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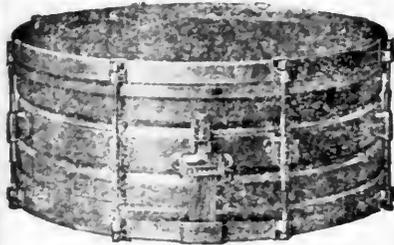
By C. B. RALSTON

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Late of Broadway

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HOBO JIM

BY BERTON BELLS.

We never knew much about him,
As each season he just rolled by—
To our City—and folks came to know him
As just plain "Hobo Jim".

He'd mentioned he'd been a trapper,
Had a wife who had gone dead wrong;
But 'twas all he'd say about her,
'Cept when he broke out in song.

Said, "I've trod through the fields of plenty,
Slept sound on the open sod;
Where the stars and the clouds were my cover,
And I'd say "good night" to God".

One night at the Coliseum,
Thousands had thronged for a treat
For a dive had been framed for the children,
And 'twas fitted to the very last seat.

But the minstrel to play that evening
Had an accident and did not appear;
When the manager sadly announced it,
"Hobo Jim, saying "I'm here".

The full house just rocked with laughter,
At the thought of that man to play,
For the moment they all made merry—
Then at once Jim knelt to pray.

The audience grew quiet and deathlike,
Heads bowed and respect was paid
To the reverence that even a Hobo
Gave his Maker before he played.

"O God, hear my voice in heaven,
Heed the prayer I'm about to say;
Please give me back my genius,
Like I had when I played on Broadway.

"O mothers and fathers, speak for me,
For these minutes now left above,
For I'll play for you also in heaven,
Tonight—while my touch is in love."

Then he gazed at the eager audience,
With smiles and tears in his eyes,
Then he rested his bow and touched lightly—
Soon he took the whole house by surprise.

There were tears of rejoicing and weeping,
As the minstrel bow he left drew,
For he was in harmony with heaven—
And our souls understood it, too.

To their feet with loud cheers and cries,
The myriads stood as a man,
When he finished his playing that evening,
The tossed flowers would have filled a van.

They surrounded him with living roses,
Broken cheers came from the hearts that had
bled;
Then he swooned and fell—all eyes saw—
Hobo Jim was silent—and—dead.

On yonder hill is the grave of a hero,
Not marked by a costly gray stone,
But by a great, living, lasting monument—
It's known as the Orphans' Home.

Now children's tender hands and voices
Place flowers and sing his praises there;
While in their sweet lives of future
Jim's memories live in their fond care.

A cherry tree stands on guard—so silently,
And each season mocking birds mate in its
shade,
And sing echoes that ring forth from heaven,
O'er the place where our Jim was laid.

Letters are always appreciated from those who use and read the above poem. Send above poem to your friend or editor.

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If I were to leave for a life of solitude, I'd find, away from civilization, and only allowed three books of poetry, I would select one each from the following authors: Walt Whitman, Lord Byron and Bertton Bells.—A. V. DARRUCH, LL.D., Ph.D.

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Trap Drummer who doubles Brass, Shows in all cities who double Brass, for show. I pay all. Play big Keith Vaudeville House Week Jan. 28, New Theatre, Philadelphia, Pa., week Feb. 1, Hippodrome Theatre, Baltimore, Md.

MANAGERS, LOOK—Versatile Trio at Liberty. Man and wife. Tallies and Musical. Double. Choice week. Wife Piano. Man—Trumpet. Violin. Sax. Other Man—Piano, Clarinet, Saxophone, Saw. Hand Bells, Whistle, Gears. Changes songs week. Marimba and saxophone Trio. All work in 3rd Double Band and Orchestra. Wonderful, reliable troupe. Join at once. Please state salary. Must be steady and sure. THE BOVAL TRIO, Van Delta, Illinois.

WANTED QUICK—Juvénile Man, General

Business, to play some characters in all cities. Join at once. WILKIE A. GORTON, DRAMATIC MEDICINE SHOW, week Jan. 28, Ma-homet, Ill.; week Feb. 4, Olin, Ill.

WANTED PEOPLE IN ALL LINES, for city

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The Billboard



Artistry? Yes—in terms of economics but frankly, chiefly and primarily concerned with the business end of the profession: ardently advocating better business practice, and firmly committed to cleanliness as a business asset.

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DRAMATIC PRODUCTIONS IN PICTURE HOUSES

May Result If Actors' Equity Association Calls Strike in June

FILMS HALF WEEK, LEGIT. OTHER HALF

Reported Certain Picture Theater Owners and Producers Making Survey as to Houses' Adaptability

Chicago, Jan. 26.—Are motion picture theater owners seeking a working agreement with the Actors' Equity Association whereby movie houses will, in case of an actors' strike, cut their film showing to a half week and play dramatic productions the other half?

A motion picture magnate, whose name The Billboard is not privileged to give, thinks such an arrangement between film owners and Equity is in a fair way to be brought about. This man claimed that certain motion picture theater owners and producers are even now making an exhaustive survey of movie houses all over the country to ascertain their adaptability to productions. It is claimed that the perfecting of the above arrangement is dependent on an Equity strike which might occur next June. It is said that officials of the Equity Association have been approached on the subject, but Equity has let no word drop as yet.

It is claimed that if an agreement is reached between Equity and the movie owners, Equity will throw its members, producers and authors into a new combination of motion picture theater owners, Equity itself and labor organizations. It is pointed out that this formidable triumvirate will be in position to enormously stimulate production of plays, Equity especially being the potent factor in this stimulation. It is also emphasized that the moving picture men are more and more using plays for new films in preference to scenarios. If Equity can stimulate greater production of plays—and there seems little doubt it could so do—the film men believe these plays in their picture houses half of a week would give them much good material for new films at firsthand. The man who talked of these things to The Billboard also called attention to the fact that picture theater men have for some time pondered what to do to make their programs more attractive in the smaller cities. Their business has been falling off, generally speaking, all over the country. It is claimed this class of men believe good shows, one, two or three nights a week, will liven things up, make them more and stimulate attendance at their picture houses the rest of the week.

It might be said that there are not enough good shows now to fill the profitable one-night stands offered on every hand, which is a fact. But picture men are said to believe that Equity is potent enough to get its authors and friendly producers to produce enough good, new plays in most every public demand. It is said to be

(Continued on page 10)

CHARLES H. DUFFIELD

Inspecting Eastern Conditions Prior to Trip to Florida

New York, Jan. 26.—Charles H. Duffield, of the Theatre-Duffield Fireworks Branch of the World Amusement Service Association, Chicago, came in this week and registered at the Hotel Astor. In a call on The Billboard he reported business as never better and many more orders for fireworks booked than any previous time for this season of the year.

During his stay he was in conference with his Eastern representative, Fred C. Murray, who has an office in this city.

Mr. Duffield stated that the World Service would open an Eastern office in New York as a combination branch of the Chicago office, and will put a man in charge of each department under E. F. Carruthers, and that Mr. Murray will handle the fireworks end. The location of the office has not been decided upon, but will doubtless be in the Times Square district.

After attending to some business matters Mr. Duffield will go to Florida for a few weeks' vacation.

REMOVE ADMISSION TAX UP TO 50 CENTS

Motion Picture Patrons are Real Beneficiaries in Federal Repeal

New York, Jan. 26.—Despite the strong sentiment among the members of the House Ways and Means Committee for the complete repeal of the admissions tax, the committee in its revision of the revenue bill merely took the tax off theatrical admissions up to and including 50 cents.

From an "inside" source it was learned here today that members of the House Ways and Means Committee in private conversation declared themselves willing to abolish the theater admissions tax completely. If they could avoid the elimination of the tax on sporting events.

The revenue obtained from boxing and wrestling bouts, baseball, football and other sports every year reaches an enormous sum, and the committee members felt that they would not be justified in removing the tax on all theatricals unless the tax on admissions to sports entertainments was also repealed.

The committee also voted yesterday to abolish entirely the tax on seating, as a result of which alone the government will be deprived of about \$2,000,000 annually. The loss on the removal of the tax on admissions up to and including 50 cents is estimated at \$33,000,000. Motion picture patrons will be the real beneficiaries of this repeal.

There is a strong movement to raise the exemption to 75 cents, and it is probable that this additional allowance may be recommended by the committee in the final shaping of the tax bill.

(Continued on page 10)

JONES GETS CLASS "A" CANADA FAIRS; LEVITT-BROWN-HUGGINS GET CLASS "B"

Many Agencies Bid for Attractions at Saskatoon Meetings—Bert Earles Gets Midway Concessions—Blue Law Advocates Receive Chilly Reception

Saskatoon, Sask., Jan. 26.—Saskatchewan blue-law enthusiasts, much to their surprise, were rather coldly received when they appeared in delegation before the meeting of the two Western Canada fair associations here this week to make suggestions about the carnival attractions and concessions for the awarding of which the meetings were held. They were very firmly told that their suggestions were rather superfluous in view of the fact that the gathering to which they wished to dictate consisted of fair managers of considerable experience who were at great pains to pick the best and most decent shows in North America.

Wheel concessions, spun for prizes, are permitted by law, are commonly operated at church and charitable fairs and will be allowed at fairs in Western Canada. Grand-stand and midway attractions contracted for in recent years and for the coming season are as clean as it is possible to get them. This was the courteous but emphatic answer given the delegation of social service workers who were given a hearing at the meetings between the two associations of fairs and the contract seekers of the amusement world. While the delegation of the Social Service Council, which consisted of J. H. Cameron, Rev. Dr. Wylie Clark, Rev. R. H. A. Haslam and Rev. J. A. Donnell, all of this city, and Abbie DeLury, also of this city and secretary of the Saskatchewan Home Makers' Clubs, were given a very courteous hearing, it was generally agreed that carnival attractions were essential to any successful fair and were a clean entertainment. The delegation was met on behalf of the fair men by E. L. Richardson, manager of the Calgary Exhibition, the oldest manager on the job in Canada, who expressed to them the sentiments quoted.

Johnny J. Jones again won the carnival contract for the Western Canada Association of Exhibitions, comprising Saskatoon, Brandon, Regina, Calgary and Edmonton. The grand-stand acts contract went to Wirth-Hamid, of New York, while auto racing went to the World Amusement Service Association, represented by J. Alex Sloan. Bert Earles, of Los Angeles, got the midway concessions, and Gale Brooke, of Minneapolis, the grand-stand refreshment rights.

Larry Boyd, of the Boyd & Linderman Shows, and Rubin Gruberg and W. S. Cherry, of the Rubin & Cherry Shows, were runners-up for the carnival contract, while more than forty booking agencies and organizations were represented in connection with meetings of the fair boards. Dates for the Class "A" fairs are yet to be set.

For the Western Canada Fairs' Association, comprising the Class "B" fairs at Estevan, Yorkton, Melfort, Prince Albert, North Battleford, Weyburn, Lloydminster, Camrose, Red

Deer and Lethbridge, a compromise has been effected. Levitt-Brown-Huggins split their carnival with these towns and the Manitoba Circuit, while the grand-stand acts went to Wirth-Hamid for the eastern end of the circuit and to the World Amusement Service Association for the western section.

Western Circuit: Lethbridge, July 17-19; Red Deer, July 21-23; Camrose, July 24-26; Lloydminster, July 28-30; North Battleford, July 31-August 2; Vermillion, August 4 and 5. The last-named fair is a new one accepted by the association this year.

Eastern Circuit: Carman, June 30-July 2; Neepawa, July 3-5; Estevan, July 3-5; Portage-La-Prairie, July 7-9; Dauphin, July 10-12; Yorkton, July 15-18; Melfort, July 22-25; Prince Albert, July 29-August 1; Weyburn, August 4-6.

T. O. C. C. Annual Ball Highly Successful

Attended by 2,000—Rudolph Valentino and Marion Davies, "Crowned" King and Queen, Have Words

New York, Jan. 26.—The fourth annual dinner and ball of the Theater Owners' Chamber of Commerce held Thursday night at the Hotel Astor was a great success, drawing a crowd of nearly 2,000. It is estimated that the cash receipts from the sale of tickets at \$10 each ran up to \$15,000. Hardly an exhibitor from the New York zone was unaccounted for in the crowd.

The absence from the ball of many picture stars known to be in New York is said to have been caused by the dissatisfaction resulting from the "election" of Marion Davies as Queen. The contest for King and Queen of the movies—Rudolph Valentino was King—was run in The New York American, owned by William B. Hearst, who is also the producer of the Marion Davies films. The only stars noticed in attendance were Irene Rich, Clara Kimball Young, Richard Barthelmess, Mary Hay and Vera Gordon.

An irritating flaw marked the "coronation" of the contest winners, which was spotted at

(Continued on page 10)

ASS'N OF EASTERN AMUSEMENT PARKS MAY BECOME A REALITY

Ponty, Uzzell, Krug, Baker, Mangels, Murphy, Brewster, Sanneman and Others Strongly Favor It—Would Be Auxiliary of N. A. A. P.

NEW YORK, Jan. 26.—The idea for an association of Eastern amusement parks, germinated during the last convention of the National Association of Amusement Parks held in Chicago the first week in December, bids fair to become a reality.

According to Fred H. Ponty, associate owner and manager Paradise Park, Rye, Rye Beach, N. Y., coming east from the Chicago park men's meeting, R. S. Uzzell, Charles Krug, Harry Baker, W. F. Mangels, Mr. Murphy, Mr. Brewster, D. B. Sanneman, others, and himself, talked over the matter of an Eastern organization and considered it most favorable.

Mr. Ponty said to a local representative of The Billboard on a visit this week: "I do not wish to claim any credit for the idea of an Eastern association of park managers, nor will I take the initiative in its formation, as it will be better for some of the better known in the business to do it, but I do most emphatically favor such an organization, and if it is formed I will do all in my power to support it." In furthering the plan Mr. Ponty was under the opinion that much good could be accomplished if the Eastern park men got together several times during the season—that the co-operation thereby was bound to work for the good of all parks and that it should not be hurriedly. He said in concluding his talk on the subject: "The Eastern association might well include parks of all Eastern States from Virginia north and east of Pittsburgh, Buffalo, Toronto, and to take in parks of Eastern Canada, New York and New England States."

The Billboard has not been able to sound out opinion of Baron G. Collier of Luna Park, Coney Island, N. Y., or Frank W. Darling of Thompson's Park, Rockaway Beach, N. Y., but in the opinion of one well-informed park man there is no doubt that should an Eastern association come into being they with many of the other prominent would become associated.

The proposed Eastern association of parks would become an auxiliary of the National Association of Amusement Parks and under franchise to it—fully co-operative and not in any opposition to it—it was said by a Billboard informer on the subject.

"TRIANGLE" ONE YEAR OLD

New York, Jan. 25.—The Triangle, Kathleen Kirkwood's little theater, located in a glorified Greenwich Village cellar, celebrated its first birthday last Sunday evening.

At the close of the one-act bill members of the audience, among them many professionals (Sunday being professional night at the Triangle), were bidden to the party. Coffee and cake was served. A gigantic birthday cake, topped with a single candle, was presented by Mrs. Edwin Emerson. On the cake was a sugary inscription: "Authors, Actors, Audiences." After the cake had been placed on exhibition, the candle lit and burned away, it was cut by the hostess, Miss Kirkwood, and distributed among the guests. Those present included: Walter Butterfield, Miss Virginia Danforth, Mr. and Mrs. George Clark, Mr. Edward Siltou, Col. Edwin Emerson and Mrs. Emerson, Mrs. Jessie Tarbox Beals, Mr. Ted Legros, Miss Olga Merewald, Miss Pearl Withycomb, Mr. Bruce Nell, Miss Adelaide Mathews, Mr. and Mrs. Malcolm Fassett, Mr. and Mrs. J. D. Wagner, Robert De Rosillae Boese, Miss Grace Bradstreet, Miss Marguerite Agniet, Mr. and Mrs. Louis Mose, Allan Murtagh, Bruce Mandeville, Roy McCardell, Mrs. Lancelotti Patterson, Karl Decker, Margaret Amber, Beverly Stigroaves, Henry White, Gerald Leake and Louis Kella.

S. Z. POLI TO BUILD IN WILKES-BARRE AND SCRANTON

Wilkes-Barre, Pa., Jan. 25.—Wilkes-Barre will have a new million-dollar theater in the near future, according to an announcement by S. Z. Poli. The decision was reached following the division of the Poli theatrical and property interests all over the circuit into two corporations. Plans for the new playhouse have already been drawn. The new theater will be on the site of the present structure on South Main street.

The plans call for one of the most up-to-date and elaborate theaters in this section and will be similar in construction to the one he has proposed for Scranton. Vanderbilt and feature pictures will be shown at both.

"IN THE SHADOW OF THE MOSQUE" NEW CHI. SHOW

Prof. A. F. Seward Putting Out New Egyptian Presentation With Frank Q. Doyle Managing

Chicago, Jan. 25.—Frank Q. Doyle, veteran Chicago booking agent, today outlined to The Billboard the plans of Prof. A. F. Seward, famous astrologer, who is putting out a sumptuous production in which Egyptian settings and astrological features will be the highlights of a show which is to have a number of novel suggestions in its treatment.

"In the Shadow of the Mosque" is the title of the big Seward show and Mr. Doyle has full charge of the management and routing of the production, which is designed for week-end towns. George Rich will be in advance of the show. The scenery is rich and embraces a wide range of treatment, all strictly Oriental in its subjects. The music, all specially written, follows out the Far East theme. There are twenty-six people in the cast. The thread of the play is decidedly romantic, with astrology permeating its fabric at about all points. The show will open February 18 in Anderson, Ind. Rehearsals are now going on in Chicago.

MAMMOTH AUDITORIUM

In Ottawa, Canada, Opens

Ottawa, Can., Jan. 26.—A community hall, the Auditorium, has been opened to the public here. One of the reasons for the construction of the Auditorium was the need of a modern ice-skating and hockey rink. No plans have been spared to meet this want. Ice skating is only one of the many activities to which the Auditorium will be devoted. For the greater part of the year the whole building will be available for other uses and for the whole year the concert hall, which is apart from the rest of the building, will be at the service of the public.

The Auditorium is more than a convention hall. The concert hall is connected with the main arena by sound-proof folding doors. These may be opened and the concert hall used as a dining room when a convention is here. The concert hall will seat 750. When completed it will have a commodious stage and convenient dressing rooms at one end, while at the other will be rest rooms for ladies and men and a serving pantry to which refreshments can be brought by a hand lift from a kitchen on the mezzanine floor.

As soon as the skating season is over, the ice in the amphitheater will be removed and a sectional hardwood floor laid over the freezing pipes. This will carry a large stage across the south end of the arena capable of holding the largest orchestra, bands and choirs, and 2,000 chairs. These, with the permanent seats, will allow an audience of 7,000.

The Boston Symphony Orchestra has been engaged to open the 1924 summer season Easter Monday, April 21. The seating arrangement enables every spectator to see the performances. There are 3,000 reserved seats, 2,000 rush seats and standing room for about 2,000 more. An excellent manager in the person of Charles D. Fraser has been engaged.

"ALICE SIT-BY-FIRE" REVIVED

London, Jan. 27 (Special Cable to The Billboard).—Sir James M. Barrie's "Alice Sit-by-Fire" was revived at the Comedy Theater, with Marie Tempest as alert and charming as ever in the title part. The play wears badly but Stanley Bell has produced it cleverly, using the costumes of 1890 with present effect. Herbert Marshall gave a fine performance in the slender part of Steve. Peggy Rankin's vigorous Louisa contrasted favorably with Elizabeth Irving's rather raw handling of Amy.

London is still waiting to see Marie Tempest in a play worth her unique talents.

"PROGRESS" DISAPPOINTING

London, Jan. 27 (Special Cable to The Billboard).—The new play entitled "Progress", which was given special performance Sunday and Monday by the State Society is four hours of scenes somewhat like "The Home", but the latter is more dramatic. "Progress" is rather disappointing, owing to verbosity and lack of technical advance, but several interesting war messages, politicians and capitalists are cleverly portrayed.

WORK TO BE STARTED ON CONEY THEATER

New York, Jan. 27.—Work on a theater to cost \$1,250,000, to be erected at Coney Island, will be started immediately and the theater will be ready for occupancy about November of this year. The structure is to be erected on Surf and 81st street avenues and besides the theater it will house a dance hall, offices, store and meeting rooms, as well as a roof garden and restaurant. It will be built by the Chaun Construction Company, Inc.

\$900,000 BUILDING FOR GUILD THEATER

Near-Broadway Site Optioned for Long-Contemplated Theater Guild Project

New York, Jan. 27.—The long-contemplated and much-talked-of Guild Theater for the exclusive use of the Theater Guild and its productions, will be built on Fifty-second street, just west of Broadway, if the tentative negotiations entered into for the purchase of the property at Nos. 243 to 250, that street, are carried out.

An option was secured last week on this property, which comprises a number of brownstone fronts adjoining Ireland, and the Guild's attorneys are searching the title with a view to closing the deal, according to Warren P. Mansell, business manager of the Theater Guild.

Provided the usual obstacles which confront real estate developments can be hurdled successfully, the construction of the new Guild playhouse will be begun about May 1, in the hope of having it completed by the first of next year, Mansell stated.

The house, according to present plans, is to cost in the neighborhood of \$900,000, and is to be built of brick, with a gold-leaf stage, a large cinema for the Theater Guild members and a projection for the acting company, in addition to sufficient space for a training school where amateur actors and actresses will have an opportunity to develop their talents.

The training-school feature was decided upon sometime ago by the directors of the Guild who proposed that such a school would be desirable as a source from which to obtain people for various parts, and especially in instances where an actor in a current play might desert the production, necessitating a replacement on short notice. Members would also be afforded an opportunity in more or less unimportant roles and be given the chance to play leading parts when ability and experience justified it. Every part in current attractions would be understood by training-school members, according to the plans, so that an account of illness or other misfortune, the part could be filled on the shortest notice.

The Theater Guild made it possible to engage in negotiations for a theater of its own last year by the donation of a half-million-dollar fund of stock, which by demand was later increased to \$600,000.

Howard Crane is to be the architect of the new playhouse.

"HENRY VIII." REVIVAL

London, Jan. 27 (Special Cable to The Billboard).—At the Royal Victoria Hall, this week, an excellent revival of "Henry VIII" was staged with Robert Atkins as the reserved Wolsey and Ian Swinley as the sensitive, dignified Buckingham. Florence Saunders improved her growing reputation thru her performance of Katherine, in which she manifested great emotional range and beauty.

FROHMAN'S SISTER'S ESTATE

New York, Jan. 26.—The will of Caryl Frohman, who died January 18, filed for probate yesterday in the Surrogate's Court, bequeaths her estate equally among her brother, Daniel Frohman, president of the Actors' Fund of America, and her sisters, Emma and Etta Frohman and Mrs. Rachel F. Davison. The will is dated December 12, 1923, and gives the value of the estate at "over \$10,000" in personal property.

ENGLISH RAILWAY STRIKE HURTS THEATERS' BUSINESS

London, Jan. 26 (Special Cable to The Billboard).—The railway strike has bumped business and the week-end revues and similar shows may have to travel without scenery and baggage, as the railway companies only guarantee to carry passengers.

