SEASON

SHOWS OF MERIT, BAND OF TEN PIECES, HIGH SENSATIONAL ACT, CONCESSIONS OF ALL KINDS.

WANT—CARNIVAL HELP IN ALL DEPARTMENTS, especially  
Ride Help.

Write briefly and say it in full in the first letter.

Address H. N. ENDY, Endy Shows, Elks' Club, Tamaqua, Pa.

## ACTS WANTED

CAN USE few more Teams and Trio Acts for the best County and District Fairs in America. No act too good or too little to handle. State full particulars first letter, also mail photos.

NOTE TO FAIR SECRETARIES—Our catalogue will be out in February. We have under exclusive control some of the best acts in the show world.

#### ASSOCIATED FREE ATTRACTIONS

(Fair Booking Offices)

MASON CITY, IOWA

State Fair matters for years and has officiated on the board of directors.

The new secretary, E. G. Trumper, is a man of wide experience in just such work as the Connecticut Fair Association wishes to present to the public. He has been active in many amusement and public enterprizes and was the man of action in the Better Home Exposition, which was held at the State Armory last April.

Back in 1921, it was learned from a member of the fair association there was \$17,000 in the bank to the association's credit. On the property there was only a first mortgage of \$10,000. In 1922 a disastrous week was met by the association owing to bad weather and a too liberal distribution of prize money. The directors took a second mortgage of \$21,000 on the property to help pay the bills. This amount, with the \$70,000 first mortgage, placed the indebtedness of the association at \$81,000.

In 1923, despite the bleak weather conditions obtained, the association had a deficit of \$30,000. This \$30,000 profit may be accounted for by the rebuilding of the snow-crashed exhibition hall at an expenditure of about \$10,000. There was an actual debt incurred of \$21,000 in 1922, which had to be covered by a second mortgage. This added to the \$81,000 deficiency in 1923, made a total of \$85,000 indebtedness.

John A. Pilgard, a well-known business man of Hartford, some time ago made the association a proposition to finance the association,

with the aid of friends, and his proposition was accepted.

Mr. Pilgard says that his friends want to see at Charter Oak Park a Connecticut fair that will carry all the prosperity and character that has graced such enterprises at the fairs at Brockton, Mass., and that at Hanbury in our own State on a firm business basis.

With the election of a new set of officers and the including of the retiring officers on the board of directors, the financing of the Connecticut State Fair and all that it represents has been assured. And the new officers now, early as it may seem, announce a fair at Charter Oak which will be open as usual on Fair Day, that will be a Connecticut State Fair in all that the title means.

#### EXCELLENT ENTERTAINMENT

is Mills' International Circus and Fun Fair

Bertram W. Mills' International Circus and Fun Fair, again under the presidency of the Earl of Lonsdale, opened its fourth season in succession at Olympia, London, England, December 20. Wonderful horse marshall and acrobats and a well-assorted variety of other attractions are provided.

The performance starts effectively with a parade of the animals and artists across the

sawdust ring, the cavalcade being led by a stage coach drawn by a team of four horses, which have won championship honors at various shows. The clowns are headed by the veteran Wham-and-Winken and Doodles. A fine exhibition of horsemanship is provided by Ernest Schumann, Miss Schumann, proprietors of the great Swedish circuits in Copenhagen, have brought fifty of their best horses to Olympia. Other fine equestrian performances are given by Miss Julia, the Seven Cardinals, and the Mollers. Elroy, the armless wonder, is one of the features of the show. A series of hunting tableaux is presented by William Utteridge in "The Act Beautiful," and Mlle. Loyal, with her trained French peacocks, presents a delightful act. The performances of the Twenty Moors, acrobats, and the Peretzoffs are excellent.

#### TO SPEAK AT PITTSBURG MEETING OF FAIR MEN

J. F. Schmidridge, secretary of the Pennsylvania Association of County Fairs, announces that the full program of the association's annual meeting (January 30 and 31) will be ready for announcement soon. Among speakers already arranged for are B. J. Pearce, landscape architect; Thomas J. Johnson, of the Showmen's Legislative Committee, Chicago; George L. Doherty, carnival owner, Port Richmond, N. Y., and A. C. Penick, Cleveland, O.

As usual a banquet will be held, at which there will be speaking and entertainment.

#### HARRIS IN NEW YORK

New York, Jan. 12.—George E. Harris, owner of Harris' Rotation Stallions, was a Billboard visitor this week. Harris was a student of the late Madame Marantette, who passed away January 27, 1922, and who in her day was known as "The Equestrian Queen of the World," and had been received by the nobility in both England and Germany.

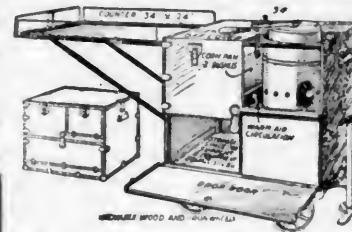
#### BESSIE HARVEY IN CHICAGO

Chicago, Jan. 11.—Bessie Harvey, prima donna with the Sparks Bros.' Circus, was a Billboard caller today. Miss Harvey will remain in Chicago until the circus season opens, when she will return to the same show.

#### BEST FOR THE ROADMAN

## Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL  
LOWEST PRICED HIGH-GRADE POPPER.



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for catalogue showing other models.

TALBOT MFG. CO.  
1213-17 Chestnut Street. ST. LOUIS, MO.

## PADDLE WHEELS

#### BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Runs on ball bearings. 30 inches in diameter. Beautifully painted.

60-No. Wheel.....	\$12.00
90-No. Wheel.....	13.00
120-No. Wheel.....	14.00
150-No. Wheel.....	15.00
12-No. 7-Space Wheel.....	15.00
15-No. 7-Space Wheel.....	15.50
20-No. 7-Space Wheel.....	16.50
30-No. 5-Space Wheel.....	17.50

Headquarters for Dolls, Candy, Aluminum Ware, Pillar Tops, Vases, Novelties, High Striker Wheels and Games. Send for catalogue.

SLACK MFG. CO.  
128 W. Lake Street, CHICAGO, ILL.

## ALUMINUM

WILL LEAD AT ALL

## INDOOR EVENTS

#### THIS WINTER

The largest line in the country. Get our prices before buying.

#### THE ALUMINUM FACTORIES

234-238 S. Wells St., CHICAGO, ILL.

#### A BIG SELLER EVERYWHERE!

## HOME RUN POPCORN CRISPS

and SWEET POPCORN

A most delicious and tasty confection. Popular with everyone. Made right. Sold right. Manufactured by HOME RUN CRISP CO., 1316 Folsom St., San Francisco, California. Write Us for Prices.

Business is on the up.

There is no noticeable boom. The trend is steady.

1924 is well on its way with all optimistic and strong for America.

Many resolutions have already been broken. But the one big, wide, broadcasted one is still good. That one is upmost in the minds of all showmen, and it is to make show business bigger and better.

The potency of a line of truth against columns of propaganda and untruths is noticeably outstanding.

Work in winter quarters is well under way and not on paper as much as in former years.

Renegade outdoor organizations are as usual having a hard time finding "sucker" backing. It is just as well that they be entirely struck from 1924 rosters.

One who has abused credits and confidences are the ones who will suffer most—just as they should.

A man whose word is good need fear nothing and one who is making the effort and has it in his heart to do right has nothing to fear.

Be steady. Do not plunge or over buy on anything and take up the slack from 1923 and you will find fairly easy going for the early season. After the fairs start business will take a spurt for those who present real entertainment values.

The public will shop with greater descretion when buying entertainment during 1924—therefore have it good.

Pardon the expression, gentlemen of the carnival world! You must take the "roughnecks" off your executive staffs and put in their places well-dressed, gentlemanly business men. The days of the loud mouth, rough-talking representative are over. He is passe under the new order of things.

We know many well-dressed, refined bill-posters. Take the tip.

Buy what you need. Discount the bills. Use what you buy. Go shopping for materials and talent.

**Business is business.**

**Let's change the subject.**

Heard a song the other night entitled "There is only one thing in the world a woman wants—but who in the 'ell knows what it is?"

The reason some people are not successful is because it takes them too long to tell it.

Stop talking about the "good old days". Help to make "the good days" to come. Look forward, not backward.

Lynn Welch, how many new water rides are you putting on fair grounds for 1924?

Can you imagine a minister of the gospel and a supposed representative of human welfare being opposed to an amusement park? Neither can we.

Fred Lewis—You tell us about the new show fronts you are building.

No frankfurter pickouts will be permitted this season.

We are indeed flattered. What was printed about carnivals touring Cuba proved true. Never is it our object to "hurrah" our readers and we never do. When an opinion is given it is always done for the good of show business. The truly wonderful facilities The Billboard has for getting correct information make its service and circulation incomparable. This paper never hazards a "long shot", be it right or wrong—it must be right.

A carnival has no business playing an amusement park under any conditions, and let us hope it will never be necessary to call any showman's attention to this fact again. What has happened in the past has proven this statement to be absolutely correct. You know it. It takes a real park showman to make a park a paying proposition. The mere wish to be a park showman is not enough. He must be one. Park business is a distinct line of work. Get a specialist when you want to build or operate a park.

Exhibition and fair managers fully realize the necessity of getting an experienced carnival showman to run the midways of amusement on their grounds. They are showmen for from one day to two weeks a year. A carnival showman is at his game fifty-two weeks a year. That is the difference. We do not know of a single carnival showman who could run an exhibition or fair. Each man for his own line.

The celebration to be successful must be strictly a local promotion and intrusted to an experienced celebration promoter. Men like Harry R. Raver, John W. Moore, J. Allen Barnaby, Jack V. Lyles, O'Brien Brothers, Harry E. Bonnell and others can do the event justice. Not one who deigns to imagine he is a celebration promoter. He must know.

An event will happen soon which will make it necessary for a general agent to prove he can promote celebrations. He had better start now to school himself for the task.

John P. Martin is now an inhabitant of New Jersey.

Harry and Mart Witt are reported playing the Panama Canal Zone. Not so good, the report says.

Mr. and Mrs. Ralph Flinney and Mr. and Mrs. William Marcus arrived in New York last week from Panama.

## RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

(ADDRESS ALL COMMUNICATIONS CARE THE BILLBOARD, 1493 BROADWAY, NEW YORK.)

James Walsh, concessionaire, who went to Panama some time ago, is now in Havana, Cuba, according to report.

Nothing has been heard from Walter K. Sibley since his arrival in Panama City en route to Chile, S. A., some months ago.

Lew Dunfour is back at Brockton, Mass., getting ready for his twenty-five-car carnival ready for 1924.

Last word from Thomas J. Quincy was that he was still with Ben Krause's Coney Island Shows playing Santo Domingo, Dominican Republic, W. I.

All those who have been running off to foreign parts without any advance preparations are beginning to learn their lesson. It doesn't pay to do it.

While writing about the foreign tourist (that is all they are)—have yet to find one who has gone to the Latin-American countries and come back with any profit), a letter was received from Daisy Reynold dated from Belém, Para, Brazil, S. A., December 14, 1923. She sailed from New York for Montevideo December 16, 1922. She reports terrible conditions while touring with the Shaw Brothers in that country (meaning S. A.). She hopes to soon return to the United States, having closed at Belém, Para. The Shaw Brothers went to Rio de Janeiro. She says the American consul has been sending her copies of The Billboard.

Raymond Misamore—What will you be doing the coming season?

Lucky John M. Sheesley—or is it farsightedness? We think the latter.

Barney Sisson is wintering in Orlando, Fla.

Merchandise wheels are licensed in Colon and Panama City, Panama, as legitimate business operations—but they must be for merchandise and not money.

Why not the Lemon Brothers Circus title for the new season?

What turns green in the spring? Answer: Grass and Christmas jewelry.

1924 should be a big year for balloons. It is a great concession and children are being born every minute.

Clifford B. Knight—Where are you? Same to Jed Fiske.

Stay away from Latin-American countries, unless you can speak the language and know the customs of the countries and the people.

W. W. Shippy, well-known riding device operator and of the once Kreel & Shippy carnival, has retired from the road. He is now at Miami Beach, Fla., in the real estate business and is said to be doing well.

Charles Andress—Many thanks for the membership card in the Andress Club, Great Bend, Kan.

Clyde Ingalls is expected back from London, Eng., soon. He will then go to Florida and chase a golf ball over the State until a few weeks before the opening of the big show at Madison Square Garden, New York.

Samuel W. Gumpertz is reported to be enjoying the Florida climate. He will have some mighty big things at Coney Island, New York, this season.

Ever hear of Kelley's Irish Circus? They had a green tent.

Taking spelling into consideration, it is only a bit of difference between Rodeo and Radio.

C. Frank Hafley—Several inquiries for you recently. What's the idea of getting away from the big city and keeping so quiet?

George Friedman, brother of Leo Friedman, is running a restaurant in New York.

Charles E. Perego is operating a press bureau at Erie, Pa.

James T. Clyde is manager of the Lawrence Hotel at Erie, Pa.

Industrial Democracy is well on the way. W. H. says it will first find its greatest expression and will soon become potently operative in outdoor show business.

This writer was the first to print the suggestion for a Secretary of Amusements for the President of the United States Cabinet and defines proof to the contrary. Let the newspapers of the world take note.

Ike Rose is still in a hospital but is reported as being much better. Mrs. Rose and daughter are living in New York.

Kindly get your carnival routes for 1924 in as early each week as possible so that they may be properly classified. Thanks. If some of the owners would come in with their permanent addresses as well, better service could be given them.

Eugene Dial can and does produce novelty musical acts.

"Will they clean up?"—Charles Ringling.

"Outdoor show business was never better."—Jerry Mugivan.

Bert Bowers—Many thanks for the newspaper clipping from Toronto.

Know your man and you will stand before kings, and long after there are no kings or queens.

James P. Woods, manager Woods' Mule Circus of New York—vanderbilt, circus and elsewhere—was a recent caller at our desk. Mr. Woods—We regret not being in at the time and hope for better soon—so call again. When you get placed for the coming season "kick" in with the news, or let the mules "kick". Good luck.

Frank P. Sollman is about winding up his sixty-day health tour which he started the last of November, to cover a run around Florida and Cuba. We expect he will be very active in celebration circles the coming season. Last heard from he was in Florida. Frank P. has some active vanderbilt acts, one of which is positively the best of its class. We saw it.

Big men change their minds, they say—but fools never.

George L. Dobyns' vacation in Michigan did him a world of good. He does certainly look fine.

H. M. Waugh—What is the answer, are you coming out with your own the coming season? Harry F. Hofer is in the insurance business at Quincy, Ill., and doing fine. Sorry the carnival business has to lose so able a personality and business man.

J. H. Fitzpatrick—How is "Helen of Troy" doing on tour? So you are the manager? Well, that is nice. John M. Murphy told us while in Chicago.

J. J. Mistrot was in New York recently from his home on Staten Island. He will very probably have a water show in some park or with some carnival the coming season. Some time back he was negotiating with John C. McCaffery.

Gene R. Milton, side-show manager T. A. Wolfe Shows, spent the holidays at home—Buffalo, N. Y.

Herbert A. Kline—Get busy with the "Garden of Rides" or "Portable Park".

E. F. Carruthers—Billie Burk says you are safe now. He closed up after the holidays. Please to have you call the next time you are in New York, E. F. Sorry we were not in last time. Same to you, Fred M. Barnes.

How many carnivals are there which can be classed as International Amusement Institutions and really have a public following? We would like some of the carnival press agents to put in their claims for this distinction, with arguments to prove it. We would like to publish something from all of them. Kick in now. Can you repeat at exhibitions and fairs? Do you?

Hello, Max Kunkely—Anything new in the black-top line for showmen?

They do tell us there were no circuses in the dark ages. There are carnivals, as you know, in these enlightened ages. That's a difference. As long as they make merry-go-rounds we will have carnivals. Yes, bo.

Tom Smith says he must always have an egg with his tea. This is an English custom, according to Lewis King and others.

How about the Great Progress Carnival? Never mind the Great Disastrous Shows for a little.

The World at Home Shows go out again in full completeness, as usual, under the personal direction of Irving J. Polack. All reports to the contrary are not so. Take that and shut up, rumor mongers.

Thanks to all correspondents. We are not getting as much of the pure "concentrated extract" of "hunk" as in former years.

Walter K. Sibley wrote a friend from Valparaiso, Chile, that he was doing well. The communication was received last week.

Harry R. Raver is doing well in New York and will have something worth while to say soon that will be of interest to the show world.

Harry Sanger—What are you doing? Still general agent Beckman, Gerey and Robinson?

The habib's cry of today is "Mamma, is papa a successful bootlegger?"

Is there such a man as a complex paradoxical personality? If there is, he must be in the carnival business.

Mystic Clayton and Dave Morris held a "pow-wow" in the New York office of The Billboard recently. They talked of the time William Judkins flew and played a piano with Young Brothers' Carnival. It had a handle on it and the "Onion" turned it. Maudie and Charles E. Jameson were with it that winter in Louisiana.

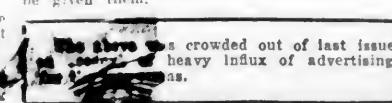
At the close of last season many called on us and told of the great season they had just closed. It is now past January 1 and we are beginning to find out many did not do so well. "Let me take."

Johnny J. Jones—Who bought the calypso ride you had in Cuba?

W. K. Davis—Are you now an associate owner and general agent for one of the largest carnivals on earth? Many seem to think you are. Well, anyhow, we are for you and wish you all the success in the world.

M. T. Clark—Good luck to you. Don't be misled. You are too wise for that. Do not "apple-gaze" or take your hat off to any of them. You do know your business.

Ralph W. Smith knows how and does keep his show property right up to standard all the time. Would that more were as exacting in this particular.



# The Showmen's League of America

*At their Regular Meeting on Jan. 4th, 1924*

*Voted to congratulate The Showmen's Legislative Committee on their success for the past year, and assures them of the continuance of their moral support.*

## THE SHOWMEN'S LEAGUE OF AMERICA

EDWARD P. NEUMANN, President.

TOM RANKINE, Secretary.

### WISCONSIN FAIR MEN

(Continued from page 80)

*Churches and Schools in Betterment". Chas. T. Taylor, secretary, Waushara County Fair, Wautoma, Wis.*

*"New Features of Entertainment at Our Fairs in Spirit of the Times". John M. Kelley, advertising manager of Ringling Brothers' Circus, Chicago, New York City, Baraboo, Wis.*

*"Amusements and Entertainment at Fairs". John C. Simpson, vice-president, Eastern Exposition, Springfield, Mass., former secretary Iowa State Fair and former secretary Minnesota State Fair.*

General Discussion

"QUESTION BOX"

7 P.M.

ANNUAL BANQUET AT HOTEL ATERAN  
THURSDAY, JANUARY 24, 9:30 A.M.

*"Uniform Contracts for Wisconsin Fairs". Wm. T. Marriott, president, Sank County Fair, Pardeeville, Wis.*

*"Fair Impression Viewed From a Fair Secretary". J. F. Malone, secretary, Dodge County Fair, Beaver Dam, Wis.*

*"Benefits Derived From Fairs". T. G. Brown, secretary, Winnebago County Fair, Oshkosh, Wis.*

*"How We Financed and Built Our Grand Stand". Fred J. Schutte, secretary, Ozaukee County Fair, Cedarburg, Wis.*

*"Relations of the Secretary of State Department With Fairs and Secretaries of Fairs". Hon. Fred R. Zimmermann, secretary of State of Wisconsin, Madison, Wis.*

General Discussion

2 P.M.

*"Future Fair Fans". T. L. Bewick, State Boys and Girls' Club leader, University of Wisconsin, Madison, Wis.*

*"Woman's Work in Fairs". Mrs. Nellie Kedzie Jones, state leader Home Economics, University of Wisconsin, Madison, Wis.*

*"Fair Leaders—The Story of an Apple". Hon. Oliver E. Remey, secretary of Wisconsin State Fair, Milwaukee, Wis.*

*"The Cleanup and the Cleaning of a Closer Relationship Between the Fairs and Carnivals". Thomas J. Johnson, general counsel and committee chair Showmen's Legislative Committee of America, Chicago.*

General Discussion

### BOOM EVIDENT IN OHIO HARNESS RACING GAME

(Continued from page 81)

more Northern Ohio cities than ever before in the annals of the sport applied for dates for betting meetings.

The new applicants were Newark, Mansfield and Youngstown, and there were two applicants instead of one from Akron, where a fight has developed between rival clubs, each of which wants to conduct a trotting and pacing meet.

Grove City, near Columbus, was the only city to drop out of the circuit, and it was announced that the track there would devote



SHOWING ROSE DETACHED

Best Premium for Concessionaires and Salesboard Operators

## "The Teleray"

NEW, PATENTED

### Electric Flower Basket

The only basket on the market showing the bulb completely covered by the flower. This gives the beautiful transparent effect that sells the basket so quickly. Our patented bulbs are PLATINUM filled and last almost indefinitely. Beware of cheap imitations that burn out in short time. Every "TELERAY" basket is electrically equipped by a licensed electrician who knows how.

Basket is made of reed beautifully colored in pink & red. Flowers are detachable as shown in illustration. Patented bulb will not burn or scorch the flower.

Six feet of cord, plug, sockets and bulbs complete with each basket.

Basket shown herewith is 22 inches high, contains 6 lights.

PRICES:	Each.	Dozen.
3-Light Baskets, 19 in. high	\$2.95	\$33.00
4-Light Baskets, 19 in. high	3.50	39.60
5 Light Baskets, 22 in. high	4.00	45.00
6-Light Baskets, 22 in. high	4.50	51.00

Sample sent at individual prices shown above.  
25% cash required on C. O. D. orders. Samples all cash.

WRITE FOR ILLUSTRATED CATALOG.

OSCAR LEISTNER,

Manufacturers, Estd. 1900,  
22-325 W. Randolph St., CHICAGO, ILL.

## For BAZAARS and INDOOR SHOWS

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

E. A. HOCK COMPANY

171-173-175-177 N. Wells Street,

Chicago, Illinois

**COOK HOUSE MEN**

ATTENTION!!!

Gasoline Stoves, Jumbo Burners, Urn Burners, Tanks, Pumps, Hollow Ware, Gasoline Lanterns, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles all sizes and prices. Write for complete catalogue.

Terms: Cash or 1/4 with order, balance C. O. D. Prices do not include Parcel Post Charges. Personal checks cause delay for collection.

WAXHAM LIGHT & HEAT CO., Dept. 15, 550 West 42d Street, New York City.

IT HELPS YOU, THE PAPER AND ADVERTISERS, TO MENTION THE BILLBOARD.

its entire energies this season to a running meet.

The rival Akron clubs are the Akron Driving Club, represented by Steve Steinmetz, and the Rubber City Driving Club, represented by its secretary, Leo McMillister, who stated that his club wants to conduct its meet at old Fountain Park.

According to applications Friday it is likely that these will be the dates on the Short Ship Circuit: Fremont, May 25; Brooklyn Heights, June 2; Akron, June 9; Canton, June 10; New Cranwood, Cleveland, June 23; Newark, July 3; Brooklyn Heights, July 13; Findlay, July 20; Marion, July 27; Sandusky, August 3; New Cranwood, August 17, and Youngstown, August 10.

Youngstown and Mansfield said that they would be glad to take any date the circuit assigned them.

### WEST VA. STATE FAIR TO HAVE NEW EXPOSITION HALL

(Continued from page 81)

was the largest single item in the program. It was found late last summer, however, that the building could not be erected in time for the fair of 1923, so the plans for it were temporarily deferred.

It is expected that the building will be completed ready for use by August 1.

Rogers' Nickel Silver 28-Hole Silver Set in a fancy box, and an 80-Hole Sales-card, when sold brings in \$22.00.

No. 982—Complete,

\$4.95

12 Lots. Each

\$4.85

A. KOSS,

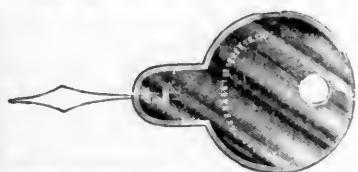
2012 N. Halsted Street,  
Chicago, Illinois.  
Write for Catalog.

## FOR SALE

### Two Abreast Carry-Us-All

Recently painted and decorated in A-No. 1 shape. Tires to reliable party. Write for particulars. W. H. FORSYTHE, 1205 West Mountain Ave., Fort Collins, Colorado.

## SINGER BROS.' SPECIALS



B. B. 100—Imported Needle Threader. The only practical, most simple and easiest "Threader" on the market. Made of sheet brass, with fine wire sling. (1) Place sling through needle; (2) insert thread through sling; (3) pull through needle. Indispensible in every home. Millions being sold. Packed 250 to the box.

PER 100, \$1.00. PER 1,000, \$9.00.



25¢ deposit with every order

**NEW COMPLETE CATALOG IS NOW READY.**  
Send for Your Copy Today. It's Free for Dealers Only. Ask for Catalogue "BB: 34". It meets every supply want for Concessions, Carnivals, Bazaars, Clubs, Fairs, Retail Stores, Premium Users, Street Men, Salesboard Operators, etc.

**SINGER BROS.** 536-538 BROADWAY, NEW YORK

**LOOK HERE! AT LAST**  
The "1849" SOUVENIR MINT CONCESSION MEN, AGENTS WANTED AT ONCE

**California Gold Souvenirs**

QUARTERS AND HALVES

THE LATEST JEWELRY CRAZE.

Send no money—we will send you prepaid \$5.00 Assortment on approval. Pay postman. After examination, if not satisfactory, return to us and we will make refund.

J. G. GREEN CO., 991 Mission St., SAN FRANCISCO, CALIFORNIA.

**HEAVIEST STOCK**

Trade "AMBERLITE" Mark.

**UNBREAKABLE COMBS**

	FINEST QUALITY	PRICES
59130—Fine Combs, 3½x17½.....	Gross, \$13.80	
59150—Fine Combs, 3½x21½.....	Gross, 24.00	
56314—Dressing Comb, 7½x14½.....	Gross, 15.60	
56312—Dressing Comb, 7½x15½.....	Gross, 21.00	
56313—Dressing Comb, 7½x16½.....	Gross, 21.00	
56638—Barber Comb, 6½x11.....	Gross, 13.80	
56216—Pocket Comb, 4¾x11.....	Gross, 6.60	
Leatherette Slides, Metal Rims.....	Gross, 1.50	

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS, BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50. THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

**Don't Let Them Fool You** I HAVE THE X ON THE "RED JACKET" FOUNTAIN PENS

**JUST ARRIVED, ANOTHER LOT**

**ARMY & NAVY NEEDLE BOOKS, \$4.50 GROSS WHILE THEY LAST.**

Full line of Fountain Pens and Pencils. Get my Price List. You all know the Button Package that is getting the money.