SEEKS INJUNCTION AGAINST STRIKERS

Boston, Jan. 26.—Frank P. Miller, owner of the LaFayette Theater, Haverhill, Mass., has filed a bill in equity in the Superior Court at Salem, seeking an injunction against officers and members of Local 807, Moving Picture Operators' Union, because his theater is being picketed. A strike has been in progress since September 10.

EXCHANGE TICKET BUREAU ESTABLISHED

New Orleans, Jan. 26.—An exchange ticket bureau to distribute concert, theater and lecture tickets, which for any reason can not be used by persons who have same, has been established by Alice Odenthaler.

FRENCH DIAPASON

To Be Used in British Vaudeville Theaters

London, Jan. 26 (Special Cable to The Billboard).—The Entertainments Protection Association announces that from April 21 orchestras on the London Theaters Variety, Stoll, Moss, Variety Controlling and Syndicate halls shall use the French diapason normal "A" 430 and "C" 570, and that musical and other acts using musical instruments are requested to note and be prepared accordingly.

This has come as a bombshell and much grumbling has been caused. Hitherto only the Coliseum and Alhambra, and lately the Palladium, have been using the continental pitch. Performers are wrathful at having to alter things to help out foreigners coming to England. It is understood that the Musicians' Union has agreed, but on the other hand some musicians say the managements should be forced to pay for the alterations or buy them instruments. Officials of the E. P. A. deny that the move is actuated by hopes that the Variety Artists' Federation is to modify its ex-enemy alliance shortly.

TRIAL OF ALLEGED SLAYER OF STAGE HAND ADJOURNED

Jersey City, Jan. 26.—The trial of John Walsh, charged with the murder of Joseph Heaney, former stage hand, who was shot and instantly killed on the evening of September 14, in front of the Lyric Theater, Hoboken, came up last Saturday before Judge Hyman Lazarus, but had to be adjourned because of the absence of two of the State's most important witnesses.

One of these witnesses is Philip Quinn, juvenile stock actor, who was engaged in conversation with Heaney when his assassin fired the fatal shot. Quinn was playing a part in the attraction current at the Lyric when the murder occurred.

The shooting was the culmination of an alleged grievance held by Walsh, deposed business manager of Local Union No. 50 of the International Association of Theatrical Stage Employees and Motion Picture Machine Operators, against members of the union from which he was ousted, and the motive for the crime, so far as could be ascertained at the time Walsh was arrested, was to avenge the loss of his position, which Heaney had been instrumental in causing.

The prosecution is being conducted by Assistant Prosecutor Moximus McMahon, and the defense by George E. Cutley and Former Assistant Prosecutor Thomas H. Brown. No date for the resumption of the trial was set.

RUMORED CHASE HAS LEFT HAGENBECK-WALLACE SHOW

St. Louis, Jan. 26.—It is reported that Louis Chase, for the past five years assistant manager of the Hagenbeck-Wallace Circus, has severed his connection with the Mugivan, Bowles & Ballard interests after ten years with that firm, and that after a period of rest, will accept one of several propositions that he has in mind. It is rumored that Arthur Hoffman, for many years with the same firm and for the past five years able-show manager of the H.W. show, will succeed Mr. Chase.

FORMER ACTRESS

Said To Be in Need

Awarding to a Philadelphia daily, Mrs. Marie Sanford of 503 Jefferson avenue, Pittsburgh, Pa., a former actress, who states that she has appeared with E. H. Southern, Clara Morris, Booth and other famous stars, is, in want and has applied to the Actors' Fund and the United States Government for aid. Mrs. Sanford severely injured her right hand a year ago while employed in the Oregon Avenue Arsenal, in Philadelphia, and as a result has been unable to obtain work. She is the wife of Walter P. Sanford, stage manager.

Massachusetts Fairs Endorse the S. L. C.

Annual Meeting of the Association in Boston Is Well Attended

Boston, Jan. 24.—The fourth annual meeting of the Massachusetts Agricultural Fairs Association was held yesterday and today in the Hotel Marlborough with a good representation of fairs in attendance. The order of business was as follows:

January 24, 2 p. m.: Address of Welcome, Leonard W. A. Burton, Report of Committee on Fairs, Bertam Durell, chairman; Report of Committee on Concessions, C. H. Durell, chairman.

January 25, 9 a. m.: Address on Fair Statistics, Leslie Banks, Mass. State Dept. of Agriculture; Report of Legislative Committee, Hon. John W. Linn, Secretary, Report of Committee on Fairs, Harry D. Higgs, chairman; Report of Committee on Fair Exhibits, Peter I. Adams, chairman.

January 25, 10 a. m.: Address to Olympia Theater by the association.

January 25, 10:30 a. m.: Annual Banquet, Rose Room of Hotel Marlborough, Leonard W. A. Burton, toastmaster; Speeches, Hon. Frank H. Allen, President Mass. Senate, Dr. Arthur W. Gilbert, Commissioner of Agriculture, J. P. Seabrook, Secretary Pennsylvania State Association of County Fairs, and others. Followed by entertainment.

January 25, 9 a. m.: Round Table, fair association, Hotel Marlborough, convention men.

January 25, 10 a. m.: Address on "What an Agricultural Fair Association Can Do for Its Members," J. P. Seabrook, Secretary, Pennsylvania State Association of County Fairs.

January 25, 10:30 a. m.: Report of Legislative Committee on Fairs, Leonard W. A. Burton, chairman; Report of Committee on Fairs, Bertam Durell, chairman; Report of Committee on Concessions, C. H. Durell, chairman.

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association voted to accept the Showmen's Legislative Committee resolution that fairs book only such carnivals as are members of this organization, and no doubt all the fair men of the State will follow this rule.

The officers elected by the association for the year 1924 are: Hon. John W. Haight, of Greenfield, president; Walter Happ of Brockton, Thos. H. Ashworth of Sturbridge and L. B. Boston of Barnstable, vice-presidents, and A. W. Lombard of Arlington, secretary-treasurer. On the executive committee are J. Stuart Allen, Acton; C. A. Nash, Springfield; I. H. Sawyer, Topsfield; Bertram Durell, Worcester, and Duane S. Slater, Tyringham.

W. A. Burton, the retiring president, was highly commended for the excellent manner in which he fulfilled the duties of his office the past year, and the greatest appreciation was expressed for the invaluable and tireless efforts of A. W. Lombard in the interests of the fair men.

Following several strong pleas by representatives of the poultry shows it was voted to admit poultry shows into the association, with dues fixed at \$5 a year, or half the amount paid by the agricultural fair.

Several free-act booking offices and fireworks companies had representatives present, and these men were called upon to announce themselves and their wares. Maurice Beom was there for Wirth Blumenfeld, Stuart Kollas and A. W. Robbins represented the Keith Fair Booking Dept. of Boston, John Driscoll spoke for himself as head of the Harry Allen Booking Office, Harry L. Happ represented the American Fireworks Company of Massachusetts, and Fred C. Murray was on hand in the interest of the Theatre Bufield Fireworks Company.

MACAULEY'S SOLD

Famous Louisville Legitimate House To Be Continued by New Owners

Louisville, Ky., Jan. 26.—The oldest theater of this city, Macauley's, which has been the leading playhouse of Louisville for fifty-one years, was purchased this week by John and Isaac Starks, local capitalists. The theater will continue under the same policy, playing road shows and stock attractions.

MURAT THEATER EMPLOYS TRAVELING BUSINESS-GETTER

Indianapolis, Jan. 27.—The management of the Murat has added to its executive staff Harry Rosnagle, formerly an employee of the theater, as its traveling representative. Probably no other theater in the United States employs anyone under this title with the exact duties that the Murat has mapped out for Mr. Rosnagle, who will spend six of the seven days a week out of the city endeavoring to get business for the Murat house from the forty-seven towns within a fifty-mile radius of Indianapolis that have a population of more than 12,000 each and that have interurban service to this city. He also looks after advertising and news of the theater's attractions in the various towns.

CHANGING TO STOCK

Wilkes-Barre, Pa., Jan. 24.—The Irving Theater, formerly the Mafestic, ex-burlesque house but for the last twenty-eight weeks playing road shows, is to go into stock, it is announced by Peter H. Schafer, manager. The Hys Kramer Stock company will open there early in February. Its first offering is to be "Three Wise Fools".

The Irving is one of the Comerford chain of theaters, and the change of stock has been made because of the lack of road shows.

ROBERTS MANAGER OF CAPITOL, INDIANAPOLIS

Indianapolis, Jan. 26.—George A. Roberts this week became the manager of the Capitol Theater, formerly the Park, here, in place of W. W. Wadsworth, who has been transferred. The Capitol, since its opening last fall under its present name has been given over to Columbia burlesque shows. Mr. Roberts comes to Indianapolis from the East, having for the last thirteen years acted as general manager for the O. S. Hathaway enterprises.

STOLTZ MANAGING THEATER

St. Louis, Jan. 26.—M. D. Stoltz has been appointed manager of the Edison Theater, home of the Symphony Orchestra. The policy of renting the house for high-class attractions and operas will be continued.

H. D. SMITH TAKES TO ROAD

H. D. Smith who has been assistant treasurer of the Cox Theater, Cincinnati, takes to the road this week as company manager of the "Saramouche" Company, showing in the Middle West, joining at Charleston, W. Va.

LONDON LIKED "PHOENIX"

Mary Clare Scores Heavily in Playbox Offering

London, Jan. 27 (Special Cable to The Billboard).—Readean gave a gala performance at the first of the Playbox series Sunday at St. Martin's, when "Grauch", by Gordon Bottomley, and "Phoenix", by Lascelles Abercrombie, were produced.

The former is a verse-play of Macbeth's wooing and mating, Grauch being the name of Lady Macbeth. The piece is feebly constructed and the focus continually shifts. Bottomley does needless violence to the language, straining after poetic expression. Sybil Thorndyke, as Grauch, apparently has no definite conception of the part. The performance wobbled between the pampered shrew and the neurotic wreck. Malcolm Keen made a handsome, powerful Macbeth, but his acting was lost on such a dubious partner.

"Phoenix" is an original entertaining satire classic. Its theme proved most amusing, and it is the best performed show seen here in many months. It is superbly mounted, with lovely designs by George Harris. Leslie Banks was delightfully absurd as the bibulous, loquacious king. Ian Hunter and Austin Trevor extracted all the fun possible as the ribald Greek soldiers with cockney accents. The acting triumph of the play was that of Mary Clare as Rodope, daughter of Joy, brought of plates by the king. Miss Clare, with unassailable impertinence and determinedly hunting a capable lover, contributed superb comedy work. Few actresses could voice deep poetry interspersed with fleshly wantonness or touch so lightly and wittily the more sordid notes. It is a varied part, but Miss Clare accomplished all victoriously, making a notable success of "Phoenix", which should find favor in a regular bill.

FOUR KNICKERBOCKER THEATER SUITS APPEAL

Washington, D. C., Jan. 25.—The District Court of Appeals has certified to the United States Supreme Court for determination two questions of law arising out of four of the suits brought by legal representatives of persons killed in the Knickerbocker Theater disaster here in January, 1922, in which attempts are made to hold civilly liable the architect, iron fabricator and general contractor for the collapse of the roof of the building, in conjunction with the Knickerbocker Theater Company, which owned and operated the theater. The cases will go on the docket of the highest court and will probably come up for argument early next year.

The cases are the appeals of John H. Ford and the Union Iron Works, the fabricators of the steel girders, on which the roof rested; Reginald Geare, architect of the building, and Frank L. Wagner, who had the contract to erect the building. Ten other appeals are pending.

OSBORNE GOES TO NEW YORK

Springfield, O., Jan. 26.—Disolution of the partnership between Ralph Zirkle and Willard Osborne in the Osborne-Zirkle music studio of Springfield, is being announced.

Mr. Osborne is severing his connection with the studio and also resigning as violin instructor in the Wittenberg College School of Music here to go to New York, where he and his wife, professionally known as Sybil Fagan, whistler, will make their future home. Mr. and Mrs. Osborne contemplate doing some concert work under the management of Hymen Kraft. They are also to give some concerts for the Three Flowers Radio Company in New York.

Mr. Zirkle will continue the studio in Springfield.

AGAINST TAX BILL

The admission and sales-tax bill presented to the Virginia Legislature, proposing a tax on the retail sale of soft drinks, etc., and upon admissions to moving picture shows and theaters, was referred to the Committee on Finance, which, on January 23, voted unanimously against the bill "on general principles", according to the report of Harry Bernstein, secretary of the M. P. T. O. of Virginia, Inc.

DISCONTINUES ROAD SHOWS

Watertown, N. Y., Jan. 27.—Failure of Watertown theatergoers to patronize the one-night stand shows presented at the Avon Theater for the past several months has caused the management to announce that there will be no further productions offered after Elsie O'Hara plays the house January 30.

BISPHAM ESTATE \$54,986

New York, Jan. 27.—An accounting of the estate of the late David Bispham, noted singer and teacher, was filed here yesterday, showing a value of \$54,986. The estate was left to Mrs. Henrietta Ten Eyck, who states that she intends using the sum to establish a memorial to David Bispham.

Warner Bros.' Stock Offered to Public

List 150,000 Shares on N. Y. Curb Market—Sales Set Price at Over \$12 Share

New York, Jan. 26.—Stock in Warner Brothers, Inc., picture producers, was traded in for the first time on the New York Curb Market this week. The capitalization of the company is \$5,000,000, assets being declared to amount to that much. The stock has no par value, but the first week's sales established a market value of 12 1/2. The first lot placed on the market is 150,000 shares, altho it is expected that most of the remaining 350,000 will also be offered to the public.

While the marketing of the stock is declared to be for the purpose of financing the company's production plans for 1924-1925, twenty special releases and a number of smaller pictures being announced, it is reported that Warner Brothers expect to establish their own exchanges in all distributing centers. At present the Warner product is distributed thru State-right exchanges.

BENEFIT PERFORMANCE HELD FOR ACTORS' FUND

New York, Jan. 26.—The Jolson Theater was the scene of an overflow audience yesterday afternoon where the Actors' Fund of America held its forty-second annual benefit. It is estimated that the affair netted the organization receipts amounting to \$24,000. The overture, "Beautiful Evangeline", composed over fifty years ago by Edward E. Rice, opened the performance. The program included a number of new sketches by well-known authors, among them being "The Good Provider", by Elaine Sterne, and "Playmates", by Otto Kruger. George M. Cohan rendered a song from his production of "The Rise of Rosie O'Reilly", and was followed by Fred Stone and his daughter, Dorothy. Popular song hits of current musical attractions were played by George Gershwin, Harry Tierney, Con Conrad, Lou Hirsch, Carl Schraunbatter, Jean Schwartz, Stephen Jones, Walter Donaldson, Harry Archer, Irving Cohn, Victor Herbert and Jerome Kern.

EVANSVILLE HOUSE REOPENS

Evansville, Ind., Jan. 26.—The Strand Theater, controlled by the Consolidated Realty and Theaters Company, which was closed in November when the company went into the hands of a receiver, will be reopened next week, according to Frank Holland, manager of the Victory Theater, also operated by the Consolidated.

The reopening will end a controversy between the Consolidated and Clint F. Rose, owner of the Strand Theater Building.

OAKLAND SQUARE THEATER ROBBED THRU BANDIT TRICK

Chicago, Jan. 26.—Five bandits, impersonating policemen, persuaded Charles Brandon, night watchman at the Oakland Square Theater, on the south side, to accompany them from his home late Monday night, to the theater, where they robbed the safe of \$180 and escaped. The supposed officers, according to Brandon, said they were investigating a reported burglary in the theater.

MAGICIANS' CLUB

Challenges The Zancigs

London, Jan. 26 (Special Cable to The Billboard).—The Magicians' Club has challenged The Zancigs to submit themselves to a professional test and Zancig has agreed to the proposition. The test will take place at the Magicians' Club February 3, with good press stuff being handled by Will Goldston.

INSURES EMPLOYEES

Bridgeport, Conn., Jan. 24.—A \$1,000 life insurance policy to all employees of more than one year's service was presented to local and State assistants of S. Z. Pelt. Mr. Pelt has five theaters in Bridgeport alone, employing about 150 workers and has theaters in many of the principal cities of Connecticut, Massachusetts and Pennsylvania.

DUSE'S LEADING MAN SAID TO HAVE MOVIE CONTRACT

New Orleans, Jan. 24.—Memo Benassi, Eleonora Duse's leading man, returned Monday, from Los Angeles, where it is understood he obtained a contract to make a series of pictures as leading man for Pola Negri.

A. S. of C. A. P. Seeks To Line-Up Orchestra Men

Urges Dance Musicians To Seek Compensation for Radio Performance

New York, Jan. 28.—Backing up the stand taken by the Actors' Equity Association and the Keith Vaudeville Circuit which prohibit their members and artists from broadcasting without proper compensation and special permission, the American Society of Composers, Authors and Publishers is endeavoring to point out to well-known orchestra leaders their error in giving their services gratis to radio stations on the ground that such concerts are active competitors of other forms of amusement, and that free services by one orchestra deprive another set of musicians from a livelihood.

Joseph N. Weber, president of the American Federation of Musicians, has already announced his intention of bringing the matter of free and under-paid radio concerts by orchestras before the executive committee at its annual convention in the spring. He will advocate a ruling that provides for orchestras being paid by radio stations according to the number of people being entertained.

A letter to orchestra leaders thruout the country is being sent by E. C. Mills, chairman of the administrative committee of the A. S. C. A. & P., and explains the situation fairly from an economic point of view. The letter follows:

I hope you will not consider this letter an unwarranted importuness, but that you will receive it in the friendly and tolerant spirit in which I write.

You are undoubtedly familiar with the issue now joined as between certain broadcasting stations, and the American Society of Composers, Authors and Publishers. That issue involves not only the compensation of composers, authors and publishers for public performances of their copyrighted works, but is much wider in its scope because it is as well an effort to bring about a condition wherein radio, which is a purely commercial enterprise as far as broadcasting is concerned, will pay fairly every one who renders it a service, including not only the author and composer, but as well the musician, the singer, the leader, etc.

Radio is the active and actual competitor of the theater, the dance hall, the cabaret and all forms of public amusement enterprises. Upon commercially operated public amusement enterprises the musician depends, and has always depended, for his livelihood.

Radio now, as I have said, the competitor of these places that give musicians their living, seeks to render a service of entertainment to literally millions of people upon a basis of not paying the talent which gives the performance, or those who furnish the raw material making the performance possible, under the argument that the broadcasting station receives no revenue from the operation of broadcasting.

If broadcasting were not profitable it would not be done. If broadcasting were not done, the millions of dollars worth of broadcasting apparatus manufactured by those broadcasters would not be sold.

The musician who renders free service at a broadcasting station, or who permits the music which he plays under contract of employment, which contemplates the entertainment only of the people who could be gathered within the premises at which he was playing, to be broadcasted to thousands of people outside of these premises, it seems to me, is very short-sighted. If he renders this additional service to additional people he should be paid for it. If his employer considers it as an advertisement for his business, he should pay his orchestra for that additional service just as he would pay for any other advertising service.

Do you need publicity for your orchestra? Must you render your services free in opposition to the welfare of the men who have created the music that has made your orchestra and your personal success so great? Do you realize that as long as you and others continue rendering these services gratis a vast field for employment of the musician at fair wages is closed to men, because as long as broadcasting stations get these services for nothing, they certainly will not employ orchestras to render them.

Just these few thoughts, Mr. ———, in the friendliest spirit, and if you would be interested in discussing the whole situation we would be at any time very glad to have you call at this office for that purpose.

With best wishes, I remain
Very truly yours,
AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS
By E. C. MILLS,
Chairman Administrative Committee.

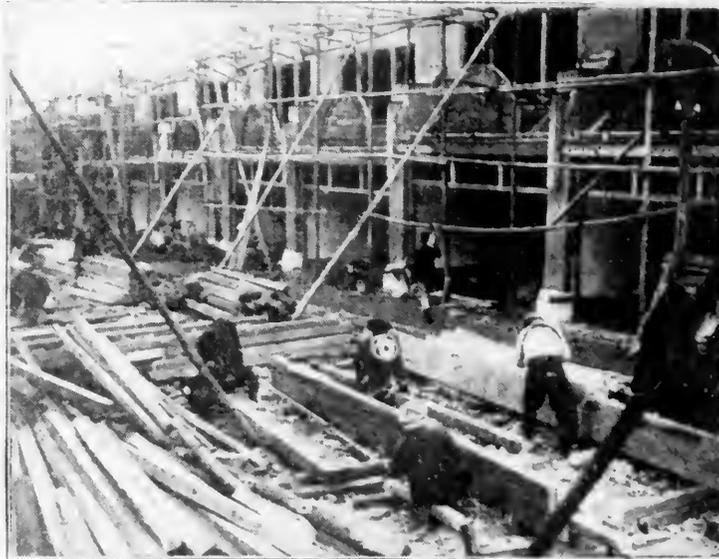
NEW ARROWHEAD INN TO COST \$1,000,000

New York, Jan. 26.—A new Arrowhead Inn, costing a million dollars, will be built in Riverdale avenue, between 2124 and 2146th streets, by Benjamin C. Riley, who recently sold the former Arrowhead Inn, located at 169 77th street.

The new structure will be 200 feet wide and 130 feet deep, constructed of hollow tile with Spanish tile roof. Among the ornamental features is to be a cocoon grove with a glass dancing floor representing a lake.

The property, which consists of three acres, was sold to Mr. Riley by Thomas J. Gillen, as broker for Lewis Delafield, Eugene Delafield, estate of Joseph Delafield and Catherine Baum.

JAPAN HASTENS RECONSTRUCTION



Active reconstruction is going on in Japan. Office buildings, homes, warehouses—all are going up with amazing rapidity. The earthquake is now a thing of the past, and the Japs. are looking forward to a prosperous future. Photo shows Asakusa Park, the Coney Island of Tokyo, being rebuilt. People must be amused if they would live contentedly.

—Keystone View Co. Photo.

Band Comes From Blue

Grass for Whiteman's O. K.

Kentucky Kernels Come to Broadway To Do Their Stuff for Syncopation Master

New York, Jan. 26.—The Kentucky Kernels, a nine-piece orchestra under the leadership of Earl Gresh, made a trip here from the Blue Grass region for the express purpose of having Paul Whiteman o. k. their stuff and method of playing. Whiteman arranged a dinner party in honor of the orchestra at the Palais Royal and, by way of a tryout, let them play one or two numbers in his place. Altho seized with an attack of stage fright the combination acquitted itself in good style.

Like many other orchestras thruout the country, the Kernels had picked up many Whiteman tricks thru the medium of his phonograph records and did them remarkably well, which evidently tickled the maestro, in whose presence the youngsters all but stood at attention, and hung on his every word of advice.

The Kernels, who may be booked for a European engagement shortly thru the Whiteman offices, were further entertained at the Palais Royal by members of the office staff which included Elsie Hilde, Berdie Korner, Peggy Ash and others.

GERTRUDE HOFFMAN SAILS

New York, Jan. 26.—The Gertrude Hoffman girls who have been appearing in the current "Zeigfeld's Follies", accompanied by Gertrude and Max Hoffman, sailed Thursday on the President Polk for England. The Hoffman girls, numbering sixteen, have been engaged by Julian Wylie to take part in his next revue at the London Hippodrome.

Peter, the page, who came to this country to extend an invite, on behalf of the London Hippodrome, to President Coolidge to attend the British Exposition of 1924 in London, sailed on the same ship.

TO PRESERVE

V. A. F. PRESTIGE

London, Jan. 26 (Special Cable to The Billboard).—The executive committee of the Variety Artists' Federation has resolved that its officials be instructed to take every opportunity to preserve the individuality and prestige of the organization in the music halls of Great Britain, and to allow no other organization the right of jurisdiction over any performer at any time playing in any production at any variety theater or cinema in England. This is but a continuation of its policy as to actors trying to make a closed shop against the Variety Artists' Federation.

VIOLINSKY BREAKS ARM

New York, Jan. 26.—Violinsky, vaudeville artist and songwriter, suffered a broken arm Sunday afternoon in the theater of King Sang Prison, where he was taking part in a benefit entertainment given by the Forty-Eighth Street Yacht Club. He fell to the floor of the auditorium as he was going to step down from the stage after his performance, thinking there were steps leading to the orchestra floor. The prison doctor set the bones and put the arm in splints.

CHICAGO NOTES

Chicago, Jan. 26.—The Cleora Miller Trio is playing clubs for Charles Elin.

Harry Mayer, back in Chicago after quite a stay in St. Louis, will play clubs and vaudeville here. The Benson Club Agency kept him busy four years before he went to St. Louis.

Eldridge, Barlow and Eldridge have returned from the East owing to Mrs. Louise Nicholson, mother of Harriet B. Eldridge, having suffered a second stroke of paralysis.

Violet Gadwell and Loretta McCormick have been added to the posing novelty, "Melody in Art", which is playing Association Time.

The Two Robbins, consisting of Connie Mitchell and Ray Reed, have disbanded and Connie Mitchell is now doing a single. The act was playing Gus Sun Time when it separated.

KEITH OFFICE WANTS TO KNOW WHO WROTE SURVEY

New York, Jan. 28.—That the Keith interests are deeply interested in the authorship of the Actors' Equity Association survey of vaudeville conditions was brought out in the Max Hart case last week, when Maurice Goodman tried to hand the job on James William FitzPatrick. FitzPatrick denied having had a hand in compiling the series, but said that Harry Monford did. The bulk of the job, however, was done by the Labor Research Bureau, he said.

PAYNE ON BROADCASTING COMMITTEE

London, Jan. 26 (Special Cable to The Billboard).—Walter Payne has been appointed to a seat in the British Broadcasting Committee by the Postmaster General, a fairly recognition that the entertainment industry is concerned in this monopoly company.

GERMANY'S NEW JAZZ PALACE

Munich, Jan. 26.—Eugenin Palast, said to be Germany's most magnificent theater-cabaret and nightclub "jazz palace", has just opened in Munich. The edifice has a fully equipped stage and an immense dancing floor, and one of its features is the loges which have been decorated in hues to match the gowns and costumes of feminine patrons.

Registration of Employers

May Be Discussed by British Entertainment Organizations

London, Jan. 26 (Special Cable to The Billboard).—The S. W. E. T. M., the E. P. A., and the P. E. P. M. A. have informed the Joint Protection Committee, thru Walter Payne, that in addition to any actions which the organizations might be able to take in dealing from time to time with conduct which might be considered detrimental to the best interests of the entertainment industry, it is felt that it may be desirable to hold a conference between the aforementioned organizations and representatives of entertainment unions with a view to discussing the desirability and advisability of promoting legislation like the Variety Artists' Federation bill of 1922 to secure registration of certain employers of performers.

No Letup in Demand for Big-Time Band Acts

This Type of Attraction Still Holding Strong—Many New Turns in Rehearsal

New York, Jan. 28.—Orchestras of big time caliber are being sought by the Keith Booking Agency despite the belief that such attractions are dying out in vaudeville, due to the passing of the so-called "orchestra craze". Several well-known combinations who have had offers from the Keiths are now in rehearsal and will open shortly in New York after breaking in elsewhere.

Included in the coming orchestra acts are Meyer Davis and a twelve-piece orchestra that may be enlarged to eighteen as an experiment. Davis is well known, especially in Eastern social circles, supplying music for social events and at resorts patronized by the Four Hundred from Bar Harbor to Palm Beach.

Arthur Lange and his orchestra, considered one of the crack combinations of the country, are also in rehearsal and considering an offer from the Keith bookers. Lange is said to be one of the best arrangers in the business as well as an all-around musician. He did not play in public until recently, when he took a ballroom contract and followed with two record-breaking weeks at a motion picture theater. His contract with one music publisher as an arranger nets him around \$25,000 a year.

Another orchestra with some tricks up its sleeve is being rounded out by Willie Crieger, who made a hit in vaudeville last season as the "clowning drummer" in Natzy's Baltimore orchestra. He is still a member of the Baltimore Hotel combination. His new act is said to be full of novelty touches. Louis Katzman is the arranger.

Other orchestras are either breaking in or rehearsing. Among the former is the Ferd. Mandos Moro Castle orchestra, which was seen for a short time last season. It opened in the metropolitan district last week, playing the Flatbush, Brooklyn. Paul Spisak and His Alhambra Hotel Orchestra are again taking their vaudeville, opening last week at the Capitol, Union Hill, N. J. Speech is using his eleven-piece outfit and later introduces The Georgian, composed of seven men from the big orchestra.

Vincent Lopez and His Hotel Pennsylvania Orchestra combine in vaudeville, breaking all records by playing the New York area without a break for the past two years. At present they are in their third week at the Hippodrome.

Orchestras are still in demand on Western vaudeville circuits, many of them playing in and around Chicago, while the triphum circuit alone has about a dozen featured in acts or as separate attractions.

STOLL BARS DANGEROUS STUNT

London, Jan. 26.—(Special Cable to The Billboard).—A juvenile member of the Six Galleries at the Alhambra Theater, Monday, crashed badly in attempting a triple back from a springboard to a chair, causing a sickening sensation to the audience. Sir Oswald Stoll saw the accident and went back stage with Manager Reynolds. The boy recovered and went on to allay the audience's fears, receiving an ovation. Nevertheless, Stoll has forbidden a repetition of this trick on his tour.

"FROLICLAND" IN EAST

Chicago, Jan. 22.—Bob Pettibord has gone east again, having fitted up his act, "Frolie-land", with new wardrobe and scenic effects. The presentation, a school act, is playing Keith Time. Press notes from Trenton and Paterson, N. J., praise the act which includes in its personnel Dorothy Class, eccentric and toe dancing; Bala Hale, singer; Doris Marks, singer; Ray Doe, eccentric teacher; Jack Tracy, song and dance; Gertrude Pettibord, dainty song and dance, and Bob Pettibord, comedian.

PATTS IN DETROIT

Chicago, Jan. 25.—Vera and Tom Patti have written The Billboard from Detroit, stating that they had already had a week in the Colonial Theater. Tom wrote that his new rigging had 'em all satisfied. He said the act's opening was highly satisfactory. Several large picture houses are on the act's tour.

PLAYS VAUDEVILLE TWO DAYS

Chicago, Jan. 26.—The Capitol Theater, Mantoloking, Wis., owned by Aschen Bros. of Chicago, has vaudeville Wednesday and Thursday of each week and places the acts going on to the Ackerman & Harp's Time, which are booked by Sidney Schiffman, of Chicago. The show January 23-24 included Fred and Peggy Pym and Company and Allen's Chryseum Minstrels.

EQUITY PLAYERS' GUARANTORS AFFIRM SUPPORT FOR SEASON

Dinner Held at Hotel Astor Expected To Result in Number of Sponsors of Playing Enterprise Reaching Hundred Mark

New York, Jan. 28.—Nearly six hundred persons attended the dinner and entertainment given by the Equity Players at the Hotel Astor Grand Ballroom last night. The purpose of the affair was to raise money for the season and to get the guaranteeing of the enterprise. It was reported that fifty business men had guaranteed the present season of the Equity Players, each one of these guarantors pledging himself to guarantee the season to the extent of \$1,000 or more.

A guarantor was added to the dinner in the person of John D. Rockefeller, Jr., who sent his check for \$1,000. While the guarantors were called on last season to pay fifty-five per cent of their pledges, Nathan S. Jones, speaking for them, said they were willing to do the same thing again, for, being business men, they realized it takes time to put any business enterprise on its feet. He also expressed hope that enough additional guarantors to make an even hundred would be procured as a result of the dinner. Frank Gillmore, in a short speech, said it was the ambition of the Equity Players to create a repertoire theater and eventually have theaters in other big cities, such as Chicago and San Francisco. He pointed out that the Equity Players were in no sense competitors of managers, but wished to present worthwhile American plays and encourage native talent along these lines. It was announced at the dinner that an anonymous donor had contributed the sum of \$2,500 to be awarded the writer of the best unproduced American play submitted to Equity Players before October 1, 1924. The donor said he wishes his name to remain secret until after the play is produced. Other speakers included Edith Wynne Mathison, who spoke for the women of Equity; William Hamilton Child, one of the guarantors, who told how he became interested in the Equity Players; John Drew, who thanked all guarantors on behalf of the Equity

Players for their past aid, and Helen Gallagher, who read the conditions of the prize play award. Macklyn Aronson acted as toastmaster, and Harry O. Stigs, chief executive officer of the Equity Players and who organized the dinner, acted as announcer before and after the speaking. There was entertainment furnished by Hal Forde and Gitz-Rose, Edith Wynne Mathison, Harland Dixon, Marjorie Pizer, Eddie Coster, Charles Purcell, Cecil Arden, Marlo Christie, Rosa Loy, Leon Robbins and James Wolf. **WHYTE.**

Large Attendance at Wis. Fairs Meeting

Association Endorses S. L. C.—A. W. Prehn Chosen President

Upward of 100 persons were present when the annual convention of the Wisconsin Association of Fairs opened at the Athearn Hotel, Oshkosh, Wis., January 23, and the two-day session goes on record as one of the best the association has ever held.

C. A. Ingram, president, presided, and during the opening session there were three addresses, in addition to the routine business. President Ingram in his annual address called attention to the fact that the State appropriation for county fairs was in jeopardy during the last session of the Legislature, but the combined action of members of the State association of fairs saved the day. He said at the present time not a county fair could avoid bankruptcy if it were not for State and county aid. He said, however, that the fairs should be self-supporting, and he urged closer co-operation to make it possible to conduct the fairs at less expense. He also called attention to the fact that the effort to make the fairs clean and wholesome educational events is meeting with success.

Sol Zeln, of Milwaukee, representing the Donaldson Lithographing Company, of Newport, Ky., gave an interesting address on the value of advertising.

R. H. Fisher, secretary of the Shawano County Fair, Shawano, Wis., told of the experiences of a new secretary. He assumed the position at Shawano with the association showing a \$1,400 deficit, and, by introducing new features, including the erection of a dance pavilion at a cost of \$4,000, he made a success of the fair. For this year, he said, he is working for an educational building that will be constructed along novel lines.

John C. Simpson, vice-president of the Eastern States Exposition, Springfield, gave an interesting talk on the need of entertainment at fairs. "The fairs that can be classed as the ones that are providing big, wholesome, clean, entertaining programs," he said, "lack of attendance is usually an indication of lack of entertainment. If your fair is on the down hill it is not always an indication that it is time to start cutting expenses. More likely a bold policy of enlargement is what is needed."

Because of the illness of W. H. Smolinger the subject of "Harness Racing and Its Present Status" was discussed by Richard White, of Milwaukee, for many years superintendent of speed at the Wisconsin State Fair. He urged the secretaries to maintain the standard of their speed programs.

Charles Taylor, secretary of the Wausau County Fair, spoke interestingly on "Are Our Fairs Keeping Pace With Our Churches and Schools in Betterment?" He urged that the secretaries hold to the slogan, "Broader, bigger and better fairs than ever," and declared his belief that the fairs are steadily improving in educational value.

John M. Kelley, of Daraboo, counsel for Ringling Bros. Barnum & Bailey Circus, was scheduled to deliver an address on "New Features of Entertainment at Our Fairs in the Spirit of the Times." Business duties, however, prevented him from being present and a letter of regret from him was read.

F. D. Jones, Jr., State commissioner of agriculture, urged greater co-operation of the fairs for the benefit of the commonwealth. He also stressed the necessity of providing the right sort of entertainment along with the educational features.

A general good time was enjoyed at the banquet. The W. V. M. A. furnished entertainment, and table fireworks were furnished by the Gordon Fireworks Company and Potts Fireworks Company.

Thursday's Session

Arranging the morning's program, the asso-

DRAMA COMEDY CLUB

New York, Jan. 25.—The Drama Comedy Club, of which Edyth Totten is founder and president, gave its first Friday Social of the new year at the Hotel Astor, yesterday afternoon. The following guests of honor were present: Olga Petrova, "Hurricane" Company; Jessie Crommette, "Neighbors" Company; Mrs. Lyle Dale Andrews, "The Next Room" Company; Annette Margules, "White Cargo" Company; Mrs. Frank H. Scardfield, president Manhattan Matinee Club; Mrs. Hanibal Williams, and Blanche Seymour, of the "Chauncey Olcott" Company.

Miss Totten opened the meeting with a brief speech of welcome, reminding the members and their guests that the Drama Comedy Club was now entering on its seventh successful year. She also stated that the outlook for the establishment of a Drama Comedy Theater, where the Drama Comedy Players could present their plays, was very bright. She then called upon Florence O. Hein, chairman of discussion, to read a resume of Nellie Revell's book, "Right Off the Chest". The reading was followed by an open discussion of the virtues of Nellie's book, the members vying with each other to pay warm tribute to the book. A resolution was passed to promote the sale of "Right Off the Chest".

Informal addresses were then made by Jessie Crommette, Mrs. Lyle Dale Andrews, Mrs. Frank Scardfield, president of the Manhattan Matinee Club, Hanibal Williams and Blanche Seymour. Annette Margules sang "A Kiss in the Dark" so pleasingly that she was obliged to respond to several encores.

Olga Petrova then arrived and was given an enthusiastic ovation. She entertained with songs and recitations while the Drama Comedy Players set the stage for "Vanity Fair", an original playlet by Mand Crane, and then became an interested spectator.

The scene of the play was a fashionable millinery establishment. The setting was realistic and the hats displayed were faithful examples of the prevailing mode. Eleanor Laing, looking very beautiful in a period costume of Dresden silk, impersonated Vanity Fair. She recited a prolog and sang an epilog delightfully. Mae Taylor, as Miss Thorn, the aesthetic designer, was that being to perfection. Frieda Lowenstein and Maritana Resler, as the gossiping salesladies, spoke their lines cleverly and provided plenty of laughter. Marjorie Suter, as a dazed customer, portrayed most truthfully the state of mind of the woman who shops under difficulties, while Annette Ewart and Helen Kogut played two character roles with finesse. Clara Evelyn Rice and Sadie Horowitz contributed gems of characterizations, while Myrtle Schiffman as Bridget O'Bryan, wife of a traffic cop, gave a true interpretation of Irish temper and goodheartedness, her hat and costume being Irish green.

Ester Gustafson gave a brief demonstration of a new idea of classic dancing, with Doris Adams at the piano, holding her audience spellbound with a posture dance that might be defined as the slowest form of dramatic rhythm, in which facial expression is of paramount importance. Miss Gustafson's idea is one of tangible beauty.

The annual banquet of the Drama Comedy Club will take place February 17, in the form of a mid-day luncheon. The February book discussion will be "Coast of Folly", by Coningsby Dawson, and the next Friday Review is scheduled for February 22.

election took up the election of officers, with the following results:

President, A. W. Prehn, Wausau; vice-president, F. C. Berchardt, Jr., Manitowoc; secretary, F. F. Malone, Beaver Dam; treasurer, L. G. Ross, Superior; directors, A. L. Putnam, Oshkosh; C. T. Taylor, Wautoma; T. G. Brown, Oshkosh.

Milwaukee was chosen as the next convention city.

A resolution was adopted commending J. D. Jones, Jr., State commissioner of agriculture, and O. E. Romey, secretary of the Wisconsin State Fair, for the work they have done in behalf of the fairs of Wisconsin.

Speakers included Fred Zimmerman, Secretary of State; T. L. Bewick, of Madison, leader of boys' and girls' club work; Wm. T. Marriott, president Sauk County Fair; Daraboo; J. F. Malone, secretary Beaver Dam Fair; Fred J. Schutte, secretary Ozaukee County Fair, Cedarburg; T. G. Brown, secretary Winnebago County Fair, Oshkosh; Mrs. Nellie Kedzie Jones, State leader of home economics of the University of Wisconsin; Thomas J. Johnson, of the Showmen's Legislative Committee, and others. Commissioner Johnson made an extended address in which he told what is being done by the Showmen's Legislative Committee. Before the convention adjourned the association by unanimous vote adopted a resolution giving moral support to the Showmen's Legislative Committee. It pledged itself not to employ any curricula that permit concessions not sanctioned by the committee.

The carnival contract for the Wausau, Superior, Milwaukee Falls, La Crosse, Oshkosh and Beaver Dam fairs was awarded to the John T. Wortham Shows, also the concessions.

It has not been learned who landed the free-act contract. Representing free acts at the meeting were Sam Levy, W. J. Collins and Frank Duffield of the World Amusement Society Association, Ethel Robinson and Camille LaSalle of the Ethel Robinson Attractions and Harry Noree of the W. V. M. A.

BRADY DELIVERS SCATHING SPEECH

New York, Jan. 27.—William A. Brady, manager and producer, delivered a speech here today in the aldermanic chamber at the City Hall, during which he charged that three theatrical producers of this city received \$225,000 as bonuses for turning over tickets to speculators.

Brady refused to name the managers but said he was ready to give the names to a legislative or aldermanic board of inquiry if he was put under oath.

Brady also said he was out to "lick this band of highlanders". He assailed the production of indecent plays and said the city authorities knew such plays were being given on Broadway but took no action against them.

Brady was speaking under the auspices of the Board of Education and the subject of his address was, "The Theater and Its Duty to the Public".

TO SEEK INJUNCTIONS

In Jersey City Sunday Show Fight

New York, Jan. 28.—Injunctions restraining theater managers of Jersey City, N. J., from continuing to give Sunday performances, and indictments by the grand jury for having violated the law in opening the theaters on the Sabbath, will be sought this week in civil and criminal actions by Herbert Clark Gilson, counsel for the Society for the Prevention of Crime and for the Promotion of Morals. Gilson, who is leading the opposition, also announces that some city officials will be made defendants.

When the theaters opened to do Sunday business three weeks ago Director of Public Safety William R. Quinn refused to interfere. Since then the bulk of Jersey City theaters, both vaudeville and moving picture, have given matinee and evening performances on the Sabbath.

These actions follow the presentation at Trenton of a bill which would repeal the blue laws of New Jersey as they affect Sunday performances in theaters and Sunday sports. The bill was presented last Monday by Assemblywoman May McCarty and is now in the hands of an investigating committee.

Jack Kesle, manager of the State Theater, Jersey City, stated that agents of the Society for the Prevention of Crime and for the Promotion of Morals and agents of the Lord's Day Alliance and other semi-religious organizations have attended each Sunday performance to obtain evidence which will be used in connection with the actions against the theater managers.

SELWYNS GET LYRIC THEATER

New York, Jan. 25.—The Selwyns have contracted to lease the Lyric Theater, thus giving them a fifth house in which to book their attractions in this city. The Lyric, at present under the control of the Shubert management, will pass into the hands of H. H. Frazee June 1 as the result of a purchase deal transacted several months ago. The Selwyn contract will become effective on the date Frazee takes possession. He recently disposed of his Frazee Theater to a real estate concern. Other houses under the Selwyns' control are the Times Square, Apollo, Selwyn and Colonial, in the latter of which George White has an interest.

The Selwyn management intends to spend at least \$100,000 in remodeling the Lyric Theater. The building plans call for a new auditorium with a single balcony and, when completed, will have a seating capacity of 1,400, which is 100 less than the present outlay of seats. The house will remain under control of the Selwyns for twenty-one years.

EASTMAN BUYS THREE ROCHESTER THEATERS

Rochester, N. Y., Jan. 26.—George Eastman, of Kodak fame and builder of the Eastman Theater, last week acquired control of the three largest downtown picture houses here for a consideration said to have been in the neighborhood of \$500,000. He purchased the interests of Mrs. Bessie Gordon and Nathan Gordon, of Boston, and Hyman Gordon, of this city, in the Regent, Piccadilly and Gordon theaters. A parcel of land intended for a theater site also was included in the transaction. Acquisition of the theater properties was begun more than two years ago by Mr. Eastman when he bought the interest of Marcus Low in the Regent and Piccadilly. Low also had an interest in the Gordon, at one time operating it under the name of Loew's Star. The theater has been closed for more than a year, except on a few occasions when revival meetings were held in it.

Geneva, N. Y., Jan. 26.—Citizens of Geneva voted in favor of exhibition of motion pictures in Geneva on Sunday in the referendum. The total vote cast was 485 for and 536 against.

FRIARS' CLUB'S GREATEST FROLIC

New York, Jan. 28.—Close to \$10,000 was realized by the Friars' Club at its fifteenth annual Frolic held Sunday night at the Metropolitan Opera House, when the greatest show in the history of the institution was presented to an audience that included several hundred standees as well as such boxholders as Marcus Loew, E. F. Albee, Governor Al Smith, Senator James Walker, Norma Talmadge, William Randolph Hearst and many others equally prominent.

The list of entertainers was a "Who's Who" of the entire theatrical profession, including every well known musical director, author and composer. Albeit George M. Cohan and Eddie Cantor shared the major portion of the honors, while Florence Moore and Fanny Brice made a close second. This is the first time that the female members of the club took part in the show.

The musical part of the show was one of the features and scored, as did the other nineteen acts comprising a so-called second part of the show.

Of the money raised by the Friars \$12,000 was subscribed at two auction sales of boxes and seats. Approximately \$16,000 was received from the sale of tickets at the box office and elsewhere, and \$10,000 came in as bonuses and premiums. Additional money came in from the programs.

WITHOUT FOUNDATION

Is Report That Dr. Stokowski Will Leave Philadelphia Orchestra

Philadelphia, Jan. 26.—"Absolutely without foundation" is the way Alexander Van Benschoten, president of the Philadelphia Orchestra Association, makes denial of the story in a long paper that Dr. Leopold Stokowski is to leave and conductor of the Philadelphia Orchestra to direct a New York orchestra at a reported salary of \$70,000 a year, and that he will be succeeded here by Frederick Stock, director of the Chicago Symphony Orchestra. Dr. Stokowski's contract with the Philadelphia Orchestra Association extends to the close of the 1923-'24 season, says Mr. Van Benschoten.