21 Ann Street, New York City.

KELLEY, the Specialty King,



The Great Noise Maker.

"Cry Baby"

For the New Orleans Mardi Gras, Ball, Parties. Get your orders in now.

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Nickel Silver Plated Medallion Frame. Our Own Original Creation

"The House That Leads" START RIGHT !!!

Let Gibson show you how to make more money than you ever made before. Gibson has been making successful money sellers for the past 31 years. The Medallion Frame and Photo, Medallion shown here is one of our best money makers. You sell it from \$1.00 up, leaving you a profit of \$2.33 or more. You can get from 6 to 10 orders a day as a start. A great number of our agents get from 15 to 30 orders a day. You can do this, too. You don't need any previous selling experience to make.

**\$75.00 to \$125.00 a week**  
handling our wonderful line of Photo Medallions, Photo Clock Medallions, Photo Flower Plaques, Photo Picket Mirrors, Photo Jewelry and Photo Buttons. Send for our 20-page catalogue. It is free. We teach you everything. Nothing is so pleasant to sell as our line. You will be kept busy with orders. We guarantee satisfaction and fair-day service. We are the oldest and largest concern making Photo Medallions and Photo Buttons in the East.  
**GIBSON PHOTO JEWELRY CO.**, Section B. B., 608-14 Gravesend Avenue, Brooklyn, N. Y.

## MA-JONG

That Great Chinese Game—the Talk of the Country. At last a set complete (Set consisting of 144 Tiles, including the 4 Winds; 8 Red Counters, value 50c; 32 Yellow Counters, value 10; 36 Green Counters, value 100; 40 Blue Counters, value 2; 1 Hooket containing complete set of Rules and Playing Directions; 8 Cardboard Racks, scored) at a price never before heard of—with full instructions b/w to play this fascinating game. Packed in an attractive box, for

**50 Cents** PER GROSS  
**MAH JONG SCORE MEMO PADS**

with full instructions, scores, etc. They are marvelous—work like magic. Send 12 Red Stamps for Sample.

**EVERITE NOVELTY CO.**, Knickerbocker Bldg., 42d St. and Broadway, NEW YORK CITY.

## Best Quality at Lowest Possible Prices



**Our Special Price, \$4.00** In Dozen Lots

Sample, prep'd. \$5.00. All orders shipped same day. 25% deposit, balance C. O. D.

**N. GOLDSMITH MFG. CO.**, 29 S. Clinton Street, CHICAGO

## AGENTS STREETMEN—NOVELTY MEN-MAIL ORDER MEN

### NINE-HEX PUZZLE

Is a hot and swift chance to rake in the money. New York City is excited over the Nine-Hex Puzzle. It has 'em all going, a sensational success—one of the biggest crazes ever. Quarters and \$1.50s pour in like rain—money-maker in a dozen ways. Write for selling plan.

One Sample NINE HEX PUZZLE for only 35c.

**CLEMENT TOY CO.**, 110 WILLIAM STREET, NEW YORK CITY.

**EARN BIG MONEY**  
Selling Shirts

DIRECT TO CONSUMERS at WHOLESALE PRICES. Write for samples Dept. B.

**THE SENECA CO.**, 145 West 45th St., New York

Russian, German, Polish, Austrian Money Also Hungarian, Soviets Pre-War and present issue. Wholesale Price List to Streetmen and Agents.

**JULIUS S. LOWITZ,** 312 S. Clark St., Chicago.

**YOU CAN MAKE \$75.00 TO \$100.00 A WEEK**

Selling our big line of 150 articles used constantly in every home. Write us, we will send you our big sample \$15.00 Sample Case outfit on trust. **FEDERAL FEDCO CO.**, Dept. P., Chicago.

Tell the advertiser in The Billboard where you got his address.

## A Wonderful Money-Maker

THE PREMIER KNIFE and SCISSORS SHARPENER HAS A BIG DEMAND—IT'S HIGHLY USEFUL.

**200% PROFIT—MAKE \$25 A DAY**

It will sell itself to every Housewife, Radio Fan, Electrician, Restaurant or Hotel Keeper, Tailor Shop, Delicatessen, etc. Pays for itself the first day in saving of sharpening cost. Sells for 50c. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25c for sample.

**PITCHMEN** — We also have an all-metal Sharpener that sells for 25c. Price to you, \$11.50 per Gross.

**PREMIER MFG. CO.**, 3007 W. 11th Avenue, East, DETROIT, MICH.

## AGENTS 200% PROFIT

Sell CABLE GRIP Adjustable Cover Remover and Sealer

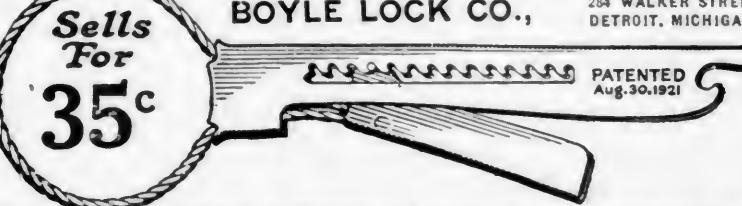
**Make \$10 to \$20 Daily\***

One man sold 120 in 10½ hours, also made 21 sales in 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful grip. REMOVES COVER EASILY. Seals Fruit Jars perfectly, SAVING CONTENTS. Buy direct from manufacturers. Sample, 25c. SEND \$2 FOR SAMPLE DOZEN in Display Box and get started.

**BOYLE LOCK CO.,**

284 WALKER STREET, DETROIT, MICHIGAN.



## "I have averaged \$7000

Per Year for Three Years—Have Made Over \$90 PROFIT in One Day\*

That is the statement of Frank DePrés, one of our live-wire representatives. Keeton of Mississippi made \$252 on his first sale. Vickers of Alabama made \$118 in one week. Conant quit a \$6,000 job to come with us.



## AGENTS WANTED

We need more men like these, because the demand for our Super Fyr-Fyter is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once!

**THE FYR-FYTER COMPANY**, 1710 Fyr-Fyter Bldg., Dayton, Ohio.

## THE BIGGEST HIT ON THE MARKET

## AMERICAN EAGLE BUCKLES

"THE ORIGINAL EMBLEM"



With RUBBER BELTS \$18.50 gross  
SMOOTH AND WALRUS, BLACK, BROWN, GREY.  
SAMPLE DOZEN, \$2.00.

With LEATHER BELTS \$24.00 gross  
GENUINE LEATHER, COBRA GRAINED, BLACK AND  
CORDOVAN. SAMPLE DOZEN, \$2.25.

RUBBER BELTS With Nickel Silver Lever Buckles \$15.00 gross  
ROLLERS, BLACK, BROWN, GREY. SMOOTH AND WALRUS. One-third  
deposit on all orders, balance shipped C. O. D. Write for Catalogue.

Positively the Best Quality Belts and Buckles on the Market at the Right Prices.

**PITT BELT MFG. CO.**, 705 5th Avenue, PITTSBURGH, PA.

## AGENTS—STREETMEN Big Money Selling Woolens for Men's Suits

Every man a prospect. Can be sold to merchant tailors, storekeepers, etc. We carry a full line of high-grade woolens—pencil stripes, herringbones, blue mixtures, brown mixtures, black mixtures, stripes and checks.

**\$1.56 PER YARD (Double Width).**

Our materials are soft to the touch, beautiful to look at. Look like imported goods. No swatches, no samples. Figure 3½ yards (\$5.07) to a suit; 1½ yards (\$1.95) for separate pants. Mention shade and pattern desired. Satisfaction guaranteed. One-third with order, balance C. O. D.

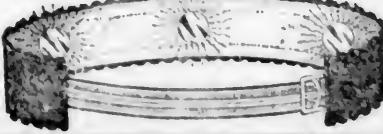
24 East 21st Street, New York.

## PITCHMEN and MEDICINE WORKERS ELECTRIC BELTS

for Trampers and Hustlers making one to six-day stands.

**500% Profit, \$1.00 for Demonstrator.**  
Get our complete NET Price List of Money-Getters.

**THE ELECTRIC APPLIANCE CO.**, Inc. 1891, Burlington, Kansas.



When Writing to Advertisers Mention The Billboard.

## Silk Knitted Ties

Arc Fast Sellers

EASY TO MAKE

**\$15.00 A DAY**

At 35c to 75c our regular \$1.00 to \$1.50 value Tie is like wildfire. You can undersell everybody and every man is a possible customer. There are big profits for you in these good quality Pure Silk Knitted Ties, Fibre Silk Knitted Ties, original Grenadines, and Mufflers of all grades. Also the latest designs in Grenadine Sport Bowls, \$1.25 per dozen.

**American Cravat Exchange**, 621-A Broadway, New York City, N. Y.

## Make Money Quick With Klosquik

Just demonstrate and make \$10 to \$25 a day with the Wonder Door Spring. Does work of expensive door closer. Greatest specialty out. You get 50c and buy at 25c. 100% profit.

BIG chance for large money and your own business. Write for sample, 45c, and easy starting offer.

**THE KLOSQUIK MANUFACTURING CO.**, 17 W. 42nd Street, Dept. 12, NEW YORK

**SAME SUPERIOR QUALITY**



**\$19.50 Gr.**

No. B-7—GENUINE FINE BLACK LEATHER 7-in-1 Billboards. Smooth finish. Not to be compared with others for less money. Stamp "WARRANTED GENUINE LEATHER" POSTPAID. Sample, 35c. PER DOZ., \$2.00 PER GROSS, \$19.50, WITH OUTSIDE SNAP FASTENER. DOZ., \$2.15; GROSS, \$20.50. One-third deposit with order, balance C. O. D. Gross Lots, F. O. B. Chicago.

**BREDEL & CO.**, 337 W. Madison St., Chicago, IL.



**\$15.00 A DAY SELLING 3 IN 1 FILTER**

Stops Splash. Strains Water. Prevents Dish Breaking.

By our plan the "Eureka" Filter sells itself. Beginners make as high as \$100 a day. Experienced salesmen make thousands actually selling this long-established well-known device. You can't go wrong. Learn about it today. Positive money-back guarantee.

**J. B. SEED FILTER & MFG. CO. INC.**, (Estab. 1882) C. P. Shan, Pres. 73 Franklin Street, NEW YORK CITY.

## Amberlyn Superior Combs

We Make 'Em



No. 410—Ladies' Dressing, 6x1½. Gross..... \$20.00

No. 411—Ladies' Coarse, 8x1½. Gross..... 20.00

No. 412—Men's Barber, 6x1½. Gross..... 12.00

No. 413—Fine or Dust Comb, 3½x2. Gross..... 12.00

No. 414—Pocket Comb, 4x1½. Gross..... 6.50

Leatherette Slides. Gross..... 1.40

Buy direct from the largest manufacturer of Ambo.

**BARNES, THE COMB MAN.**

24 Calendar Street, Providence, R. I.



**Sell Shirts**

Sell Madison "Better Made" Shirts, Pajamas & Nightshirts direct from our factory to wearer. Nationally advertised. Easy to Sell. Exclusive patterns. Exceptional values. No experience or capital required. Large steady income assured. Entirely new proposition. Write for Free Samples.

**MADISON SHIRT CO.**, 803 Broadway, N.Y. City

**"GOLDEN" OPPORTUNITY**

Save money by stocking Vaulty Cases now. Only those orders for Vanity Cases needed before midnight January 31 will be accepted at special prices quoted below.

**SPECIALS FOR JANUARY ONLY:**

	<b>Dozen</b>	<b>Sample</b>
No. 1—Patent Keystone or Square, 7x8x2 inches.	\$12.00	\$1.50
Leather	15.00	1.25
No. 8—Octagon, Cobra Grain or Patent, 7x8x2 inches.	36.00	3.50
Center Tray, Two Mirrors, 6 Accessories.		
VERY SPECIAL—Import Importation of Beautiful Opalescent, Iridescent Pearls, 3-Stone Sterling Clasp, White, Pink or Green, In attractive plush-covered, white sleeve-lined, hexagon-shaped box.	21.00	2.00
20-Inch Overnight Cases. Ten fittings, stitched (not riveted) edges.	48.00	4.50

Above vanity prices include lights. Deduct \$3.00 per dozen if plain, unlighted cases are wanted.

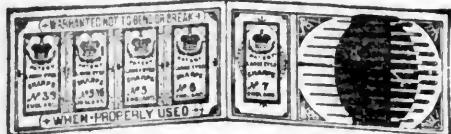
All Spangler merchandise sold under a money-back guarantee.



160 N. WELLS ST. CHICAGO ILL.

**NEEDLE PACKAGE SPECIALS**

**THREE STYLES**—Each kind contains one paper cloth-stuck, gold-eyed needles; four papers loose needles and a patch of assorted darning needles.



No.	Per Gross
B703—Army and Navy	\$6.00
B705—Asco with Bodkin	\$8.00
B706—Marvel (full count)	\$9.00

We carry a big line of Jewelry, Novelties, Notions, Carnival Goods and Specialties suitable for Streetmen, Carnival Concessionaires, Sheet Writers, Salesboard Men, Demonstrators, Canvassers and Peddlers. We ship no goods C. O. D. without deposit Catalogue free.

**SHRYOCK-TODD NOTION CO.**

822-824 No. Eighth Street,

St. Louis, Mo.

**SAFETY PINS** Size... 0 Small. 1 Medium. 2 Large. 3 Large. 4 1/3 Assorted.

Price... \$1.42 \$1.50 \$1.67 \$1.83 \$2.00 \$1.75 Per 100 Boxes.

1 Oz. Safety Pins to a Box. SELLING PRICE, 5 TO 10 CENTS PER BOX.

**GLASS-HEADED MOURNING PINS** In black, white and assorted colors. 100 Pins stuck on paper. \$3.00 per 100 Papers.

Can be sold up to 25 cents per Paper.

**CELLULOID THIMBLES** Assorted Colors. \$2.00 per Gross. Selling value, 5 to 10 cents each.

Sample assortment of all items sent for \$2.00, cash with order. 10% deposit on quantity orders. Money refunded if not satisfactory. These goods will cost you double elsewhere.

**NEEDLE BOOK SPECIALTY COMPANY**, 661 Broadway, NEW YORK

**BALLOONS—GAS AND GAS APPARATUS**

FRESH STOCK. BEAUTIFUL COLORS. ALL ORDERS SHIPPED SAME DAY.

**YALE RUBBER CO.**  
15 East 17th Street,  
New York City.

**NEW BAMBOO SELF-FILLING FOUNTAIN PEN**  
WRITE FOR SAMPLE AND PARTICULARS, 50 CENTS.  
WE ARE CLEANING UP. WHY CAN'T YOU? CARRY 50¢ IN YOUR POCKET. SELL ANYWHERE AND MAKE YOURSELF A NICE WAD OF MONEY ON THE SIDE.  
50¢ DEPOSIT FOR ALL C. O. D. ORDERS.  
**T. KOBAYASHI & CO.**, 206 N. Wabash Av., Chicago

**AGENTS REAPING A HARVEST WITH THESE 3 ITEMS:**  
**RUBBER BELTS** With Grip Buckles, \$14.00 Gross.  
With Roller Buckles, \$12.50 Gross.  
Sample, 25c. Prepaid.

**FIBRE SILK KNITTED TIES.** Per Ozen, \$3.25. Per Gross, \$36.00. Sample Tie, 50c. Prepaid.

**RUBBER KEY HOLDERS** Per Dozen, \$1.10. Per Gross, \$11.50. Sample, 25c. Prepaid.

25% with order, balance C. O. D.

**HARRY LISS**, 13 South Dearborn Street, Chicago.

**MAGAZINE MEN**

We are open for a few good, clean producers on various trade publications, clothing, garage, cloaks and suits, grocery, bakery, plumbing and heating machine shop, laundry, taxicab, diners, printers, etc., etc. Write for particulars.

**TRADE PERIODICAL SERVICE CO.** 1400 Broadway, New York City.

**SOAPMEN** Our new Price List is now ready. We can't be beat on Toilet Goods for prices. Soaps, Talcum, Witch Hazel, Glycerine, Hair Tonics, etc. Write for our list today. **MANHATTAN PERFUMERY CO.**, 121 St Marks Place, New York.

Tell them you saw their ad in The Billboard.

**SILK KNITTED TIES**

Perfect Merchandise.

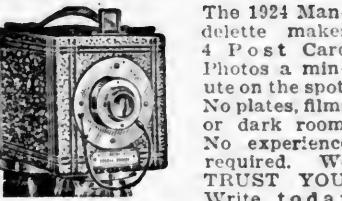
**\$2.85 Doz. Gr. \$32.00**

Considered a good buy at \$3.75 Dozen.

Jazz Bows, \$1.15 Ozen, in Gross Lots.

25% cash with order, bal. C. O. D.

**NORTH STAR KNITTING MILL**  
2549 N. Douglas St., Phila., Pa.

**EARN \$100 A WEEK**

The 1924 Man-delette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. We TRUST YOU. Write today for our pay-as-you-earn offer.

**CHICAGO FERROTYPIC CO.**

2309 W. Erie St., Dept. B., CHICAGO, ILL.

**EXTRAORDINARY VALUES IN MUFFLERS**

**ANGORA BRUSHED WOOL**

**\$8.00, \$10.00 and \$12.00 Per Doz.**

Pure Fiber Silk, Regular \$2.50 Seller, \$12.00 Doz.

Largest Designs. Best Colors.

SENTO FOR SAMPLES.

All orders to be accompanied by deposit.

**AMERICAN CRAVAT EXCHANGE**

611-621 Broadway, NEW YORK.

**GERMAN MARKS**

100,000 MARK NOTES, \$2.00 HUNDRED.

100,000 MARK NOTES, 18,000 THOUSAND.

50,000 MARK NOTES, 1,400 HUNDRED.

50,000 MARK NOTES, 13,000 THOUSAND.

10,000 MARK NOTES, 1,000 HUNDRED.

10,000 MARK NOTES, 9,500 THOUSAND.

Newshops, Pitchmen, Streetmen, Carnival Men, Agents' side line. Make hundred dollars week clear.

Large orders cheater.

01 FOTI AOV. CO.

Akron, O.

Don't fail to get our low prices. 32 big sellers. Samples, 50c (3 "repeaters"), CHAS. FINLEY MED. CO., 1151 Olive, St. Louis, Missouri.

**PIPES**

(Continued from page 94)

with. The reason is that he would not have time to give it its due of attention, along with his present employment. However, "Bill" will do his best in Pipes for all concerned. There are many capable and reliable boys now actually engaged in pitching and demonstrating who could fill all the offices necessary.

A fellow at Newark, N. J., surely isn't reading the "column" very regular. In three issues Bill told him to write certain parties on whom he wanted addresses care of The Billboard—the names to appear in the Letter List.

George Lepper (Chicken George), the "Human Rooster," pipes that he had a good holiday week in Chicago. Says he is now working clubs, smokers, etc., until spring opens, then will take to the road with Hewitt, the calculator man.

Walter Dodge, Albany, N. Y., infoes that among his greeting cards was one from Harry C. Pollworth, from Milwaukee—usually spends the winters in California. Harry at one time had a big medicine show. Walter says Pollworth started with Jim Ferdon (lizaro) years ago.

The Dr. Clark Indian Herb and Concert Company will open in Kentucky early in the coming season. Doc Clark, for a number of years an entertainer with med. shows (with them since the early days of the H. & B. Sawa), says it will be a neat and clean company of five people, with no concessions, and that it will make its receipts straight, or not at all.

Boys, watch the Letter List weekly, and send forwarding addresses promptly. Incidentally, the published list represents but about one-third of the mail forwarded each week by our mail forwarding department, as they have hundreds of permanent addresses. They wish to keep the published list down to a minimum, so please send for your letters as soon as you see your name published.

Leroy C. Crandell says about the best way to tell it is that he has "graduated" from pitchman to storekeeper, being located on Ninth street, Cleveland. Next to him is Prof. Seewald's dandy magic store, and Prof. has a number of well-known knights as assistants during the winter months, including those hustlers, Harry Allsing, DeGraw, Powers and others. Quite a few pitchmen wintering in Cleveland. says Leroy.

Notes from the Zuni Indian Remedy Co.: The show, after a three weeks' layoff, reopened in Southern Ohio, with the same people: King Allison, manager; Mrs. Allison, rag pictures and novelties; Lawrence Salisbury, comedian and moving picture operator; Nande Salisbury, son; Jackie Salisbury, "child wonder"; and K. Salisbury, magician. All with the show had a nice time Christmas, and all returned to the show "staffed with turkey" and looking greatly refreshed.

James E. Miller "shot off" from Hot Springs, Ark.: "Have been here a week. Town is open—but might as well be closed, as they spot you out in the jungles. Met J. M. Morgan in Fort Smith, looking better than ever and doing fine in front of the Kress store with pens and scopes. Am taking the vapor and steam baths—getting all 'steamed up' for the coming season—this 'radio' water has me all pepped up already. Will leave about January 18. Would like to read pides from Benny Coleman and Redden."

Eddie Shaw piped from Portland, Ore., that he had met a number of subscriptionists there, including some oldtimers. At Olympia he met Mr. and Mrs. Fox, also J. P. McDonald—still taking subs. In Portland met one from the balmy days of Dunc, McKenzie, Bowler, Allen and Billy Powley—Frank Cantwell, who was working salesboards. Cantwell and McDonald have a new auto, and Eddie says they look real prosperous. Wants more of the old heads to pipe in.

A. Herbert writes that himself and wife are "merely driving around seeking subscriptions" in South Carolina. Says they arrived in Columbia in time to have a meeting with subscriptionists. There were, besides them, Mr. and Mrs. N. J. Reed, McFarland, Jones, Simmons, Bernard and Sol Castle. Says Sol seemed to be sort of delayed on his start-out for Florida; his little "henry" got "froze up", and last seen he was pouring oodles of hot water into the radiator. Put the "little boy" inside and wrap 'im in blankets on cold nights, Sol.

Some "clown" propaganda shooter over in Illinois made a feeble attempt to belittle street salesmen in a newspaper article. And, gee, what a job he made of it. He really understood (?) his subject so well that he had pitching, fair ground doll baby racks and juice stands and even "African dodgers" (throwing balls at a man's head in a canvas background) all balled up into an untangle mess—made the more impressive by a ridiculous supply of adjectives. That fellow should take his powder puff and get out in the open—possibly his head's hot.

If the forming of an association is attempted, by all means have it distinctly understood that it will be operated along strictly legitimate lines—by the boys, for the boys and with absolutely no other purpose in view except to benefit the members and the profession as a whole. Not at all intimating that anybody might have "other purposes" in view, but this is offered as a caution. It is this writer's opinion that Frank II, Trafton was purely conscientious in his suggestion that appeared in the January 5 issue.

Al (Smoky) Lyle says he has been laying off several weeks and visited his home in Augusta, Ga., and friends at Greenville, Belton and Anderson, S. C. Says the "opry" will reopen about February 5 with the following roster: Ed (Happy) Lewis, straight and musical specialties; Mrs. Ed Lewis, musical acts, singing and dancing; Ruth Lewis, specialty, singing and dancing; Lewis, blackface comedian, singing and dancing. Lewis is having his car made into a kitchen on wheels. "Smoky" wrote January 7 and stated the coldest weather in a long time prevailed in that

**FREE FREE FREE**

Our Catalogue for Perfume Stores Men, Agents, Canvassers. OUR SPECIAL OFFERS.

Our Big Toilet Sets. Haze Talcum Can, Face Powder, Big Bottle Perfume, Big Bottles Shampoo and 3 Bars Soap.

Ozene Eau de Cologne, Big, 6 oz.

high Gold Sprinkle Top, Doz. 3.00.

Rose and Lilac Perfume in same beautiful bottle as mentioned above.

Dozen..... 3.00.

Give-Away Vial Perfume, Gross. 1.75.

Large Sachet Packets, Gross. 2.15.

Big 4½-inch Long, Labeled Vial Fine Rose Perfume, Gr. 2.95.

Same in Lilac Perfumes. Gross. 2.50.

Medium Sachet Packets, Gross. 1.75.

Our Special Bright Flesh or H. Brown Lady Love Face Powder, Ozene. 50c.

Big Jar Cold Cream, \$1.00 Doz.

Big Jar Vanishing Cream, 2½ Dozen Box Sachet, 50c Box.

Sachet Samples, 10c.

Send for Our New Free Catalogue, Just Out.

NATIONAL SOAP & PERFUME CO., 20 East Lake Street, Chicago, Ill.

21 Union Square, NEW YORK.



No. 329—Ladies' Rings. Silver finish, set with fine cut white stone brilliant. Fancer Tiffany basket mounting, open back.

Per Dozen, \$1.00.

Per Gross, \$9.50.

No C. O. D. without deposit. Send for White Stone Catalogue.

S. B. LAVICK CO.,  
404-408 South Wells Street, CHICAGO, ILL.

## POCKET FLASKS

17c each



A beautiful, practical, met-al-covered, glass-lined Flask.

Screw cap. Warranted non-leakable. Gold color finish.

Looks Like A \$5.00 Article

Size, 6 in. high, 3 in. wide.

Sold in gross lots only.

\$24.00 Gross

SAMPLE 35c

POSTPAID.

25% cash with order,  
balance C. O. D.

Hip-Fitting Curve.

200,000 Sold In Last Four Months.

ASSEMBLED PRODUCTS CO.

10 White St., New York

## \$104 PROFIT IN 3½ HOURS



**FREE**  
MY BOOK  
CANDY SUCCESS

### Men's Shirts

From factory to wearer. Easy to sell. Big demand everywhere. Make \$15 daily. Underseal stores complete line. Exclusive patterns. No experience necessary. Free samples. CHICAGO SHIRT MANUFACTURERS 241 W. Van Buren Street, Chicago, Factory 262.

### Learn and Earn—Trades That Pay

IT IS BETTER TO EARN \$10.00 a day 300 days a year than \$5.00 a day, two or three days a week, for you must be a year. Traders are making \$10.00 to \$100.00 a day. So can you. Write for FREE Catalog. Sien Painting, Show-Cat Writing, Pictorial Painting, Decorating, Paper Hanging, Graining and Marbling, Auto Painting.

CHICAGO PAINTING SCHOOL.  
The School that Makes You 100% Proficient.

134 W. Austin Avenue, Chicago, Ill.

Deposit must be sent on all C. O. D. orders. Postage extra on goods listed. Prompt shipments always.

CHARLES UFERT, 133 West 15th St., New York.

IMP BOTTLE A WONDERFUL SELLER.

This is the amazing little Magic Bottle which NO ONE but the demonstrator can have. Yet it can make it go down and make it roll over, but no one else can do it. A demonstration of this trick makes a wonderful talker without the demonstrator saying a word—merely hold out the bottle and your crowd will do the rest. A wonderful seller at ten cents. Price, \$5.00 per gross. We will mail you sample for 10 cents, or to show you how good they are will mail a dozen, prepaid, for 15c.