THE NEW PLAYS ON BROADWAY

FRAZEE THEATER, NEW YORK
Beginning Wednesday Evening, January 23, 1924
LAW STUBBERT and A. H. WOODS Present

MME. TILLA DURIEUX

In Victorian Sardou's Famous Masterpiece

"FEDORA"

A Tragedy in Four Acts
Directed by Carl Schmidt
Staged by Alexander Leftwich

CAST OF CHARACTERS

- (In the order in which they speak)
Tscheloff.....Richard Alton
Dostre.....Ernest Samman
O'miri.....Eva Feibig
Princess Fedora Romazoff.....Madam Baroness
Gretsch (police agent).....Carl Semmitt
De Sirlex (attache of French embassy).....Fraue Schoenmann
Dr. Lorreck.....Carl Dehner
Second Police Agent.....Fred Miller
Cyrill (a coachman).....Siegfried Roman
Ronsel.....A. Cumberland
Countess Olga Soukareff.....Margaret Bach-Wilkins
Dr. Baroff.....Paul Albert
Laskinski (a composer).....Fred Dietz
Count Loris Ipanoff.....Charles Rogers
Basil (a valet).....Paul Werner

SYNOPSIS OF SCENES

- ACT I.—The living room of Count Viadimir Yariskin in Petrograd.
ACT II.—Countess Soukareff's reception room in Paris. Three months later.
ACT III.—Countess Fedora's drawing room in Paris the same night.
ACT IV.—Same as Act III. A fortnight later.

It was with no particular desire to see "Fedora" that I went to see Mme. Durieux in that play. I suspected that it would be a bit worn at the seams, and it was. I was interested to see her in a part which has attracted the greatest of actresses and to see what she would do with it. Anybody who saw her in "The Shadow" would want to see her in anything she cared to produce, and it was only to see Mme. Durieux that I went to the Frazee Theater.

The visit was well worth while. The play, as I expected, does not wear well but Tilla Durieux is a glorious actress and it would have to be a much worse play than this Sardou opus to obscure her talents.

I like Mme. Durieux, not only for her genius as an actress, but because she has to fight for everything she gets from an audience. She is not good looking, in fact, it would be more honest to say that she is downright homely. She is a big woman, that is, she is tall and raw-boned. So, the first impression one gets is not a favorable one. When she gets into action, tho, you forget about her looks, for she acts as few women can act and holds you solidly by sheer virtue of her art. The spell is so powerful that you begin to think her beautiful. The mouth which you thought unconsciously large expands still further, but into a smile so glorious that Mme. Durieux becomes positively beautiful. At least that is the way it appears to me. Perhaps I lose my critical faculties in the glow of her acting. All right. If she can do that to a hard-boiled fellow who sees two hundred or more shows a year and thousands of players I am willing to admit the soft impeachment and gently point the admonishing finger in Mme. Durieux's direction. If she can do that, she must be a great actress. I am willing to say for myself that she is the greatest actress it has ever been my lot to see.

Mme. Durieux is surrounded by an entirely competent company, but it is the star who is the attraction at these performances. I earnestly counsel any player who can do so to see this actress. Such complete command of technique, such flexibility of voice and mobility of face and body is all too seldom met with. The opportunity of seeing one of the world's greatest should not be missed, particularly by the younger players. They should charge the expense up to education, for that is what it will be to them.

A very great actress triumphing over an out-dated play. GORDON WHYTE.

44TH STREET THEATER, NEW YORK
Commencing Monday Evening, January 21, 1924
BROCK PEMBERTON

By Arrangement with the Foreign Press Service, Inc. Under the Auspices of the International Society presents

"THE LIVING MASK"

(HENRY IV.)

A Modern Satirical Comedy by
LUIGI PIRANDELLO with
ARNOLD KORFF

Translation by Arthur Livingstou
Production Directed by Brock Pemberton

CAST OF CHARACTERS

- (In the Order of Their Appearance)
Sandolfo (Celo).....Thomas Chalmers
Arnoldo (Franco).....Rex K. Benware
Ordufo (Moro).....Ralph Machine
Bertoldo (Fino).....Gerald Hamer
Ilovanelli.....Arthur Bowyer

Mrs. Masou.....Astra Andrews
Virginia.....Georgia Dawn
Lasselle.....Alme McGill
Don Carlos.....Leonard Gentry
Omar K. Garrity.....Nick Long, Jr.
Petunia.....Virginia Smith
Laura Lamb.....Ada May
Rufus.....A. Dark Serrit
George Jones.....Gus Shy
R. H. Geobauer.....Henry Puck
Mrs. Garrity.....Zelda Sears
Helene.....Florence Webber
Specialty Dancers.....Addison Fowler
Perkinson.....Helen Tamara
Perkinson.....Mark Smith
Lubav.....Karl Smith
Adrian.....Leonard St. Leo

SYNOPSIS

- ACT I.—The drawing room of a lonely villa in Umbria. In our own time.
ACT II.—An adjoining room in the villa. Late afternoon of the same day.
ACT III.—Same as Act I. Evening of the same day.

I confess that the satire of "The Living Mask" did not get to me and neither did much of the comedy. Being labeled as a "satirical comedy" that may be either my fault or the play's. Naturally, being possessed of the normal share of egotism, I suspect the play, but I am willing to concede that I may be wrong.

I can see neither satire nor comedy in a play which deals with an insane man, who imagines he is Henry IV. of Germany, who runs his household on this basis, holding court surrounded by armed retainers and the other concomitants of royalty. To me, that is a tragic situation, not a comic one.

The play is made up of the efforts of the relatives of this man to cure him by jolting his mentality into normality. They try this only to discover that he is at least partially sane, that he persists in keeping up his royal masquerade, knowing that it is indicative of insanity. When they give him the jolt, he becomes really insane. That is, I think that is the finish, tho I am not sure.

To tell the truth, the first and the third acts are such torrents of verbosity that their meaning was obscured. The second act was better and was more interesting than all the rest of the play. It also gave an excellent opportunity to Arnold Korff, who played the crazy man. Mr. Korff is an actor of prime ability and handled this difficult role with noteworthy skill. It calls for very swift transitions among other things, and I have always believed that the handling of sudden changes of mood affords a good means of gauging an actor's skill. On this basis Mr. Korff can be said to know his business thoroly. Besides, he has a fine resonant voice and the ability to construct a character. In other words, he has a sound working knowledge of his craft. He is a very fine actor.

Ernita Lascelles rendered a good account of herself in the leading feminine role; Gerald Hamer had a comedy part and made the most of it; Warburton Gamble was splendid as an aristocratic bore; Thomas London played an alienist and characterized the part excellently. The rest of the cast included Thomas Chalmers, Rex K. Benware, Arthur Bowyer, Stuart Bailey and Kay Strozzi, all of whom did well with their parts.

The production of "The Living Mask" is a very fine one. Robert Edmund Jones having contributed two sets in his best manner and Brock Pemberton having done excellently by the staging of the piece. The pity is that all this care has been expended on a play which is obscure, woody and largely uninteresting. I am afraid that Pirandello has succeeded in doing in this particular play what Voltaire accused mankind generally of doing—employing "speech only to conceal their thoughts".

A windy play containing little entertainment; splendidly played and mounted. GORDON WHYTE.

KNICKERBOCKER THEATER, NEW YORK
Beginning Monday Evening, January 21, 1924
HENRY W. SAVAGE, INC.

Offers the Dancng Musical Comedy

"LOLLIPOP"

—With—

ADA-MAY

(WEEKS)

Book by Zelda Sears. Music by Vincent Youmans
Lyrics by Zelda Sears and Walter DeLeon
Book Staged by Ira Hards
Dances Arranged by Bert French
Tiller Girls' Dances Arranged by John Tiler and Mary Reed

CAST OF CHARACTERS

- (In the Order of Their Appearance)
Mrs. Masou.....Astra Andrews
Virginia.....Georgia Dawn
Lasselle.....Alme McGill
Don Carlos.....Leonard Gentry
Omar K. Garrity.....Nick Long, Jr.
Petunia.....Virginia Smith
Laura Lamb.....Ada May
Rufus.....A. Dark Serrit
George Jones.....Gus Shy
R. H. Geobauer.....Henry Puck
Mrs. Garrity.....Zelda Sears
Helene.....Florence Webber
Specialty Dancers.....Addison Fowler
Perkinson.....Helen Tamara
Perkinson.....Mark Smith
Lubav.....Karl Smith
Adrian.....Leonard St. Leo

"Lollipop" is just about all that a musical comedy should be. That is, it has plenty of

dancing and singing, some good laughs, tuneful music and a tasty production. There are no lags or raps to speak of and the show is amusing nearly all the time.

There are little lapses from the standard set in the high spots of the piece. The chief comic is a plumber, and that character has been worked overtime for comely purposes. To bring down a curtain on the plumber downing tools at the sound of the five-o'clock whistle while the lead is on is hardly original. But I only mention this because the rest of the entertainment is so good that it seems doubly inept by contrast. As a whole the book is far better than this and the music is still better. I have no doubt that many a foot will tap to the strains of "Lollipop" within a short time.

Henry W. Savage has the rare knack of being able to cast a musical comedy with good singers, dancers and actors. He evidently knows a voice when he hears one and drawing upon the same market as the rest of the producers, he has a finer selection than them, I suppose, by the exercise of better judgment. At any rate, in "Lollipop" he has not only principals who can sing, but in choruses that also can warble. That is indeed a rarity.

One of the best voices in the piece is that of Leonard Gentry. Here we have a tenor who sings intelligently, acts manfully and shakes a foot when necessary. Gloria Dawn uses her voice with intelligence, as does Virginia Smith, and withal they are voices of excellent quality. As to dancers you can head the list with Ada-May, who excels in this field. In addition she has a good knowledge of comedy, which will be bettered by more experience. At present she is often too keen in her search for the laugh to be entirely successful in obtaining it. She sings very nicely, considering her vocal equipment, and altogether makes a splendid showing as an all-round artist.

Comedy is dispensed by Gus Shy and handled by him with ripe judgment. Mr. Shy is a very comic fellow; gets his points over without apparent effort and made a genuine hit by entirely legitimate means. Nick Long, Jr. is a most spectacular dancer, combining a difficult routine with some extraordinary leaping. I do not know when I have seen a more entertaining stepper. Zelda Sears played a grande dame and did it well, Florence Webber handled a comedy part very nicely, Mark Smith was a hugely funny butler, and Harry Puck, a very clever juvenile, was continuously entertaining all the time he was on the stage. The balance of the cast were well chosen for their respective roles.

As to production, "Lollipop" has the best in costuming, scenery and staging. To my way of thinking it is a genuinely amusing, legitimate musical comedy. They are not often seen nowadays. "Lollipop" is one of the very best that has come to Broadway in the past few seasons.

An amusing, melodious and clean musical comedy; exceptionally well staged and played. GORDON WHYTE.

MORE NEW PLAY REVIEWS ON PAGE 36

REMOVE ADMISSION TAX UP TO 50 CENTS (Continued from page 5)

The theater tax bill proposed by Senator Charles Curtis as a means of financing the soldiers' bonus bill will not come up for a hearing before the Senate Finance Committee for at least two years, it was learned here today. The bill proposed by Senator Curtis, who besides being head of the Republican Steering Committee in the Senate is a member of the Finance Committee, calls for a tax of 25% of the gross receipts of legitimate theaters.

Moving picture theaters charging 25-cent admissions or less are exempt, but for other theaters the bill provides for a tax of 5% on admissions up to \$1 and 25% on the gross on all admissions over \$1.

Other features of the Curtis bill include a speculative tax of 50% on all tickets sold in excess of 50 cents over the box-office price; a tax of 10% of the gross on the premium of 50 cents usually charged as service fee by the leading agencies and 50% on all charges over the 50-cent premium allowed by the State of New York; and a tax on theater managers who sell to brokers in excess of the box-office prices.

T. O. C. C. ANNUAL BALL HIGHLY SUCCESSFUL (Continued from page 5)

The climax of the unusually entertaining show staged. Although the "coronation" had been rehearsed in the afternoon, after Valentino had stepped up to his chair on the throne Marlon Davies could not be found to take her place. Suffered to stand alone on the throne while the men romancing the show secured the hotel for Miss Davies. Valentino grew visibly nuxxy. After a few minutes, announced that he, master of ceremonies, announced that for some unaccountable reason Miss Davies would not be found, although she had made herself ready for the "coronation". Grandlund expressed his disapproval of the disappearance in no softly veiled words, and the surprise of audience nobly approved of his remarks. Just as the search was apparently given up and a small child placed upon the queen's throne to take the star's place, Miss Davies finally made her way thru the entrance and stepped up to her position alongside Valentino.

Although struggling to retain his composure Valentino "let off steam" by addressing words, which, while too low veiled to be heard, were unquestionably intended to convey to Miss Davies his anger at her behavior in forcing him to appear in such an embarrassing position.

Tenn. Fairs Meeting Program Announced

Rob Roy, Joe Curtis and Other Well-Known Fair Men To Speak

Frank D. Fuller, chairman of the program committee of the Tennessee Association of Fairs, has announced the program for the annual meeting of the association, which will take place at the Hotel Tulane, Nashville, February 5. On the speaking program are a number of well-known fair men, including Rob Roy and Joe Curtis.

The program is substantially as follows: Day session starts 10 a.m. with the usual routine business, followed by address of the president, then the following addresses:

- "How Tennessee Can Best Encourage and Assist Its Fairs and What Safeguards Should Be Thrown Around the State Appropriation"—Hon. Homer Hancock, Commissioner of Agriculture, Nashville, Tenn.
"What State Aid Means to the Fairs of Tennessee"—George W. Holloway, Morrilton, Tenn.
"A Basis for a State Program"—Dr. H. A. Morgan, President, University of Tenn.
"The Value of County and District Fairs to Demonstration Work"—H. S. Nichols, District Farm Demonstration Agent, Jackson, Tenn.
"Girls' Club Work at Fairs"—Ruth Arey, District Home Demonstration Agent, Jackson, Tenn.
"Boys' Club Work at Fairs"—J. R. Curtis, Chattanooga, Tenn.
"The Organization and Operation of the Community Fair"—W. M. Landess, County Agent, Memphis, Tenn.
"Fairs as Community Builders"—R. A. Hurt, Jackson, Tenn.
"Home-Made Features for the Fairs' Entertainment Program"—John M. Jones, Newport, Tenn.
"Fair Trouble Makers"—Rob Roy, Alexandria, Tenn.

General discussion led by Pat W. Kerr, La-Follette, Tenn. In the evening there will be a dinner at the Commercial Club at 6:30, followed by a night session at which unfinished business, reports of committees and election of officers will be taken up.

STUDIO BUILDINGS RAZED

Spokane, Wash., Jan. 23.—The last of the studio buildings of the Pan-American Film Company at Minnehaha park here have been razed. The property belongs to the city government.

Nevertheless, when the silver cups—instead of crowns—had been presented to the stars and Valentino made a short speech, he gracefully kissed Miss Davies' hand before leaving the throne dais.

The Davies affair, however, was but a slight flaw in an almost perfect entertainment, mainly supplied by Florence Zerkoff, firm Ned Wagon. The choruses from "Kid Boots" and the "Follies", the English Empire Girls from the latter show, Eddie Cantor, Fannie Brice, Paul Whitman and his band, Lena Haskette, Beth Bell, Ann Pennington, Bert and Betty Wheeler, Harlan Dixon, Mary Eaton and a number of pupils of Wagon's dancing school gave their best efforts. The ad lib, kidding of Eddie Cantor and Miss Pennington's chic personality were the bright spots of a perfect show.

Credit for the success of the ball is due to William Brandt, heading the committee in charge, and Nita Grandlund, who handled the entertainment.

DRAMATIC PRODUCTIONS IN PICTURE HOUSES (Continued from page 5)

a fact that certain representatives in Chicago of the American Federation of Labor are watching with much interest the negotiations between Equity and the Producing Managers' Association. It is a further known fact that the Federation has vast sums of money in its treasury lying idle, and that the Federation is watching for a chance to invest funds in a lucrative business. If a circuit such as mentioned above is formed it could be put on a stock selling basis.

Picture men, it is said, have long sought a channel for closer relations with the speaking stage. Many of them believe both arms of the amusement profession would benefit from some sort of practical amalgamation. They admit that plays passing thru their houses one to three nights a week would offer big opportunities for new film editions of some of the plays at less expense. They also point out that such a circuit would give work for vastly more actors, because the number of productions would be greatly increased.

All of which means that in case Equity calls a strike in June and a combination is effected with picture theaters for dramatic and musical productions to play in them the public will have shows to go to anyway and actors will be working and drawing salaries in the meantime.

Frank Gillmore was in Chicago one day this week between trains on his way from the coast to New York. The Billboard representative was not able to see him for an expression on the above rumors.

BOSTON

DON CARLE GILLETTE

Room 301 Little Bldg., 60 Boylston St.

Jan. 28.—The new attractions this season at the Selwyn and Harry... Boston Opera House...

Coming Attractions

Next week, the Majestic Theater, which has been... The White Sister...

Prize for Best Play

The Theater Guild of Boston, Inc. announces that it will give a prize of \$100 for the best play...

Items of Interest

C. Wesley Fraser was in town again last week... Mrs. Anna Schaefer is visiting her daughter...

actor is en route from Vancouver to Australia with films of the Dempsey Flippo fight. Carl Laemmle, president of Universal Pictures Corporation...

Winnie Baldwin, widely known vaudeville entertainer, has been engaged by Fanchon and Marco for their "Idlers" at the Warfield Theater...

Winnie Baldwin, prominent actress, has won a verdict of \$721.50 for breach of contract against George... The rejuvenated Majestic Theater, on Mission street...

tractions and opera will be continued as heretofore. Stoltz is well known in the profession and especially in St. Louis...

The Gorman Bros.' Circus, held under the auspices of the Woodmen of the World at the armory, Grand and Market streets, under the direct management of C. E. Meyers...

Elmer H. Jones, proprietor of the Cooper Bros. Shows, Cole Bros. Shows and the Alabama Minstrels, stopped off here for several hours while making train connections...

Back Buckner and Henry Good, both off the Walter L. Main Show, will sojourn in this city for the next few months and be back again with the Main Show at the opening...

ST. LOUIS FRANK B. JOERLING Phone, Olive 1733. 2038 Railway Exch. Bldg., Locust Street, Between Sixth and Seventh.

PHILADELPHIA By FRED ULLAICH 303 W. Sterner St. Phone Tigra 8585. Office Hours Until 1 p.m.

St. Louis, Jan. 25.—Attendance at both of the legitimate theaters and the two burlesque theaters has fallen off considerably the past few weeks...

The Garrick Theater in Suit The Garrick Building Co., owner of the Garrick Theater Building, has brought suit for unlawful detainer against the present tenants...

City Club Auditorium Opening The new City Club Auditorium was opened Wednesday night, January 16, with an illustrated lecture by Tony Sarg...

Oberammergau Players The actors in the Passion Play of Oberammergau, who are touring the States to raise funds for their fellow villagers, were at the Coliseum here January 23 to 29...

New Odeon Manager Melville Stoltz has been appointed manager of the Odeon Theater, popular Grand avenue house home of the symphony orchestra...

Philadelphia, Jan. 25.—First showing of "Innocent Eres" here this week at the Shubert Theater to good houses. The Theater Guild opened its three weeks' stay at the Walnut Street Theater in a series of plays to excellent business...

Feature Photoplays "Covered Wagon", Forrest Theater; "Black Oven", Stanley; Mary Pickford, in "Rosita", at Stanton; "Monna Vanna", Fox Theater, are doing big houses.

About Town Items The new photoplay house of the Stanley Company at Logan opened Thursday evening with these shows a day. The photoplay was "The Common Law"...

Philadelpha, Jan. 25.—The cold weather of the past two weeks, along with excellent offerings, has had a tendency to increase business at all the theaters. The Tackey Party given by the Heart of America Showman's Club January 23 was one of the best attended and most hilarious of the club's many good times...

Andy Facezza, solo cellist of the Meyer Davis orchestra, was an immense hit at the recent appearance of the orchestra at the Keith Theater. Andy in a single vaudeville act would no doubt be a hit all over the circuit...

KANSAS CITY IRENE SHELLEY 225 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone, Harrison 0741

Walter F. Stanley, of the Wortham Shows, was a visitor last week. He was headed for Paris, Tex., and the shows. Louis Hemingway, well-known showman, is putting in the winter in St. C. G. Loemis fell and sprained one of his ankles a short time ago, and has been laid up for "repairs"...

Mr. and Mrs. W. M. Matlock and Harry Rost of the Matlock Troupe were recent callers. They are now in Paola, Kan., getting their act together for the 1924 season with the Gentry-Patterson Circus. Mrs. Rodney Crail has rejoined Mr. Crail in Fort Worth...

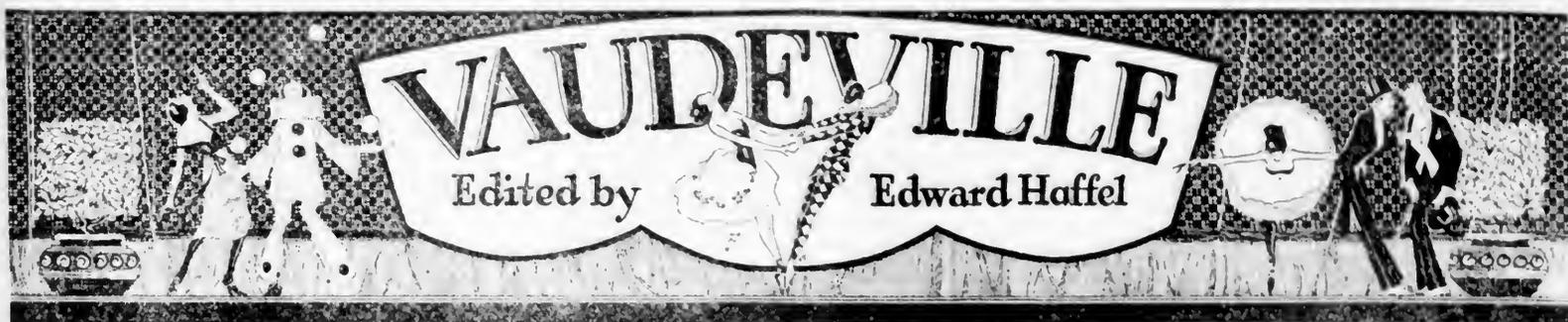
Mr. and Mrs. A. H. Cooper have sold out their cleaning and dyeing establishment here and will be with one of the E. H. Jones shows during the coming season. They are now in Hot Springs, Ark. Major George L. Barton, agent, is in and out of town making bookings for the Holtkamp Smart Set Minstrels...

Wm. C. Turtle, road-show magician, spent a few days here last week and a Billboard caller. Wm. H. Tibbils and his wife, Bessie, arrived last week from Iowa to be here for some time. Mrs. Anna Schaefer is visiting her daughter, Mrs. J. M. Sullivan and Mr. Sullivan, treasurer of the Heart of America Showman's Club...

J. (Doc) Baker, with the World Bros. Circus last year, arrived last week for an indefinite stay and stated that he would be with the Buchanan show again this year. K. B. Elkin, with W. R. Timber on the side-show of the World Bros. Circus last year and to be with them again the coming season, is here and will put in the rest of the winter in this city. Hazel Logan is wintering in K. C. Miss Logan with her educated dogs will be connected with the Christy Circus the coming season...