S. B. ADAMS CO., Asbury Park, N. J.

Tell them you saw their ad in The Billboard.

section. At Augusta, Ga., he met Dr. Thompson, who was headed to Florida, pitching now and then and reported business satisfactory. Lyle wants D. D. Lockhart, Drs. Oats and Cosley to shoot pipes.

"Mike" Whalen received a letter from Dr. George Wine early last week, and George and his charming wife and the baby were at their summer cottage at a prominent "Point" in Ohio, just waiting for the robins to appear, then back to the road in their auto. George had purchased a bungalow in Dayton, O., and Joseph E. (Mike) was invited to stop off on his way thru Dayton in the spring at the house-warming. Whalen says he received numerous Christmas presents. Also he recently sold for cash his corn remedy business and intends to headquarter in Clancy all winter. He is now on a good quality of microscopes.

Frank R. C.—Yes, very often the one-act farces are put on very carelessly with med. shows. Also, they have been so rehashed and muddled up that the pep is taken almost completely out of them—especially the old standbys. Would have to see the "production" you mention before making comment. One gets the biggest "kick", however, in seeing some of the "up-to-date artistes" in burlesque and even "big time" vaudeville using situations in some of the "oldtimers" (very much so) and trying to get a "punch" out of them (really, it's laughable to one knowing even the near-original, never-flop scripts).

Mike Baxter clipped a two-column subhead from a Boston paper, reading as follows, and sent it in: "The captain of one of the trans-Atlantic liners is chafing with a Post reporter about his varied experiences on the sea made the statement that in his long career he never ran across a Jewish sailor in the merchant service." Mike offers the following explanation: "The Jews are captains of seamanship and not seamanship; they are in their element as salesmen and not sailors." (By the way, Mike, you might also start counting the Jewish farmers, carpenters, painters, bricklayers, etc., you meet in your travels.)

Your special attention, boys—The "association" question has been up many times during the past eight years, and lengthy discussions on the subject take up a great deal of space and only prolong the issue. Let's get down to brass tacks and find out just who really want to organize and will support the start of it, financially (within reason) as well as in spirit. Write a few words saying so and we will publish the names in a list—it may give some definite idea, at the least. Bill has several letters on hand on the subject—some long ones—and with various ideas. There wouldn't be room left for pipes if all were published. Some suggest the East for headquarters, others the West, etc. (Bill suggests a city centrally located—if it is later chosen).

G. W. Peterson and the Mrs. are at Aberdeen, S. D., called there in November because of illness of George's mother, and they may stay in that neck of the woods until spring. George says it's the first time he has seen snow in six years—and he expects it to be the last time—for a long time. While driving home they stopped a few days with Mr. and Mrs. M. Griswold (G. W. says that Mrs. M. is some real cook). While going thru Chicago he says some "boob" copied his bolster from his car. About 35 miles west of Minneapolis, while making a short turn, their machine tipped over. Neither George nor Mrs. Peterson was injured, but the top and windshield were torn off and they were forced to drive about eighteen miles to Glencoe, Minn., in the "stinging" cold. Says he hasn't yet seen any of the boys in that section. He adds: "I suppose Dakar and, maybe, Shanks are in New Orleans. It sure is a good place to be and next winter will find me there." (Not very good reports on the Crescent City this winter, George.)

### RESOLVE COMMENT (By A. B. (Zip) Hitler)

While they're making resolutions And planning institutions Some are envious with greed, And quite insane, When their puritanic feelings Overcome their sense of reason They should stop and think. And try again.

For ages man's been scheming, Others have no time for thinking; The latter seem but tools For all the rest. With their melancholy feelings, And by political reasonings, They've overcome some justice. We must confess,

As the big resolution, Let's come to this conclusion: Streetsmen's merit isn't given Its due of test. Some "law" pluggers are deceiving— Always figuring and scheming And thinking of themselves, And not the rest.

So, form your resolutions, And build your institutions; Put may Fortune the lives Of pitchmen bless. The world seems all agog, And the average man a "hog"; And this is my opinion, I will confess,

Well, here's the wedding predicted in last issue materialized. John T. Smart, one of the best known of subscriptionists, and Dolores Gay, daughter of Dolores Leon, prima donna with the "Bringing Up Father on Broadway" Show, now playing the Pacific Coast, were married January 1, on the stage of the California Theater, San Pedro, Calif., and in the presence of a large audience and members of the company. Bill Harrington, also well-known in the subscription field and who gave us the data on the event noted as best man. Bill further states in his letter: "It was a wonderful occasion, after which the district manager of the West Coast Theaters presented the bride with a check for \$100, and the audience added \$15 to that amount. The wedding ceremony was performed by the Rev.

(Continued on page 98)

### NOTIONS

- No. 531—40-in. Laces in bulk, best qual. Gr. \$1.35
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- No. 5461—Self-Threading Needles. Doz. Pkgs., 50c; Gr. \$1.50
- No. 5083—Blaudoll Hex Pencils. Doz., 25c; Gr. \$2.75
- No. 1087—High-Grade Kitchen Knife. Doz., 65c.
- No. 3373—Clark's O. N. T. Thread. All Numbers. Doz., 55c.
- No. 5183—J. & P. Coats Thread. All Numbers. Doz., 55c.
- No. 529—Always Ready Court Plaster. Doz., 15c; Gr. \$1.50
- No. 546—Highest Grade Non-Rusting Safety Pins: Size No. 1, Gr. 30c; Size No. 2, Gr. 36c;
- No. 5469—Im. Common Pins. 300 Count. Doz., 40c; Gr. \$4.75.
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We carry many more staple Notion Items for peddlers and notion stores. Write for our catalogue.

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## WINDOW AGENTS 500% GENUINE GOLD LEAF LETTERS

Guaranteed to Never Tarnish

For Store Fronts, Office Windows, Bank Windows, Office Doors, Panels, Board Signs, Trucks, Automobiles and Glass, Signs of all kinds. Any one can put them on and make money right from the start without previous experience. All you have to do is to show your samples, the letters are very attractive and easy to sell. Letters

costing 3½¢ sell for 25c. One agent says: "Your 1 bay made \$125.00 the first week and still going strong." Paul Clark says: "Smallest day

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GENERAL AGENTS—It is easy to appoint sub-agents for this line.

We pay you 20% cash commission on all orders we receive from local agents appointed by you anywhere. We allow you 50% discount on your own orders. You can sell to nearby trade or travel all over the country, as you please. Large demand for window lettering everywhere. Write today for free sample, full particulars and liberal offer to general agents.

METALLIC LETTER CO., 439 N. Clark St., CHICAGO

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Fastest Selling Specialties  
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\$15 to \$25 PROFIT a DAY!

ARTOLE Portrait Paintings (Reg. Appd. for U. S. Pat. Off.) are the biggest selling proposition we have ever known. You take orders for one or more in every home; \$3 to \$8 profit on each sale. Sure repeater. Perfect likeness made from any photograph. Looks exactly like an oil painting. Four-day delivery guaranteed. No investment required. FREE sample outfit. Write today SURE.

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The House That Made the Medallion Famous.

AGENTS—We Start You Without A Dollar

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Wide's known line, 200 items, 100% profit, repeat orders enormous. We give agents big concessions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

### AGENTS

The Monogram business, with DeAlcomania Transfers, shows real profit. Easy to supply. No license needed. Catalogue and particulars for the asking.

Motorists' Accessories Co., Mansfield, Ohio

### GERMAN MARKS

100,000-MARK NOTES, \$2.50 A HUNDRED.  
100,000-MARK NOTES, \$20.00 A THOUSAND.  
50,000-MARK NOTES, \$15.00 A HUNDRED.  
30,000-MARK NOTES, \$15.00 A THOUSAND.

Samples, 15c. Cash with all orders.

Write for Catalog of Fraternal Novelties.

WORLD ADVERTISING NOVELTY CO.

Three, Park Row. New York

## SILK KNITTED TIES \$2.95 DOZ.

of Quality.

Newest patterns, assorted designs. Guaranteed not to wrinkle. Convince yourself of this value.

Sample Tie, 50c.

FAMOUS TRADING CO.

621 Broadway, Dept. A, New York

## Agents Wanted PHOTO MEDALLIONS

Something New For The Holidays

Sell our large and extensive line of beautiful hand-colored Photo Medallions, also our New Clock Medallion, ob. c. tray and 19-in. round Photo Jewelry, etc. Here is your big opportunity.

EASY WORK—BIG PROFITS.

Send for our new catalog showing our extensive line of money getters.

ALLIED PHOTO NOVELTY CO.  
249 Bowery.  
New York City

## GO INTO BUSINESS for Yourself

Establish and operate a new candy factory in your community. It is a new enterprise. Money-making opportunity unlimited. Either men or women.

Write Candy Booklet Free. Write for it today.

W. MILLER RAGSDALE, Drawer 42 EAST ORANGE, N. J.

## PIPES

(Continued from page 97)  
 Harry Babcock, of San Pedro, formerly of Syracuse, N. Y. All arrangements were in charge of Mildred Robinson, wife of the musical director, and flowers were furnished by a local florist. Those of the company present were: Walter Vernon (the "original Jiggs Mahoney") Victor Vincent, Mildred (Maggie) Robinson, Billy (Kittle) Maxwell, Dolores Leon, Frank Robinson, Betty and Claire Lambert and Joe Ferguson, Billy Duddy and Clarence Goodacre, of the paper fraternity, were also present. Mrs. Smart is giving up the show business and will accompany her husband on his travels. We are leaving here today (January 2) for San Francisco and on up to Oregon."

A "PERFECT MED. PERFORMER  
 (As he would explain it when applying for a job to a manager. By Lord Dietz)

Ask any old-timer—  
 I'm worth the dough,  
 And get the same  
 For a medicine show.

I can fix the readers—  
 'Don't have any fears,  
 Yes, I can change  
 For several years.

Can build the platform,  
 And put up stock;  
 Work the dummy,  
 And make it talk.

Do a banjo bally,  
 Escape from sacks;  
 Do black or straight'  
 In all the acts.

Do magic, contortion,  
 Trapeze and rings;  
 Song and dance,  
 And all such things.

Can fake the groan-box,  
 Do "Dutch" and "Jew";  
 Slack wire, fire act,  
 Am a juggler, too.

Can put on acts,  
 And make them go;  
 From "Baby Hospital",  
 To the "Ghost Show".

I work the office,  
 And lecture strong;  
 "Sold out again"  
 Is my favorite song.

"Here's the herbs, folks,  
 "Your life to save;

"Take 'em now,  
 "Or an early grave."

"The oil! The oil!"  
 I love to shout;

"You've an old snag,  
 "I'll take it out."

"Corn cure and salve,  
 "And tapeworm dope;

"Dentifrice, Catarrh Med.,  
 "Hey! Gimme more soap!"

Can count up the votes—  
 Just wait a minute—  
 Yes, I need a ticket,

Salary, your limit.

## SPARKS

By RAYMOND D. MISAMORE

If the spirit of Christmas were a 365-day affair, instead of a twenty-four-hour "kindness jag", what a brotherly old world this would be. 1924 has 366 days of opportunity—what are you going to do with them?

When an unpleasant task lies ahead of you, get behind it without delay.

What you think and how you think, what you do and how you do it, what you say and how you say it, will have much to do with your success.

There is gunpowder in every showman—"Sparks" is intended to reach it. There is latent power in each showman, and all that is necessary is to light the flame of his enthusiasm by showing him the possibilities. Do this and the bidden "gunpowder" will explode into irresistible action.

Do not give alibis—for, in reality, it proves you're not "there".

Business is like ore—you have to dig for it, and it requires good hard pick and shovel work, figuratively speaking, to get the nuggets. Your chance is just as good as the other fellow's. Opportunity knocks at your door just the same as at the "other fellow's"—but too many people sit and wait for it to kick the panels in which it will never do.

General agents are in three classes: Those who must be told what to do, how to do it, and then be checked up on the doing. Second, those who must be told what to do and how to do it, but need no checking up. Third, those who need only to be told "what to do", they working out themselves the "how to do it", and need no checking up. Which class are you in?

Success comes in "cans"—that is, can and can't.

Hope is the promissory note of life on which the principal never, never matures—while optimism represents the coupons on this note that enable you to collect compound interest.

Don't talk your troubles with your "own self"—don't let them know you have any troubles—let each engagement leave a bright spot and the recollection of a successful atmosphere—everyone prefers to do business with those who are successful.

How many shows are founded upon and live up to the principles: Faith, Loyalty, Honesty and Confidence?

Honor your chief—there must be a head to everything.

If you never do anything more than you get paid for, you'll never get paid for any more than you do.

Give service—"action speaks louder than words."

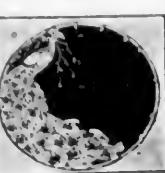
Don't talk too much—Listen!

Be glad and rejoice in the "other fellow's" success—study his methods.

"Fellow Citizens", said the candidate, "I have fought in the Indian wars; I have often had no bed but the bare battlefield and no

## AGENTS WANTED

To Sell The Bradford Line of Household Art Furnishings



No. 839—Peacock Dolly.



Agencies now being placed. Write for yours. Cost of Samples is only investment. Order yours today. Cut show No. 840, PEACOCK SCARF, 1x18, \$25.00 per Dozen. Sample, \$2.50. No. 839, PEACOCK DOLLY, 8x18, \$7.50. Sample, 75¢. Also PILLOW TO MATCH, No. 863, per Dozen, \$18.75. Sample, \$2.00. Makes a set any woman would be glad to buy. Samples of all the items, postpaid, for \$4.75. Order yours today. Send for our liberal proposition. As agencies are rapidly being placed, action is needed.

BRADFORD & CO., Inc., Dept. 25 A, St. Joseph, Mich.

## NEEDLE BOOKS AND Wallets

Largest Stock  
 In America



\$25—"Our Veteran" Needlebook, 1 1/4x1 1/4 inches, folded, contains 4 papers, silver-leaf and one paper gold-eye needles. 10 large needles for various purposes, handsome litho folder. Each in envelope, marked to sell for 50¢.

Gross, \$8.50

B26—"Army & Navy" Needle Book, \$7.50  
 B27—Handy Dandy Needle Book, 6.00  
 B28—Needle Wallets, 7.50  
 B29—Imported Needle Threaders, 1.00

NOTE—Samples of all the above items will be sent postpaid upon receipt of 50¢.

## Big Selections in Every Line

We handle complete lines of specialties and supplies for window workers, demonstrators, auctioneers, streetmen, salesboard distributors, notion men, medicine shows, and for every kind of premium or gift purpose.

## OUR 1924 CATALOG

WILL NOT BE ISSUED UNTIL

## Some Time in May, 1924

Announcements will appear in The Billboard and other publications. Watch for them; but—in the meanwhile make your selections from our 1923 Catalog! This you can do without hesitancy, as advantages of reductions made since this edition was issued will become effective on all orders regardless of previous quotations. REMEMBER OUR POLICY—to reduce prices immediately when market conditions indicate lower costs. All orders will be filled at lowest market prices.

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Established 1886.  
 TERRE HAUTE, INDIANA

## Cook Houses Complete

JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES.



The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the road cook house and resort restaurant. Soft drink flasks and glassware, steam tables, steamers, coffee urns, sausages and tamale kettles, toasts, lithias. Anything special to order.

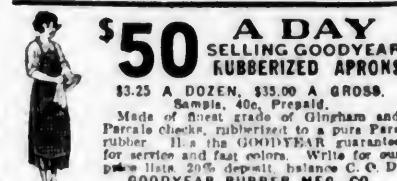
TALBOT MFG. CO.  
 1213-17 Chestnut, St. Louis, Mo.

## TOY DEALERS AND STREETMEN

Best and latest selling toy on the market for children. One firm has ordered 100,000. Surely you can sell a dozen. Send for price list and sample, 25¢.

The Aeroplane sells itself. Write me and learn all about it.

JOY-JOY CO., 2961½ Cottage Grove Ave., Chicago, Ill.



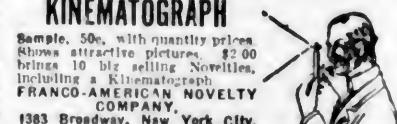
\$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS

Sample, 40¢, Prepaid.

Made of finest grade of Gingham and Parcels checks, rubberized to a pure Para rubber.

It is the GOODYEAR guarantee for service and fast colors. Write for our price list, 20% deposit, balance C. O. D.

GOODYEAR RUBBER MFG. CO., 34 East 9th Street, New York City.



KINEMATOGRAPH

Sample, 50¢, with quantity prices. Many attractive pictures, \$2.00 brings 10 big selling Novelties, including a Kinematograph.

FRANCO-AMERICAN NOVELTY COMPANY, 1363 Broadway, New York City.

SPECIAL TO ROAD MEN

Send for circular of our large hats. BENNETT'S HAT FACTORY, 123 Broad St., Jacksonville, Fla.

## PARADISE BIRDS

Nearest to the genuine article imaginable.

FULL, BEAUTIFUL, WITH BIRD'S HEAD, COMPLETE.  
 \$18.00 Dozen  
 Sample, \$2.00

Specify if you want black or yellow.

Cash with order for samples. Dozen lots, one-third with order, balance C. O. D.

JOS. WEISSMAN, Mfr.  
 26 Bond Street, NEW YORK CITY



## A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Day-dark Camera, \$11.00 and up. No dark room, finish on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2x3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2x2 1/2, 60¢ per 100; \$5.85 per 1,000. Mounts, 25¢ and 50¢ per 100; \$2.00 and \$4.50 per 1,000. 32¢ Developer, 30¢ per package. Something new, Day-dark Tinting Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Dough solution to tone 500 the cruds for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY.

2827 Benton St., ST. LOUIS, MO.

## PAPER MEN EVERYWHERE

Why pay more than ten cents for Pokes? You can get just as much on a dime Poke as on a twenty-cent Poke. I know from experience. An' making these for your use. Illeve quit the paper and ready to serve you. Imitation leather. Lo is good. All you want, 10¢ each, in any quantity. Order now and copy address.

L. R. (COTTON) WILLIAMS, 308 E. Third St., Cincinnati, Ohio.

canopy but the sky; I have marched over the frozen ground till every step was marked with blood from my feet." His story was told well, until a "dried-up" voter came to the front and said: "I'll be damned if you haven't done enough for your country. Go home and rest. I'll vote for the other fellow." Moral: Be careful not to talk yourself "out".

The darkest day in a man's career is when he fancies there is an easier way of getting a dollar than by squarely earning it.

Many a man has made a failure because he thought working meant using only his hands and feet.

Initiative is imagination in action.

If optimism was something people could take out of a spoon, the stores couldn't keep it in stock. Optimism is fed by your expectations. It makes you sure your plans and methods are right, and that you will win. Give optimism a chance.

It takes a long time to build up a real friendship. Because of that it is wise for every one to strive to maintain friendships, once they are established. It is pleasant to acquire new acquaintances, but the number of real friends we can have is limited; often old friends are the best, for the reason that we have, know the same people we do and enjoy the same things that give us pleasure.

One of the finest things to be gotten out of life is the enjoyment to be derived from association with real friends. The older one gets, the stranger is the realization of the need of real friends. But life is fleeting and real friendships are not made in a day. Those who have had difficulty in making real friends, or in retaining them, will do well to start immediately—to learn the art of being friendly.

All things come to him who goes out after them.

Success does not come unannounced, nor is it served in unexpected portions. It does not burst upon the average mortal in large gobs.

It has a beginning—sometimes an end. It is a sequence of efforts, never a reward for inaction. Success does not arrive from the outside—it grows from within.

There is a "woman" on every silver dollar—but she only makes love to those who wink with system and smile with service.

Bobbed hair is becoming so popular in Southern California that the barber shops have substituted a well-known woman's magazine for a prominent sporting journal for the male gender.

The man who can not stand criticism, especially kindly and well-meant criticism, will never climb very high in his calling. The first step toward making ourselves better showmen is to know our faults as the majority sees them, and we should bend all effort to get rid of them. The thin-skinned, sensitive fellow who wills under rebuffs and criticism or the one who holds resents them will never make the grade to success.

What do we live for, if it is not to make life less difficult for each other?

All of us hope and say to ourselves that we want brighter, bigger, better things, and more money next season, and yet we seldom stop to look over the situation, analyze ourselves, and realize that we can not have these things; that we can not bring better things into our lives so long as we are filled with old remorse, old grudges against supposed enemies, nor so long as we are grieving over past disappointments and old obstacles thrown in our way.

You know that at certain seasons of the year grandma gives us sassafras tea and other traditional remedies to clear our physical systems of impurities—well, this week (first in the new year) of all weeks, is the one during which we should undergo a thorough mental cleansing, to eliminate from our soul every atom of impurity so that we can start afresh and fill up the bottle of our possibilities with new and wholesome desires, new ambitions, new and generous thoughts for the world and its people. Then the disappointment and obstacles of 1923 will be replaced by greater strength and the newer ideals of 1924.

The most profitable week in each one's entire year will prove to be the one in which one vanishes all ideas of greed and grudge, in which one quite worrying about "beating the other fellow to it" here and there and let in the BIG IDEAS of making real successes—then you will come—and many of them.

Ideals are like stars. You will not succeed in touching them with your hands, but like the sea faring man on the desert of waters, you choose them as your guides and follow them—then you reach your better destiny.

I thank you.

## PLEASURES AT MIAMI

Miami, Fla., Jan. 9.—Fishing is one of the most popular pastimes of showfolks in Miami this winter. The writer and wife have had very "good luck" so far.

The writer recently witnessed one of the most beautiful street parades he has ever seen. It was during Miami's first annual Pageant of Fruit and Progress. Also this writer was a guest at a delightful banquet given Christmas night at the Golden Orange banquet hall by R. H. Meade, manager of the Florida Amusement Co. The feast was most delicious and plentiful. After dinner dancing was enjoyed until late the following morning, with Prof. Garcia's Spanish bandaderos furnishing the music. Those present at the affair were B. H. Mead and brother William, B. W. Fugate, Mr. and Mrs. Shell Nease, Mr. and Mrs. James Sweeney, Leo Richards, Johnny Salter, Pete Chester, Mr. and Mrs. Ray Duncan, Tom Brantley, Jim and "Mother" Landrum, G. Russell, Bob Higginbotham and the writer and wife.

JOHN B. DAVIS.

## Additional Outdoor News

JOHNNY J. JONES' EXPOSITION

WISCONSIN FAIR MEN  
TO MEET IN OSHKOSH

Habana Park Detachment Returns—  
Next Week Jones' Shows Play  
at Four Different Florida  
Fairs

The Johnny J. Jones attractions, at Habana Park, Havana, Cuba, finished the engagement January 4 and arrived at Orlando (Fla.) winter quarters the 6th. The outfit playing the Cuban winter will continue on for some weeks. Among those returning were: Manager Robert H. Goeke and wife, Capt. Wecker and members of his Water Show; Beaulieu Kyle, Adele Walters, Betty Richardson, Alice Kelly, Mary Brown, Capt. Wilmer and wife, Olive Bartlett, Virginia Marion, Shirley Allen, "Napoleon" Williams and working crew; Ira Watkins and his motordrome and riders, including Hazel Watkins, May Wright, four men riders and working crew, also his monkey Motordrome; "Goddess's Fountain of Youth"; Mrs. Norma Whally, Louise Tresscott, Mildred Brown, Mayne Sutton, Virginia Williams, Beater Evans, Beaver Love, Corinne Griffin and a Hawaiian orchestra, also working crew of six. The Fat Folks' Congress includes Henry Barnett, Maude Weiss, Ethel Schoeder, Big Bertha, Louis Kaupp, Maggie Murphy and Walter Webb—George Anderson, manager, with a crew of three men. Harry Saunders, as manager of Johnny J. Jones' French and Belgian Midgets, had in tow Prince Denison, Baron Raymond, Lady Little, Duchess Lorna, Baroness Simone and Princess Marguerite and a crew of four. Henry Palmer was in charge of the Jones Big Circus Side Show with some ten features and a working crew of five. Manager Solli, of Gumpert's Coney Island Dreamland, had Lionel, the "Lion-Face Man"; Baron Prezel, the small man, and some four other features, with a working crew of four. All of these attractions will have but a few days at winter quarters and will be off again on another season's tour. Mrs. Johnny J. Jones and Johnny J. Jones, Jr., with Mrs. Grant Smith (Sister Sue), who accompanied this organization to Cuba, returned with them. Johnny J. Jones, Sr., spent Christmas week at Havana, but business called him home prior to the time of his show leaving.

The week of January 22 Johnny J. Jones Exposition Attractions will be seen in four different Florida cities—Sarasota, DeLand, Winter Haven and Vero, all fairs. The week following all four of these organizations, augmented with the one now playing the interior of Cuba and new attractions in course of construction at winter quarters will proceed to Tampa, Fla., and be assembled for the Gasparilla Celebration and South Florida Fair, which opens at that city on January 31.

ED. R. SALTER

(Johnny J. Jones' "Hitler Boy").

CAMPBELL-SCHAFFER CO.

Plans Additional Features for 1924

Tolin L. (Doc) Campbell advised a few days ago that he and his business partner, S. C. Schaffer, were thinking of putting out for the coming season a five-car show, the feature of which would be a local merchant exhibit at each stand, for which a carload of portable booth equipment would be carried. The plans also call for a number of riding devices, one to be owned by the management; concessions, not to exceed five in number, and two elephants. Other attractions to be booked independent for the various engagements—all under auspices,

Mr. Campbell further advised that he and his partner had just purchased a new 40x175-foot tent for the merchants' displays and that he was leaving Toledo, O., for Chicago to place an order with the U. S. Tent and Awning Company for a background painting for the tented pavilion. While Mr. Campbell's letter stated that he and Mr. Schaffer were "thinking" of this project, it is quite probable that they really intend their festival and fair or exposition, which they have operated in the Central States the past several years, to be launched for 1924 along the above-mentioned lines. He also stated that they have several return-engagement contracts at cities played by them in the past.

"AUNT LOU" THANKS FRIENDS

"Aunt Lou" Blitz thanks her many friends who sent her holiday greeting cards. The Showmen's League of America remembered her with a check for \$25, for which, as she herself puts it, "I thank them from the bottom of my heart. I sure needed it badly for warm underwear and shoes, as I have been under the care of Dr. Thorpe for a long time and it has cost me so much for medicine." She expects to be present at the League ball in February.

The annual meeting of the Wisconsin Association of Fairs will be held January 23 and 24 at the Hotel Athearn, Oshkosh, Wis. The dates and place of meeting are correctly stated in our weekly list of annual meetings, but in the announcement of the program in the fair department of this issue it was inadvertently stated that the meeting would be held at Wausau.

Wausau is the home of the secretary of the association, A. W. Frehn, but the meeting place is Oshkosh, at the Hotel Athearn.

DEHNERT OUT OF HOSPITAL

Leaves for Richmond, Va., To Assist in Staging Big Circus in Coliseum

J. F. Dehnert, owner-manager of the Famous Wonderland Shows, who recently underwent an operation for appendicitis at a Covington, Ky., hospital, was discharged from the institution ten or fifteen days ago, and January 11 left for Richmond, Va., where he and his business associate, C. W. Craycraft, are staging the Mighty Circus, under the auspices of the Central Trades and Labor Council, in the Coliseum, January 21 to and including February 2.

Despite the fact that several special events have recently taken place in Richmond, Mr. Dehnert advised a member of The Billboard staff that prospects were exceedingly bright for their coming affair and that the advance sale of tickets, being pushed by the auspices, was yielding excellent results, as were the various contests in connection with the circus. Mr. Craycraft has been right on the job at Richmond in interest of the event for about two months.

BUSY SEASON FORECAST  
FOR DE RECAT-BOSTICK

Los Angeles, Jan. 5.—Charles W. Nelson, energetic booking agent, in charge of the booking department of the De Recat-Bostick Amusement Service Association, is having a busy time arranging for the summer business which his firm has contracted in large quantities. Nelson recently returned from the annual meeting of the California Fair Secretaries' Association, where he presented his new plan of free nets and grandstand entertainment, causing much favorable comment among the various secretaries in attendance.

Ellie C. Bostick, of the De Recat-Bostick organization, is now in the East securing new attractions, and writes that he will have news of great importance to impart on his return. Emile De Recat, in charge of the production end for the firm, has just returned from an extended trip in the North, where he secured a number of valuable contracts and engaged new talent for some local productions.

HENNEGAN OFF TO EUROPE

James H. Hennegan, of the Hennegan Co., Cincinnati, show printers, sailed from New York January 14, on the Canadian Pacific's S. S. "Empress of Scotland," for a tour of the Mediterranean and a trip thru Egypt.

## CIRCUS SOLLY SAYS

George Conklin, the well-known former boss animal man, brother of the late Pete Conklin, is reported seriously ill.

Jerry Mukian is reported to have paid \$100 for Nellie Revell's book, "Right Off the Circus."

Mr. and Mrs. Howard Barry motored into New York early last week and left Thursday via boat thru the Panama Canal for San Francisco. Last season Mr. Barry was connected with the legal department of the Golden Bros. Circus.

John Hennegan, formerly head of Hennegan & Co. of Cincinnati, when that well-known show-printing concern used to specialize in circus work, is in California indulging his predilection for baseball.

Althe he used to be a good semi-pro actor in his early days, he has practically lost all interest in the show game, but baseball is a passion with him.

WIRTH-HAMID REPRESENTATIVE  
OF AMERICAN FIREWORKS CO.

New York, Jan. 11.—The Wirth-Hamid Fair Booking Exchange has entered into an agreement with the American Fireworks Company of Boston whereby it will act as the exclusive sales representative of the latter concern.

The American Fireworks Company has established its New York headquarters in the offices of the Wirth-Hamid organization, and George B. Jackson, formerly associated with other pyrotechnical concerns, has been appointed local manager.

The deal was consummated on Thursday of this week by Antonio Gioisa and Henry L. Rapp, of Boston, and George Hamid, of the Wirth-Hamid firm. The agreement is for a long term, and takes in all territory excepting New England.

The American Fireworks Company has been in business with the Hub as its headquarters for the past sixteen years, and each season has held contracts for the bulk of the pyrotechnical display work in the New England territory.

LION GNAWS WAY TO FREEDOM

New York, Jan. 13.—A lion being shipped from Hutchinson, Kan., to Floyd King of Louisville, Ky., gnawed its way to freedom from its cage and roamed thru two express cars on a Santa Fe passenger train east of Kansas City yesterday. The cars were switched to the Argentine, Kan., yards, where the lion was found walking around among express parcels. The superintendent of Kwope Park Zoo, Kansas City, was summoned to cage the animal.

SHEESLEY IN OIL ALL RIGHT

Los Angeles, Jan. 13.—"Captain" John M. Sheesley, owner and general manager of the Greater Sheesley Shows, has struck oil all right, all right. The Midway Petroleum Co. has brought in a twelve-hundred-barrel well. "Captain" Sheesley was here for three days, leaving Wednesday on his return to the East. The local manager of The Billboard will visit the oil plant at Signal Hill, Long Beach, soon and send further details for publication.

SIG. FARANTA DEAD

New York, Jan. 14.—It is reported here that Sig. Faranta, old-time circus man, famous in the eighties, is dead in New Orleans. He was 78 years old. He started as a contortionist in 1861.

## DYKMAN-JOYCE COMBINED SHOWS WANT FOR SEASON 1924

Show, Rides and Concessions that are new and novel. Can place any high-class Attractions, Walk Through or Chair-O-Plane. Some choice Wheel privileges still open. Want two real Promoters and a Billposter. Season opens New Orleans Mardi Gras, down-town location, March 1st. Winter Quarters: Alabo Warehouse. Address mail

DYKMAN-JOYCE SHOWS,

NEW ORLEANS, LA.

20 CARS

## WAUGH & SHAFER SHOWS

H. M. WAUGH, C. JACK SHAFER, Mgrs.

H. H. TIPPS, Gen. Agt.

20 CARS

15 MERITORIOUS ATTRACTIONS, IS.

6 WONDERFUL RIDING DEVICES.

3 UNIFORMED BANDS—LADY MINSTREL, WHITE CONCERT AND COLORED BAND, 3.

Choirst Management, selected from the late C. A. WORTHAM Enterprises.

WANT Help for the following Rides: CARRY-UP-ALL, SEAPLANE, WHIP, JERKS WHEEL and MINIATURE RIDES.

GEORGE MARTIN, write. Also would like to hear from all other Rides. Help we have been with me before.

FAIR SECRETARIES AND CELEBRATION COMMITTEES OF TEXAS, if you are looking for a HIGH CLASS CLEAN AMUSEMENT ORGANIZATION, INVESTIGATE the WAUGH &amp; SHAFER SHOWS. Correspondence solicited. Address all mail to

THE WAUGH &amp; SHAFER SHOWS, Box 95, Station A, San Antonio, Texas.

## RAINCOATS

BUY DIRECT from MANUFACTURER  
OUR SILVER-LINED COATS GET THE MONEY.

These Coats are made full-cut; all seams cemented, with ventilations under sleeves. Sizes 36 to 48. GUARANTEED WATERPROOF. Sample Coat, \$2.50. Each Dozen Lot.

\$2.25  
Each.  
Dozen  
Lot.GAS-MASK RAINCOATS \$1.85  
(1 Dozen Lots)

Prompt shipment, 20% deposit, balance C. O. D. Remit money order or certified check. Write for price list and samples.

SILVER RUBBER CO.  
10 STUYVESANT STREET  
(468 9th St. & 3rd Ave.) NEW YORK CITY

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Let us send you our list of new, live deals every week. Keep in touch with what we have that's new. Everything the very best. Prices lowest, too.

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FT. WAYNE, IND.

## High-Class Dolls, Doll Lamps and Parlor Lamps AT THE RIGHT PRICES

C. F. ECKHART & CO.  
315 National Ave.,  
MILWAUKEE, WIS.

KNOWN IN CHINA AS

## MAH-JONG

THE ANCIENT GAME IN CHINA—NOW THE GAME OF THE HOUR EVERYWHERE. Complete set, consisting of 144 Tiles, including the 4 Winds: 8 Red Counters, value 500; 32 Yellow Counters, value 10, 36 Green Counters, value 100; 10 Blue Counters, value 2; 4 Metal Backs with Dice, and Booklet giving Rules, Playing Directions and Full Instructions on how to play this fascinating game. In a handsome box, at a price never before heard of:

75c Each \$36.00 Gro.

25% deposit with order, balance C. O. D.

BOSTON ART SPECIALTY,  
363 Wash. St., P. O. Box 2405, Boston, Mass.

## AGENTS and EX-SERVICE MEN

GET BUSY NOW  
and sell THE VETERAN DIGEST MAGA-  
ZINE. Cost you 6c each. Sell for 25c each.  
Sample Free.THE VETERAN DIGEST  
18 Bayston St., Room 4, Boston, Mass.

## STAIN REMOVER

Here is a process that will take iron rust and stains out of any kind of clothing. Send 25c for large tube. Satisfactory or money back. G. H. FOBTIN,  
758 Second St., Williamsport, Pa.

## WANTED

Mechanical and Novelty Mercantile Window Attra-  
ctions. MILLER BROTHERS, Peru, Indiana.



# TRADE SHOWS and INDOOR EXPOSITIONS

*Indoor Circuses, Industrial Expositions, Museums  
Arcades, Department Store Amusements  
Store Room Shows, Bazaars, Radio Shows*



## SMITH & KORTES' MUSEUM

Has Good Business in Los Angeles—  
Fine Time Christmas

Los Angeles, Calif., Jan. 8.—The Smith & Kortes Museum and Circus Side-Show, on South Main street, here, is having excellent attendance and new attractions are being added or replaced from time to time. Among those engaged recently were Delmo Fritz, sword swallower, and other offerings, and Sig Acaris, with his impalement act.

Christmas was fittingly observed by all with the show and an enjoyable time was had. Messrs. Smith and Kortes closed the place for a few hours so that all could partake of the festivities. Some filled invitations and others went home, all to do justice to specially prepared dinners, etc. Mr. and Mrs. Forrest entertained the lady members of the place at a bauquet, while the managers rushed others of the company in autos to their home for big feast, at which the following persons were in attendance: Mesdames Flynn, Bradley, Kortes (the hostess), the Misses Wilma and Della Kortes, Pete Kortes (host), Jack Ahern, Candy Shelton, W. H. Swift and Lee Teller. After the dinner Mr. Kortes showed all around the premises, including Mr. Smith's collection of antiques and curios. On returning to the museum the management gave to each one a gold-piece souvenir (from Uncle Sam's mint). Friends and all had their share of presents. Among recent visitors to the museum were: George Douovan, Joe Edwards, Due McKay, M. E. Garner, Mrs. Chas. Kidder and Miss Kidder and Harry Hancock.

LEE TELLER (for the Museum).

## CLARK PRODUCING COMPANY

Hope, Ark., Jan. 9.—This week the Clark Producing Company is playing here for the Elks' Fun Festival. Business has been good. Just rain and cold weather put a damper on things, it being necessary to install gas stoves. The show came here from Hot Springs, where it played under the auspices of the Legion. The top (803245) is strung with bright colored pennants entwined with innumerable colored lights. The auto exhibit is on both sides, also the side shows, alike in appearance, with attractive new banners. The concessions, twelve in number, are intermingled all the way around, a stage being at the extreme end.

Following is the roster of the show: Jack Clark, owner and manager, J. P. McHale, advance promoter; Jimmie Flynn, front door; Side-Show No. 1, under the management of Eddie Heart, includes Jimmie Cogher, ticket box; Rex, armless and legless wonder; Major Brown, fire eater, glass and sword walker; Rufus Hinck, glass blower; Side-Show No. 2, Jolly babe, tap girl, and the Mule-Faced Woman. Among the concessionaires J. H. Marston has Robert Howe, Harold Bush and D. F. Glenn as assistants; Jerry C. Davis and J. J. Randall have candy; Marcelle, trapeze; LaPearl Midgets; Roselle, acrobats; Carson and Campbell, rifle shots and knife throwers; La Petite Megou, swinging ladder, and the Five Fearless Flyers are the acts. The band, under direction of Sig. B. Aguirre, cornetist, includes N. Bernal, saxophone; James Flynn, clarinet; M. Morales, clarinet; C. Bernier, trombone; A. A. Benavides, baritone; Earl Arlington, bass; Marcus Brooks, drums, all dressed in attractive uniforms. F. A. Cummings, property man and boss canvasman, has four assistants.

H. FLETCHER CAMPBELL (for the Show).

## INDOOR EVENT IN TROY

Troy, N. Y., Jan. 10.—An indoor circus and trade exposition will be held in State Armory here January 12-19. Tom Terrill, head of the National Indoor Circus Company, assisted by R. F. McLendon, general manager of the company, is staging the event under the auspices of the local National Guard companies and the Troy Chamber of Commerce.

About twenty entertainment numbers will be presented, including the DeMarlos (Great DeMarlo first in a single trapeze act and later joining his wife in a contortion act), Hilary Long, in his "slide for life" on a roller skate, he also appearing with a partner in a balancing act under the name of the Anderson Brothers, the Siegrist Troupe of Aerialists, Buck Baker's Clowns, The Rotalvas and The Carlises.

## ELKS TO GIVE CIRCUS FOR HEALTH FARM FUND

Poughkeepsie, N. Y., Dec. 10.—Poughkeepsie Elks will stage an indoor circus in the State Armory February 4-9 to help in raising funds for their children's health farm at Freedom Park. Popular contests for women and babies will be conducted in connection with the affair. Weather permitting, a big parade will precede the opening of the eliens. A band of twelve musicians will play for the performances.

## ST. JOSEPH (MO.) ELKS' CIRCUS JAN. 31-FEB. 9

St. Joseph, Mo., Jan. 11.—The following acts have been announced for the Elks' Circus here January 31 to February 9, inclusive: Baltus Trio, the LaSalle Trio, O'Kura Japs, Smith's monkey, dog and bear show, Seven Tip Tops, Flying Novikoff Troupe, Loretta Twins, Billy Lorette and Joe Novikoff.

## TRADE BOOSTER WEEK IN LA FAYETTE (LA.) FEB. 2-9

La Fayette, La., Jan. 11.—The local Chamber of Commerce has signed contracts with Wm. (Billy) Gear to handle and manage a big Trade Booster Festival Week here February 2-9. Further comment by Mr. Gear follows:

Merchants are subscribing freely for tickets, 50¢ to the book, and a ticket is given away with every dollar purchase in all stores, these tickets being drawn each night at the Hippodrome Building, where a big circus-hazard is being staged in conjunction with the Trade Booster Week. Cash certificates to the amount of \$10,000 are to be given away, certificates bearing good for face value in any of the stores in the city. Prizes will be divided up so that there is a drawing each night. Besides the great number of merchandise tickets being given away, there is a pre-sale of admission tickets in conjunction with the popularity contest in which there are many entries. The amusement features will include a dancing pavilion, circus and vaudeville acts, two orchestras, side-shows and a "Humbug Circus" Side-Show, with local talent. Local papers are giving no small amount of space to the event.

## ACTS FOR SHRINE CIRCUS AT SYRACUSE

Syracuse, N. Y., Jan. 10.—Next Monday night the annual Indoor Circus of Tigris Shrine will open at the State Armory. Among the acts announced to appear are Joe Basile and his Madison Square Band, Andrew Downie's Elephants, George Hartzell, Spader Johnson, Charles Smith and Herman Poline, clowns; Hart Bros., comedy acrobats; the Clark Family, bareback riders; Sibley Sisters, the "human butterflies"; Diaz Sisters, tight-wire artistes; Ridenback Sisters, bareback riders; Bellare Bros., "loop-the-loop" act; Mine, Bratina's spectacle, "The Circus Beautiful"; Gene Dekoe, tumbler; George T. Halling's trained seals, Karoli Bros., in a balancing act and MacBrade's Trained Dogs.

Most of these acts are at Binghamton this week showing at the American Legion Indoor Circus.

## SMUCKLER SIGNS TO STAGE ELKS' CIRCUS

B. Smuckler, special-event promoter and producer who during the past few years has staged some very successful affairs under Elks' and other auspices in various cities of the North and South Central States, advised The Billboard by wire from Montgomery, Ala., that he had closed contract with the local lodge of Elks to put on its Elks' Charity Society Circus, six days, starting February 18. An interesting feature of the Montgomery Elks' show is that it will be the opening attraction at the new Auditorium there, and coincident with this Mr. Smuckler states that all the "Bills" and especially their committees are working energetically in behalf of the circus.

Seats are now being sold at one dollar each. Over a hundred prizes will be given away by the Grotto.

## PORTLAND (ORE.) GROTTO TO GIVE SEPTEMBER SHOW

Gul Reazee Grotto, of Portland, Ore., being in need of a home is planning one of the most stupendous productions ever put on in Portland to take place in September.

Seats are now being sold at one dollar each. Over a hundred prizes will be given away by the Grotto.

The show will be a musical comedy and minstrel combined. Three hundred people will take part, most of them Portland people. The show is being produced by and under the direction of Harold Mulbar of Portland.

## N. Y. POULTRY SHOW DATES

New York, Jan. 10.—The Madison Square Garden Poultry Show will be open from January 23 to January 27, inclusive, at the Garden.

## DETROIT FASHION EXPOSITION & BAZAAR

AUSPICES ALLIED FRATERNAL ORGANIZATIONS.

## CONVENTION HALL

DETROIT, MICH.

February 22d to March 2d.

Over 5 Acres of Floor Space.

**CONCESSIONAIRES:** Write, wire or phone for Concession space if you have not already done so. Biggest indoor event ever staged in Detroit. Concession space half sold! Few choice locations left!

**150,000 TICKETS OUT AND GOING FAST!  
\$30,000 Production—10 Vaudeville Acts**

**4 BANDS:** Radio Show, Auto Contest, Revue, Shower of Gold and Diamonds. Something doing every day; Five Holidays! Washington's Birthday, 2 Saturdays, 2 Sundays. DON'T MISS THIS ONE—A MILLION TO DRAW FROM.

Address G. Y. AVERILL, Manager Concessions, 2432 Michigan Avenue, Detroit, Mich.

## Trade Booster Week Festival

SPONSORED BY THE CHAMBER OF COMMERCE.

8-DAYS AND NIGHTS—FEBRUARY 2 TO 9 — LA FAYETTE, LOUISIANA — IN THE BIG HIPPODROME

LOCATION—RIGHT UP TOWN.

WANTED—Circus Acts, Vaudeville Acts, Animal Acts, Sister Tramps, Dancers, Clowns, etc. State lowest winter salary. Other good ones to follow. CONCESSIONS—Those that have neat frame-ups and can work for a dime, answer. No racket. Also want to sell Frozen Sweets, Popcorn, Candy Floss, Lunch Counter, Soft Drinks, Memorabilia, Palmistry, etc. Come in out of the cold—just like summer. PROMOTERS—Those that write before, write again. Need two. SHOWS—Can place neatly framed inside Pay Shows, 40-60. W. O. Kelley, come on. Big advance sale of Tickets now on, also the site of Merchants' Compo Tickets, merchants giving many large cash prizes each night at the show. Advertised for miles. Address BILLY GEAR PRODUCTIONS, Chamber of Commerce, La Fayette, Louisiana.

IN THE BIG  
HIPPODROME

## WANTED

## Grind Joints

No grafts, no wheels. Malden spol Heavily hilled. Elks' Charity Circus, Enid, Okla., week January 21. Fifty Dollars for event. Wire deposit balance when you open. Can place two Promoters and good Freak. Steady Other spots to follow.

J. C. ROBERTS CIRCUS CO.,  
Elks' Home,  
Enid, Okla.

## MILWAUKEE AUTO SHOW

At Auditorium January 19-26

Milwaukee, Wis., Jan. 19.—Milwaukee's annual Automobile Show will be held at the Auditorium January 19-26. The Milwaukee Automobile Dealers' Association each year sponsors this mid-winter attraction. One of the outstanding features of the show will be a pictorial presentation of "The Evolution of Transportation", represented in twenty-six artistically painted panels, 23 feet long and 8 feet high, each depicting some phase of the subject.

## COLORED ELKS TO STAGE CLEVELAND INDOOR EVENT

Cleveland, O., Jan. 10.—Advance work on the promotion of the first big colored celebration to be held in Cleveland since the national convention of the I. B. P. O. Elks here in 1917 is under way. It is to be an indoor circus staged in the Judd Auditorium. Special paper will be used to advertise the event and delegations from sister lodges will attend on special nights. The grand exalted ruler and a delegation of gaudy lodge officers have been invited for the occasion.

Another big feature of the affair will be the popularity contest, which has started with 35 entries and a list of 40 more nominated. This feature alone is keeping three men busy, entries having been made from Elyria, Lorain, Akron and other sister lodges. Chas. Hubert is in charge of the contest.

Kinsley Bros.' Circus has been booked and the same organization is handling the promotions in advance. The performance will include the Bidding Rooneys, Jim Silverlakes, Wm. Schub and Company, Silver Johnson's Clowns and eight other acts. A line-up of about fifteen concessions will complete the layout of the building, which is now used as a roller rink, managed by Roland Cleon.

WM. MCK. BAUSMAN (for the Affair).

## TWO SPECIAL EVENTS

Fraternal Fairs at Alexandria, Va., and Washington, D. C.

Alexandria, Va., Jan. 10.—Standing out especially conspicuous in indoor events in this section of the country this winter are two fraternal fairs in which the spirit of "get-together" of fraternal, civic and patriotic organizations toward their success is an assured asset.

The first of these events will be the second annual Elks' Fraternal Fair in Elks' Auditorium, January 16 to February 2, inclusive. There will be an elaborate entertainment program, together with merchants' exhibits, concession booths and contests.

The other, the third annual Fraternal Washington Fair, in the spacious Convention Hall, Washington, D. C., is scheduled to run eleven days, February 3-16, under the auspices of fraternal, civic and patriotic organizations.

## L. O. O. M. SECRETARY ENDORSES PAUL DRAKE

According to Secretary Oliver Ringle, the Kremon (Ind.) Lodge No. 1591, L. O. O. M., sponsored the Paul W. Drake Producing Company's recent indoor show there and the committee were pleased with the affair, financially and from an artistic standpoint. Mr. Ringle says the scenic and lighting effects were pleasing. "This is the first time in our history that we ever played an indoor affair and his company made us a nice sum of money, which we appreciate," writes Mr. Ringle. "He also put our street fair over with success."

## VAUDEVILLE AND CIRCUS ACTS AS FEATURES

Vanderbilt and circus acts are to be features of the Pageant of Progress to be held in the Arena Gardens, Detroit, February 4 to 17, inclusive. Robert J. Head, manager of the Arena Gardens and director of the project, is arranging the entertainment program. Nightly dancing sessions will be held. Approximately fifty exhibitors of various products will be shown in every stage of their manufacture.

## MOOSE SHOW AT NEW ORLEANS

New Orleans, Jan. 9.—A Moose Kirmes, under the direction of C. A. Bell, is under way at the Moose Home on Canal street, from January 27 to February 3, inclusive. Ten professional acts will be presented in addition to local talent.

## ANNUAL TRI-STATE SHOW

Cumberland, Md., Jan. 10.—The Tri-State Poultry, Dog and Pet Stock Association will hold its first annual show at the State Armory January 13-18, inclusive.

## PREPARE FOR AUTO SHOW

Minneapolis, Jan. 12.—The Overland Building is being made a place of decorative beauty in preparation for the seventeenth annual Twin City Auto Exposition February 2-9.

## PAWNEE CITY POULTRY SHOW

Pawnee City, Neb., Jan. 10.—The annual Pawnee County Poultry Show will be held here the latter part of January and will be in charge of John Brewer.

## WINGFIELD POULTRY SHOW

Wingfield, N. Y., Jan. 8.—The Wingfield Poultry Club will hold its second annual show at Bisby Memorial Hall January 15 to 17.

## PLAN BENCH SHOW

Joplin, Mo., Jan. 10.—The local Ozark Kennel Club is planning a bench show some time in April with amusement features.

A telegram signed "Curtis Bohartson, Chairman Entertainment Committee", from Clarksburg, W. Va., stated that the Elks' Lodge of that city was in no way connected with an Elks' Society Circus advertised to be held in that city January 19 to 26, inclusive.

# OFFICIAL CALL!

FEBRUARY MEETING OF THE

# Showmen's Legislative Committee

will be held at the Sherman Hotel, Chicago, Tuesday, February 19, 1924. Every member and person in the Outdoor Show Profession is earnestly requested to attend. Business of great importance will be transacted. Any person desiring to submit any complaints to the Grievance Committee will file same in writing at this office not later than February 10, and be prepared to appear before the Grievance Committee personally.

THOMAS J. JOHNSON, Commissioner, 905 Ashland Block.

Wire this office for reservations. Members will please acknowledge this call.

THE EXECUTIVE BOARD. Fred Beckman, Chairman. Harry G. Melville, Secretary.

## Outdoor Celebrations

### PREPARE FOR 1925 FROLIC

Oklahoma City, Ok., Jan. 10.—Preparations are already under way for the 1925 frolic of the Olympl. This year's celebration was held the first week in January. The attendance was small on account of the severe cold weather. Emery's Band furnished music for the dances and their instruments were "frozen up".

### MUNICIPAL WINTER CARNIVAL

Minneapolis, Jan. 10.—A big Winter Carnival is being staged in the North Side. The affair opened Monday and will close Saturday night. The weather is ideal for winter sports. On Coronation Night, January 12, the queen will be crowned.

### 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.

### Urge More Pay for Workmen With Carnivals

La Crosse, Wis., Jan. 2. Editor The Billboard: Sir—The year 1923 has passed and outdoor show managers are talking about what a prosperous season they had, but do they remember the boys who helped make profits for them?

How long will the boy who sets up the rides have to work on a week-to-week basis and, when pay day comes, go to the office window and hear them tell that they are in the hole, or, in other words, owe the manager money for working?

I could never see why a laborer in the city was worth forty cents an hour and the carnival and circus men only eighteen cents an hour. Why does not Congress pass a law compelling show managers to pay a decent wage? There is a chance for the showmen to do something in the way of a change.

There is a saying, "Show me your company and I will tell you what you are." If the carnival employees were paid a decent wage they could dress better and the shows would attract a better class of people.

People coming to the lot judge the show not alone by the paint on the rides and shows, but also by the appearance of the personnel. How often have I heard that saying, "Oh, they are only a bunch of bums?" Why should a man have to work all night in rain and then lie down on a flat car in his wet clothes with nothing but a piolet of canvas to cover him? Surely this is not human.

They take care of the horses and stock, yet many who the Bible says is just a little lower than the angels, is left to lie on a hard board.

Monday morning comes and those same men are expected to get up and have the show in full operation in record time, all for sixteen to eighteen cents an hour.

"What does it profit a man if he gains the whole world and suffers the loss of his soul?" It is just as hard for a rich man to enter heaven as is for a camel to enter the eye of a needle" are sayings which carnival managers would do well to have framed and put in their offices, where they could always see them.

Has your men a decent wage? It is the best advertising in the world. How the boys talk about the good shows. You would always have lots of men when you needed them and you could always have a waiting list.