SAN FRANCISCO C. H. BAILY 205 Pantages Theater Building Telephone, Douglas 3036

San Francisco, Jan. 22.—The Western Association Motion Picture Advertisers—the Western Advertisers' Association of agents holding its annual convention in San Francisco next week... When the Federal authorities here next year the law for showing of fight films, that will allow a show for sick or convalescing children any figure with Uncle Sam. The



U. S. COURT HOLDS "KALUA" SIMILAR TO "DARDANELLA"

Victory Is in Nature of Point of Honor in That Fisher Tune Had Passed Peak of Popularity —Is Awarded Minimum Damages of \$250

NEW YORK, Jan. 28.—After careful deliberation of several weeks, Federal Judge Learned Hand, of the United States District Court, rendered an opinion in favor of Fred Fisher, Inc., in the infringement of copyright suit brought by the publisher of "Dardanella" against Chas. Dillingham, T. B. Harms Company, Jerome Kern, and two other defendants since eliminated, on the ground that the song "Kalua" was similar in composition.

A minimum amount of damages, \$250, and a full bill of costs is allowed by the decision of Judge Hand, who opined that the victory was more in the nature of a point of honor rather than one of injury, inasmuch as "Kalua" appeared when "Dardanella" ceased to be at the peak of its great popularity.

However, Julian T. Abeles, attorney for Fred Fisher, Inc., announces his intention of making a motion for reargument and increase in damages on the ground that the minimum award of \$250 applies only in the case when the infringer does not profit by his violation. The song "Kalua" played in the musical comedy, "Good Morning, Dearie", now on tour, is said to have sold 650,000 copies of sheet music and more than that in phonograph records.

Establishes Precedent

The opinion is considered of great importance in music circles as it establishes a precedent and definitely settles one of the finest points ever raised in copyright law. Judge Hand also allows the plaintiffs to restrain the use of the song "Kalua" in the show, "Good Morning, Dearie", should they so desire. The two important issues settled by the decision are:

- 1.—That the bass notes, when a component part of a song, can be infringed upon.
- 2.—Patent law, upon which many copyright decisions have been based in the past, is differentiated from copyright law, inasmuch as a certificate of a patent means nothing when prior use can be shown. A certificate of copyright issued by the register of the Library of Congress, however, is prima facie evidence of ownership.

Judge Hand upheld all of the points raised in the argument presented by Fred Fisher, Inc., and noted in his opinion that some were strong ones. It was contended by Attorney Abeles that "Dardanella" had an ostinato accompaniment entirely original and never before used with the same figure, and that Jerome Kern, composer of "Kalua", must have heard of "Dardanella" being that it had been unusually popular. The first decision rendered by Judge Hand favored the defendants on the ground that the recurring or ostinato bass had been used before, but subsequently of his own accord the court reversed itself.

DENISH JOINS KEITH; JACOBS JOINS WALTERS

Boston, Jan. 28.—Paul Denish, for some time past connected with the Louis E. Walters Amusement Agency, Inc., has left that organization to accept a position with the E. F. Keith Vaudeville Exchange.

It is also learned that E. M. Jacobs, who has been an independent agent in this section for several years, will join the Walters Agency today. Bert Spear was recently acquired by Walters.

QUITS VAUDE-MOVIE POLICY

Springfield, O., Jan. 25.—After only two days' trial a combination show of vaudeville and motion pictures was withdrawn from the Fairbanks Theater by Gus Sun. No reason was assigned for withdrawing the show. It is intimated that it may be resumed later. In the meantime the theater is showing movies and playing legitimate road shows.

EMPRESS, KALAMAZOO, TO HAVE SUMMER VAUDE. SHOWS

Chicago, Jan. 27.—Goldie Rosenbaum, of Kalamazoo, Mich., president of the Empress Theater Company and associated in the operation of the Fuller Theater in the same city, has announced that the season of Keith vaudeville will close in the Empress late in March or early in April, and that a summer season of vaudeville with three shows a day will be introduced, making the bills split the week instead of running a full week.

RUSSELL JOINS COLE STAFF

New York, Jan. 26.—Eddie Russell, well-known instructor of stage-dancing, has joined the Geo. Cole staff. Heretofore the Cole Studios were devoted entirely to the teaching of aerobatics. Russell has been engaged to conduct a department for teaching step dancing in all its classes. Frank (Bud) Williamson, former comedian, operates a booking department in connection with the Cole establishment, which reports a flourishing business.

New Yorkville House To Cost \$500,000

New York, Jan. 26.—A new theater in the Yorkville section, at First avenue and Seventy-sixth street, the policy of which has not yet been decided, is to be built by the Seventy-Ninth Street Amusement Corporation which controls and operates the Seventy-Ninth Street Theater, the Eagle and the Photoplay Yorkville picture houses. What the name of the new theater will be also remains undecided. Construction of the theater, which is said to be a half-million-dollar house, will begin May 1, with the idea of having it completed and ready for opening by January 1 next year. It is planned to have a seating capacity of 3,500 and make the theater one of the finest and largest in the Yorkville vicinity.

This is tentatively planned to play a bill of vaudeville and pictures in the new theater, no definite confirmation of this policy was obtained, it being stated that this will come under consideration the coming week.

The ground on which the theater will stand was purchased this week by a syndicate headed by William Salkin, president of the Seventy-Ninth Street Theater. Harry Goldblatt, of the same corporation, is interested with Salkin in the venture. The property was sold, according to P. M. Clear & Company, which assembled the plot, for \$200,000, and was formerly a coal yard. The plot has a frontage of 213 feet on East Seventy-sixth street and a depth of 102 feet.

BILLBOARD STORY GETS ACTRESS KEITH DATE

New York, Jan. 26.—Following the publication in The Billboard this week of an interview with Annie Abbott, the Georgian magnet, in which she said that she had been unable to get work on the Keith Circuit for nearly three years, it became known today that the Keith office looked her up at Greenpoint for the last half this week.

This marks the first engagement on the Keith line since the spring of 1921, and, according to Miss Abbott, came as a total surprise, especially in view of the fact that she had made insistent application for work thru the Keith offices ever since her last appearance on that circuit, only to be refused in each instance.

Miss Abbott stated that Lawrence Goldie, in the Keith Booking Exchange, telephoned her Thursday morning (The Billboard was out Wednesday) asking whether she would accept the last half at the Greenpoint, and if so to prepare immediately for the matinee.

Miss Abbott accepted the engagement, despite the short notice given her, and appeared on the bill at the Greenpoint in closing position. She said that Goldie promised he would do his best to get further work for her if the act got good reports on the Greenpoint engagement, which it did, having taken four curtain calls on the blush of the first performance.

On Monday of this week Miss Abbott wrote a letter to E. F. Albee in which, she said, she stated "she understood she was on the so-called blacklist of the Keith Circuit."

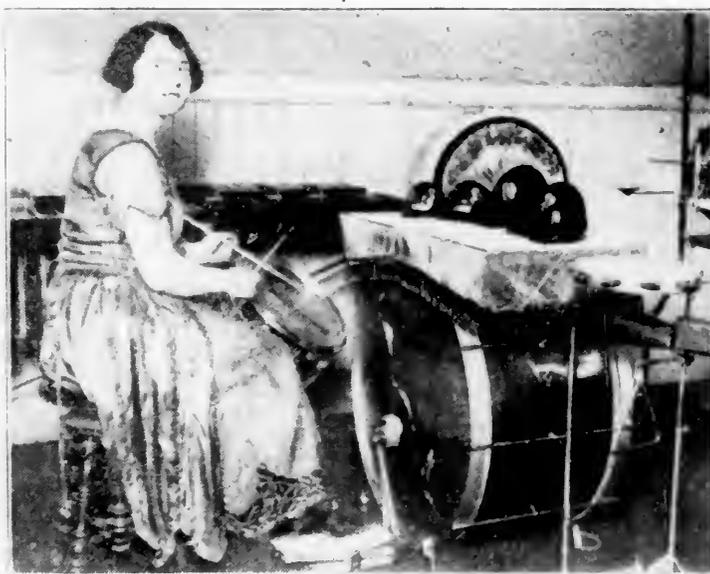
NEW MUSKEGON THEATER OPENS

Chicago, Jan. 26.—The new Jefferson Theater, Muskegon, Mich., opened Sunday, January 20, playing six acts of vaudeville. The house is operated by Francis Sales, who formerly had the Iris, and seats 1,000. The house is booked by the Keith office, Chicago. The acts on the opening bill were Babbles and Company, Leighton and Durall, Morris and Towne, Nellie Jay and her "Gay Birds", John Geiger and Donny, Don and Everett. The admission is 75 cents. Only one act of the six on the first show carried scenery, but this was fortunate as there is only limited room backstage. The business was capacity the first day but extreme cold weather cut it down later.

REVAMPING CAHILL ACT

New York, Jan. 28.—Marie Cahill, legitimate star, who opened recently in vaudeville in a new act, is having the vehicle revamped in order to permit her doing two or three songs at the close and make the offering more effective.

Frisco Has Woman Orchestra Leader



San Francisco claims to have the only woman orchestra leader in the United States, if not in the world, in the person of Hazel Field, who heads an aggregation of twelve male musicians. Miss Field, a graduate of the Boston Conservatory of Music, is recognized as one of the foremost trap drummers in the country.

Loew Houses Using Tanagra Ballyhoo

New York, Jan. 26.—The Loew Vaudeville Circuit is trying out this week a new lobby ballyhoo in the form of the miniature theater, a foreign importation and invention. The Tanagra, as it is sometimes called, is composed of a screen in back of which an artiste for instance might do his act and is invisible from out front. Several feet in back, facing the spectator, is a small mirror with the artiste reduced to one-twentieth his actual size, and he may be seen doing his stuff and his voice heard while singing. The illusion is created thru a series of mirrors, and is proving a great drawing card this week in the lobby of Loew's Metropolitan Theater, Brooklyn. The miniature theater will be used at other Loew theaters should the additional business at the Metropolitan warrant it.

"Hyat", the Loew Circuit's strong man, closes his tour in and around New York this week and opens out of town for Loew at the Strand, Washington, D. C. the week of February 11. An exploitation plan has been mapped out for him in various towns where he will outdraw horses and perform similar feats of strength in public thoroughfares.

N. V. A. WILL HAVE A CLUBHOUSE IN CHICAGO

Entire Second Floor of Oliver Typewriter Building Leased to Organization

Chicago, Jan. 26.—The agents for the Oliver Typewriter Building, in Dearborn, just north of Randolph street, announced this week that the entire second story of the building has been leased to the N. V. A. for a Chicago club. It is understood that Claude S. (Tink) Humphrey, Western Keith representative, represented the N. V. A. For some time it has been rumored that the vaudeville organization was seeking a Chicago location.

BILLBOARD ONLY PAPER IN EVIDENCE OF HART ACTION

New York, Jan. 28.—The Billboard is the only theatrical trade paper to have been admitted in evidence in the Max Hart case. Others have been introduced but merely marked for identification. Reports in other theatrical trade papers regarding the Shubert's entry into vaudeville in 1920 were shown Max Hart in cross-examination and were characterized by the witness as "jokes". The joke, however, was upon the particular paper and the examining attorney when he was obliged to read one of the articles in court.

DAY-TO-DAY TESTIMONY IN HART-KEITH "TRUST" SUIT

NEW YORK, Jan. 26.—Highlights on the second week's progress of the trial of Max Hart's action for \$5,250,000 damages against the Keith-Orpheum interests follow:

1. Harry Lanetska, former assistant booker in Orpheum office, patently contradicts statements concerning Hart's expulsion made in sworn affidavit to plaintiff's lawyers some time before trial. Despite grueling examination by Martin Littleton and judge's expressed disbelief in his testimony, Lanetska sticks to plea of poor memory. Admits having been recently approached by Keith counsel.
2. George Delmore, gymnast, tells of his blacklisting by J. J. Murdock for failing to continue playing on Orpheum Time after it had violated his contract.
3. Littleton accuses Keith-Orpheum combine of creating terrorism in the hearts of the vaudeville profession, referring to Lanetska as a "visible and cringing example" of this power and declaring that Hart today "is a direct result of their criminal acts."
4. Hart recounts his numerous expulsions from the Keith-Orpheum booking floor by Albee and how he was fined \$500 by the Keith head because of a fist fight with M. S. Bentham outside the Palace Theater Building.
5. Hart charges he was barred from booking floor in 1911 because J. J. Murdock was bent upon buying a half interest in his business.
6. Four years later Hart says he was again barred for ninety days by Albee as the result of a street battle with an actor.
7. Albee, after taxing him with disloyalty for writing a letter to Shubert concerning an act playing at the Palace Theater, expelled him again in 1920, Hart testifies.
8. Eddie Cantor, Bert Wheeler and Bernard Granville all testify to Hart's extraordinary ability as a representative and maker of stars. Cantor, in drawing the distinction between a booker and a representative, says a "real representative is a man who fights for you—gets the best for you."
9. Hart's income, according to figures read into the record, reached peak in 1920 (the year of his expulsion), having derived over \$70,000 from his vaudeville activities. Books show either sharp drop in income or loss for subsequent years.
10. Hart testifies Goodman told him to sign Vaudeville Collection Agency contract or he'd get himself into trouble.
11. Goodman drags in Hart's divorce suit to show that Hart swore in referee's affidavit his income for 1916 was below \$14,000, whereas his books disclose it was over \$34,000. Hart explains he lost difference in stock speculations and card gambling.
12. Littleton threatens to probe into private lives of Albee and other defendants when they take the witness stand if Goodman persists in quizzing Hart along this line.
13. During hectic clash between counsel Littleton assures Goodman when his turn on stand arrives he will question the Keith counsel on his charging \$50 for copyrighting contracts.
14. Littleton attacks Albee presumption of power in laying down rules for the conduct of the entire vaudeville industry, which is clearly, he says, in restraint of trade.
15. Judge questions Albee's right to Hart's calling attention of legitimate manager to act playing at Keith theaters as long as there is no breaking of contract involved.

TUESDAY

Martin Beck's direct testimony, taken before he sailed recently for Europe, was read into the record at the opening of the morning session. In part it was a general denial of the allegations set up in the plaintiff's complaint.

The high spots were Beck's sworn statements to the effect that he had informed Hart following his disbarment from the booking floor that he could still continue to do business with the Orpheum Circuit, and that following the signing of the plaintiff's action Hart had approached him in the Friars' Club and told him that he regretted having dragged him into the suit.

Following Beck's testimony for the plaintiff offered in evidence the articles of incorporation of the defendant corporations and the articles of association of the V. M. P. A.

More About Alleged Blacklist

George Delmore, gymnast, of the team of Delmore and Lee, was the next witness called to the stand. He told how he had been blacklisted by J. J. Murdock because he had refused to continue his Orpheum Time after the latter had breached their contract with him. That was in 1908, shortly after Beck had personally booked him, with the proviso that he quit his regular agent for Pat Casey, to whom Beck was indebted for "some little things".

Delmore declared that when he reached his opening stand he discovered that the theater manager wasn't expecting him, and never heard of him, and refused to play him, altho he had contracts for that particular theater. That was in Milwaukee. The witness related how he returned to New York and went to work for William Morris, who then had a small amount of high-class theaters in the East.

While playing one of these houses J. J. Murdock sent for him, the witness averred, and accused him of breaking his Orpheum contract. When he refused to quit Morris and play out the rest of his Orpheum Time he was informed that he couldn't play a Keith house again. After finishing up with Morris Delmore and Lee went abroad. Delmore said he sought out Pat Casey upon his return to this country in 1918, but couldn't get work.

He admitted under cross-examination that he played the Orpheum Time since his conversation with Murdock, but that that was during the Federal Trade investigation, he said unconvincingly.

He declared that he and his partner used apparatus weighing 1,500 pounds, which had cost them \$100,000 to construct, and that it would be impossible for them to play without it.

Delmore at one time was vice-president of the White Bais.

An Unwilling Witness

A pale, slender, dark-eyed youth sat slumped back in the witness chair, shifting his position from time to time, as the plaintiff's chief counsel kept pounding away at him with a verbal mallet. The counsel's assault increased in vigor and intensity as the youth obviously steeled himself to resist the efforts of the inquisitor to shake his story.

A murmur of sardonic laughter, expressing disbelief, would now and then sweep the courtroom. The judge took a hand in the quizzing of the youth and suddenly broke off with a sigh commingled of impatience and disgust. The plaintiff's counsel, at the same time fighting off the repeated objections from the defendants' lawyers, again tore into the witness and pointedly accused him of controverting a statement he had sworn to before the trial. It was of no avail. The youth could not be booked and his inquisitor turned him over to opposing counsel for cross-examination. Strangely, the witness' seemingly befogged memory left him and he found no difficulty in recalling certain incidents solicited in the questions of the defendants' counsel.

It was a nerve-racking ordeal for this youth—Harry Lanetska—and the high dramatic point so far of the trial.

On taking the witness stand Lanetska said he has been in the theatrical business for the past twelve years, being at present employed by William Morris, Jr. He started in as office boy in the New York office of the Orpheum Circuit, working his way up to assistant booking manager under George Gottlieb. That was up to 1921, when he left the circuit.

As soon as the witness appeared to be reluctant in answering the questions put to him by Martin T. Littleton Hart's trial counsel shifted his tactics. At this Charles H. Studin, Orpheum lawyer, demurred, declaring that the witness had been called by the plaintiff and should be treated accordingly.

"Your Honor," exclaimed Littleton, "this witness is clearly a reluctant witness and I claim the right to cross-examine him." Judge Hand ruled in Littleton's favor.

Holding up a statement purported to have been signed by the witness June 1, 1921, Littleton asked him whether he swore to the truth when he signed that statement. Lanetska averred he did, but he could not recall certain statements he had made in his dictation.

Littleton sought to refresh his memory by reading from the statement, but Lanetska persisted in the refrain: "I can't recollect."

Asked whether he recalled defining big-time vaudeville as high-class vaudeville, playing two performances a day, full week, Lanetska changed his definition, whereas Littleton, in a burst of anger, wanted to know whether the witness didn't incorporate such a definition in his signed statement. "It's true, if I did," was the reply.

After a stiff verbal setto between Littleton and Studin the witness was permitted to answer the following question: "Did you ever receive word at the Orpheum booking office

about barring agents who had been ruled out of the Keith booking floor?" After considerable fencing Lanetska replied that he did get such orders on several occasions.

"Did you ever talk to anybody in the United Booking Office about barring an agent from your floor who had been barred from the Keith booking floor?"

A reluctant "I guess I did" followed. "Don't you remember whether you did?" persisted Littleton.

"I don't recall." "What's the matter?" shot back Littleton. Silence.

"Do you recall making a signed statement to the effect that you got orders from Albee and Murdock concerning certain agents who had been ruled out of the Keith booking floor?" continued Hart's counsel.

After some squirming, Lanetska said: "If I said it, it's true."

"Have you suffered a shock to your memory since 1921?" inquired Littleton. The witness said that it was easy to forget all this, since it was of little importance in his life.

"Have you talked to the defendants since you made this statement?" demanded Littleton, holding up Lanetska's signed affidavit.

"I do business in the Orpheum office," admitted Lanetska. Yes, he reluctantly admitted, he had talked with the defendants since he made the statement. He had discussed it with Frank Vincent and Maurice Goodman, Keith counsel. They had asked him, the witness said, what he knew about the Hart case.

He told them he had made the aforementioned statement, but added that he didn't recall what he had said in the statement.

A brisk, sarcastic colloquy between Littleton and Goodman followed when the Keith attorney objected to Littleton's asking the witness questions based on statements in the affidavit. The court ruled in Hart's favor. A moment later, when Goodman objected to Littleton's inquiring of the witness what Albee had said and suggested how he would permit the question to be put, Littleton retorted, with some heat: "I don't want to take any permission on how I shall ask my questions from you. I shall be governed by the ruling of the court and not by you."

Littleton strove to draw from the witness the admission that he declared in his affidavit he had received word from Frank Vincent not to book any of Max Hart's acts, but Lanetska persisted in pleading a poor memory.

Judge Hand here took a hand in the proceedings and asked the witness whether he had lost his memory during the past two or three years. Lanetska murmured a "no". "Then, why don't you refresh your memory?" the judge inquired.

A moment later Littleton wanted to know whether the witness was "afraid to tell the truth." He got a negative reply.

Littleton continued reading various statements from Lanetska's affidavit and the witness continued his plea of a benighted memory until Judge Hand interposed with the question, "Did you swear to that affidavit?" The witness admitted he did.

Then returning to the question put to Lanetska by Littleton concerning Vincent's order that Blossom Seelye's contract be redrawn, leaving Hart's name out, the judge asked the witness whether it was his "best recollection" that such instructions had been given.

"It must be," returned Lanetska. "It must be," exclaimed the judge. "Oh, well!" And with an impatient gesture Judge Hand swivelled away from the witness.

Studin, who undertook the "cross-examination" for the Orpheum Circuit, had a much easier time of it, Lanetska going so far as to admit that after he had some trouble with Beck he had threatened to do all the injury he could to his former employer thru the Hart case.

"Do you recall what Blossom Seelye said when she called about her route at the Orpheum office?" queried Studin.

"All I remember," answered Lanetska, readily, "is that she said she didn't want Hart for her agent." (The alleged visit had taken place after Hart had been ruled out of the Keith floor.)

Studin then read into the record the substituted contract in which Hart's name as agent had been omitted. A few moments later Littleton asked Studin to produce the original contract obtained by Hart, and when told it was not at hand he said he would like to have the substituted one. "Why didn't you take this when I offered it before?" Studin ironically inquired.

"I'm always suspicious of the Greeks bearing gifts," retorted Littleton.

When finally the requested contract was unearthed Studin, as he passed it to Littleton, remarked: "Yes, and you'd call this Greeks bearing gifts." "No," came back Littleton, dryly. "This was smoked out."

These men (the defendants) excluded Max Hart from his life's work. They shunned him as if he were a leper. Then a conspiracy they have created terrorism in the hearts of the vaudeville profession and Hart today is a direct result of their criminal acts!"

In a burst of stirring oratory Martin W. Littleton thus arraigned the Keith-Orpheum interests when their lawyers sought to exclude a bit of important evidence while Max Hart with Hart's financial arrangements with C. B. Maddock's vaudeville producing and booking.

"I insist," declaimed Littleton to the court, "that if because of their (the defendants') acts this man, who has become a marked man, and Mr. Maddock can no longer employ him and because he lives in terror of this power—of which Lanetska was a visible and cringing example this morning—and because any man deserts him because of that terror, it is the direct result of their acts."

Hart, who spent the rest of the session on the stand, sketched his career in the theatrical business which began with his employment as agent under Jack Levy, thence as booking manager in William Morris' office, and, in sequence, as an agent for Albert Sutherland, a vaudeville act broker for Laskey and Rolfe.

On leaving Laskey and Rolfe Hart said he sought booking privileges on the Keith floor—that was in 1909. After some hesitation Albee gave his consent. But prior to getting His Majesty's permission, Hart said, Albee told him he was considering making Hart the circuit's European representative. Hart told him

he would not be averse to undertaking the proposition if the job was made worthwhile. Albee informed him that he would have to see F. G. Williams about the European job, but after some dilly-dallying on the part of Williams the deal fell thru and Hart requested his application for permission to book acts with Keith's.

Albee, he said, agreed it would be all right, but warned him not to take on too many acts, as he might still want to send him to Europe. Thenceforth, Hart testified he looked for the United Booking Office exclusively.

Hart recounted his numerous expulsions from and reinstatements on the Keith booking floor, stressing the time Albee, revealing the high-handed monarch that he is said to be in his petty world, fined him \$500 for engaging in a fist fight outside the Palace Building with M. S. Bentham. He told of another occasion when Albee expelled him from the floor for ninety days for beating up an actor on Broad way.

To impress upon the court Hart's ability to take an act in the raw and "make" it a headliner, Littleton had Hart give a list of the big-time acts that he has represented and booked. In this list were included such stars as Bee Palmer, Bernard Granville, Eddie Cantor, Barnes and Crawford, Bert and Betty Wheeler, Will Rogers, Ed Wynn, Frank Tinney, Audy Toombes, Buster Keaton, T. Roy Barnes and the Avon Comedy Four.

The witness explained to the court how he went about building up the act—producing the manuscripts, the music, scenery, costumes and properties. Most of the acts that came to him, he added, were incomplete and he had to go about reorganizing and reconstructing them, in the majority of cases making financial outlays. A large number of these acts, thru his efforts, he testified, had developed out of vaudeville into larger fields and he has continued to represent them.

In answer to questions put to him by his counsel, Hart declared that after he had been proscribed at the Keith and Orpheum booking offices he did not book anywhere else.

Murdock Wanted To Cut In

Hart testified that he continued to book with the Keith and Orpheum circuits, after permission had been given him by Albee, for two years—1909-1911—when one day the officer at the booking office door stopped him and informed the agent he had orders not to let him in.

The witness said he at once got in touch with Percy Williams by telephone and finally arranged to get an interview. To the agent's demand as to why he was excluded from the booking floor Williams, according to Hart's testimony, declared that he was barred because J. J. Murdock wanted to buy a half interest in Hart's business. At that time, Hart said, he represented from twenty-five to thirty acts.

The next day, Hart said, he met Murdock in the United Booking Offices and during the ensuing discussion Murdock asked him whether he would sell a half interest in his business. Hart replied that he would have to speak to his partner about this matter. But, Hart admitted on the stand, he was merely stalling Murdock at the time as he had no partner. "All right," he quoted Murdock as saying, "see your partner about it."

Hart testified he then went downstairs and reappeared shortly afterwards and informed Murdock that he had seen his partner. "Well, what does your partner want for a half share in the business?" Hart quoted Murdock as inquiring. Hart, according to his statement on the stand, replied that his partner wanted \$20,000 for his share in the business and \$250 a week, as he had made an original investment of \$17,000 in the enterprise. Murdock, he said, demurred it was too much. However, some time later, Hart continued, he got permission from Williams to book on the floor again, but this was restricted to Williams' supervision of the business; in other words, he could book with Williams only.

The same day that Williams took him under his wings Hart said he had a talk with F. F. Proctor, who after hearing his tale of woe consoled him with such fudge as he mustn't take this thing to heart and that the dark cloud would soon pass away and everything would be bright again, winding up with the assurance that Hart could book acts thru his office any time. It then developed in the witness' testimony that booking managers from the F. B. O. made a practice of coming to Hart's office to book acts for their theaters, naming such bookers as Charles Stevenson, Carl Lathrop and A. Alonzo.

Hart gradually eased his way back on the Keith and Orpheum booking floor, and this situation continued, he said, until the booking office was moved from the Putnam Building to the Palace Theater Building. He was in Europe at the time. Hart said he got a cable from one of his office men that he had been barred from the floor. When he got back to America he saw Albee, who, he said, told him he would explain why he was excluded in a few days. Three or four days later, Hart said, Albee informed him everything was now all right and he could go ahead and book his acts. But this grace lasted less than two weeks, he said. It was then he had the setto with Bentham.

Here's how it happened, according to Hart: "One day he got a letter from a friend of his named Stevenson, who was a consumptive and in bad straits. Knowing that Stevenson was a dear friend of Frank Vincent Hart took the letter over to the Orpheum booker's office. While Hart was discussing the letter with Vincent Bentham came along. Breaking into the conversation, Bentham demanded that they cut out the talk about Stevenson and proposed that Hart book some acts with him instead. This led from one word to another, until Hart wound up with an invitation that Bentham come outside with him. They met outside the building and the pair had it out."

The next day, recounted Hart, he received a summons from Albee to appear at a sitting of his court. He did. Albee heard his explanation of the affair and then handed down his imperial judgment, to wit:

"I have decided to fine you \$500."

Hart said he tried to show His Majesty that he had been too severe in his penalty, but it was of no avail.

The condemned agent then went back to his office nursing his outraged rights as a free American citizen. A few minutes later, he

(Continued on page 14)

was receiving \$250 a week with a partner...

Hart's share in his success amounted to ten per cent of his weekly earnings...

While he was in the two-day, he explained, Hart selected his material...

These questions were put to the comedian by the Keith counsel...

Wheeler Substantiates Cantor

Bert Wheeler, of the vaudeville team of Bert and Betty Wheeler...

Wheeler's testimony substantiates that of Cantor's regarding the invaluable services rendered him by Hart...

Early this season Wheeler broke his contract with the Frontier Circuit...

Altho both his wife's and his own properties were used and his only costume a mack suit...

Granville in Bad at Start

Bernard Granville next related his early experiences in vaudeville as a member of the team of Granville and Rogers...

It was Walter Keefe, then employed as a booker for the W. V. M. A., who gave them their chance...

Subsequently they again applied to the W. V. M. A. for bookings and it was then they learned of the existence of the Blackie...

This declaration brought Mr. Studin, the Orpheum attorney, to his feet with the objection that the witness' testimony was leading him to his clients...

Granville went on to tell how he and his partner with all available time closed to him in the W. V. M. A. office...

What happened when they saw Reed Albee was never brought out, however, for Mr. Goodman was in his feet in a flash...

Granville and his partner were discovered by Mr. Hart in 1910 and under his direction started the Bell and Orpheum time...

In later years Granville turned to production, he declared, he took a short fire in vaudeville recently however...

Hart's second day on the stand under direct examination was devoted in the main to trying to show to the court of damage sustained by the Orpheum from the Keith-Orpheum booking...

Hart Back on Stand

Hart's second day on the stand under direct examination was devoted in the main to trying to show to the court of damage sustained by the Orpheum from the Keith-Orpheum booking...

The witness' testimony began with his reading of a long list of acts he represented in 1920 and the period during which he represented each of these acts...

With the assistance of his secretary, Beatrice Brown (Mrs. Pinkus), Hart read into the record the facts and figures regarding his income during the years 1918-1920...

In 1917 Hart's commissions from vaudeville artists amounted to \$12,530.10, receipts from vaudeville productions \$9,715.59...

In 1918 his receipts from vaudeville commissions dropped to \$9,536.21, vaudeville productions \$1,915.51...

In 1919 the vaudeville commissions totaled \$12,349.13, receipts from vaudeville productions \$7,968.42...

In 1920 Hart's receipts from the Keith-Orpheum collection agencies amounted to \$48,887.67, from vaudeville productions \$10,737.32...

Hart then came in for a quizzing on the ubiquitous Blackie at the hands of Martin Littleton...

Littleton opened the morning session by clearing up certain matters he had not brought out hitherto in the direct examination of his client...

Littleton entered an exhibit a photostat of a check of \$62 paid Hart by the Vaudeville Collection Agency after his expulsion...

As Miss Brown Hart's secretary, took the stand to read into the record additional figures on Hart's income, Goodman moved to strike out all the books, papers and exclude Hart's testimony regarding the question of damages...

A little, innocent-looking document, which promises to figure later in the proceedings as a most destructive bombshell, was then placed in the hands of Hart by Littleton for identification...

Recalling the occasion in which he signed the Vaudeville Collection Agency contract, Hart told of Goodman's sending for him and handing him the contract in question for his signature...

The witness quoted Goodman as declaring: "You know if you don't sign this you'll get yourself into a lot of trouble..."

It is maintained incidentally that the Keith and Orpheum collection agencies operate illegally and the plaintiff seeks to recover all the money they had since their existence deducted from Hart's collected commissions...

Explaining his signing of the Excelsior Collection Agency contract August 14, 1919, Hart said this document was negotiated with Kramer, Beck and Vincent of the Orpheum Circuit...

All the mention of the Orpheum Circuit at this point of the testimony Charles H. Studin, the Orpheum lawyer, leaped to his feet and declared that it must be understood that "Orpheum Circuit" was merely a trade name...

"If the Orpheum Circuit does not exist then why do you speak for it?" rejoined Littleton. "If there is no Orpheum Circuit then it has no counsel!"

Littleton then read into the record letter-boards under which Martin Beck's name appeared, bearing the words "Orpheum Circuit"...

Hart's chief trial counsel, his anger becoming evident, repeated his above statement and added that if Studin keeps up this line of sophistry "there'll be no Martin Beck!"

which Studin retorted: "You can't make it a monolog, Mr. Littleton." "It isn't much of a dialog," was the quick rejoinder.

THURSDAY

Hart's Failing Memory

Hart's family skeleton got an airing during his cross-examination and incidentally third day of the stand, but the airing of this skeleton was a decidedly brief one...

The former Keith agent bore up well under Goodman's desultory, phlegmatic cross-examination, but his evading of questions put to him concerning his losses in stock speculations aroused Judge Hand to express his suspicions of the witness' seemingly poor memory...

Littleton opened the morning session by clearing up certain matters he had not brought out hitherto in the direct examination of his client...

Fifteen thousand dollars was the amount he said he had invested in the vaudeville end of his business. When an act is booked with the Orpheum Circuit, an act, for instance, whose salary is fixed at \$400, it actually gets \$350 from the circuit...

Hart said that he had tried to get a number of persons to intercede in his behalf with Albee, among them being ex-Justice Edward E. McCall...

Littleton entered an exhibit a photostat of a check of \$62 paid Hart by the Vaudeville Collection Agency after his expulsion...

According to the figures quoted by Miss Brown, Hart received in 1916 \$8,570.99 from the Vaudeville Collection Agency and \$4,331.82 from the Excelsior Collection Agency...

The year 1917 brought him a slightly larger income from these sources, while the next year exceeded the 1917 receipts by \$1,000. In 1919 Hart's collections from the Vaudeville Collection Agency jumped to \$13,885...

Made \$70,000 in 1920

Hart's income from the Vaudeville and Excelsior Agency and also from his other artist-representative sources showed, according to Miss Brown's figures, a sharp rise, the total amount being over \$70,000...

The plaintiff's profits for the succeeding year reached \$8,738, and in 1923 he suffered a loss of \$3,182 on his business, Hart, it developed, had incorporated his business in 1923, the stock being equally divided among himself, his sister and Miss Brown...

Before Hart resumed the stand Goodman asked the judge to assign a court officer to be present at a survey of Hart's books by a Keith accountant at a place to be designated between Thursday and next week...

Under quizzing by the Keith attorney Hart sketched his career from a billposter in Chicago to his rise as a producer on Broadway...

Hart picked the U. B. O. to do business with

was because it was the only such booking place in existence, believing that this booking center controlled the vaudeville business of the country...

Goodman's Error

When shown a copy of the contract he had signed with the Vaudeville Collection Agency and asked whether he had noticed at the time a clause contained in the contract...

He assured Goodman that he had never gone to Albee or anybody else with the request that the collection be revoked as permitted, according to a clause in the contract...

Asked whether he had ever sued an act for money due him on commissions Hart replied that he had tried it once and it resulted in his receiving orders from J. J. Murdock to "lay off"...

Drawing forth from one of the court folders the affidavit that Hart had sworn to concerning his income for the year 1920, Goodman asked the witness whether he stood by his statement...

To this Hart replied that he had not deducted his losses on stock speculations from the mentioned sum, but this figure included his earnings from the Felber & Shea Akron and Youngstown theaters...

Littleton banded out of his chair and accused the Keith lawyer of "hounding" the witness. "There is something in every man's life that he considers as decidedly private..."

"I am not hounding the witness," shouted Goodman in return. "You'll soon see why I am conducting this line of questioning..."

As Goodman proceeded to probe into Hart's stock and gambling losses, as set forth in the divorce suit affidavit, Littleton exclaimed: "I shall ask for the same latitude when the defendants, such as Albee, take the stand to examine them as to their private lives and personal careers..."

"Yes," rejoined Littleton, with some wrath, "and I shall question you about those copyrighted contracts—about your charging \$50 for copyrighted contracts..."

"You'll not only be surprised, but you'll be shocked," was Littleton's closing salley. Goodman's persistence in quizzing the witness seemed to be very much vitiated after this cross fire of compliments and promises...

The witness said that he had suffered various gambling losses in the year under question, but all he could remember was a loss of \$4,500 in bridge. Asked whether he recalled availing in an affidavit made before a referee appointed to listen to the evidence in his wife's divorce suit...

Hart later explained that this \$70,000 was decreased to \$110.00 by losses suffered in the production of "Nothing But Love" and "Martinique"...

Goodman also wanted to know whether the vaudeville business wasn't on the whole a purely speculative one for the manager and asked whether it couldn't be considered a speculative business for the actor...

Goodman tried to bring out in his subsequent examination that Hart had gotten out in his work had been greatly increased by his wife's numerous court actions, the witness according to the Keith lawyer, having so stated in the referee's preliminary inquiry...

Goodman also wanted to know whether the vaudeville business wasn't on the whole a purely speculative one for the manager and asked whether it couldn't be considered a speculative business for the actor...

Hart picked the U. B. O. to do business with

(Continued on page 18)

This Week's Reviews of Vaudeville Theaters

Palace, New York

(Reviewed Monday Matinee, January 28)

A very much superior show to last week, especially the first half, which paced and was better balanced than the latter half. Minho, McNeve and Hilde, a roller-skating act, which opened, is a whirlwind of a turn and stopped the show cold in the initial position, an uncommon feat at this house. The Le Grobs, who followed, are not new here, but at any time welcome, for it is doubtful whether there is any more supple person in the world than one of this trio, and the positions he gets his body into are almost unbelievable. A nice turn for the spot and one which more than made good. Clark and Bergman repeated the act "Seminary Mary", which they presented earlier in the season, and were accorded their usual response. The running time seemed a trifle too long. Moran and Mack lived up the proceedings with many of their old quips and gags and several that were not in the routine previously. They were a laughing hit and drew a couple of bows at the finish.

The big punch of the first half, however, was the Demarcos, who are making their first appearance, according to the program. In North America. The Demarcos were South American favorites before their appearance at the Palace, but they are bound to be North and South American favorites now. In closing the first half they held them all in their seats as they proceeded to "mop up", which they accomplished in no uncertain fashion. A bit of spontaneity, stopping the show and were forced to do an encore. Will be reviewed in detail in a subsequent issue.

Opening the second half was rather a hard place for Ella Shields, the American male impersonator of English types. Miss Shields made a decided hit however, but did not go as big as upon the occasion of her previous visit here. The spot may have had something to do with this, also the routine, for the numbers with their three verses and choruses lacked punch and depended, with the exception of one, solely on the dainty artistry of the singer to put them over. Outstanding still in the repertoire was "Berlington Bertie From Bow", which fits the impersonator like a glove. It is a gem that has been in her repertoire for some time, and from all indications will be always identified with her offering.

Hazel Dawn, the beautiful motion picture favorite, appeared in "The Land of Love", an Edgar Allan Poe sketch, assisted by Eddy Garrie, Eleanor Dawn and Donald Kirk. Miss Dawn's playing of a few bars of the Gypsy song from "The Fortune Teller" showed good tone, and was as clever as anything in the act. There were several blue lines that should be omitted. Not only was the remark about being "insulted" used again and again, but it was dwelt upon, and is far from nice. Nor were many of the lines that Jay Brennan and Stanley Rogers used in the following act refined. In fact, they were broadly suggestive. Stanley Rogers is taking the late Bert Savoy's place, and, despite the material, did it well. The act stopped the show.

Closing the bill was Dance Varieties, which certainly had a hard spot, not alone because of position, but thru remembrance of the preceding act of the Demarcos. It is very doubtful whether any dancing act could do much on the same bill with the South Americans and their Sheik Orchestra. **MARK HENRY.**

E. J. HALL "LISTENS IN"

New York, Jan. 25.—E. J. Hall, of the theatrical firm of Hall & Harder, sitting in his luxurious bungalow at Huguenot-by-the-Sea, Staten Island, Sunday evening, January 20, "listened in" on the first act of Zangwill's "We Moderns", broadcasted by radio from Chicago. He had no difficulty in recognizing the voice of his wife, Maud Eburne, who has a prominent part in the cast.

"We Moderns" had its premiere at the Blackstone Theater, Chicago, where it remained for three weeks and is now holding forth at Cohan's Grand Theater.

A. & H. GETTING FINE ACTS

Chicago, Jan. 24.—Some exceptionally fine acts are being secured for the Ackerman & Harris tour by Sidney Schallmann. A contract has been signed by which the Three Moran Sisters are to open on that tour shortly. Weston's Models are now on the tour. Allen's Cheyenne Minstrels, Fred and Peggy Lynn and Company and Clifford and Leslie opened recently. The Stuart Scotch Revue opened a few days ago. Nelson's "Catland", and Hayden, Goodwyn and Rowe are other late bookings.

PYLE REPORTS GOOD BUSINESS

Chicago, Jan. 24.—C. C. Pyle, who directs leading theaters in Danville and Champaign, Ill., was a Chicago visitor yesterday and reports good business conditions in both cities.



COLUMBIA BURLESQUE COLUMBIA THEATRE NEW YORK

"QUEENS OF PARIS"

(Reviewed Monday Matinee, January 28)

A "Columbia Burlesque" attraction. Book and lyrics by I. B. Hamp. Music by Ruby Cowan. Produced and presented by Jacobs & Jermon week of January 28.

THE CAST—Lou Denny, Rosa Roselia, Ann Myers, Gertrude Beck, Frasier Trio, Pete Frasier, Bob Startzman, I. B. Hamp, Arthur Young, Dorothy Alexander.

CHORUS—May Degnon, Cubby Marion, Billie Duganne, May George, Dorothy Alexander, Dora Rocket, Elizabeth Rocket, Anna Rocket, Nancy Rocket, Gertie Rocket, Erma Rocket, May Doe, Beaula Holler, Blanche Parker, Murine Mayo, Kitty Roth, Rae Morris, Edna Pierce.

Review

Part One—Scene one was a cafe entrance drop for the Frasier Trio and six girls in evening dress male attire to sing a song on wine, supplemented by Comics L. E. Hamp and Bob Startzman in clean faces and tux. attire for a dialog.

Scene two was the interior of cafe for the six girls in male attire in dance and the others in beautiful evening gowns, seated at table, under the supervision of Lou Denny, a classy straight, as the French proprietor, staging an entertainment by Rosa Roselia, a bobbed brunet prima donna, in a Frenchified makeup, mannerism and song apropos, enhanced by her vivaciousness in dancing steps a la France. Ann Myers, a pleasingly plump, black-haired ingenue, came on for a vamping scene, with Straight Denny rehearsing Comics Hamp and Startzman in the "I don't know in French" bit, which caused a whale of laughter by Hamp's swell attire and Gunboat Pete shoes, and this led up to Ann making the comics for their diamond pins.

Scene three brought on Gertrude Beck with all her blond loveliness in a singing and dancing number that was the personification of pep, personality, talent and ability.

Scene four was a house drop for Straight Denny, the wise guy; Pete Frasier, the crook; Soubret Beck, as the girl to be held up tomorrow morning; Hamp, the hold-up man, and Arthur Young, a realistic uniformed cop, and it went over for continuous laughter. Dorothy Alexander, a petite, pretty, bobbed brunet in pajamas, led a song number by silken nightgowned girls as burglars to encores.

Scene six was a fancy interior for a bedroom bit, in which the principals, led by Ann Myers, interpreted song titles in a vamp-lover husband bit that was out of the ordinary and received a hearty round of applause.

Scene seven was a tenement-house street drop for Soubret Beck in classy Jackie Coogan makeup and mannerism, backed by twelve feminine Jackie Coogans in a song apropos to their characterizations, which fully merited the encores given them. Straight Denny and Comic Hamp, in a dialog on diplomat and similar laughgetters, went over strong, for their cross-fire patter was fast and funny.

Scene eight was a colorful Dutch cottage and garden set for the Six Rockets from Belgium, six girls of pep and personality, in a Holland kiddie dance, followed by two of the girls reclining on stage in front of cottage, ringing string bells in harmony while being directed by a live dog from an attic window. The acrobatic dancing finish of the act was par excellence and makes a valuable asset to the show.

Scene nine was a gold drop for Prima Roselia to vocalize a la Jewish, Italian, French and English, and do it far more effectively than many of our grand opera stars. It was fully appreciated by the applause that greeted each selection.

Scene ten was an old gold semi-cyc. fancy interior for Ingenue Myers in artist attire for a song and nifty dance, during which four of the choristers disrobe for a modelesque union suit flash admirable, which brought on the entire company for the finale.

Part Two—Scene one was a Spanish set for the Frasier Trio as steel guitar players in an ensemble number, followed by a comedy bit by Comics Hamp and Startzman, who reappeared with Pete Frasier in Spanish makeup as guitar players and parody singers, and stopped the show cold. Straight Denny and Ingenue Myers in song harmonized, and the latter was an optical feast in her Spanish costume, which showed off her modelesque form to good advantage. Straight Denny and Comic Startzman started the your-a-lar bit, which led up to a table bit with Hamp and Ingenue Myers as a vamp and Soubret Beck as flower girl and Straight Denny as the gunman collector from Hamp of fifty dollars for kisses to Ingenue Myers, and making a play for Soubret Beck to the your-a-lar parade of the comics. In this scene Prima Roselia again proved her vocalism a la Spanish.

Scene two was a drape for Ingenue Myers in a singing specialty that called for and received encores.

Scene three was a fancy interior for Straight Denny in evening-dress attire in song to introduce the girls characterizing various song titles in gowns that were creations. This was followed by Comic Startzman in over-fitting evening-dress attire, accompanied by his makeup-box grip on table. While singing he transformed himself into a blackface, purple-attire minstrel man for a singing specialty that went over great. This was followed by an out-of-the-ordinary bit, in which two of the Frasers staged a gambling bit on the color of a wife's eyes, which was burlesqued in a laugh-evoking manner by the interpretation of Ingenue Myers and Comic Hamp.

Scene four was a fancy interior, with piano on stage, for Soubret Beck in song, and as pianist, accompanied by the Frasier Trio with steel-string guitars, which, encored, brought Gertrude back for a song that was sweetly sentimental, then jazzed up to the music of the trio, and never has Gertrude appeared as girlishly cute as she did in this act. Taking the act as a whole, it is equal to many big-time vaudeville acts, and the distinctive hit of the show.

Scene five was a street drop with transparent inserts for Startzman as an old man discoursing on Broadway characters, with the characters first in front of the drop and later in the inserts for a burlesque revelation.

Scene six was another street drop for Straight Denny as the crook holding up Soubret Beck, who proves to be a real crook in holding him up along the usual lines.

Comment—The scenery and lighting effects picturesque, the gowning of the female principals and choristers costly and attractive, the company cooperative, the comedy clean and clever, the choristers personally attractive and vivacious. A good laugh-evoking burlesque presentation.

ALFRED NELSON (NELSE).