I am an ex-trouper and hope you will see fit to publish this.

(Signed) PAT WALSH,  
607 Vine St., La Crosse, Wis.

### WANT—VAUDEVILLE ATTRACTIONS

For Indoor Bazaar, last week in February. Write Warren E. Jamison, Chairman Entertainment, I. O. O. F. Bldg. Com. Fair, 114 Elm St., Savanna, Ill.

## BUY Nationally Advertised PEARLS LA VEGA



The Concession trade has long been wanting this line. They are the class in Pearls and outstrip anything offered and at

### THE SAME PRICE

you are now paying for non-nationally advertised lines.

No. 203—24-Inch Opalescent Pearls, with 14-K. Diamond Safety Clasp, in velvet gift case, each containing \$15.00 re-sale guarantee ticket.

No. 204—Same as above, with sterling silver clasp, Rhinestone set. \$10.00 guarantee ticket with each set.

No. 217—24-Inch Iridescent HIGH LUSTRE PEARLS, 14-K. Diamond Safety Clasp, in combination jewel and gift case. Each set contains \$25.00 re-sale guarantee ticket. We claim this to be the most elaborate Pearl Set ever offered to the concession trade.

Sample Assortment of the Above Three Numbers, \$10.00

25% cash with order; balance C. O. D.

LA VEGA PEARLS are known as the "Gold Tag Line." Attached to every string we ship is an embossed gold tag.

DAVIS CO., 366 Fifth Avenue, NEW YORK

### HARRY COPPING SHOWS

#### Preparing Paraphernalia for Coming Tour Soon To Start

Reynoldsville, Pa., Jan. 9.—Now that the yuletide holidays are over and since Mr. and Mrs. Harry Copping will return in a few days from a two weeks' trip to New York City, work will in the near future be on the hum at the big winter quarters of the Harry Copping Shows.

Among other preparations for the coming season will be a new front and a new top for the Dixieland Minstrels, where will be found Lewis and Marks and their twenty entertainers, including a jazz band.

Bantly and Lunn have started work on their new Penny Arcade, which will have a new top and all new machines.

All the railroad equipment and wagons will be overhauled and newly painted, and the "orange special" will look like new.

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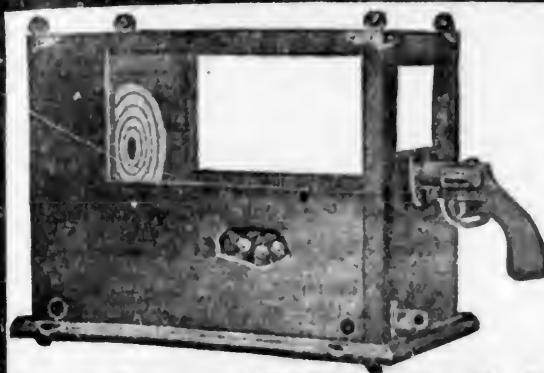
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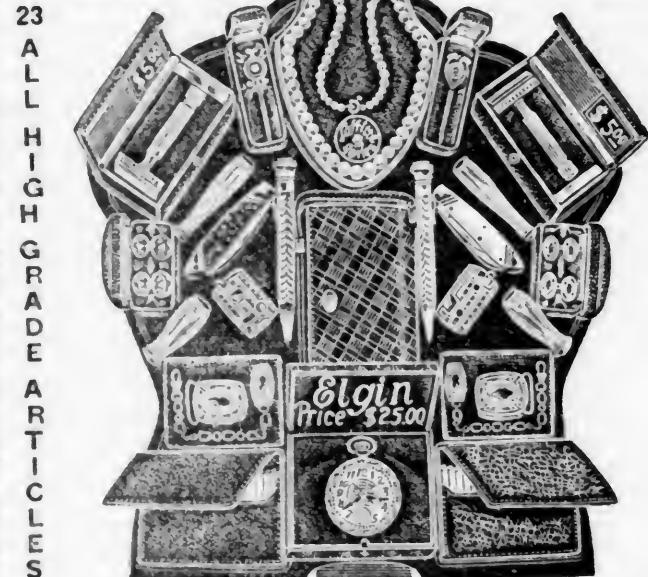
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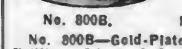
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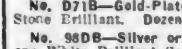
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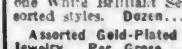
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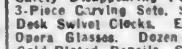
Silvered 3-Piece Daisy Child Sets. Dozen ..... \$1.15  
Silvered Daisy 26-Piece Sets, bulk. Set ..... .97



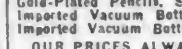
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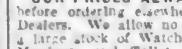
White House Ivory Clocks. Each ..... 1.85  
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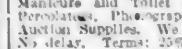
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**WANT**—"Whip" or Caterpillar Ride, with or without wagons. A few Legitimate Concessions open, which must comply with the Showmen's Legislative Committee rulings.

**WANT**—Two good gentlemanly-appearing Talkers for Feature Shows. Opening towns and dates will be furnished to all interested.

**GENERAL AGENT WANTED**—One who knows territory east of Chicago and North and South. He must know his business and give quick action.

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## SAN FRANCISCO

C. H. BAILY

205 Pantages Theater Building  
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San Francisco, Jan. 11.—There is considerable curiosity in local theatrical circles as to whether or not Belle Bennett, popular actress now leading her own company here, is married. John Oaker, Los Angeles movie actor, is here with the statement that he has long been Miss Bennett's husband. He came, he said, because he read of her engagement to Fred G. Windemere, motion picture director and producer, of this city. Miss Bennett denied that she ever married Oaker or even thought of such a thing. Oaker is just as positive that he married Miss Bennett. In the meantime preparations are being made for the Windemere-Bennett wedding. After the wedding Miss Bennett will go East and take a lead role in Sam Harris' production, "The Master of the Inn". After filling this engagement she will return here and go into pictures under her husband's direction.

Langley Mitchell, San Francisco theatrical artist, has left for Orlando, Fla., to begin erecting and painting five new creations for the Jones Shows. They will, Mitchell says, be fronts of one hundred feet each. Mitchell has done much work for big Pacific Coast shows, but the present contract is one of the biggest he has yet tackled.

Irene Gray was a Billboard office visitor this week. She has just returned from Salt Lake, where she has been working with George X. White while Mrs. White has been recovering from an illness. Miss Gray is en route to Los Angeles to join her husband, James Brady, who is working for Warner Brothers.

Vie Liravitt, of the Leavitt-Brown-Huggins Shows, who was ill in this city for a week or more, has entirely recovered and has gone South for a short stay.

At the first of a series of concerts here John Philip Sousa, in San Francisco after an absence of more than two years, was publicly presented with a stand of colors by C. C. Thomas Navy Post of the American Legion. Lieutenant Commander John S. Willis, commander of the Post, made the presentation.

Georgette Leblanc, the former Madame Macerlinck, and the San Francisco Stage Guild, under whose auspices Madame Leblanc gave two concerts at a local theater last November, are at odds. Madame Leblanc says \$2,000 due on her contract has not been paid. She threatens to sue the Guild. She was to have received \$3,750, she says, and only \$1,750 has been paid. Jessie Colbert, manager of the Guild, threatens to come right back at Madame Leblanc if she sues by filing a counter-suit alleging misrepresentation when the contract for the performances was being negotiated.

Everything is set for the Wampus ball, to be held in the Civic Auditorium here, because the blue laws of Los Angeles prohibit dancing after midnight. Practically all the screen immortals will be present and the dance will last all night.

## PHILADELPHIA

By FRED ULLRICK

908 W. Sterner St. Phone Tioga 3325.  
Office Hours Until 1 p.m.

Philadelphia, Jan. 10.—First time showing here this week are Ethel Barrymore in "The Laughing Lady", Lyric Theater; Katherine Cornell in "The Way Things Happen"; Adelphi; Raymond Hitchcock in "The Old Soak" and "The Gingham Girl"; Shubert; "Thank You" at the Garrick; "Vanities of 1923"; Forrest.

Two vaudeville houses, the Keystone and the Allegheny, this week began a change of policy in running split-week shows and feature photo-plays.

"The Covered Wagon" comes to the Forrest Theater week of January 12.

The new mayor, Fredrick Kendrick, took office Monday of this week with very simple ceremonies, and his new director of public safety, General Smedley D. Butler, who was granted leave of absence by the United States Government to fill the position for a year, has started a clean-up campaign that has closed up cabarets and cafés all over town.

Edgar M. Dilley is writing a vaudeville act for Harry E. Everhardt, who will shortly appear on the Keith Time.

Members of the cast of the "Thank-U" show playing the Garrick this week are guests of the Pen and Pencil Club, and are seen at the club's cozy dining room daily.

Everything regarding the coming Sesqui-Centennial Fair of 1926 was held up until Mayor Kendrick assumed office this week. The new mayor is heartily in favor of the big event and definite plans will now no doubt soon be made public.

Photoplays continuing their runs here and still drawing the houses are "Zeno", at the Chestnut Street Opera House; "I'm Old New York", at Standard; "The Heart of Notre Dame", Academy; "Seaside", at Aldine; "Ponjola" opened this week at the Carlton. The Stanley Company is advertising an early opening of the new vaudeville and picture house, the Logan.

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FOR THE

### SECOND ANNUAL BALL AND ENTERTAINMENT OF THE

## Pacific Coast Showmen's Association

Will Be Held at

### NEW BILTMORE HOTEL —ON— LINCOLN'S BIRTHDAY FEBRUARY 12, 1924

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FOOD COLORS AND FLAVORS OF ALL KINDS.

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## BILLBOARD CALLERS

(CINCINNATI OFFICE)

M. B. (Duke) Golden, general representative of the Bernardi Greater Shows, while en route to the Southeast to visit some fair secretaries.

Antony Stamford, Peggy Paige and William Wieman, members of the Fisk O'Hara Company. Stopped off in Cincinnati January 2 for a brief stay while their company was nearby. Was their first visit to the Billboard.

H. L. Dixen, crystal gazing and stock show owner. Back from a Southern trip.

W. Singer and C. L. Scott, specialty salesmen.

George Wormald (Wonsold), former well-known circus boss canvasman, whose wife died recently.

E. S. Noyes, outdoor showman. Said he is framing up and organizing an overland motor truck show of circus caliber.

Mike Whalen, veteran pitman.

J. J. Reiss, secretary Zeldman & Phillips Shows. En route from Michigan to New York, then to winter quarters of the show.

George P. Graham, former outdoor showman, now hotel clerk at Columbus, O. In the city on a vacation.

H. W. Rogers and Pierce Pittman, concessionaires, late of the Wise & Kent Shows. Came in from Atlanta, Ga.

Stanley L. Choy, of the Choy Heng Wa Troupe. Played the local Palace Theater week ending January 5.

Harry Morris, past season side-show talker with Hagenbeck-Wallace Circus and later announced with the winter show. Has doubled to play "Shorty" Flemm for the winter season to play vaudeville dates.

Mrs. Chris Maul (Ray Davidson). Said she is still breaking performing dogs and selling them and that she and her husband will again be with the motorodrome in a prominent park in Cleveland the coming season.

(NEW YORK OFFICE)

Richard Garvey, well-known riding device builder and operator, of New York and Los Angeles, Calif.

Joseph Curzon, manager Curzon Sisters acrobats. Arrived from Gothenburg, Sweden, on the S. S. Kongsholm, of the Swedish-American Line. Spent four weeks in Berlin, Germany. Reported conditions over in Europe as being very bad.

Henry Meyerhoff, I now a Justice of the peace in Bergen County, N. J. where he lives. Ellis Joseph, international animal trader and dealer, of Sydney, Australia. Plans to return to his native land in about three weeks. Says he enjoyed the convention and did considerable business at Chicago. Stopped at the Pennsylvania Hotel.

Joseph Simon, Librarian of Merle Evans' Band on the Ringling Barnum Circus. Wintering in New York.

WANT

Good Mr. Camp Cook, A. L. Advance Agent that knows Eastern territory, Clowns, Female Impersonator and Dancer, Wire and Ground Acts. Also Man who has small Troupe of Dogs to act as Equestrian Director at work Ponies; Boss Caveman, Boss Hostler. Those with wagon show experience only need apply. State lowest in first letter. Those who wrote before will again. Show opens early in April. BURLINGAME RHOS' CIRCUS, New Martinsville West Virginia.

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Communications to our Cincinnati office.

A LATEUR RACES AT HAZELTON  
Tales word that Mickey Hindock, of Hazleton, Pa., recently defeated Cy Winters and Steve Taworski, of the same town, in a handicap race at the local track Park Roller Rink, and that Betty Sydlo won a three-mile race from Betty Leighton at the same place. Hindock, claimant of the Eastern Pennsylvania amateur championship and Miss Sydlo challenge all amateurs in their district, it is said.

## A REMARKABLE COMEBACK

Sad Hadsall, one and five-mile roller skating champion of Northwestern Pennsylvania, avenged the defeat administered by Max Hess, "one-arm wonder," riding a bicycle several weeks ago, when he won a one-mile race at the Armory, Scranton, Pa., January 4. Both contestants were on rollers. Hadsall won by a quarter of a lap. About 500 people witnessed the match. Hadsall was a Lieutenant with the 28th Division in the World War and, considering that he was wounded five times by machine-guns, his racing is more than ordinary. He is open to meet all comers. Before the war he defeated some of the fastest boys in the Keystone State and New York.

"FREEZY" BACK AS RINK MANAGER  
E. S. Fries, well-known roller skater and rink manager, who has returned to the game after an absence of two years, is doing nicely as manager of the rink in Drexel, N. J., owned by Major & Norton, for whom he worked in 1912 at Syracuse, N. Y. "Freezy" reports that business has been good since November, when he assumed the position, and that he is using Chicago them and selling 'em right and left to ladies and men. Racing started early this month with great talent. In the initial meet Russell Anderson won the first mile event, nosing out L. Boden. The time was 3:55. In the second heat George Varchol beat Jim Ford, the time being 3:42.

## PRAISES LOWE'S PATENTED FLOOR

N. S. Schmitt advises that he and Percy R. Dammitt, both of whom have been operating portable and stationary roller rinks since 1913, recently bought the rink of C. M. Lowe in Ponca City, Okla., and are operating it with success in Blackwell, Okla., under the name of the Pastime Roller Rink. Schmitt states that in point of construction it is the best rink he ever saw. The floor, patented by C. M. Lowe, has a tongue and groove interlocking system at each joint, with boxed ends. No screws or bolts are used, the floor being held in place by cables. "If a skater was blindfolded he would be unable to locate a joint in the floor," says Schmitt. He adds that Mr. Lowe expects to enter the portable rink floor building business soon.

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WANTED PARK LOCATION  
For the park, address Box D-138, care The Bill Hilliard, Ohio.

FOR SALE  
One Pair Roller Skates, size 1, 2, 6, Good condition. \$1.00. CINCINNATI, Ohio.

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BB. FL. 505—"AMERICAN", 2 cell, highly polished, nickel-plated Flashlight, Reflector Head, with Mazda Bulb, made by AMERICAN "EVER-READY" WORKS

# DEATHS

## In the Profession

**BARLOW**—Rose, wife of Earl H. Barlow, died suddenly at the Mercy Hospital, Scranton, Pa., from brain pressure, 11 o'clock Sunday night, January 13.

**BEARD**—"Jimmie", well-known roadhouse and music hall proprietor, died recently at his home in Buffalo, N. Y. Burial was at Fort Hill Cemetery, that city, January 10.

**BIBBY**—Arthur, member of the Theatrical Mutual Association, Lodge No. 139, Beaver Falls, Pa., died at that city December 21.

**BLOCH**—Ernest, 46, member of a firm of leading German play brokers, died in Berlin recently of heart failure.

**BROWN**—Mollie, considered by many to be the world's greatest lady bare-back rider, died at her home in Philadelphia, Pa., January 9 in her 61st year. It is claimed she was the first American woman to ever do a somersault on a bareback horse. She was the former wife of Clarence Farrell, for many years treasurer of Frank A. Robbins' Shows. She later divorced him and married James J. Flies, a nonprofessional of Philadelphia. Two daughters survive, Mrs. Louise Farrell Ryan of Camden, N. J., and Vicki Farrell of Philadelphia, Pa.

**COOK**—George Cram, organizer and for years the leading spirit of Provincetown Players, died January 11 at Athens, Greece.

**DAWSON**—Howard P., manager of the Colonial Theater, Beaver Falls, Pa., died November 2. He was a great friend of the Theatrical Mutual Association.

**DORAN**—Florence C., 18, secretary to the manager of the Capitol Theater, Albany, N. Y., died in Ellis Hospital, Schenectady, N. Y., January 10 from a fractured skull suffered in an automobile accident. Besides her parents she is survived by three brothers and one sister.

**DORENTE**—Clara Bell Prae, wife of Robert E. Dorente, passed away at Norman, Ok., January 3, following an illness of over four years' duration. Clara Bell Prae made her first appearance on the stage at the age of six and was featured throughout the East many years.

**FOGEL**—Mrs. Pearl, 48, wife of Jacob Fogel, well-known theatrical man, died at her home in Los Angeles, Calif., recently after a short illness. Deceased is survived by her husband and one son.

**FORREST**—Thomas, 71, once a sparring partner of John L. Sullivan and "Bob" Fitzsimmons, died suddenly at Coney Island late Sunday night, January 1. Forrest had been a well-known figure at Coney Island for seventeen years.

**GLEASON**—Mrs. Letta Seward, 76, widow of the Rev. William H. Gleason and mother of the late Arthur H. Gleason, journalist and author, died January 3 in San Diego, Calif. Mrs. Gleason died of heart disease brought on by the shock of her son's sudden death on December 30. The interment was made in Rock Creek Cemetery, Washington, D. C.

**HARDING**—John E., died recently in Boston, At various times during the last fifteen years Mr. Harding had been scene painter, stage hand and manager of dramatic repertoire and stock organizations. The remains were interred in St. John's, N. B. Deceased is survived by his widow and daughter.

**HELM**—Prof. Harry M., pioneer magician and juggler, aged 58 years, 7 months, died at his home, 669 Washington street, Milwaukee, Wis., from cancer of mouth and throat. As a lad he played the metropolitan cities with the then famous Hensler's Juvenile Band as a leading cornetist, later in same capacity with several of the larger minstrel shows of that city, where he also performed juggling acts and cornet solos in the solo. In his long active career he had also been inventor and manufacturer of magical, juggling and clowning apparatus. At various times was associated in the earlier days with Kickapoo and other medicine companies. In 1908-9 he was associated with Prof. Nellars Co., since which time to within two weeks of his death he was playing successful theatrical engagements featuring his crystal gazing. Surviving him are his widow, daughter, mother and sister, he was a schoolboy chum of Harry Houdini and had traveled with Mrs. Tom Thumb in his youth.

**HESS**—James N., secretary of the Central West Virginia Fair Association for fifteen years, died January 10 in a hospital in Cleveland, O. Death was due to goitre.

**HOLLINGSHEAD**—Mrs. Peter, passed away suddenly at her home, New Lisbon, Wis., January 5. She was the mother of Ethel Hollingshead Livington and Roy K. Hollingshead, both in the profession.

**HOSFELDT**—Bob, 49, nationally known actor who had been connected with numerous circuses and vaudeville enterprises under the name of Bob Dailey, died at the home of his brother in Riverside, Ft. Worth, Tex., recently. Deceased was formerly with the Gentry Bros. and Bob Morton Circuses. A mother and brother survive.

**HOWARD**—Mrs. E. Pearl, former president of the Kansas State Federation of Music Clubs, died January 3 in San Diego, Calif. Mrs. Howard had been very prominent in the organizing of music clubs and the study of music in schools. Deceased is survived by her husband and two daughters.

**JOHNSON**—Mrs. Anna, mother of Mae Valentine of the "Sensational Valentine," died January 1 at her home, 1317 Holman street, Covington, Ky.

**KILGOUR**—Garfield M., 35, actor, whose wife is professionally known as Gypsy Clarke, died December 27 in Hollywood after a lingering illness. Kilgour was formerly connected with the Irving Berlin and Harry Von Tizer organizations as a song writer.

**KING**—Mrs. F. M., aged 88 years, widow of the owner of the King Opera House, Albia, Ia., a pioneer show house of that community and for years the center of its theatrical activities as a song writer.

**KINGHORN**—Wesley, a member of the "Chuck" Whitehead Orchestra at The Garden, a high-class dancing emporium at Spokane, Wash., died suddenly in Spokane Christmas week. Mr. Kinghorn, known in the Pacific Northwest as "King", was 51 years old when called by death. He went to Spokane twenty-two years ago and was long a member of the Orpheum orchestra. He was a charter member

of the Winnipeg Musicians' Club and Union. Before going to Spokane he was a member of the Al G. Field company and also played with the old Sol's & Foreign Circus.

**KIRSTEIN**—Louis, 65, patron of music, died January 3 in Bangor, Me.

**MARQUARD**—Ernest, one of the leading zither players in this country, died recently at his home in Brooklyn, N. Y. Mr. Marquard made his last public appearance December 8 at the Brooklyn Masonic Temple. His widow, Mrs. Lena Windus Marquard; his parents, two brothers and a sister survive him.

**MARTIN**—Mrs. Rose, died at her home in Carpenterville, Ill., Thursday night, January 3, following a stroke of paralysis. She was about 66 years of age, and was well known to carnival folk visiting Elgin. Funeral was held from Carpenterville Congregational Church January 6, with Rev. C. E. Stebbins in charge. Burial was at the West Dundee Cemetery.

**MCBEE**—Mrs. Vardy, died December 24 at Greenville, S. C. Mrs. McBee was killed in an auto accident in which her husband, manager of the Bijou Theater, was seriously injured.

**MCCULLOUGH**—Leal L., 53, died January 4 at the home of his mother in Urbana, Ill. He was formerly owner and manager of the Colonial Theater, Urbana. The mother, a son and a sister survive.

**MELLOR**—Mrs. Ruth, sister of Grace Feagin, repertory actress, died December 26 in a Jacksonville (Fla.) hospital, after a confinement there of thirty days. Mrs. Mellor, who was 29 years old, had been suffering with asthma for five years.

**MERRILL**—Mrs. Dolores, 30, wife of Everett Merrill, orchestra leader, died January 6 after a prolonged illness. The funeral was held January 8 from the home of her mother, Mrs. C. N. Cochran, 1555 Clark street, Wilkinsburg, Pa., with interment in Allegheny Cemetery, Pittsburgh. Gene, six-year-old daughter, also survives.

**VANDERHEIM**—Lion, 47, talented orchestral conductor, died January 9 in the Polyclinic Hospital, New York. Mr. Vanderheim was a pupil of Ysaye, the great Belgian violinist, and received his musical education at the Brussels Conservatory, having won a Queen Wilhelmina scholarship in music. He came to this country in 1896 and was first violinist with the Victor Herbert Orchestra in Pittsburgh. His next engagement was as first violinist with the Philharmonic Orchestra of New York. He was then second concert master at the Manhattan Opera House throughout the entire reign of Oscar Hammerstein. Dr. Hugo Itiesenfeld was first concertmaster at that time. Mr. Vanderheim was later with the Century Opera House Orchestra and then as conductor of the orchestra of the

her home in Portsmouth, O., December 30, after a short illness of pneumonia. Interment at St. John's Cemetery, Covington, Ky., January 3.

**SMITH**—Mrs. Lulu Teeter, of Waterloo, Ia., a lyceum entertainer appearing with Mrs. Viola Miller Wagner, the harpist, was killed in an automobile accident recently near Iowa Falls. Mrs. Smith was a native of Waterloo, a graduate of the high school there and of the Iowa Conservatory of Music. She had had special training in Minneapolis and Kansas City and had been engaged in lyceum and chautauqua work for several years.

**SOTHERN**—Jean, wife of Capt. Beverly Chev and prominent vaudeville and motion picture actress, died in Chicago recently of cancer, following an illness of twenty-one weeks. Deceased was a daughter of Mike Brannen, inventor of the bicycle carousel. Some of the firms in which she had prominent parts are "Conscience", "The June Bride", "The Girl From Virginia", etc. The body was transported to Virginia for interment.

**STONE**—Mrs. Victor, 30, professionally known as Bobby Shetler, died of peritonitis at her home at Mt. Vernon, N. Y., on January 3. Mrs. Stone had been well known in vaudeville and the legitimate before her decease. Her health had been failing since an operation which had been performed recently.

**SYLVESTER**—Nellie, died in the Long Island College Hospital, Brooklyn, N. Y., January 7.

Burial at Salem Fields Cemetery January 8 after services in the United Memorial Chapel, Brooklyn. She last appeared in burlesque about sixteen years ago, when she was prima donna with the Indian Maidens.

**TAYLOR-DANN**—Fred Earl Taylor and Mayelle Feilee Danner were married January 10. Miss Danner was one of the "Dann Trio", and for the past three seasons has toured the country in the interest of the Edison company, playing in their own concert records. Mr. Taylor for the past two years has been manager of the United Studios in Hollywood. They will reside in Los Angeles, Calif.

**REILLY-HELLER**—George Reilly and Helen Heller, vaudeville team for the last six months, made their partnership permanent, being married January 9 at City Hall, N. Y. The couple were playing on the hill at Keila's Alhambra at the time of their marriage.

**RTENO-OHMAN**—A. Reno, of Montreal, Can., and Ruth Orman, of Rocky Ford, Ga., with the Christy Bros. Circus the past season, were recently married.

**SMART-GAY**—John T. Smart, magazine subscription agent, and Delores Gay, of the "Bring Up Father on Broadway" company, were married on the stage of the Cabaret Theater, San Pedro, Calif., January 1. Further data in the "Pipes" section, this issue.

**SCHUMANN-AASFROM**—Ernest Albert Schumann, equestrian director for Bertram Mills' Olympia Circus, was married to Mrs. Aasfrom at Hammersmith, England, January 2.

**VIRIAN-McNAUGHTAN**—After an interesting romance centering around the "Laughlanders" musical cab company at Spokane, Wash., Charles Virian, late of that company, and Fleita McNaughtan, member of the Miller-Leverant costume staff of that city, were married in Spokane December 18. Virian was member of the Charles Virian-John Marshall duo, featured with the Laughlanders, and was formerly with the Headlined Players of San Francisco and the Kulkerbocker Four, recently over the Loew Circuit. Virian and Marshall are waiting in Spokane to open soon over the Pantages Circuit, they report.

**WRIGLEY-LEDDINGTON**—Alfred Wright and Florence Leddington, well known in English theatricals, were married January 12 at St. Martins, Infelds, London, England.

**YEAROUT-STOW**—F. C. Yearout, of the Great Patterson Show, and the Slegert & Silbon Shows, and Miss Margaret Stow were quietly married in Spokane, Wash., January 1.

secretary of the Vernon County Fair Association of Nevada, Mo., were married at Coffeyville, Kan., December 30.