Majestic, Chicago

(Reviewed Sunday Matinee, January 27)

Little Pipifax and Company opened the new bill with a comedy acrobatic act. Two men and a girl. It is quite funny and quite skilled in action. The clown jerked the back drop down by falling too far (apparently unintentionally), and the act made a hasty exit. They are good. Five minutes, half stage; one bow.

Harold Kennedy has a talking and dancing single, mimicking a "house". His dancing is the best part of the offering. Ten minutes, in one; one bow.

Kent and Allen, girls, in a comedy sketch, have been here before. Retain the same material, which is well handled. Ten minutes, one to three-quarters; two bows.

Renee Florence Bennett has five girls in a dancing repertory. Some of the dancing is excellent and the comedy fair. Fifteen minutes, full stage; two bows.

Paramount Four, males, offer harmony singing. A good dancer and three instrumentalists—two banjos and violin. Collectively, they are good entertainers. Twelve minutes, one and a half; two bows.

European Boxing Girls, four of them, and two men assistants, stage a battle in a squared circle. The girls bang away at each other in a dead house. If the male announcer and the male trainer had some fast, snappy comedy talk they might earn a life job in the act. Some comedy orchestration would help. The girls are all right, but they need something to back them up. Comedy introduced by a man and woman from another act doesn't fill all needs. Fifteen minutes, one to full; two bows.

Fox and Allen, man and woman, have a comedy and singing act that starts and ends slow. However, the man woke up an icy audience with one song, "I Got 'Em Just the Same", or something like that, and put it over. Ten minutes, one and a half; three bows.

Valentinos and Buttonleys have an acrobatic offering that can only be described as brilliant. It is a casting and trampoline offering of rare excellence. The comedian is a star and nothing less. Balance and routine perfect. Act closed till and took first honors. Twelve minutes, full stage; two bows. **FRED HOLLMAN.**

Palace, Cincinnati

(Reviewed Monday Matinee, January 28)

Photoplay, "Does It Pay?"

Vlaser and Company. One of the males, dressed in comedy attire, enters singing, in soft tone, a comedy number while holding a caged duck, which later he secretly urged to quack at intervals when the man vocalizes "Oh, Maggie". The other male and girl, who possess a foreign accent, are acrobatic dancers. The former also does a dandy single dance specialty. For a finish the male dancer executes some fast revolutions atop a perch, supported by the other male. Eight minutes, in two; several bows.

Roxy La Rocca is an accomplished harpist. He wears abbreviated trousers, a red fluster Brown tie, acts stupid and makes comedy patter while playing lulling airs and jazz numbers. Unstinted applause was the reward. Twelve minutes, in one.

Vera Cole rendered classical selections in a fine cultivated voice. Miss Cole wore a gold gown, carried a green feather fan and for her concluding number looked onto in a Quaker costume of pink with ruffles edged in silver and bonnet to match. Fourteen minutes, in one; two bows.

Frank Matthews and Ada Ayers got a cool reception with their talking skit, "I Gotta Go Home". The material at hand was responsible. Thirteen minutes, in one; two bows.

"Lonesome Town", with Toby Wilson featured in old man rube comedy, was the laughing hit of the bill. Toby kept the fun moving briskly and portrayed the drunk in commendable fashion. Roy E. Fox rendered capable support in a straight old fossil character. The dancing of four girls was graceful and justly shared in the general success. A juvenile-appearing chap, wearing knickers and shell-rimmed glasses, joined the girls in dancing, their hard-shoe routine to the accompaniment of "Yes, We Have No Bananas", deserving special mention. Twenty minutes, full stage; two encores.

Bensee and Baird create a lot of laughter with comedy song duets. The woman registers with clever mugging and wore a georgette gown embroidered with beads. They close with a matrimonial number that helped mightily in getting them several bows. Twelve minutes, in one.

It becomes difficult to say something fresh about orchestras, details of which are for the most part traditional. The Kentucky Sorenders, nine musicians, however, are far above the average musical combination and scored heavily, collectively and in solos. The drummer received a big hand for his shuffling, and all joined in the choruses of several numbers, the pianist proving the most efficient vocalist. Fifteen minutes, full stage; several curtains. **JIMMIE LONG.**

Orpheum, St. Louis
(Reviewed Sunday Matinee, January 27)

The Janis and a splendid supporting bill... in this afternoon, and the Orpheum ought to be in for a record week.

Four American Aces and Queen, a casting net of high quality, featuring Roy Luken, Paul London, George Boulevard, Ed. Parquet and Annette Richard. Six minutes, in four; three encores.

Radio Trio, composed of Harry Kessell, Steve... and Carson Robinson, harmonized splendidly, and, in fast succession, sang with gusto "Mama Loves Papa", "When It's Nighttime in the House", "Easy Melody", "When Lights Are Low", "Last Night on the Back Porch" and "I Don't Care Whose Mama You Were", to a good-sized hit. Thirteen minutes, in one; encores and bows.

Donald Kerr and Ethic Weston tripped on... with walking sticks, and were soon safely entangled in the lot column with their song and dance numbers. Russell Hurd, songwriter, as... in the piano. The somewhat too lengthy... consisted of plucking Hurd's latest song, "Mad, Mean Mama Mothering Me". Twenty-four minutes, special hangings, in four.

Frank Dixon, in "Lonesome Manor", a sketch by Paul Gerard Smith, depicting two small-towners before a Times Square newsstand, con-... another. The sketch is weak, and Dixon has no occasion to show his real ability, except for an occasional bit of dry wit. Eighteen minutes, special, in two; three bows.

Elice Janis, altho visibly suffering from a... cold, streaked her way over to a near... Everything that combines to make the... showwoman is embodied in Miss Janis' ac-... accomplishments. Versatile, magnetic, winsome and graceful, she is a thespian of rare ability. After some clever song numbers delivered in her inimitable fashion she displayed her... faculties by giving masterful impres-... of Ethel Barrymore, Fannie Brice, Sam Bernard, George M. Cohan and Will Rogers in her version of how these individuals would effect the "Yes, We Have No Bananas" song. Walter Vern Pilon in a clear, baritone voice... three numbers during Miss Janis' costume changes, while Lester Hodges ably accompanied at the piano through thirty-six enjoyable minutes. In full stage, encores, bows and prolonged applause.

Al Herman, "The Black Laugh", followed, and also tore down the house. His songs, talk and confidential razzing of other turns on the bill are always good for continuous laughs, and he has the knack of putting his stuff over with a bang. This time, in addition to a songster of no mean vocal ability who sang from a box, Herman sprang a surprise by calling in his youngest, who pleased the auditors with his sweet voice—and who for a child showed wonderful stage presence. Twenty-two hilarious minutes, in one; encores and bows aplenty.

Three Original Blanks, two men and a woman, presented a variety of exceptionally high-class and extremely difficult juggling and balancing feats which deservedly stamp them as "Europe's Premier Jugglers". Eleven minutes, full stage; three curtains.

Pictures opened and closed.
F. B. JOERLING.

Loew's State, New York
(Reviewed Monday Matinee, January 28)

The Three Walters, two men and a woman, start the vaudeville proceedings with a neat casting act. The casting is done from two horizontal bars and a swinging trapeze. The Walters are clever acrobats and their offering is a good opener for any bill.

Thomas and Mack entertain with dancing. Their opening number, a neat dance embodying various steps of the soft-shoe and buck and wing order, impressed this reviewer as being the best they do. An idea of a ball game while dancing is one of the novelties of the act. Both chaps appear in natty truxes and make a decidedly good appearance.

Vates and Carson hand out a line of josh based on a bit of a plot and sell it for much more than its face value. The face value of the humorous dialog itself is almost one hundred per cent. Vates is not only a good light comic but a singer as well, having demonstrated it with "If the Best of the World Don't Want You" and "First, Last and Always", the latter number with Miss Carson. This act can hold its own easily.

The headliner of the bill, Francis Renault, had the audience gasping as he did his stuff, knocking them cold with gowns which any eye might well envy and otherwise holding them spellbound by his clever work. Renault's impersonation of the female is so perfect that many an auditor would be none the wiser if he didn't reveal his identity. He opens in an elaborate full-stage setting, which has the atmosphere of India and the Orient about it, singing "Somewhere Someone Is Waiting". A very commendable impression of Geraldine Farrar as Carmen gets an ovation at the very beginning, and the diamond gown on the next number brings in exclamations of wonderment. An impression of Julian Eltinge, of Allee Devria singing "Caresses", and a dance in imita-

Palace, Chicago
(Reviewed Sunday Matinee, January 27)

The sold out sign was hung up early this afternoon. An exceptional bill kept the crowd seated till after 5:30.

M. E. G. Lime Trio opened in an act en-... titled "The Gollywog". One of the men is seemingly jointless, homeless and almost un-... in his contortions, and had the folks applauding throughout the act. The other two held display the various twists. Nine minutes, full stage; four curtains.

De Jar I, court singer from an unnamed coun-... try, assisted by Lucile Jarrot. He sings songs of the lighter type with a light tenor voice and a slight accent, rolls eyes romantically and speaks a couple songs of double meaning. Sixteen minutes, in one; two bows and encores.

Charles Harrison and Sylvia Dakin, accom-... panied by Billy Gogue, give a highly enter-... taining bit of tomfoolery condensed into an act called "The Three of Us". Harrison and the girl do most of the work, and close in "one" with a village band burlesque that gets the laughs. Twenty-two minutes, three-quarters stage; three bows and two encores.

Venita Gould in Impressions of the stage's... great. She imitates George M. Cohan, Ethel Barrymore, Will Rogers, Julia Sanderson, Gilda Gray, Belle Baker and Lenore Ulric, the last named in a lengthy playlet adapted from "Kiki". An apparent youth and vivacity and faculty of pleasing the eye are factors in her work. Twenty-one minutes, three-quarters stage; four bows.

Bob Hall, extemporaneous poet, rhymed about... the hill, current events, politics and the audience, and went over better than average. He was genuinely pleasing today and convinced the audience that his doggerel was unstudied. Seventeen minutes, in one; four bows.

Sophie Tucker, in a new act, demonstrated... her ability in roudling up new material of class. Sang "Red Hot Mama", "Minding My Business", "Some Changes", "Cross-Eyed Papa", "Hina Lou", "Mama Goes" (in Yiddish), "Twelve o'Clock at Night", and "King Tut". More talking than usual in this new act, and with plenty of flash and wit. Forty minutes, stopped the show.

Dave Kramer and Jack Boyle, blackface and... straight. Low comedy with musical trimmings, some new gags and some old gags brushed up. Boyle, the straight, sings Irish songs well, and Kramer is a nifty dancer, as proved in an afterpiece with Miss Tucker. Sixteen minutes, in one; three bows.

S. S. Leviathan Orchestra, twelve men, including the singer, Morton Downey, nicely... uniformed and with a finish and ensemble that come from long association. They do every-... thing possible with the instruments and voices, and do it quite a bit better than most vaude-... ville bands. The moving background on their descriptive ocean trip is effective. They are a credit to vaudeville. Thirty-four minutes, full stage; many encores.

Bee Ho Gray, scheduled to close the bill, did... not appear, owing to the late hour.

Next week Sophie Tucker, and Harry Stod-... ard and Band.
LOUIS O. RUNNER.

Grand O. H., St. Louis
(Reviewed Sunday Evening, January 27)

A very well-balanced variety bill is on view... here this week, with the Primrose Minstrels topping.

Pictures opened.
Paul Kirkland and Company in "The High... Steppers", the selfsame act that appeared at the Orpheum Theater here about a month ago. Kirkland does some dancing and balancing on a high ladder, comedy paper bag juggling and chair balancing. The company consists of a dainty unbilled Miss, who serves only as a prop. Eight minutes, in one; two bows.

loyd Senter demonstrated that he is a mas-... terful instrumentalist by rendering jazzy tones in A-1 fashion on the saxophone, cornet, clarinet, trombone and violin. Jack Russell assisted at the piano. Twelve minutes, in one; encores and bows.

"Oh My Goodness", featuring J. Burke Mor-... gan, is a farce sketch chock full of comedy lines and situations. The grand mix-up at the finale is a cleverly concocted bit of material. Morgan, in the role of the sleepy roadhouse prop-... rietor, carries the bulk of the comedy, while the four supporting members are happily cast. Twenty minutes, in four; three curtains.

Chamberlin and Earle made a decided bit in... their cycle of double comedy songs and their burlesque on a dancing instructor. Chamberlin is a nut supreme, and Miss Earle's attractive-... ness always captivates. Her new gown is a big improvement over the one she wore when the team played the Orpheum here several weeks ago. Twenty minutes, special in one; three bows.

Mike Ivey was introduced by motion pictures... of her recent three-mile walk on her toes in Dallas, Tex., which is recorded as a champion-... ship feat. Mike Ivey is undoubtedly the strong-... est exponent of toe dancing today, and her partner, Jack DeWinter, in pierrot costume, is a dancer of note. A. Borden assisted at the piano. Fourteen minutes, pretty setting in four; four curtains.

Keene and Williams in "A Roadside Flirta-... tion", a comedy vehicle wherein a giddy coun-... try girl meets a city slicker, and the resultant conversation. Miss Williams is too affected in her part and overdoes the hick girl. The team closes with a harmonica and dance bit. Fifteen minutes, two specials in one; three bows.

Primrose Minstrels, with Mrs. George Prim-... rose, widow of the former dean of minstrel troupes, as the interlocutor. A condensed min-... strel offering which makes an excellent vand, act. Six burnt cork vocalists harmonize Dixie... melodies and then strut their individual ac-... complishments and pull many good minstrel gags. The deep bass voice of the tall end man who... soloed "Asleep in the Deep" deserves especial mention. Seventeen minutes, special in three; three curtains.

Frank Bush, aged but still very active, in... swallow-tail coat, gave his monolog, in which were many new anecdotes. Best received were his Irish and Hebrew stories. He closed with several selections on a reed. Thirteen minutes, in one; two bows.

Five Avalons, three versatile women and two... men, wound up the proceedings with some fast walking, dancing and boncing on the tight wire and a smattering of tumbling. Nine minutes, special in full stage; three curtains.
F. B. JOERLING.

B. S. Moss' Broadway, New York
(Reviewed Monday Matinee, January 28)

Adair and Adair, a classy casting duo, opened... with an excellent routine, one of them doing comedy as well as a few tricks.

Butler and Parker, in their comedy skit, had a tough spot, whether or not they were following a dumb act. Nevertheless, they man-... aged to get across remarkably well. The offering is of a type that should be further... down the hill. The girl does the comedy as a member of the chorus aspiring for the part of a Yiddish comedienne, while the man plays straight, as the producer. Both put songs over as singles, altho the number by the man does not seem to fit the act so well.

Benson and Massino, assisted by Catherine... McLaughlin, offered a novelty routine that con-... sists of dancing, comedy and burlesque on classical dances, followed by hand-balancing and feats of strength by the two men. The strong... man stuff is done similar to that of another... turu in vaudeville, especially the chair busi-... ness, which is very effective. The bits preceding the hand-balancing stunts might be more smooth and done in a little less time.

Ed Lowry, a versatile, likable youth, enter-... tained with some gags, songs, musical bits and dances, cleverly arranged. While his stuff is nothing extraordinary he sells it well and is surely a comer.

Chas. Olcott and Polly Ann, plus an unbill-... ed pianist, had easy sailing with their songs and comedy bits, done in Olcott's particular style. As usual the song after the cartoon, "When a... Feller Needs a Friend", was effective and nicely done by Polly Ann, who has a sweet person-... ality, is pleasantly plump and wears pretty gowns.

Ernie Golden and his orchestra appear to be... going stronger than ever, improving as he goes along. This is especially true of their powerful... volume of tone, shading and sustained tempo. They opened with a corking syncopated arrange-... ment of Rachmaninoff's "Prelude in G Minor" and followed with popular songs, some of them done with novelty effects. It seems as tho... the windup with the "bananas" has about out-... lived its usefulness. A brand-new song instead would appeal to the patrons or a similar effect written around a different song of universal... popularity even tho it were a classic.

Robey and Gould and Diamond and Brennan... Company not caught at this performance.
S. H. MEYER.

B. S. Moss' Regent, N. Y.
(Reviewed Thursday Evening, January 24)

An excellent show of capable acts, backed by... the feature film, "Boy of Mine". Bobby Dale and Sisters opened with a fast and versatile... dance routine that pleased to the extent of... stopping the show, early as it was and difficult.

Combe and Nevins, "Those Syncopating En-... tertainers", offered several songs in their clever... style of harmonizing, getting better and better as they went along. Their numbers are well... selected and include the Harry Carroll "rube" song that carries a few reliable punch lines.

Henrietta Crossman, legitimate star, in... "Sweet Peggy Clive", a comedy playlet by Ed-... ward Locke, provided interesting entertain-... ment. It is a humorous sketch of the days of... King George III. The supporting cast of three... was very good and the ending is a novelty... surprise. See "New Turns".

Stella Tracy and Carl McBride, who have... not been seen around these parts of late, are do-... ing a great act, including some new and old... material newly arranged and done with the... aid of a pianist. They gathered numerous... laughs and ran no less than twenty-two min-... utes. See "New Turns".

Lee and Mann, two men, one doing straight... and the other comedy, scored from start to... finish with their style of stuff, which was un-... usually fast and without a dull moment. They... keep up a running fire of gags a sample of... which is, "What is more useful, the moon or... the sun?" "Well the moon comes out at night... when everything is dark and makes it nice for... walking or spooning. But the sun comes out... in the daytime when everything is light, and... we really don't need it." They wind up with... a series of verses and choruses sung by the... straight and followed with a parody version by... the comic. By singing at least two less than... they did it seems that a better impression... would have been made. Audiences as a rule do... not appreciate willingness on the part of an... act as much as they do the fact that they are... left wanting more.

Roy and Arthur in "A Chinese Restaurant... the Chink being a black-face comic, closed... show with a hilarious combination of jugglery... and plate breaking, which has been sure-fire... stuff now for the past two and a half years... since we first caught the act then breaking in... we believe.
S. H. MYER.

is that of an apehe order and another is de-... scribed as "Dance of the Leopardess". It was... the latter that brought forth the big applause. Her song numbers, well put over, were "Trot... Along" and "Immigration Rose". Twenty-... four minutes; full stage.
CHARLES WIRTH.

tion of Ruth St. Denis in the death scene of... "Madame Butterfly" all bespoke the talent that Renault possesses. He took an encore and in a short but sweet speech gave the State orches-... tra a plug.

Walton and Brandt, juvenile team, kept the... audience in a spirit of laughter and gaiety throughout their act, which is almost completely... vested with comedy, gags and humorous dialog. The man tries a song but doesn't finish it be-... cause it would break up the patter between him and the girl. He don't even need any part of the song, as a matter of fact, with the patter... going over for all it's worth. The girl, taking... off her dress, revealing a negligee-like costume... cut to daring extremes, made for a nice get-... away because of the trend of the dialog, and is the only thing in the act that animadversion... can be aimed at.

The Lavole and Lane Revue, consisting of... four shapely maidens and a featured young... chap and girl, closed the bill. The leading girl is a very good dancer, lithe in her movements... and with a grace that is pleasing to the eye. The juvenile is also adept with his legs but... weak of voice. He talks entirely too low for... this house. The wooden soldier bit and other... features went over nicely, the acrobatic dance... by the girl taking the honors.
ROY CHARTIER.

Keith's, Cincinnati
(Reviewed Monday Matinee, January 28)

A well-balanced bill is on tap this week... Pathe News, Topics, Acrop Fable.
Working in full stage, Hans Peets and male... partner give a fast balancing act. They do... hand-to-hand, hand-to-head, head-to-head, bal-... ancing on the ladder and balancing perch feats, all of them difficult. A fine opener. Nine min-... utes; two bows.
Fourteen minutes of song numbers were de-

DAY-TO-DAY TESTIMONY

(Continued from page 15)

say. The witness gave it as his opinion that the theaters could be looked upon as a central booking agency, such as Keith's and Orpheum, by the agent's going from one theater representative to another to arrange his bookings. The Keith attorney swayed his course of cross-examination to Hart's avowal for reading theatrical trade papers. First, Goodman wanted to know whether he hadn't read in a theatrical trade paper edicts and promulgations submitted by B. F. Albee regarding conditions in vaudiville, the relations between artists and their representatives—evidently moral—the "fact" that Albee didn't want any of "his" booking agents to charge more than five per cent. Hart answered in the negative or a "I don't remember" to each of these questions.

Judge Hand wanted to know what the last question had to do with the case, and Goodman replied that he was trying to show that one of the reasons Albee extended Hart's was because the agent was charging more than five per cent. This statement got a smile from the spectators. Littleton came back with the contention that Albee had no legal right to restrict the agents as to the commission they may charge or to find fault with the agent's personal conduct, as such restrictions when exercised are purely in restraint of trade.

The judge admitted that he questioned Goodman's method of proving his point, but permitted him to put the question to the witness. On the question of personal conduct of the agents, Littleton maintained that, since Goodman had no evidence in the form of published rules or other acceptable means to show that Albee had a right to restrict his agent along this line, such questions were improper. The court agreed with him and sustained the objection, but not until Goodman admitted that the only way Albee ever issued such rules was thru publication in a trade paper.

Another question bearing upon Albee's edict on an agent's model conduct brought a similar rebuff from Littleton, who declared that Albee overreached himself by any such presumption of his power. "We contend," he continued, "that the defendants got the entire vaudiville market into their offices, and by virtue of this condition they had no right to set up any rules for the entire industry."

Goodman then withdrew his question and proceeded to quiz the witness concerning Albee's charging him with being disloyal to the Keith office. Hart denied that Albee at the time of his expulsion had taxed him any other charge but that of being disloyal, and called attention to the fact that Albee never before objected to his booking acts with Shuberts, Ziegfeld or Dillingham, such activities, he said, being generally known.

"Didn't Mr. Albee say," inquired Goodman, "that he did not object to your booking acts with other managers but he did object to your stealing an act away from his theaters?" Hart said Albee didn't.

Goodman tried to bring out the alleged fact that Basil Lynn and Howard, the act that Hart had written Shubert about, had been booked for the season on Keith's time, but Hart denied this saying that the route had been laid out but Basil Lynn refused it because of the salary offered.

The Keith lawyer introduced in evidence three booking slips showing that Lynn and Howard had been booked for that many weeks at the time Hart wrote the letter suggesting that Shubert look them over at the Palace Theater, New York. Judge Hand agreed that by the production of these very slips and the failure to show a contract for a longer period Goodman had failed to show any breach of contract.

"Hart could not see," interposed Littleton, "where he had committed any treason to the booking office, as he was an agent or representative of the actors and not of the booking office. It was his honest duty to his clients to bring them the best returns obtainable."

Goodman averred he was going to show that Hart did just as well away from the Keith Exchange and by permission of the court continued to quiz him concerning Lynn and Howard. He admitted that the act was a hit and that every booker in the Keith Exchange wanted it, and that the act finally accepted the salary offered it, but not until he assured Lynn he could not get him into a production.

The Keith attorney then embarked upon an effort to get Hart to admit that he knew the birth of the Shubert vaudiville circuit was in the edict by reading certain articles in the theatrical trade publication during 1919 and 1920. Littleton hotly objected to the introduction of such evidence, declaring he could not see what it had to do with the case.