**DAVIES-MAHVIN**—Edward Daviles and May Marvin, of the Have Marlon Show, were married January 8 in New Haven, Conn.

**FORSTER-GOLDI**—Ivy Foster and Wanda Gold, both vaudeville artists, were married at Crown Point, Ind., January 1.

**HILLING-ORR**—Mall A. Hilling, who has been associated with the Associated Exhibitors' Exchange for a long time, was married recently to Frances Orr in San Francisco. The couple left for their honeymoon to Los Angeles, where they will locate.

**KARCH-MENSE**—Henry P. "Hank" Karch bandleader of Ted Cleman's Orchestra, and Louise Mense, stage actress, of San Antonio, Tex., were married January 7 at the Lee Hinckley Hotel, Oklahoma City, Ok., by the Rev. Woods.

**LYON-IVEN**—Charlie Lyon, well-known trap drummer and xylophonist, and Kate Belle Ivey, pianist, of Jacksonville, Fla., were married at Baldwinbridge, Fla., December 22. Mr. Lyon was formerly with Hagenbeck-Wallace Circus and the Original Louisiana Jazzers.

**PETLON-DANN**—Fred Earl Petlon and Mayelle Feilee Danner were married January 10. Miss Danner was one of the "Dann Trio", and for the past three seasons has toured the country in the interest of the Edison company, playing in their own concert records. Mr. Petlon for the past two years has been manager of the United Studios in Hollywood. They will reside in Los Angeles, Calif.

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## COMING MARRIAGES

### In the Profession

The Rev. Dr. Amzi Dixon, pastor of the Universalist Baptist Church of Baltimore and organizer of the largest choir in England, called on the Majestic December 12 to wed Mrs. Charles M. Alexander, of London. The wedding will take place in London on January 23.

The engagement of John H. Clements, director of the Dayonne Little Theater Guild, Bayonne, N. J., and formerly in musical comedy, to Marlon Kassay, assistant director of the Guild, will take place February 24.

The engagement of Glenn Hunter and May McAvoy, motion picture stars, was announced recently.

Professor and Mrs. Frederick A. Stock of Chicago have announced the engagement of their daughter, Vera, to Alfred M. Wolfe, the date of the wedding not being yet made public. Mr. Stock is director of the Chicago Symphony Orchestra.

Announcement has been made of the engagement of George May and Zella Keaster, both well known in musical circles of Missouri. The wedding will take place in Europe in the spring. For the past six months Miss Keaster has been studying voice in Paris, France, under Fellees, and she expects to make her debut in grand opera in France some time in the spring.

Dorothy Wetmore, University of California graduate and member of the Alcazar Theater stock company, San Francisco, is speeding east to marry John Emmett Gerrity, artist of San Francisco and New York, in New York. The romance had its inception in San Francisco several years ago.

## BIRTHS

### To Members of the Profession

To Mr. and Mrs. G. Mongador (the Mongadors) in England, a son, December 18.

To Mr. and Mrs. H. Lee Allen at Wesley Memorial Hospital, Atlanta, Ga., a daughter, September 21, 1921. Mr. and Mrs. Allen are members of the Williams family, a number of their dramatic attractions still regularly touring the Southern States.

To Mr. and Mrs. John J. Whiten of Belmont, N. C., a nine-pound daughter, December 25. Mr. and Mrs. Whiten are well known in stock theatricals.

To Mr. and Mrs. Bob Russell of Sefford, Va., ten-pound son, December 22. Mr. Russell is manager of the R. L. Russell Virginia Show.

To Mr. and Mrs. McHamilton of the J. L. Cronin Shows, girl, six pounds, December 31. according to card from L. W. Swisher.

To Mr. and Mrs. B. T. Schutze of Richmond, Mo., a son weighing eight pounds, January 8.

## MARRIAGES

### In the Profession

ALLEN-COLIER—Nig Roscoe Allen and Jessie Collier, both of the Abe Rosewald Impresario Dramatic Company, were married the first part of November at Neosho, Mo., when they played there. This event was just reported to The Billboard.

AVERY-NEILSON—Walter M. Avery, Brooklyn business man, and Miss Ruth Nelson, of Nelson and Flynn, were married January 7 in Stamford, Conn. Mrs. Avery will retire from the stage.

DUFFUM-ESMOND—According to reports, Allen Buffum, of Colchester, Mass., son of Attorney E. A. Buffum of Boston, and Dixie Esmond, the original "Go To Church" chorus girl, were secretly married a year ago.

CUBBIN-CALLAWAY—I. Alex Cubbin, of Mulberry, Kan., and Jane Callaway, assistant

Mr. and Mrs. Schutz have been with the McMillan Shows for the past two years with pretty gondola and concessions.

To Mr. and Mrs. Jules White, Los Angeles, a son, Christmas eve, Mr. White is a writer and film editor for Jack White, producer.

To Mr. and Mrs. Adolph Ossie, a daughter recently in Paris. Mr. Ossie is the French agent for Paramount. This is their second child.

## DIVORCES

### In the Profession

Mrs. Rae Smith, Hawaiian dancer, was granted a divorce from Roy E. Smith at Akron, January 7. Both are of the Rice Bros. circus and late of the Sells-Floto Circus.

Word has just been received that Mrs. G. Ward has just been received that Mrs. G. Ward was granted a divorce from Carl V. Nold in the Springfield Circuit Court, Springfield, Mo., January 15, 1923, and her maiden name of Harrison restored. Both are well known in carnival circles.

Lamar Dalgen, dancer, formerly eighth wife of Norman Selby, known in the ring as Kid McCoy, was divorced in the Superior Court at Minneapolis, Minn., recently from her second husband, Victor Rodman, motion picture actor. Rodman was granted the decree on the ground of cruelty.

Dorothy Brownell Sharp, a nonprofessional, was granted divorce in the Providence (R. I.) Courts, January 8, from Herbert A. Sharp, a clown. She was allowed to resume her maiden name.

Mrs. Louise Leroy Knauff was granted a divorce at Los Angeles, Calif., from her husband, George Knauff, better known as George McDowell, motion picture director.

Mrs. Isotta Millard Scullian Crane, one time circus girl in "The Green Bird", was granted a divorce January 8 in Suffolk Superior Court, Boston, Mass., from John T. Crane, wealthy Boston oil dealer, according to report.

Max Pemberton, novelist and playwright, has been named defendant in a divorce action filed by his wife in London recently. Pemberton, who is seventy years old and a prolific writer, is defending the case.

Richard Gordon of Darien, Conn., who is playing in "The Last Warning", has filed suit for divorce against his wife, Patricia J. Morris Gordon.

Venice Pier Ocean Park Pier Santa Monica Pier

## LOS ANGELES

WILL J. FARLEY.

Loew State Bidg., Los Angeles

Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Calif., Jan. 6.—The event of importance the past week was the annual Rose Tournament at Pasadena on New Year's Day. It was easily one of the most elaborate of any held, and the weather was cool over 300,000 people jammed every artery to the city, and some were still trying to get out of the city after sundown. The football game on the same afternoon drew an attendance of 54,000. The amusement piers, due to the counter attraction and the cool weather, did not get the attendance expected. The theaters got their usual big business. The Wortham Shows, playing the week in Pasadena, did not get as much business as they would have had the weather conditions been more favorable; cool nights here are as fatal as they are in any part of the country. The show pleased and the lot was covered with attractions, giving Pasadena the biggest show of its kind ever there.

The fate of the Culver City Race Track, which opened on Christmas Day for a hundred-day meet, is in the balance. The attendance has not been up to expectations and the expenses are high. It is thought that with a reduced admission the track would be given new life, and it is rumored that this will be done.

Archibald S. Clark of the Clark Shows is in Los Angeles for the winter, building for the coming season, altho his show is wintering in Bernardino. He will get an early start that will take him to the Middle West before the season is far advanced. H. H. Hancock will again be with him.

The pupils of the Egan School here put on a great play, "Mas. Temple's Telecast", January 5 and scored. This popular school is fast gaining recognition in a dramatic way and its performances are always of interest.

Everything is bustle and bustle out at the Culver Studios, where preparations are being made for a busy year in pictures.

John M. Shreeley arrived in Los Angeles this week for a few days' stay. His mission is in connection with his interests in oil, and John is a busy man around Signal Hill.

Ralph Lewis, now at the head of his own producing company, just completed, will film a series of four big features, featuring himself.

Eddie Phillips has returned from location with the Wm. Fox company at Sonora. After the completion of the interior scenes of his present picture he will leave for New York.

J. L. (Judge) Karnes was busy all week entertaining showmen who came off the lot at Pasadena. The Wortham Shows had a bunch of 100 one evening. The Judge is some enter-

Huge quantities of letters are pouring into old Gramman, thanking him for the entertainment he provided Christmas Day for the disabled veterans at the Soldiers' Home in Sawtelle.

Isadore Bernstein, one of the veterans of motion pictures at present attached to the scenario staff of Universal City, has been confined to his bed for several days with a severe attack of pneumonia.

Alice Balin's Dogs, Grace Klyffe and her "Mishawka Follies", and Myers' orchestra were features of the celebration at Plisino Beach last week. The success of the week caused the announcement to be made that the Rodeo would be the same an annual event.

John Schumann-Helius gave a concert Sun. for the benefit of Relief of German Auditorium was packed.

Louise Fazenda, is to leave Los Angeles for a vacation shortly. She will motor to Yosemite National Park, remaining for ten days. Upon her return she will at once start to work again at the Warner Studios. Her mother and aunt will accompany her on the trip.

Dor Bushnell, now in California with the Wortham Shows, was a welcome visitor around the Rialto this week. Dor has many friends from coast to coast.

Fire of undetermined origin December 30 destroyed the Page Theater in Medford, Ore., with an estimated loss of \$100,000.

Completion of the \$100,000 property building at the United States Studios was celebrated New Year's Day by a dinner given by studio executives in the luxurious tea room which is to be opened on the first floor.

Bill Kennedy, of Wild West fame, and his family are wintering in Los Angeles and have rented a bungalow on Pasadena Avenue, where they will entertain and meet their friends during the winter months. They recently closed with the Clark Shows.

Announcement is made that Walter R. Hearn, for many years associated with the Mason Opera House in this city, is to retire from the theatrical business and become a real estate operator. His resignation as manager of the Mason becomes effective this week.

Annette Kellermann delivered a lecture on health to many professionals at the theater of the Ambassador Hotel here last week.

Frank Penny will instill his picture, "Nana", on the Long Beach Pier for the winter. He has a location on the pier and will put it on in real art gallery fashion. Frank has been doing a splendid business with it for a year.

The Commercial National Bank will open this week in Hollywood, and will be the first bank headed by the picture fraternity. Cecil B. DeMille is vice-president of the bank.

Charles Nelson of the DeBeat-Bostick Amusement Company left this week for San Francisco to arrange some important business in connection with his firm. This company has been most active in outdoor amusements and is preparing for a great summer of celebrations.

Francis X. Bushman will return to the screen as Messala in "Ben Hur", according to announcements made this week at the Goldwyn Studios. The selection is of interest particularly because it is the first picture in which Bushman has appeared outside of the star part and the first picture in which he has played the villain.

Mrs. George Hines, Mrs. S. A. Engel, Mrs. Will J. Farley and several other ladies known to the show world were guests of Mrs. John Miller at the races last week in Culver City.

Hal Roach's "gang" is putting on circus and wild west scenes at the studios in Culver City and has an extra crowd of children for the audience. It is an interesting sight.

Mrs. Maurie Barber, known to the film world as Dorothy Frazee, and Mr. Barber have returned to Hollywood after a honeymoon tour of Northern California. They were married at Santa Barbara en route north.

Walter Rhodes was a visitor to the Pacific Coast Showmen's rooms the past week and is looking both prosperous and in good health.

Walter has something important to divulge soon. Ulrich and Church were in consultation this week with the management of Riverview Park, Chicago, for the building of one of their Giant Dippers in that park. They have had wonderful success at the piers here and in most cases the original cost was wiped out before the first season was over.

Frank Cassidy, John R. Fowler and Jim Young were all visitors during the week at Tantlinger's Wild West attraction on the Wortham Lot. This was one of the evenings when Tantlinger gave a special show for showmen only.

Hotel Coronado at Coronado Beach, off San Diego, was the rendezvous of many of the film celebrities on New Year's Day. Among those present in one party or another were: Jack Warner of Warner Studios, Harry Rapf, Samuel Goldwyn, Jos. Engle, Jos. M. Schenck, Norma Talmadge, Theda Bara, Mrs. Irene Getty, Mrs. Peg Talmadge, Mr. and Mrs. Sam Harris, Mr. and Mrs. Frank Borzage, Eugene O'Brien, Fred Jackson, Garry Gerard, George Jentler, Walter Rozelle, Helen Ferguson, Mae Murray, Robert Z. Leonard, William Russell and many others. The day and evening were spent with great celebration and dancing in the evening.

The Golden Gate Four are booked for two weeks in San Francisco at the Curran Theater, leaving this city January 7. Their work here has been quite successful and under the management of J. O. Cunningham they will tour the important vaudeville circuits of the country.

Yakima Canutt was presented with a trophy which proclaims him champion cowboy for the 1923 event which was put over on Curly Eagle's ranch near Edendale, Calif., and attended by a huge crowd of his associates. Canutt states that he will again go after the title in order that he may win the two succeeding seasons that will allow him to retain it as a three-time winner.

The Pacific Coast Showmen's Association has moved into its new quarters which adjoin the old headquarters. There are leather rockers, desks and reading tables and lounging rooms for the membership. The committee, consisting of Sheldon Barrett, J. H. M. Namara, George Denovan, George Hines and Harry Leavitt, has the arrangements for the annual ball in hand, and has selected February 12 as the date. It will be held in the ball room of the Biltmore Hotel, and the program will be interspersed with the best of vaudeville acts. Herb Wilcox's Orchestra of fourteen pieces will furnish the music. Tickets have been priced at \$1 per person. The event will far eclipse all other dances in preparation and will be one of the most elaborate yet pulled off among the show fraternity.

Bill and Mrs. Kenyon were serving them hot and plenty from one of the best appointed cook houses on the road with the Wortham Shows. They have become land owners in California and will make the west coast their home.

GUS EDWARDS FILES BANKRUPTCY PETITION

(Continued from page 5)

Mr. Edwards' creditors include Jack Koenig, \$4,000; W. J. Newark & Sons, \$7,740;

\$13,500; disputed claims for money lent Lew Fields, \$2,000; Producing Managers' Association, \$5,000; H. Robert Law Scene Company, \$4,762; Schoelder-Anderson Company, \$6,200; F. C. Laucke, \$2,000; Benjamin Rosenthal, \$500; Commercial Trust Company, \$5,000; Cora McTeady, \$80.

In addition there are some disputed claims of money owed to theatrical people, including Irene Delroy, \$250; Walter Crown, \$100; Lillian Berse, \$300; Mary McDonald, \$150; Phyllis Fuld, \$100; Jess Block, \$250; Thomas Aiken, \$200; Charles Crompton, \$200; Eddie Lombard, \$100; Jay Gould, \$540; Helen Hammerley, \$150; Thomas Ools, \$150; Alice Dawson, \$100; Mabel Martin, \$125; Viola Kane, \$100; Fred Hillebrand, \$800; Florence Enright, \$200; Vincent O'Donnell, \$300.

Edwards' bankruptcy is thought to have been largely caused by his production of "Sunbonnet Sue", musical comedy, which he put on some time ago in Chicago and which was a failure. House, Grossman & Vorhans are his attorneys.

### SIX AMERICAN ACTS COMING BACK

(Continued from page 5)

Coming, while Miss Robinson said she is in no way bound to do this, she is doing it because she considers it the fair thing to the performers. Therefore, the expenses of all the acts needing such assistance are being provided for. Miss Robinson said it will cost her in the neighborhood of \$2,000. Two of the acts, those of Happy Harrison and Barry's Lions, are expensive ones to transport.

### NEW TWENTY-CAR CARNIVAL FORMING

(Continued from page 5)

colored globes. All the cars and wagons are to be painted light orange with green borders.

Following is a partial list of the shows and other attractions that will be with the Wangh & Shafer Shows: Water circuses, with a disappearing ballet, high divers and other aquatic experts; lady minstrels (white), monkey speedway, platform shows of midgets and fat people, minstrel show of colored performers, Crystal Maze, built on new lines; Wild West, African Jungle exhibition, a new fun show, and the original "Bluey-Blues" will be the stellar entertainer in the big circus side-show. There will be six riding devices, merry-go-round, "whip", Ferris wheel and "seaplane", and two miniature rides now under construction.

Mr. Waugh needs no introduction, as he has been with the Wortham Shows since the first one was put on the road. His partner, C. Jack Shafer, popularly known as "Smiling Jack", and an experienced showman known from Coast to Coast, is superintending the construction. They will move the Hill & Shafer Studio from its present location to the winter quarters at Medina and Vera Cruz streets, the C. A. Wortham quarters.

Harry H. Tipts will act as general agent.

### CONFERENCE OF EQUITY AND P. M. A. ATTORNEYS

(Continued from page 5)

be found to meet the conditions laid down by Equity without touching on anything that will savor of "conspiracy".

Danger of an actors' strike seems to be ever present in the producing managers' minds, and there is little doubt that Mr. Shubert and his associates will sign up with Equity as individuals if the Producing Managers' Association does not do so as a body. Mr. Miller said this would be perfectly legal, and advantage of this is almost certainly going to be taken by those managers who fear an effect on their interests might be caused by a strike.

### EQUITY SEEKS STANDARD CONTRACT FROM HAYS

(Continued from page 5)

which have grown up in the industry. This extract has been submitted to officials of the Hays organization of producers, but no answer upon it has as yet been received from Hays.

The uniform contract cites various alleged abuses, the most important of which is the working of actors at night without extra pay, altho extras are paid overtime wages if worked after 6 p.m. Among the minor abuses cited are the frightening of actors and actresses by director seeking to obtain "realistic" emotional acting, and the practice of keeping actors seeking work waiting for days at a time in casting offices without paying them any attention.

It is not the expectation of Equity that this uniform contract be given to any but Equity members, nor does it touch upon the salary question. Its main object is to define the working hours expected from actors and to eliminate unfair treatment by studio employees and directors.

### JOHNNY J. JONES GETS TORONTO

(Continued from page 5)

pleasing revelation to note the indications of progress and expansion outlined in the various communications, a tendency that does credit to the carnival world even tho the plans submitted are not all carried out in full.

The Johnny J. Jones Exposition and the T. A. Wolfe Shows are the two carnivals with personal representatives at the meeting. A. H. Barkley represented the former, and T. A. Wolfe the latter, the contract finally being awarded to Mr. Barkley, who has the honor of signing more Canadian National Exhibition contracts than any other general agent. He has been doing business on and off with the C. N. E. since 1913, and is extremely popular in exhibition and other Toronto circles.

The Jones list of attractions embraces several new departures from the time-worn carnival program, and if they take the road as planned Mr. Jones will be setting a pace that will be extremely hard to follow. A number of innovations will be introduced. Some of these were suggested by the versatile D. C. Ross, while others are the creation of other leading show men, and work will start at once on these at the Orlando winter quarters.

Included in the program are a number of new fronts, the creation of Mr. Ross, who will in all likelihood personally visit the shows in winter quarters within a short time and personally start the builders on their way. Some of the fronts will be ready for the opening of the Florida fairs where the Jones shows will appear, but the more pretentious ones will be shipped

direct to Toronto and erected in time for the 1924 exhibition.

The exhibition authorities thought seriously of booking independent shows this year, but the Jones and other lineups were so attractive it was decided to adhere to the former policy for another year at least. A number of the independent attractions offered were of such merit that the committee suggested to Mr. Jones the advisability of booking them, if possible, for the 1924 Canadian National Exhibition midway.

### GEORGE HOWK CHOSEN PRESIDENT OF HEART OF AMERICA SHOWMAN'S CLUB

(Continued from page 5)

In the Middle West, thanking the club for its care and attention of and to Mr. Berry in his last weeks on earth and his death and In-terment.

The following were the committees appointed when the order of new business was reached: Press Committee—Harold Bushe, J. K. Vetter, Clarke B. Felgar, Dan MacGinnis, Geo. L. Barton. Entertainment Committee—Jack K. Vetter, G. B. McClellan, Clarke B. Felgar, Thad W. Rodecker and H. H. Duncan. Finance Committee—George Goldman, Mike Hailey, Larry Lindell, John Francis and H. H. Duncan. Relief Committee—J. M. Sullivan, W. J. Allman, George Elser, Thad W. Rodecker, John (Honus) Howk and Claude Malone. House Committee—W. J. Allman, J. M. Sullivan, Dave Stevens, P. W. Deem and C. F. (Doc) Zeiger.

After new ideas and new business were taken up it was moved and seconded that the meeting adjourn, which it did officially, but the entire membership and attendance remained to listen to the concert furnished at midnight on the radio by the "Night Hawks" of The Kansas City Star.

While everything was quiet and serene in the men's clubhouse the ladies' auxiliary was meeting in its clubrooms in the Coates House, and while the atmosphere was pleasant and friendly there was much bustle and conversation going on at all times, as three tickets had been entered by the ladies and much good-natured rivalry took place. But when the ballot was taken and the following declared elected there was nothing but cheers and applause:

Mrs. Battle Howk, president, a position she so ably filled for the club year before last; Helen Braisted Smith, retiring president, first vice-president; Mrs. Ellis White, second vice-president; Lorraine Patterson, third vice-president; Mrs. Nell Duncan, secretary, and Mrs. Tex Clark, treasurer.

The following were elected last night to the board of directors for 1924: Mrs. C. F. Zeiger, Mrs. Sam B. Campbell, Mrs. P. F. Pocock, Mrs. John Francis, Mrs. Vates Engesser, Mrs. I. W. Deem, Mrs. Thad W. Rodecker, Mrs. Helen Braisted Smith, Mrs. Harry McVille, Mrs. Irene Lachman, Mrs. G. C. Loomis and Mrs. Cland Mahone.

After the election the ladies adjourned and had a delightful informal luncheon served at a little restaurant across the street, as the cafe of the Coates House was closed.

Friday night, January 18, the installation of officers will take place in Mrs. Sam B. Campbell's rooms and arrangements made for a more pretentious luncheon.

The Heart of America Showman's Club and its ladies' auxiliary both sent beautiful floral pieces to the funeral of Mrs. James Patterson, held this afternoon at the Patterson home in Paola, and attended in a body, some of the members driving thru and others taking the special Frisco train, which left here at 11:30 a.m. under special orders for stop at Paola.

### UNIVERSAL PLAYHOUSES OF EUROPE

(Continued from page 5)

trician sat, his feet dangling below the sky border, are seven rows of lights from just inside the proscenium arch to the back of the stage. Each series contains twelve to fourteen separate lamps of various colors, each having a metal reflector, which diffuses the light and gives mellowness. When it is desired to attain a harsh, cold tone, it is possible to send these lights directly on the stage, all being used for the scene itself while various torpedo lights serve as spotlights for the actors. These bridges—or more accurately rows of lights on long iron rods—may be lowered and raised by a touch of the button from the switchboards, of which there are two, one on the ground floor, the other up a flight of steps—large comfortable rooms with hundreds of switches and possible combinations, records being kept of the lighting of each scene of the different operas.

The chief object of interest is the Fortuny cupola, a great bridge operated like a crane, which may be moved downstairs or moved toward the back where it customarily remains. This bridge, reaching to the first gallery, is hung with white canvas. When in operation it turns over, having the form of a quarter of a sphere and the canvas bulges, presenting the concave side to the public. With colored lights thrown on this white canvas it serves as the sky in exterior scenes of operas such as the finale of the second act of "Parsifal". Canvas, however, has a notorious habit of wrinkling and the crumpled heavens are a familiar sight in our ordinary cycloramas. To prevent this the Fortuny cycloramas is constructed with two layers of canvas, between which air is pumped by hydraulic pressure.

The dressing rooms of the singers are large, handsome affairs, decorated in light, cheerful colors, with a piano, couch, tables, chairs and wardrobe. Several of them have adjacent baths. One large room is used for the chorus and 300 may dress in it, each member being supplied with a separate dressing table, a locker, plenty of room for costume change and wash basin. A nearby room is used for chorus rehearsals, with a platform on which chairs are arranged in a semi-circle around a grand piano.





# LETTER LIST

(Continued from page 109)

JANUARY 19, 1924

Wood, Hugh E.  
Wood, N. S.  
Wood, R. A.  
Woodard, Roy  
Wood, W. L. Chester  
Wood, W.  
Woods, Tom  
Woodhall, Fred  
(K) Woodward, E. C.  
Woody, Bob  
Woolridge, Robt.  
Worrell, Whittie  
Worley & Peters  
Wreka, Peat  
(K) Wirth, Edsel  
Wray, H. B.  
Wren, Billard  
Wren, Jim  
Wright, H. C.  
Wright, J. O.  
Wright, Joe  
Wright, Edie  
Wright, Orna  
Wright, V. V.  
Wright, G. L.  
Wright & Da

## MINSTRELS

(Continued from page 154)

Field, Al G.: Wilkes-Barre, Pa., 16-19; Scranton, 21-24; Pittsburgh, 24; Binghamton, N. Y., 25-26.  
Harvey's Greater, John R. Andrew, mgr.; Lansport, Ind., 16; Jacksonville, Ill., 17; Quincy, 18; Mountaineer, 19; Ft. Madison, 18; 20; Moline, 19; 21-22; Washington, 1a, 23; Siorneur, 24; Oskaloosa, 25.  
Holloway, Leon Long, bus. mgr.; Fayette, Ala., 16-17; Coal Valley, 18-19; Republic, 21-22; Warrior, 23-24; Albion, 25-26.  
Hotchamp's Georgia Smart Set; El Reno, Ok., 16; Enid, 17; Blackwell, 18; Arkansas City, Kan., 19; Joplin, Mo., 20; Coffeyville, Kan., 21; Tulsa, 22; Ottawa, 23; Osage City 24; Topeka, 25; Atchison, 26.  
O'Brien's, Nell, with Bert Swor, Chas. E. Vaughn, mgr.; Salisbury, N. C., 16; Greenville, S. C., 17; Athens, Ga., 18; Macon, 19; Augusta, 21; Columbia, S. C., 22; Savannah, Ga., 23; Jacksonville, Fla., 24; Albany, Ga., 25; Columbus, 26.  
Van Arman's, John R.: (Irving) Carbondale, Pa., 17-19; (Win, Penn) Philadelphia, 21-23; (Allegheny) Philadelphia, 24-26.  
Vogel's Evans Honey Boys, John W. Vogel, mgr.; E. Palestine, O., 16; Ashland 17; Bucyrus, 18.  
White's, Lasses, Spaech & Co., mgrs.; Hot Springs, Ark., 16; Little Rock, 17; Ft. Smith, 18-19.

## CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bachman, Wm.: Boston, 23.  
Barclay, John: Boston, 20.  
Branian, Sophie: Washington, D. C., 18.  
Casals, Pablo: (National) Washington, 24.  
Chicago Civic Opera Co.: (Auditorium) Chicago Nov. 8-Jan. 26.  
Crooks, Richard: Boston, 20.  
D'Alvarez, Mme.: Baltimore, 21.  
Duncan Dancers: St. Louis, 13.  
Eanes, George: Baltimore, 16; Philadelphia, 17; New York, 19; Washington, 21.  
Flonzaley Quartet: Boston, 17.  
Freund, Mary: Boston, 23-26.  
Gerhardt, Elena: Cincinnati, 22.  
Gordon String Quartet: Chicago, 16.  
Janis, Esie: Boston, 19.  
Johnson, Edward: Portland, Ore., 21; Salt Lake City, Utah, 22.  
Hayes, Roland: Detroit, 17.  
Impresario Opera Co., Francis J. Tyler, bus. mgr.; Memphis, Tenn., 18; McComb, Miss., 21; Columbus, 23; Birmingham, Ala., 25.  
Kremer, Issie: Minneapolis, 22.  
Kreisler, Fritz: Cincinnati, 23.  
Lazari, Carolina: Hartford, Conn., 20.  
Levitin, Misha: (Carnegie Hall) New York, 19.  
Mayer, Guy, & Lee Pattison: Boston, 19.  
Matzner, Mme. Margaret: Boston, 20.  
McCormick, John: Birmingham, Ala., 23.  
Menz, Mme. Yolanda: Cincinnati, 23-26.  
Metropolitan Opera Co.: New York Nov. 5, 1924.  
Morini, Erika: Montreal, Can., 17; Hartford, Conn., 20.  
Nugent, Sigrid: Birmingham, Ala., 17.  
Padover-Walk: Pittsburgh, 16; Youngstown, O., 18; Akron, 20; Columbus, 22; Louisville, 24.  
Patton, Fred: Ottawa, Ont., Can., 16-17; Newburg, N. Y., 20.  
Rachmannoff: Baltimore, 21.  
Richards, Lewis: (Academy Hall) New York, 22.  
Rosenthal, Moriz: Chicago, 20.  
San Carlo Grand Opera Co.: (Music Hall) Cincinnati, 18-19.  
Simonds, Bruce: New Haven, Conn., 23.  
Sistine Chapel Choir: Detroit, 21.  
St. Denis, Ruth, & Co.: Bartlesville, Ok., 18.  
St. Louis, 23-26.  
Stanley, Helen: Chicago, 20.  
Sundelin, Marle: St. Thomas, Ont., Can., 17.  
Thomas, John Charles: Rochester, N. Y., 23.

## TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Allard's Jimmie Review: (Grand) San Antonio Tex. Jan. 18, indef.  
Arnold's Northland Beauties: (Reno) Canal Boxes, O., 17-19.  
Broadway Jesters, L. Picaro, mgr.: (Crystal) Anderson, Ind., 14-19; (Orpheum) Marion, 1-26.  
Brown, Mary, Tropical Mails: (Butler) Niles, 11-23; (O. H.) Warren, 24-26.  
California Quartet: (Garden) Kansas City, Mo., indef.  
Sanderson, M., Broadway Follies: (Olympic) Newport News, Va., 14-19.  
Clarendon, George, Pep and Ginger Revue: (III) S. Majestic's Sherbrooke, Que., Can., indef.  
Collins, Jim, Bewelette: (Lyric) Anniston, Ala., 14-19.  
Davis, Don, Dancing Dolls: (Arlin) Mansfield, O., 14-19; (State) Alliance, 21-26.  
Diamond's New York Roof Garden: (Rene) Grand, Clinton, Ind., 11-19; (Majestic) Evansville, 24-26.  
Hoos of Broadway, M. M. Gardner, mgr.: (Olympic) Newark, N. J., indef.  
Upper, J. 1924, Eddie Trout, mgr.: (Victory) Tulsa, Ok., 14-19.  
Follows, Bevin, Jack Shears, mgr.: (Strand) Salisbury, N. C., 14-19.

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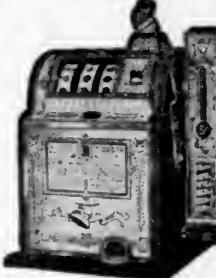
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## MUTUAL CIRCUIT

Band Box Revue: Penn Circuit No. 2 14-19; (Academy) Pittsburgh, 21-26.  
Bits of Hits: (Empress) Milwaukee 14-19; open week 21-26.  
Broadway Belles: (Garrick) St. Louis 14-19; (Broadway) Indianapolis 21-26.  
Dancing Fools: Open week 14-19; (Garrick) St. Louis 21-26.  
Flirts and Skirts: (Empire) Hoboken, N. J., 14-19; (Garrick) Brooklyn 21-26.  
Folly Town: (Cataract) Niagara Falls, N. Y., 17-29; (Garden) Buffalo 21-26.  
French Models: (Garrick) Brooklyn 14-19; (Howard) Boston 21-26.  
Georgia Peaches: Open week 14-19; (Empress) Milwaukee 21-26.  
Helter Skelter: (Howard) Boston 14-19; (Olympic) New York 21-26.  
Hello Jake Girls: (Empress) Cincinnati 14-19; (Empire) Cleveland 21-26.  
Jay Riders: Penn Circuit No. 1 14-19; (Folly) Baltimore 21-26.  
Laffin' Thru: (Folly) Baltimore 14-19; Penn Circuit No. 2 21-26.  
London Gayety Girls: (Gayety) Louisville 14-19; (Empress) Cincinnati 21-26.  
Make It Penny: (Olympic) New York 14-19; (Star) Brooklyn 21-26.  
Miss Venus: (Neshit) Wilkes-Barre, Pa., 14-19; (Empire) Hoboken, N. J., 21-26.  
Moulin Maidens: (Garden) Buffalo 14-19; (Majestic) Scranton, Pa., 21-26.  
Oh, Joy: (Empire) Cleveland 14-19; Elyria, O., 21; Fremont, 22; Sandusky 23; (Cataract) Niagara Falls, N. Y., 21-26.  
Pell Mel: (Academy) Pittsburgh 14-19; open week 21-26.  
Round the Town: (Bijou) Philadelphia 14-19; Penn Circuit No. 1 21-26.

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**SASSY BITS:** (Star) Brooklyn 14-19; (Lyric) Newark, N. J., 21-26; (Snappy Snaps) Broadway Indianapolis 14-19; (Gavets) Louisville 21-26; Step Lively Girls; (Majestic) Scranton, Pa., 14-19; (Nocturne) Wilkes-Barre, Pa., 21-26; Step Along; (Ladies) Newark, N. J., 14-19; (Bijou) Philadelphia 21-26.

**PENN CIRCUIT ROUTE NO. 1**

Allentown, Pa., Monday.  
Bethlehem, Pa., Tuesday.  
Williamsport, Pa., Wednesday.  
Layoff Thursday.  
Reading, Pa., Friday.  
Reading, Pa., Saturday.

**PENN CIRCUIT ROUTE NO. 2**

York, Pa., Monday.  
Cumberland, Md., Tuesday.  
Altoona, Pa., Wednesday.  
Uniontown, Pa., Thursday.  
New Castle, Pa., Friday.  
New Castle, Pa., Saturday.

**BANDS AND ORCHESTRAS**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Acorn Serenaders, T. S. Witcher, mgr.; (Acorn Dancing Academy) Roanoke, Va., Nov. 25, indef.; Ague's, Jimmy, Orch.; (Bowman's Dance Garden) Youngstown, O., Sept. 17, indef.; Allen's, Jean, Band; Jeanerette, La., 14-19; Bachman's, Million-Dollar Band; Lima, O., 16-17; Duvaline 18; (Temple) Toledo 29, Feb. 1; Baker's, Julia, Broadway Ladies' Orch.; (Tori-no Cafe) Trenton, N. J., indef.; Bauers, Chas., Orch.; (Big Kids Palace) Juanita, Mexico, indef.; Bear Cat, Orch.; Clarence Christian, dir.; (Burke's Dancing Academy) Tulsa, Ok., Sept. 22, indef.; Black & White Syncopators, P. Bird, bus. mgr.; (Apollo Dancing Academy) Toronto, Can., Oct. 27, indef.; Bon-Ton, Orch., Alex. B. Smith, mgr.; (The Arendia) Owen Sound, Ont., Can., indef.; California Jazz Bandits, Chuck Wilson, mgr.; Omaha, Neb., indef.; Castle House, Orch., Ernest Graepel, dir.; (Punch & Judy) New York City, indef.; Crist's, C. J., Broadway Entertainers; (Hamilton Hotel) Hamilton, Bermuda, until May 1; DeCarlo's Band; Port Jervis, N. Y., indef.; Dr. Cola's Band; Selma, La., 14-19; Dixie Serenaders, Tom O'Kelley, mgr.; (Linger Longer Lodge) Raleigh, N. C., indef.; Duncan's Mills High Orch.; (Empress Rustic Garden) Omaha, Neb., indef.; Emerson's, Wayne, Orch.; (Fort Steuben Hotel) Steubenville, O., until March 1; Enbank's, Philip Lee, Orch.; (St. Anthony Hotel) San Antonio, Tex., Sept. 4, indef.; Ferrante's, D., Band; Magnolia, Ark., 14-19; Field's, Hazel, Knights of Harmony; (Sabah-at-the-Beach) San Francisco, Cal., indef.; Fingerlure's, John, Band; Lakeland, Fla., until March 1; Fuller's, L. F., Orch.; Kalamazoo, Mich., indef.; Georgia Entertainers, R. M. Lylesley, mgr.; (Cascade Gardens) Chicago, Ill., indef.; Great Lakes Six, Orch., George E. Pelton, mgr.; Chautauqua Lake (Fredonia), N. Y., indef.; Harris', Harry P., Orch.; (Knickerbocker) Nashville, Tenn., indef.; Hartigan Bros., Orch., J. W. Hartigan, Jr., mgr.; Bristol, Tenn., 16; Marion, Va., 17; Wytheville, 18; E. Radford 19; Rocky Mount, N. C., 21; Winston-Salem 22; Lexington 23; Hawkins' Night Hawks; (Modern Cafe) El Paso, Tex., Nov. 12, indef.; Hill's, Billie, Players, W. A. Hill, mgr.; (Hotel Dale) New Orleans, La., indef.; John's, Bon, Girls of Syncopation; E. Liverpool, O., 14-19; Benison 21-26; Johnson's, Curly, Orch., W. G. Prentiss, mgr.; (The Pyramids) Chemung, N. Y., Dec. 11, indef.; Kemmler's Society Orch.; (Norpa Club) Pittsburgh, Pa., indef.; Kentucky Sextet, Chas. Naldorff, dir.; (Hopkinson Mansion) Brooklyn, indef.; Kentucky Kermis, Jos. L. Huffman, mgr.; (Cathay Rathskeller, Sylvan Hotel) Philadelphia, Jan. 24, indef.; Kirkham's, Don, Serenaders; (Winter Garden) Portland, Ore., Sept. 8, indef.; Knudson's, Mel, Northern States Syncopators; (Alhambra Gardens) Winnipeg, Man., Can., Oct. 1, indef.; Landry's, Art, Call of the North Orch.; (Palace Cafet) Ciudad Juarez, Mexico, indef.; Lankford's, Walter, Band; Birmingham, Ala., until March 1.

**BAZARS-INDOOR SHOWS**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barlow's Indoor Circus, Harold Barlow, mgr.; Springfield, Ill., 14-19; Burlington, Ia., 21-26; Brady's, Jack, Circus Co.; (Elks) Ocala, Fla., 21-26; Corey Bazaar Co., E. S. Corey, mgr.; Indiana, Pa., 14-19; Roberts, J. C., Circus Co.; (Elks) Elk City, Ok., 14-19; (Elks) Edd 21-26; Willis Bros. Shrine Circus, M. E. Willis, dir.; Eldorado, Ark., 28-Feb. 6.

**MISCELLANEOUS**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bell's Hawaiian Revue; (Penn) New Castle, Pa., 14-19; Niles, O., 20; E. Pittsburgh, Pa., 21-22; E. Palestine, O., 23-24; Rochester, Pa., 25-26; Birch, McDonald, Magician, Colt-Alber, mgrs.; N.Y., O., 16; Stryker 17; Gypsum 18; Bay City, Mich., 21; Memphis 22; Blissfield 23; Maple Heights, O., 24; Blundy, (O. H.), Glen Riddle, Pa., 17-19; Covered Wagon, L. E. Manoly, mns., dir.; Marion, Ill., 16; Benton 17; W. Frankfort 18; DuQuoin 19; Craig, Chas. H., Magician; Lowry City, Mo., 16; Monroe, Ky., 17; Knobmuster 18; Lone Jack 19; Daniel, B. V., Magician; Guntersville, Ala., 17-19; Gadsden 21-23; Daute Show, Howard Thurston, mgr.; (Grand) Peterboro, Ont., Can., 17-19; Hathaway, Magician, Paul Champion, bus. mgr.; (Norwalk) Newark, Del., 21-26; Kilama's, Willie, Hawaiians; Mt. Olive, N. C., 17; Stantonburg 18-19; Nashville 21-22; Spring Hope 23-24; Kennett's, Hart, Mystery Show; Raleigh, N. C., 16; Hillsboro 17-18; Levy, Jack, & Four Crowell Sisters; (Colonial) Detroit 14-19; Lucy, Thos. Elmore; Los Angeles, Calif., 19; Glendale, Ariz., 21; Marshall, Leo, Royne; (Empress) Danbury, Conn., 17-19; (Alhambra) Brooklyn 21-23; (Broadway) Philadelphia 24-26; Night in the Orient, with Lucy Pako; Rosenberg, Tex., 17-18; Richmond 19; Oldfield, Clark, Co., & Hawaiians; Snyder, Tex., 16-17; San Angelo 18-19.

Wallace, Magician; Burkeville, Va., 17; Blackstone 18; Roxboro, N. C., 189; Boydton, Va., 21; Lawrenceville 22; Durham, N. C., 23; Zoller & Bodwell; Louisville, Ky., 14-19.

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Reno, Great, & Co.: Marshall, Mich., 14-19; Jackson 21-26.

Smith, Mysterians, Co., A. P. Smith, mgr.; Yazoo City, Miss., 14-19; Gulfport 21-26.

Smart, Neil; Foxholm, N. D., 14-26; Waterloo, Wm. C., Magician; Waterloo, Ia., 19.

## CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Brown & Dyer Shows; (Luna Park) Miami, Fla., 14-19.

Cantara, S. J., Shows; Monroeville, Ala., 14-19.

Goyer Greater Shows; Doerun, Ga., 14-19.

Goyer's Greater Shows, W. R. Goyer, mgr.; Tifton, Ga., 14-19.

Dixieland Shows, J. W. Hildreth, mgr.; Magnolia, Ark., 14-19.

Jones, Johnny J., Expo.; Largo, Fla., 14-19.

Liggette, C. R., Shows; Jeannette, La., 14-19.

Midwest Bros., Colored Carnival; Miami, Fla., 14-19; Palm Beach 21-Feb. 2.

Miller's Midway Shows; New Orleans, La., 14-19.

Nall, C. W., Shows; Spina, La., 14-19.

Virginia Expo. Shows; Tarrant City, Ala., 14-19.

Washburn-Weaver Shows, E. W. Weaver, mgr.; Brighton, Alab., 14-19.

Wortham's World's Best Shows; Santa Barbara, Calif., 14-19.

**ALFRENO (Swartz)** Greatest of All Comedy and Sensational High Wire Acts. Address MRS. A. A. SWARTZ, Manager, care The Billboard, or 252 Fulton St., New York.

**OSCAR V. BABCOCK** Performing the Largest Sensational Art in the Out-door Amusement World. A Combination "DEATH TRAP LOOP" AND "FLUME" ACT. Now booking season of 1924. Address 3 STURGIS STREET, WINTHROP, MASS.

**CLARK'S GREATER SHOWS** Now Booking Shows and Concessions, Season 1924. Winter quarters, San Bernardino, Calif. A. S. CLARK, Manager.

**GREAT WHITE WAY SHOWS** Now booking Rides and Concessions for next season. Winter Quarters, 1921 S. 2d St., Martins Ferry, O. C. M. NIGRO, Manager.

**HELLER'S ACME SHOWS** Now booking Concessions for 1924. Season opens middle of April. Address HARRY HELLER, Mar., 91 Hamilton Ave., Paterson, N. J.

**MACY'S EXPOSITION SHOWS** Want Rides. Our new contract is liberal. Cook House, Bricks sold. All other Concessions open. Merry-Go-Round, Ferris Wheel, for sale cheap. South Ave., Phila. 20, West Virginia.

**McCLELLAN SHOWS** Now booking Shows and Concessions for 1924. Address Coates House, Kansas City, Missouri.

**FRANK J. MURPHY SHOWS** NOW BOOKING Shows, Concessions and ride help for Whirl, Merry-Go-Round and Ferris Wheels. Ome, 245 W. 43d St., New York City. Winter Quarters, Norwich, Conn.

**SMITH'S SOUTHERN SHOWS** Now booking Shows and Concessions for Season 1924. Opening date April 12. Clarksville, West Virginia. STEVE SMITH, Manager.

**WINKLE & MATHEWS UNITED SHOWS** Now booking Shows, Rides and Concessions for season 1924. Open in center of West Virginia Coal Fields early in March. Address 1359 Washington Ave., Huntington, West Virginia.

**WISE & KENT SHOWS** now booking Shows, Rides and Concessions for season 1924. Open first week March. Address Winter Quarters, 123 Walker St., Atlanta, Ga. DAVID A. WISE, Manager.

## HOSIERY HOSIERY HOSIERY

LADIES'

No. 550—Full-Fashioned Hose, Made of highest quality Pure Thread Silk, with Special Patented Brilliant Heel, \$19.50 Dozen. Box of 3 Pairs, all colors.

No. 150—Pure Thread Silk Hose, Semi-fash. bound, \$9.00 Dozen. Box of 3 Pairs, all colors.

No. 524—Cliffen Hose, Pure Thread Silk, \$10.00 Dozen. Box of 3 Pairs, colors, Blue and Dark and Medium Gray, \$2.75.

No. 810—Wool, medium weight, with checks, made in Camel Grey and Brown colors, \$9.00 Dozen. 3 Pairs, \$2.50.

No. 60—Full Mercerized Hose, \$2.50 Dozen, all colors.

No. 525—Heather Hose, assorted colors to the last \$2.50 Dozen.

No. 900—Fine Australian Wool, with drop stitch, \$2.25 Dozen. Colors: Blue and Brown.

No. 556—Silk Hose, \$4.25 Dozen. ½ Dozen, \$2.25. All colors.

No. 566—Silk Hose, with clock, \$5.25 Dozen. ½ Dozen, \$2.75. All colors.

No. 524—Fine Pure Thread Silk, seam in back, \$5.25 Dozen. Colors: Black, Navy and Cordovan. ½ Dozen, \$2.75. 25% deposit with all orders. Positively no shipments made without deposit.

**PREMIER HOSIERY MILLS, INC.** 799 Broadway, New York City.

F. O. B. Dallas, Texas.

A deposit of \$10.00 is required with each 1,000 ordered.

**UNION CONCESSION & SPECIALTY CO.** 604 College Avenue, DALLAS, TEXAS.

BUY AT ROCK-BOTTOM PRICES AND SAVE THE MIDDLEMAN'S PROFIT.

**I WILL TELL YOU WHERE TO BUY**

Radio Sets for 22c.

Million German Marks for ¼c.

Pearl Necklaces for \$1.15.

Imported Opera Glasses for 2½c.

26-Piece Silveroid Sets for 78½c.

Hair Nets at \$1.50 a Gross.

Thin Model Gold-Plated Watch, \$1.85.

Imported Needle Books at 2½c.

Electric Light Alarm Clocks, cheap.

Moving Picture Machines, 97½c.

Phonographs for \$1.42½c.

I will tell you where to buy all the above articles if you send me \$1.00, or any five addresses for 50¢.

**FRANK EISINGER,** 64 East Third Street, NEW YORK, N. Y.

## Medicine Men

In my work office, it is important that you get our Special Order List. Write for it. Your name will be kept on file for our new Catalogue, which will be ready about February 10.

**THE DEVORE MFG. CO.**

185-195 E. Naghtin St., Columbus, O.

## WANTED

### Vending Machines

**What Have You to Offer?**

Manufacturers, Jobbers, send full information, catalogues, lowest price lists, etc. ADVERTISE, Room 1408, 131 Nassau Street, New York City.

**Give 'em the Information that you saw the ad in**  
**The BILLBOARD.**

# EARN \$50 A DAY!

SELLING

## GOODYEAR RAINCOATS

STYLE 243—

A Fine Durable Coat **\$1.90**  
Made of diagonal gabardine cloth,  
tan shade, rubberized, belt of pure India  
rubber. Style, fit and workmanship  
unexcelled. Guaranteed strictly wa-  
terproof.

SAMPLE COAT \$2.15

STYLE 695—

The Season's Big Hit **\$2.25**  
Cashmere all-weather coat. Oxford  
style, rubber lined, belt all around,  
single-breasted, convertible collar.  
Combination dress and rain coat.  
Heats the Goodyear guarantee label.  
SAMPLE COAT \$2.50

Prompt shipments. Sample orders must have M.  
or cash in full with order. Quantity orders must  
have 20% deposit, balance C. O. D.

GOODYEAR RUBBER MFG. CO.

Dept. C-F, 34 East 9th Street, NEW YORK CITY.  
AGENTS WANTED.  
WRITE FOR OUR SIX BEST SELLERS.

Style 243.



## WISE & KENT SHOWS CAN PLACE

For Season of 1924, opening at Atlanta, Ga., March 1st, two Saturdays,  
Auspices of American Legion.

MOTORDROME, MODEL CITY. Any Grind Show of merit.

GOOD PLANT. PERFORMERS—Those who double Band pre-  
ferred. R. L. Davis has the Minstrel Show. All his old people write  
him. All kinds of LEGITIMATE Concessions.

Fair Secretaries of Virginia, North and South Carolina, Notice:  
We now have ten Shows, four Rides, and will carry about forty  
Concessions, which will meet with all requirements. Two Bands,  
two High-class Free Acts. All address

DAVID A. WISE, Mgr., 123 Walker Street,

Atlanta, Ga.

JOE E. LAVINE.

ROY E. TICE.

## COLONIAL SHOWS OPEN IN CLEVELAND, OHIO, APRIL 19th.

Can place the following for the Season of 1924:

One Ring Circus, Frak Animal Show, Dog and Pony Show, Illusions,  
Jungle Show, Midget Show, Ten-in-One, Athletic, Walk Through,  
organized Plant, Show, with Band. We will furnish complete Plat-  
forms for high-class Attractions.

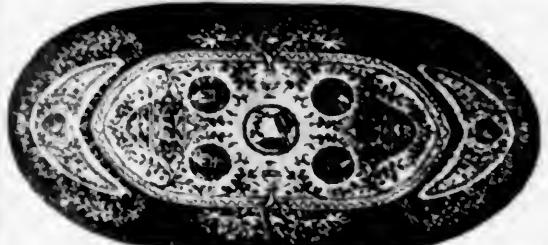
### WANTED RIDES CONCESSIONS ALL OPEN.

Help in all departments. Good treatment. Long season.

Will sell ten good Wagons, A-1 shape.

Address mail COLONIAL SHOWS, 519 Ulmer Bldg., Cleveland, Ohio.

## GENUINE IMPORTED WOOL RUGS



No. 528—Size 26x34 Inches. \$72.00 Dozen.

Send for Catalog of Rugs, Panels and Scarfs.

The Biggest Flash in  
Rugs ever offered. Just  
the item for Concession-  
aires, Salesboard Oper-  
ators, Premium Buyers  
and Bazaars. Big as-  
sortment of bright col-  
ors and patterns.

Samples, \$6.50 Each

Cash with order.

If you don't say it's  
the greatest ever, send  
it back at our expense.

J. LANDOWNE  
CO., INC.,  
229 Fourth Ave.,  
NEW YORK.

## C. F. ZEIGER UNITED SHOWS

MEMBER SHOWMEN'S LEGISLATIVE COMMITTEE.

WANT—Shows, small Sidewalk, Good-Night and Pickout Poly, Pit Show Manager that does several  
1/2" colored Minstrels that Double Midget, Will furnish complete outfit for real showman. WANT  
Wagon Manager for Athletic Show. A few Con Sessions open. WILL BUY OR RENT two Wagons  
each. ALL USEFUL CARNIVAL, PEOPLE WHITE, SHOW OPENS FLEMONT, NEB., APRIL 26.  
FAIRS START JUNE 16 AND END OCTOBER 17. This makes our fifth opening at Flemont.  
C. F. ZEIGER, Box 528, Kansas City, Missouri.

## PEARL, RHINESTONE and BEADED HEADDRESSES, BREASTPLATES and GIRDLES

Large assortment in stock. Prices quoted on request. SPECIAL—Beautiful Headdress, on flexible  
wire, solid pearls and jeweled, for Souvenirs, Prima Donna or Oriental Dancers, suitable with any  
costume. EACH \$7.50. Solid Pearl Oriental Headdress, with large jeweled eardrops, flings. EACH  
\$10.00. All orders must be accompanied by full amount.

DARE'S BEADED CREATIONS.

JOHN D. KELLER, Agent, 96 Market St., Newark, New Jersey.

WE ARE THE LARGEST DISTRIBUTORS IN THE WORLD OF MERCHANDISE SUITABLE FOR

## BAZAARS AND INDOOR AFFAIRS

SEND FOR THE

## SHURE WINNER CATALOG No. 101

Dolls, Blankets, Lamps, Aluminum, Silverware, Beaded and Mesh Bags, Clocks, Jewelry, Novelties, Etc.

Paddles and Paddle Wheels.

A COMPLETE LINE OF PITCHMEN'S AND STREETMEN'S GOODS.

## N. SHURE CO.

Madison and Franklin Streets  
THE LARGEST NOVELTY HOUSE IN THE WORLD  
CHICAGO, ILLINOIS.

## AGENTS—UNBELIEVABLE!

Sell Them

**2 for 5c**

and make

**140% PROFIT**

SINGLE MESH,  
Cap or Fringe,  
**\$1.50** Gross



YOU ARE  
CERTAIN  
TO RE-ORDER

DOUBLE MESH  
Cap or Fringe,  
**\$3.00** Gross

ORDERS shipped  
promptly upon receipt of  
25% deposit, balance C. O. D. Specify colors.

The Wholesale Novelty Co., Inc.,

136 Fifth Avenue, New York, N.Y.

## A Lucky Buy Makes It Possible !!! PRICES SMASHED !!!

The Quickest Seller  
in POWDER COMPACTS

It Sells on Sight for 50c Each

Modeled to the newest design.  
Light in weight and conforms in  
thickness. Case is gilded, neatly de-  
signed. Contains Powder Compact of  
down-like softness, delicately scented.  
A Mirror and sat-  
in back Powder  
Puff complete this  
handsome vanity.

**\$2.25**  
DOZ.

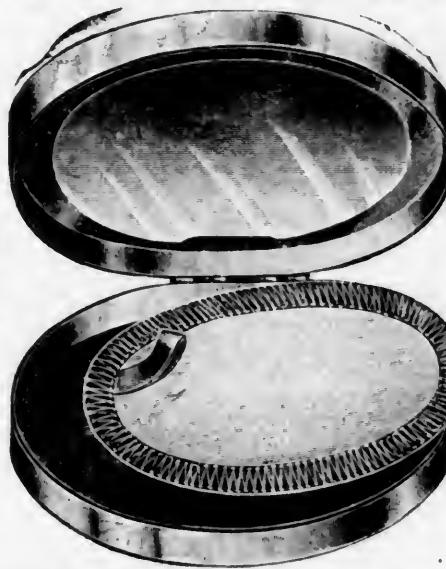
THE DE LUXE COMPACT

"Ultra Thin Vanity"

Gold-plated case. Solid construc-  
tion. Grecian border on case and fine  
finish gives this  
Vanity an added  
touch of dig-  
nity.

**\$4.00** DOZ.

Sells at Stores for \$1.00 Each



A Combination MIRROR-LIP STICK  
THE NOVELTY VANITY  
"That Has Come To Stay"

18-K. Gold-plated Holder and Cap, with  
Mirror on Bottom. The Lip Stick—Cold  
Cream base of velvety  
texture, smooth and de-  
lightful.

**\$2.75** DOZ.

A Quick 75c Seller.

A ROUGE COMPACT

IN ALL NEWEST SHADES

"For Each Individual Complexion"

A Gold-plated Case, neatly designed; Mirror  
and satin-back Powder  
Puff complete this van-  
ity.

**\$2.00** DOZ.

A Regular 50c Seller.

Sell Refills for all these Vanities, \$1.25 Dozen. Purchase yourself. Send \$1.50 for complete set of  
samples, F. P. prepaid. Orders—25% deposit, balance C. O. D.

136 Fifth Ave.,  
NEW YORK

## WANTED FOR MORFOOT'S EXPOSITION SHOWS

Merry-go-Round and Ferris Wheel that can get up Monday night. Ma and Pop Erling, write.  
Also Victorian Swings. WANT Five-in-One, Aile, write. Platform Show or Walk-Through  
Show, or any Show of merit. Will furnish complete outfit for Athletic Show. WANTED—  
Performers for best organized Plant, Show on the road. No exclusive except Cook II use and  
Juice, which we will sell to one man. All other Concessions open. I have no pets. I want ev-  
erybody to make money. WANTED—Live Agent who knows Kentucky, West Virginia and  
Virginia. J. J. Pace, wife me. Opening January 10, Greenville, S. C.; Dunsmuir Mill loca-  
tion. Greer to follow, in heart of city, three weeks in Ashville, N. C., for spring open-  
ing, which is a red one. Dick Foster, wife. Good opening for Blankets and Dolls. All mail  
and wires address to

C. E. MORFOOT, care Goodwin Bros., 303 E. Washington St., Greenville, S. C.

# THREE LITTLE BOOKLETS THAT WILL FILL YOUR BANK ACCOUNT

No use to tell a long story. The sample sets will speak for themselves. Since our ad of December 29 we have received hundreds of orders and re-orders. That is proof enough.

## HERE THEY ARE:

- 70** -Hole Card, with special 24-page two-color premium booklet, per set, 15 cents; code name "Lucky". Takes in \$18.55, gives out two large prizes..... **Average Net Profit, \$10.00**
- 80** -Hole Card, with special 28-page two-color catalog, per set, 15 cents; code name "Chance." Takes in \$19.65, gives out 2 large and 3 small prizes..... **Net Profit, \$10.00**
- 100** -Hole Card, with special 28-page two-color catalog, per set, 15 cents; code name "Gold".....
- 100** -Hole Vest Pocket Board, with same premium catalog, per set, 25 cents; code name "Nugget". Takes in \$20.60, gives out 2 large and 3 small prizes..... **Net Profit, \$11.00**

According to our one-price policy the above quotations are the same for sample sets or large lots. These premium booklets are in a class by themselves for beauty and distinction, showing the merchandise to best advantage from actual photographs. None but high-class items, fully guaranteed. Here are some of the premiums: Cameras, Clocks, Watches, Pearls, Overlight Cases, Traveling Bags, Pipe Sets, etc.

YOU LOSE MONEY BY DELAY—SEND YOUR TRIAL ORDER TODAY.

Our new MID-WINTER CATALOG just off the press. Write for it. Contains 183 fine numbers.

**FAIR TRADING CO., Inc.**  
307 6th Ave., Phones, Watkins 10401-02, New York

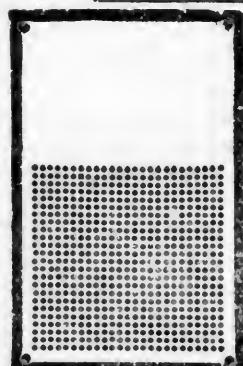
Send stamps for sample sets. On other orders full remittance, or 25% deposit, balance C. O. D.

## BIG REDUCTION IN BLANK MIDGET SALESBOARDS

AS LONG AS PRESENT STOCK LASTS.

Having just closed a big deal for a large quantity of Blank Midget Salesboards, enables us to offer High-Grade, Guaranteed Tamper-Proof, Protected Backs Salesboards at less than others are asking for Inferior Boards, with serial numbers on each ticket, all numbers are scattered around Board.

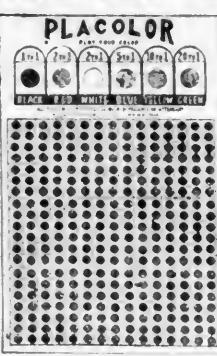
**25% DISCOUNT IF YOU BUY \$50.00 WORTH  
30% DISCOUNT IF YOU BUY \$100.00  
Assorted or One Style at One Time.**



No. of Holes.	Over All. Wht. Incl.	Adv. Space. Hgt. Wht.	Each
100	3 1/8 x 3 7/8	3/4 x 2 1/4	\$0.24
200	3 1/8 x 6 1/8	7/8 x 2 1/4	.44
300	4 1/8 x 6 1/2	1 1/4 x 3 1/4	.55
400	5 1/4 x 7 1/4	1 7/8 x 4 1/4	.69
500	5 1/4 x 8 1/4	1 7/8 x 4 1/4	.79
600	5 7/8 x 8 1/4	2 1/2 x 4 7/8	.90
800	6 1/4 x 10 1/4	2 3/4 x 5 1/4	1.14
1,000	6 1/4 x 12 1/8	2 3/4 x 5 1/4	1.39
1,200	7 1/4 x 12 1/8	2 3/4 x 6	1.64
1,500	7 1/4 x 14 1/8	2 3/4 x 6	2.00
2,000	9 1/4 x 14 7/8	3 5/8 x 8 1/8	2.64
2,500	11 1/4 x 15 1/4	4 3/8 x 10	3.25
3,000	11 1/4 x 17 1/4	3 7/8 x 10	3.89
3,600	11 1/4 x 19 1/4	3 7/8 x 10	4.64
4,000	11 1/4 x 21 1/4	3 7/8 x 10	5.14
5,000	11 1/4 x 24 1/8	3 7/8 x 10	6.39

25% with order, balance C. O. D. All checks must be certified, or send Money Order.

Our Catalog No. 25 now ready for those who have no copy.  
**HECHT, COHEN & CO., 201-205 Madison St., Chicago, Ill.**



**Make \$500.00 A WEEK With Our New Game "PLACOLOR" Copyrighted 1923**

### Sweeping The Country

At \$2.00 Each—\$20.00 Per Doz.  
The Biggest, Swiftest and Surest MONEY MAKER EVER PRODUCED. Storekeepers buy in dozen lots, many in 100 lots, after trying sample.

PRICES TO AGENTS AND JOBBERS:

Sample \$1.00. Trial Dozen \$7.20. \$50.00 Per 100.

Cash w/ order, or one-third deposit on C. O. D. orders.

DESIGNED, ORIGINATED AND COPYRIGHTED BY

ARTHUR WOOD & CO., 219 Market St., ST. LOUIS, MO.

Representatives Wanted in Canada, Mexico and Cuba.

## Wanted To Buy---Eli Wheel

Must be in good condition. Want Man to overhaul Parker Swing and take charge of same for following season. Address

F. W. MILLER, New Orleans, La.

YOU ALL KNOW ME

Outsells any other make. Three Flavors—Spearmint, Pep and Fruit.

**GUM 1c a Pack \$1.00 A 100**

In lots of 1,000 packages or over.

25% deposit required with order.

NEWPORT GUM CO., Newport, Ky.



## Kirchen's Sensational Money Makers

### ELECTRIC FLOWER BASKETS

22 inches high

9 Lights

**\$4.50**

Each in doz. lots

**Sample, \$5.00**

No. 150—Made of reed. Beautifully colored and finished in two-tone bronze effect.

Filled with 9 large size American Beauty Roses, each with a genuine Mazda colored electric bulb inside. Equipped with 9 sockets, 9 bulbs, plug and 6 ft. of cord.

Immediate delivery.

### AMERICAN BEAUTY "RADIANT RAY" ELECTRIC FLOOR BASKET

The most beautiful piece of glittering magnificence you ever saw.

No. 200—Absolutely new. Made of all red, beautifully finished in two-tone, rich-colored bronze. Contains nine (9) beautiful large size CLOTH flowers (6 ROSES and 3 ORCHIDS), each with a genuine MAZDA BULB inside. Equipped with 7 1/2 ft. of cord, 9 sockets, 9 bulbs and a plug, all complete, ready to light. Come packed each in separate corrugated box. Order now if you want to make a cleanup. This is your chance.



5 1/2 Feet High, 9 Lights.  
**\$7.50** Each in dozen lots Bulbs included

SAMPLE, \$8.00.

25% deposit on C. O. D. orders.

**KIRCHEN BROS.**

CHICAGO, ILL.

## Famous Leonardo Pearls

**\$1.25**

EACH  
In Doz.  
Lots



**\$1.25**

EACH  
In Doz.  
Lots

Beautiful high lustre 24-inch Leonardo Pearls, in pink, cream or white, with Sterling Silver Safety Clasp. Specify colors when ordering. Absolutely indestructible and carrying our iron-clad guarantee and tag. Put up in elaborate silk-lined display box.

25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS.

**HOUSE OF HEIMAN J. HERSKOVITZ**

85 BOWERY, (Local and Long Distance Phone, Orchard 391) NEW YORK CITY.

### PICK THIS NUMBER

YOU WIN I LOSE

AND GET A HANDSOME BOX OF CANDY



### Peerless Miniature Push Cards

SMALLEST PUSH CARDS MADE.

SIZE

100 Lots with Seal and Name

100 Lots Blank

15-Hole Push Card	\$2.40	\$2.88
25-Hole Push Card	3.25	3.90
30-Hole Push Card	4.50	4.32
40-Hole Push Card	4.25	5.10
50-Hole Push Card	5.50	6.94
60-Hole Push Card	6.30	7.36
70-Hole Push Card	6.75	7.78
75-Hole Push Card	7.65	8.68
100-Hole Push Card	7.85	8.68

SEND FOR OUR NEW MINIATURE PUSH CARD CATALOGUE. IT'S FREE.

We manufacture Push, Sales, Poker and Baseball Seal Cards to your order. WRITE FOR PRICE LIST. PROMPT DELIVERY.

**PEERLESS SALES CO.**

1160 EAST 55TH STREET, CHICAGO, ILL.

## SAM E. SPENCER REFINED SHOWS—SEASON 1924

WANTED—Amusements of the highest class, Feature Shows, One Ring Circus, Dog and Pony Show, Illusion, Freak Animal Show, Jungle Show, Midget Show, Penny Arcade, Pantomime Show, Fat People, Mechanical Show, Walk-Through Show, Motorrome, Crazy House, Ten-in-One Show, Rides, Whip, Baby Seaplane, Baby Eli Wheel. Concessions open: Candy Stands, Candy Floss, Electric Flower Basket, Boudoir Lamps, Pillows, Overlight Bags and Cases, Poultry Wheel, Patisserie, Devil's Bowling Alley, Fish Pond. All Glass open. WANTED—First-class Manager for Allan Herrell's 1st Vice at Carmiell. Address all mail, SAM E. SPENCER REFINED SHOWS, Brookville, Pa.

## SIDE SHOW MANAGER AT LIBERTY

Can handle any size. Doing Punch, Marie and Ven. The very best. Will consider Pit Show on good percentage basis. Who has own stage Ad—also Dancer. WILL HIRE Python. Must be in good shape and prices right.

JACK D. KELLY

2628 WASHINGTON AVENUE, Permanent Address: 1617 Dewey Avenue, Portsmouth, Ohio.

ST. LOUIS, MO.

# \$10,000 PROFIT

In Six Months Made by Many Operators Using Our Machines and Premium Assortments

## YOU CAN DO THE SAME

New Improved Banner Model Machine sends a 5¢ package of mints with each nickel played and tells in advance what the player will receive, thus eliminating all element of chance and can run anywhere. Any slot repeater will gladly accept a machine as an assortment on commission basis. Place a few in your locality and your profit will soon reach the mark.

A Banner Construction will earn from \$15.00 to \$25.00 per day. We will ship any number of constructions same day your order is received, thereby letting you collect the earnings during time you would be waiting for delivery if order is placed elsewhere. **LOSE NO TIME.** Write today, our prices will surprise you. Our terms one-third deposit with order, balance C. O. D.

**BANNER SPECIALTY CO., 608 Arch St., Philadelphia, Pa.** Also OPERATORS' BELL, 5 and 25¢



Our Leader. Target Practice.  
EITHER ONE OF THESE TWO CONSTRUCTIONS WILL EARN FROM \$5.00 TO \$20.00 PER WEEK.

These Machines will show you what wonders the American penny can do. The Machines can work 24 hours a day and 365 days a year. Buy one for a sample and see the result.

GET CIRCULAR 50 DESIGNS.



## PILLOWS, \$9.80 DOZ.

SILK-LIKE CENTERS—KNOTTED FRINGE  
Leather Tie Hangers, \$2.00 Doz.  
Free Catalogue. Quantity Price.

### BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.	
600-Hole Board	8 Pillows.....\$ 8.00
800-Hole Board	12 Pillows.....11.50
1000-Hole Board	12 Pillows.....12.50
1000-Hole Board	16 Pillows.....15.00
1500-Hole Board	71 Pillows, 36 Pennants, 21 Dollars, 1 Leather Pillow for last sale.....20.00
	LOOK-POCKET PULL CARD—LOOK With Genuine Leather Pillow, 50 Pulls.....\$ 2.25
	Brings \$10.00 Extra.....\$ 15.00
	SPECIAL—1,000 Hole Board, 3 Leather Pillows, 1 Leather Table Mat, 4 Silk-Like Pillows, 10 Leather Tie Hangers.....\$ 15.00

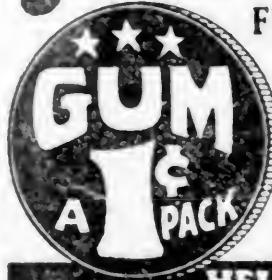
### BUY DIRECT FROM MANUFACTURER.

We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D. Genuine Leather Pillows AND TABLE MATS, \$2.00 EACH. Leather Tie Hangers, \$1.00 EACH.

WESTERN ART LEATHER CO., P. O. Box 484. Taber Opera Building, DENVER, COLORADO

## 5 Sticks of Chewing Gum

FULL SIZE—5 STICK PACKS



Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in flashy boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.

HELMET GUM SHOP Cincinnati.

**ALASKA GOLD-MINE**

Here It Is, Salesboard Operators, Jobbers and Salesmen!

Takes in \$150. Pays out \$69.50. In 5¢ size.

Also made in 10¢ size. Takes in \$300. Pays out \$110.

**\$5.00 EACH, IN LOTS OF 12.**

Sample, only \$8.00, Prepaid.

Write today for Free Illustrated Circulars on our complete line of regular number, trade and novelty boards.

Field Paper Products Co., Peoria, Ill.

**GOLDEN BEE CHOCOLATES**

In Wonderful New Salesboard Assortments for 1923-24

NO. 1 ASSORTMENT		NO. 2 ASSORTMENT	
37 BOXES	24 \$0.40 Boxes	25 BOXES	18 \$0.10 Boxes
6	6 .50 Boxes	1	1 .75 Boxes
3 .75 Boxes	3 .75 Boxes	3 1.25 Boxes	1 1.50 Box
2 1.25 Boxes	2 1.25 Boxes	1 1.50 Box	
2 2.00 Boxes	2 2.00 Boxes		
1 5.00 Box	1 5.00 Box		
<b>Price, \$11.00</b>		<b>Price, \$7.75</b>	
800-Hole 5¢ Board FREE		500-Hole 5¢ Board FREE	
Brings in \$10.00		Brings in \$25.00	

25% deposit on lots of 12 or more boxes. Terms, 1/2 cash with order, balance C. O. D. Special discount to jobbers. Send for catalog.

Theodore Brothers Chocolate Co., Inc. Park and Compton Aves. St. Louis, Mo.

## Salesboard Operators

OUR OWN SUPREME QUALITY HAND-DIPPED ASSORTED CHOCOLATES  
ALL NEAT, FANCY BOXES THAT ATTRACT.  
THE NEWEST AND CLASSIEST LINE OF CANDY ASSORTMENTS ON THE MARKET.

### No. 45—ASSORTMENT

31 BOXES	
15—250 Boxes	600-HOLE 5¢ SALESBOARD FREE
8—400 Boxes	
5—750 Boxes	
3—850 Boxes	
1—\$5.00 Box for Last Sale	

**Price, \$7.50**

### No. 47—ASSORTMENT

51 BOXES	
12—400 Boxes	1200-HOLE 5¢ SALESBOARD FREE
6—51.50 Boxes	
2—\$3.00 Boxes	
1—\$5.00 Box for Last Sale	

**Price, \$15.75**

### No. 46—ASSORTMENT

39 BOXES	
8—400 Boxes	800-HOLE 5¢ SALESBOARD FREE
5—750 Boxes	
2—750 Boxes	
1—\$1.00 Box	
1—\$5.00 Box for Last Sale	

**Price, \$10.75**

### No. 48—ASSORTMENT

36 BOXES CHOCOLATES AND CHERRIES, 5 ASSORTED CHINESE BASKETS CHOCOLATES AND CHERRIES 1,000-HOLE 5¢ SALESBOARD FREE	
20—400 Boxes	
10—750 Boxes	
6—850 Boxes Maraschino Cherries	
1—\$2.00 Basket Chocolates and Cherries	
1—\$3.00 Basket Chocolates and Cherries	
1—\$4.00 Basket Chocolates and Cherries	
1—\$7.00 Basket Chocolates and Cherries	
1—\$10.00 Basket for Last Sale	

**Price, \$15.00**

### SPECIAL DISCOUNT TO QUANTITY USERS.

Each of the above assortments packed in individual cartons, complete with printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT

Concessionaires Write for price on attractive Candy Packages for the Fairs

TERMS—25% deposit on all C. O. D. orders

### WEILLER CANDY COMPANY

227 West Van Buren Street, CHICAGO, ILLINOIS  
Local and Long Distance Phone: Wabash 9564.

## GOODYEAR RAINCOATS

### GAS-MASK RAIN COATS

These Coats are made of superior quality Bombazine Cloth, rubberized to a high grade AAA Red India Rubber. Every coat is fully cut, all around, on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

**\$1.90**

EACH IN DOZEN LOTS.

### INDOCORD BRAND RAINCOATS

These coats are made of whipcord cloth. GUARANTEED waterproof. Can be worn rain or shine. Very serviceable. Nine genuine without our trade-mark. Men's Sample Coat, \$2.50.

**\$2.25**

EACH IN DOZEN LOTS.

Prompt shipments direct from factory. 25% on deposit, balance C. O. D. Cash or money order only. Write for our complete catalogue of Men's, Women's and Children's Raincoats.

A Full Line of Rubberized Household Aprons (all colors) \$3.00 Gross, \$3.25 Dozen.

## Goodyear Co. INC.

AGENTS WANTED Dept. B, 529 Broadway, New York City

NOTE: NO CONNECTION WITH ANY OTHER CONCERN USING SIMILAR NAME.

## Blankets

Beacon Wigwam, 60x80, - - - -	\$3.75 each
Esmond 2-in-1, 66x80, - - - -	3.50 each
Esmond Indian, 64x78, - - - -	3.00 each
Esmond Indian, bound edges, 66x80, - -	4.50 each
DEPOSIT REQUIRED WITH ALL ORDERS.	

ORIENTAL NOVELTY CO., 28 Opera Place, CINCINNATI, OHIO

## THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.



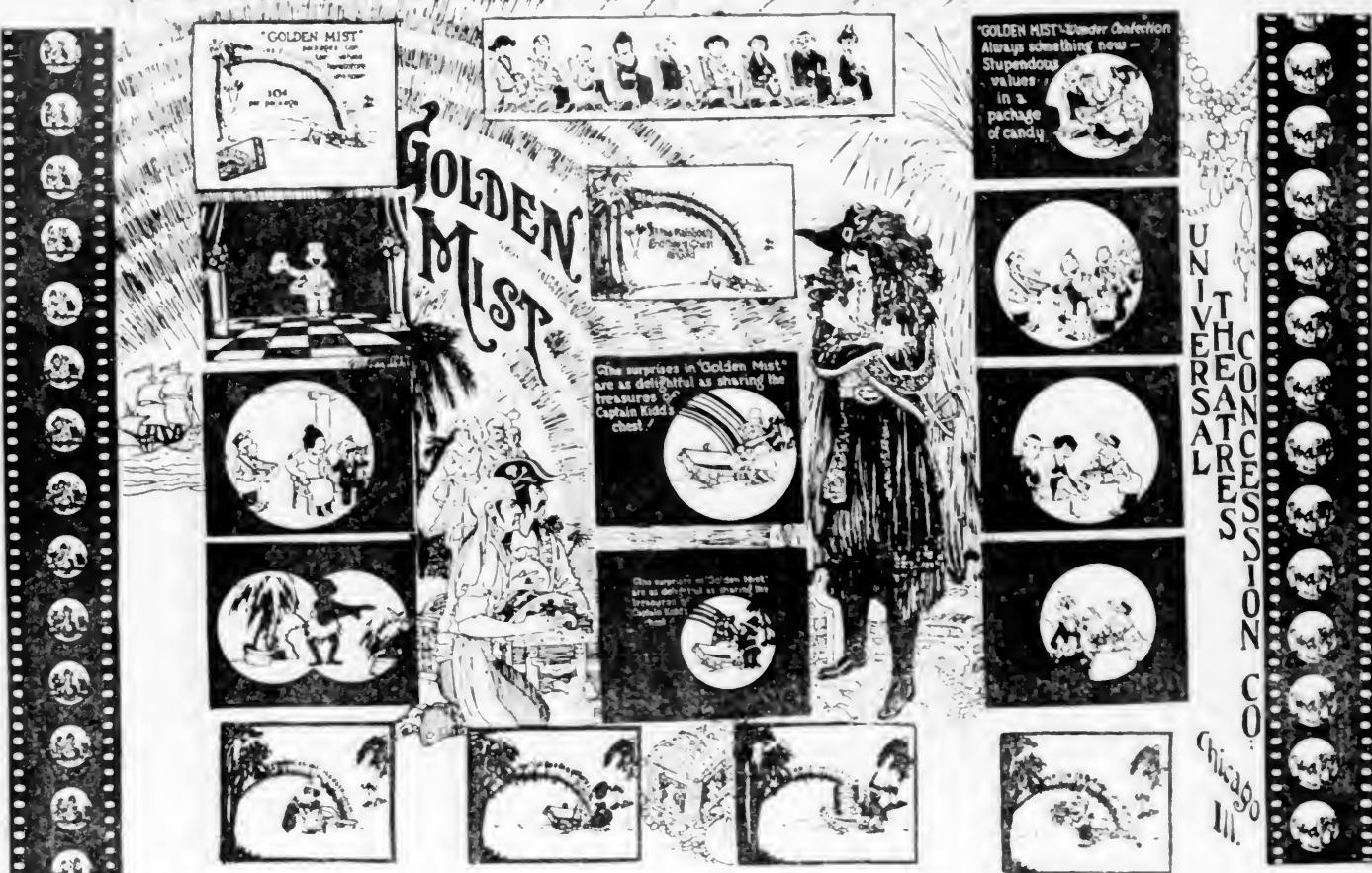
AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.

### YOU ALL KNOW ME

Ortells say other make. Three Flavors—Spearmint, Pep and Fruit.



**GUM 1¢ a Pack**  
S1.00 a 100  
In lots of 1,000 packages or over.  
25% deposit required with order.  
NEWPORT GUM CO.



THE ABOVE REPRESENTS PHOTOGRAPHIC "STILLS" TAKEN FROM

## AN ACTUAL MOVING PICTURE!

375 Feet of Sensational Mirth-Provoking Film  
Specially Designed to Multiply Your Sales of

# "GOLDEN MIST"

Its Use Dispenses With the Necessity of an Oral Announcement

WE POSITIVELY WILL NOT SELL THIS PICTURE

We Will Ship Same Immediately to Users of "GOLDEN MIST" Upon Receipt of a \$10.00 STANDING DEPOSIT. This \$10.00 Will Be Refunded in Full When the Film Is Returned To Us.

**100% COMEDY — A DECIDED "HIT" ON ANY SCREEN!**

The Most Elaborate and Effective Sales-Developing Medium Ever Originated.  
No Matter What Your Returns Have Been From "GOLDEN MIST" in the Past This Motion Picture Will

**MORE THAN TRIPLE SAME!**

# "GOLDEN MIST"

250 PACKAGES

**\$11.25**

500 PACKAGES

**\$22.50**

1000 PACKAGES

**\$45.00**

2500 PACKAGES

**\$112.50**

\$10.00 Deposit Required on Each Thousand Packages Ordered

**UNIVERSAL THEATRES CONCESSION COMPANY**  
RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.