Goodman explained that he was going to show that after learning from the theatrical publications that the Shuberts were about to venture into the vaudiville field he contrived to line up the defendants' booked acts for the opposition's circuit.

"Supposing he did write to Shubert," interposed the judge. "There was no breaking of contract involved."

"Hart by trying to get his clients just engagements was not in any way trying to entice these acts away," was Littleton's addendum to this observation. The court's lawyer then labeled Goodman's attempts along this line of questioning "a grotesque offer of evidence."

The witness, continuing, said he heard so many rumors of a coming Shubert vaudiville circuit without any of the professional material that he in time paid no attention to the report. Attacking the persistent effort of Goodman to adduce more of this evidence, Littleton, in a burst of stirring oratory, described the defendants as being "drunk with their own audacity."

"We say that you cannot use our theater as a show place to sell your acts," broke in Goodman.

"And if you do," came back the ever-ready Martin Littleton, "they say we'll blacklist you and the others."

When Goodman finally was permitted to read one of the so-called "hot pipe" articles forecasting a Shubert circuit, it was disclosed that "as yet there's no signs of the organization of a Shubert vaudiville circuit."

Goodman inadvertently set the theatrical folks in the courtroom a-rumormongering, when he produced a copy of the "hot pipe" article, known as a "Hot Pipe" article, which looked the contract over and informed the Keith lawyer

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that he has looked many an act with the Fox outfit but never has seen a contract issued by Edgar Allen's office.

By mutual agreement and with the hearty accord of the judge the trial was adjourned until Monday morning.

MONDAY, JAN. 28

The outstanding features in the morning session were:

1.—Maurice Goodman in cross-examination of Hart sought to bring out that plaintiff was suffering from a pugilistic complex, and as evidence of this had engaged in no less than four exhibitions of fist-fights since 1909, and as result of these had been object of unfavorable publicity in the trade press, and that because "the man was habitually constituted to fight at all times" the defendants were perfectly justified in excluding him from doing business on the sixth floor of the Palace Theater Building.

2.—Further effort of Goodman to substantiate the defense contention that Hart had an outlet for his vaudiville acts in musical comedy and other fields following his disbarment from the Keith and Orpheum big-time exchange by producing a record of the plaintiff's activity in production bookings since 1920.

3.—Disclosure in cross-examination that item of \$17 was credited by Hart in his statement of damages as income derived from articles for special managerial services for the year of 1920 appeared in his income tax return for that period as a deduction from gross income, on grounds that it comprised "louises or gifts" from performers.

Under cross-examination by Goodman, Hart recounted his various fist fights, each before and after his exclusion from the booking office, and after his exclusion from the booking office, and as brought out in direct examination. He refused to be shaken in his declaration that all of these slugs had taken place outside of the Palace Theater Building. In a fracas with Mike Bentham the latter was also fined \$500. This was brought out, although Hart said he had no knowledge whether Bentham ever paid it or not. Both he and Bentham were arrested on a charge of disorderly conduct, but received a suspended sentence, Hart said. This admission caused Martin W. Littleton to observe: "He was acquitted by the courts of the country, but the courts of the booking office found him guilty."

He admitted having called production managers' attention to acts playing Keith Time before he was kicked out for disloyalty. One of these acts, he said, was Kline Brothers, who jumped from Keith Time into a Shubert show at the Winter Garden. He said, and he (Hart) was to receive ten per cent of the artists' earnings during the period they were employed by the Shuberts, but he never got it.

Goodman then produced a long list of names of artists booked by Hart for legitimate productions following his exclusion from the booking office. The witness admitted that he had looked these artists over, but no effort was made to quiz him as to length of run of any of these productions, nor whether or not these engagements had proved out to be of a lucrative nature both to himself and the artists concerned. The matter of his income tax returns, with the exception of the year 1920, was put over until plaintiffs at orness could produce records from 1919 until the present time. This they were not quite sure they could do. In regard to the difference in the income tax return of an item of \$17.00, charged therein as a deduction, and Hart's statement of income for that year, submitted in his basis for damages, wherein it was claimed as income for managerial services, it was explained that the Government had contested Hart's earlier claim.

The witness was then turned over to Charles Studin for his cross-examination. This outstanding feature at this point was Studin's unsuccessful effort to have entered in evidence a record of Orpheum, Inc., stockholders, wherein he declared it was clearly shown that not one of the Keith Circuit artists held one share of Orpheum's stock. This, however, was ruled out by the court as not being the proper time to submit such evidence.

Studin's questioning of the witness up until time of recess was concerned chiefly with the policies of various houses on the Orpheum Circuit.

Jennie Jacobs, former Keith agent, took the stand this afternoon and told how E. F. Albee in 1920 barred her from the defendants' booking office because she refused to go on working for Pat Casey at \$50 a week, her salary after eleven years of faithful endeavor.

Miss Jacobs said she was in the line of the offer of American vaudiville by accepting a position with Harry Warner, member Keith Circuit, allowing her a salary of \$150 a week and a

commission of 50 per cent for all the business she brought into the office. What Albee objected to, she said, was the fact that she had disrupted that Casey's office" by her resignation.

Albee, said Miss Jacobs, informed her that if she didn't go back to Casey's office she would never earn another dollar thru the Keith interests. The Keith head told her, she said, that he was duty bound to protect Casey as Casey had protected him by organizing the Vaudiville Managers' Protective Association. When her pleadings with Albee turned out to be of no avail, the witness said, she consented to go back to Casey's employ at a \$25 increase in salary.

Miss Jacobs, who has an action similar to Hart's pending in the same court, recounted how she had written a letter to Albee just prior to her going back to Casey's office asking Albee for the privilege of booking on the Keith-Orpheum floor. Albee replied that he felt he had enough agents to take care of the business of his office and he wasn't inclined to add any more.

All that Albee gets out of his job is something to eat and a place to sleep, according to a letter he wrote to Miss Jacobs and which was read into the testimony. Miss Jacobs, commenting on one of his Christmas appeals to his vassals to follow the teachings of the Great Master, as published in a trade paper, had written to him, suggesting that he put this gospel into practice by forgiving her and grant her floor booking privileges.

The witness related the case of the alleged bookkeeping of E. W. Hill by J. J. Murdock, because that actor played a club engagement that had not been booked by the Keith Club Bureau.

A motion made by Charles Studin, Orpheum counsel, to dismiss the complaints against the Orpheum Circuit, Inc.; Excelsior Collection Agency, Martin Beck and Frank Vincent, in so far as the law side of the action was concerned, was left open for further argument. Without any opposition from the plaintiff's counsel Judge Hand, upon the motion of Senator J. Waters, dismissed the complaints in the damage element of the case against Reed Albee, Morris Goodman and Harry W. Gueler.

During his cross-examination of Max Hart Studin managed to ring in the name of Harry Mountford. He wanted to know whether Mountford had not helped him and his lawyers in the preparation of the case and Hart told him Harry had. In his subsequent examination of Hart on this point Studin managed to apprise the court of the secret that Mountford had been active in the White Hats and had been active in the Federal Trade Investigation. Scandal by the wording of the questions put to Hart stirred Martin W. Littleton, Hart's chief counsel, to remark that he had never heard so much testimony given by a counsel in so short space of time.

Hart's divorce action was dropped into the case by Studin in the Orpheum counsel's attempt to assail the plaintiff's character.

SEEKS \$450,000 DAMAGES

Exhibitor's Complaint Alleges Trust Controls Films

New York, Jan. 28.—Sidney K. Samuelson, proprietor of a theater at Newton, N. J., filed today in Federal Court suit for \$450,000 under the Sherman act, naming Will H. Hays and some of the largest motion picture producers and distributors in the United States as defendants, these including Famous Players-Lasky, Fox, Associated First National, Goldwyn and Metro. The complaint alleges a conspiracy to monopolize the entire film industry.

SANTRY PRESCRIBES GUEST REGULATIONS

Chicago, Jan. 26.—A bill was given in Trianon Dance Palace, Terre Haute, Ind., Tuesday night, for the benefit of disabled performers of the N. V. A. Henry Santry's Band, playing in the Hippodrome, played at the ball from 10 until 2 o'clock. In announcing the affair from the theater stage, Mr. Santry said: "You can dress as you like and bring what you like."

LOEW P. A. HAS GRIPPE

New York, Jan. 26.—Perry Charles, of the publicity staff of the Loew Circuit and Palace Park, is confined to his home in Brooklyn with a severe attack of the grippe, which is expected to keep him from his desk for the next ten days.

ACTS PLAYING IN AND NEAR CHICAGO PICTURE HOUSES

Much Activity in the Cinema Theaters, Altho Some Have Partially Come Under Fire Ban

Chicago, Jan. 26.—It is understood that the picture houses that have been ordered by the fire marshal's office to discontinue using vaudeville acts until they have complied with the fire laws by installing steel stage curtains are busy with preparations to get their curtains put up and working.

The Syncopated Four, including Raye Harvey, Glenn Lee, Estelle Fay and Matilda Norman, an offering which had six weeks at Grauman's, Los Angeles and other important coast movie houses, are playing in and around Chicago for a time before going east where bookings are being arranged. Willard Jarvis placed the act for some dates near Chicago for the Carrell Agency.

Bartram and Saxton, whose success in Balaban & Katz's houses last season was phenomenal, are to play Montreal and Toronto, appearing in leading picture theaters.

Roy Dietrich and three girls from the Abbott Danvers will appear shortly in a number, "You Can't Make a Fool Out of Me", which is being prepared for the Balaban & Katz theaters.

The Cosmopolitan Four, a new quartet, organized by Ed Lang, formerly of the Gotham City Four, have played some picture house dates for the Carrell Agency, near Chicago, recently, and are now in St. Louis.

Billy Markwith's Saxo-Sextet, as the act originally billed as the Brown Original Saxophone Six is now known, is playing some mid-west dates under the direction of Allen Summers, Chicago agent.

Kublick is completing a several weeks' tour for the Carrell Agency, in Chicago, in which he played many picture houses. His "mysterious voices" novelty was a great feature.

Frosini, who is playing Ohio and Pennsylvania dates, following an engagement in the Blackstone, in South Bend, Ind., is to return to Chicago soon and play the Senars, Lubliner & Trinta are said to have offered him a fifty-week contract to play in the pit but he turned it down.

Bessie Kaplan, Lydia Van Gilder, Floyd Jones and Herbert Gould constitute a quartet, which is now working regularly in McVicker's Theater. Last week the numbers presented were "The Spinning Wheel Quartet", "The Last Rose of Summer" and "Miss Kaplan" from the opera "Martha".

The Six Belfords, who were placed in the Senate Theater recently by Frank Gladden, have been booked for a Pantagea tour with a January opening.

Gerline Arbuckler and her Royal Canadian Band played the Parkway Theater, Madison, Wis., this week, booked by Phil Tyrrell, of the Billy Diamond-Gus Sun office in Chicago.

Earl and Bell, who are being booked out of Chicago by the Carrell Agency in picture and vaudeville houses, have made very big and have been demanded for return dates at many points.

KINDLER WITH WITMARK

New York, Jan. 28.—Dave Kindler, who prior to the late war did a single in vaudiville for seventeen years, is now connected in the professional department of M. Witmark & Sons. The former vaudivillian was badly gassed while in action with the 81st (Wildcat) Division and was forced to leave vaudiville permanently as a result. For a time he was with the "Bon Ton" Company, and an attempt to do his old act sent him back to a base hospital. At the Witmark professional department he is being visited by many friends in vaudiville, who recall that Kindler, when in the profession, sang every publisher's songs but Witmark's.

NEW CHICAGO MOVIE HOUSE

Chicago, Jan. 27.—Announcement has been made of a new movie theater to be built at Fifty-first and South State, by Samuel C. Grodon. The theater is to have 2,000 seats.

PREFERRED PICTURES BANNED

Washington, Jan. 26.—According to the Post Office Department, the Postal Administration of Mexico has advised that, effective at once, motion picture films produced or released by Preferred Pictures, Inc. are prohibited importation into that country.

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BABB, CARROLL AND SYRELL

Reviewed Monday afternoon, January 21, at Palace Theater, New York. Style—Dancing. Setting—Special, in three. Ten minutes.

Ted Babb, Florence Carroll and Lois Syrell have about as clever, classy and neat a dance as one would wish to see, and one of the best that has played the Palace in ever so long. In the closing spot, after a particularly sleepy bill and following the suggestion of the hokum of Jack Wilson, they registered; which is saying a lot.

Babb is a snappy dancer and one of the girls does some remarkable contortion work, splits and clever figures of the dance in a most proficient manner. Her physical display formed a pleasing eye picture and her charm, personality, smile and general radiation helped to make her one of the hits of the act.

The other girl did some excellent toe work, her back bent on the toes drawing a good hand and deserving it. The costumes were good, the staging adequate, the routine efficient and the solo and ensemble dancing all that could be desired. The act as a whole would have stepped the show in a good spot. M. H.

GRACE LA RUE

Reviewed Monday afternoon, January 21, at Palace Theater, New York. Style—Singing. Setting—Special, in two. Time—Sixteen minutes.

Grace La Rue sang "Until Tomorrow", "Little Broken Toys", "Where's the Boy for Me?", "I Wonder Who's Dancing With You Tonight", "She's Just a Dancer in a French Cafe", "Trees", a poem by Joyce Kilmer; "I Love You So" and a couple of others which she formerly used.

Miss La Rue has a certain style that is her own in which a peculiar walk from the hips predominates. Several bits of business also have been indelited with her for some time. The new songs did not get over any too well and her business in the "Little Broken Toys" number seemed studied, rather than spontaneous.

Miss La Rue's tones are all of the head variety and lack in melodious qualities. Her work has been described as sincere, but it takes more than sincerity to hold a headline position. Many years ago in musical comedy Miss La Rue was dancing more than she is now—developing this in a style of her own, would have placed her further on the theatrical ladder than her singing has done.

M. H.

DANCERS FROM CLOWNLAND

Reviewed at Fox's City Theater, New York. Style—Dancing. Setting—Special drapes, in one. Time—Nine minutes.

This is the classic closing act this reviewer has seen for a long time. The cast consists of a girl and two men. On the opening the trio are attired as bellboys, and do a dance which is interspersed with brief poses, a change of spotlight being made for each pose. One of the men executes a soft-shoe dance, and the girl, a vivacious type, sings "Sweet Sweetheart, I'm in Love With You". On the conclusion of which a nifty dance is done. The other men follows with some real classy hooding, putting his specialty over to a big band and threatening to stop the show. For the finish the girl sings "Ritz Mel" and the boys come on for a speedy dance getaway.

Attractive costumes are worn on each number, giving the turn a decided flash touch. The offering is in line for better time.

R. O.

LEO DONELLY

And "See America First"

Reviewed Monday afternoon, January 21, at Palace Theater, New York. Style—Humor. Setting—Specials, in one and three. Time—Twenty-one minutes.

Leo Donnelly discovered at a ticket window selling tickets for a tour. A map with various cities in the United States is pointed to and descriptions of various points precedes the actual showing of scenes such as a group of singers supposed to be in New Orleans. Songs are sung and various bits of business included in—Donnelly made a lot of "wise cracks", some of which got over well, especially to the theatrical element present.

The reference to Walter Kingsley drew a laugh from those in the know and his manner, force, attack and directness of address all helped to put the act over, although in spots it seemed unsmooth and gave the impression that considerable might be cut to advantage. The scenic investiture and general idea of the offering is excellent and this view prevailed, despite the fact that there was decidedly little co-operation or very careless cooperation in the handling of lights, etc. Ryan and Ryan were featured members of the cast.

"See America First" is a very good idea, but "See the stagehands first", may be a better one if you want your act taken care of, especially at the Palace.

M. H.

NEW TURNS and RETURNS

HENRIETTA CROSMAN

Reviewed Thursday evening, January 24, at B. S. Moss Regent Theater, New York. Style—Comedy sketch. Setting—In "Three" (eyes). Time—Seventeen minutes.

In "Sweet Peggy Clive", by Edward Locke, we have a charming little comedy, cleverly done by Miss Crosmán and three others in support. The action takes place in the home of an English Lord of the Eighteenth Century. Miss Crosmán has the role of a retired actress whose son is in love with the daughter of the Lord, who objects to him, but not too strenuously. There is an abundance of the whimsical Irish wit of the kind that Miss Crosmán does to perfection in her own naive style, always refreshing. Arriving at the home of the girl whom her son loves, Peggy Clive learns that the Lord is none other than a former ardent admirer; the lady of the house has been dead for fifteen years and the handling of the Lord is easy for Peggy.

The act opens with the Lord voicing his objections to the young "popinjay", to his daughter. Despite his objections there is a note of assumed sternness and humor in his talk. Later the boy arrives, with his mother in the offing. She comes in and gives the girl the eye over. "Let me see you walk, my dear . . . say something . . . smile, ah, it is on your lips" and she heartily approves of her son's choice. Peggy, by the way, is togged out like a Gainsborough girl, carries a staff and is bubbling over with Irish wit. Later she recognizes in a portrait on the wall the youth who loved her when she was a stage favorite. It is a painting of the Lord when a young man. She gives a hint of the old romance to the young folk and tells them that the Lord was terribly poor once upon a time and failed to follow her when a French Marquis carried her off only to marry her a short time later. She asks the daughter to let the Lord wander in without being aware of visitors and the two lovers wait outside. The Lord comes in and there is some cheerful banter about the romance of another day.

By the time the young folk return everything is smoothed out by Marquise Peggy and they all set out for London town, the curtain coming down on an unexpected punchless close.

At the same time a man runs down the theater aisle and calls for Miss Crosmán. He tells her that the act won't do because people of today don't care for that sort of thing and a quiet ending. A jazz finish is the thing. Miss Crosmán tells the patrons that she played in many successes such as "Kitty Bellaire", etc., and never found the need of a fox-trot finish, to which many patrons applauded a hearty approval. "I guess you are right, Miss Crosmán, we can teach you nothing," answers the man from the orchestra aisle. (But he used different English than that with which we quote him, and it was very poor for public use.)

The playlet has many funny bits and carries a sufficient number of laughs. Miss Crosmán and her company handle their excellent material wonderfully well. As a big time proposition it can't possible miss.

S. H. M.

"TRICKS AND KICKS"

Reviewed Tuesday afternoon, January 22, at Fox's City Theater, New York. Setting—Specials, in three. Time—Eighteen minutes.

"Tricks and Kicks" is a singing and dancing revue of medium time caliber with a cast of three women and two men.

The hit of the offering is the sister team, who make their first appearance in "kid" togs singing "You Can't Fool Us Anymore", concluding the rendition with a pretty dance. The team struck favor immediately, favor which increased as the routine progressed, until at the finish they took high honors on the completion of their high-kicking dance, this despite the fact the other female member of the team was apparently featured.

This latter member specialized in dances of various ballet and classical order, having opened the turn with a waltz to the music of "The Magic Melody", and executed a costume ballet, a "gashouse tough" character dance with the juvenile and other specialties in the course of the routine. In the character dance the juvenile is too pleasant and bland a person to be convincing as a "tough", but in his soft-shoe and other dances he is fully appreciated, as the applause attested when reviewed. The lad at the Ivories has his chance to sing, doing a special number with the sister team at a high point in the routine.

The offering in its present shape is not very strong except insofar as the sister team is concerned. If it were not for this team there would be very little to the act.

R. O.

HENRY FREY AND BETTY JORDON

Reviewed Tuesday afternoon, January 22, at Fox's City Theater, New York. Style—Singing, monolog and comedy. Setting—House drops, in one and two. Time—Nineteen minutes.

The offering presented by Frey and Jordan, the latter a quite talented singer, hasn't a dull moment from opening till finish, enlivening with a type of droll entertainment that one can sit back and thoroughly enjoy.

Frey's monolog and joke telling on the opening provides considerable amusement, the material he uses containing many laugh-provoking lines. He occupies the stage by himself for approximately one-half the time his act runs, furnishing laughter by his witticisms and comedy talk. For this portion of the act one is under the impression that Frey is doing a single, but from a lot of noise just back of the drop in which a woman's yelling incoherently is heard, it develops that another way of introducing a partner is utilized. The racket occurs as Frey is about to sing a song. After the drop has been bolted and some talk has been indulged, Miss Jordan's name comes down on the ennelator, which until this time had carried Frey's name only.

Before the drop in "one" the routine proceeds, with the girl acting as a feed for Frey's gags. Most of the gags are built on the girl asking Frey a number of questions which, she says, will qualify him if answered correctly as a sultor for her hand. There is other talk about the "female of the species" by Frey in which he denounces that sex, all for laughs, preceding a song by Miss Jordan, really one of the best entertainment features of the offering, in which she calumniate the masculine order beyond hope of restitution. A neat finish is gotten by Miss Jordan's medley of old-time numbers, such as "East Side, West Side", "Old Kentucky Home", etc., with Frey harmonizing.

B. C.

DAVIS AND DARNELL

Reviewed Monday afternoon, January 21, at Palace Theater, New York. Style—Talking. Setting—Special, in two. Time—Twenty minutes.

Frank Davis and Adele Darnell in "Caterpillars", a comedy by Clarke Davis, in which they were assisted by Joseph Dare, have a talky act of the "wise-cracking" variety, Davis doing most of the talking. He is snappy and knows how to plant laughs, but the act is quite talky and lacking somewhat in situations and action. The dialog is risque in spots.

The offering is well staged and on a bill of less draggy propensities might have fared better—as it was, got over just fairly well. Cutting the running time might help to make it more snappy and alleviate somewhat the monotony of the talk which altho punctuated with many laughs, nevertheless has spots of at least adolescent somnolence.

M. H.

RAYMOND PIKE

Reviewed Wednesday evening, January 23, at Loew's American Theater, New York. Style—Juggling. Setting—Two and one. Time—Seven minutes.

Raymond Pike is a young fellow who juggles tennis balls and racket and three divisions of a clothes tree. He also balances a straw hat on his nose while doing a waltz clog, does some tumbling and concludes with a number of forward twisters with his arms held behind his back. It was the latter that sold the act for him, as his tumbling is better than his juggling.

Raymond will in all probability develop, but at present the medium time is where he belongs—especially in the so-called "neighborhood houses".

M. H.

THREE PASQUALI BROTHERS

Reviewed Monday afternoon, January 21, at Palace Theater, New York. Style—Gymnastic. Setting—Three. Time—Five minutes.

The Three Pasquali Brothers are superior gymnasts of foreign importation and about as clever with their stunts as any act of the kind in the business.

In the center of the stage is a piano, over the top of which, and to some extent resting upon, is a platform attached to which at either side is a short flight of steps. The brothers carry each other up and down these steps with as much facility as if the steps were being traversed without any such impediment.

One-foot stands on the head and other tricks of complicated maneuvers found considerable favor and applause, which was decidedly justified.

A class A turn of the highest efficiency and showmanship, which made one of the big bits of the bill when reviewed.

M. H.

MR. AND MRS. HALE HAMILTON

(Grace La Rue) In "DANGEROUS ADVICE" By Vincent Lawrence. Author of "Two Fellows and a Girl" and "In Love with Love" CAST:

John Overton Hale Hamilton Ruth Overton Mrs. Hale Hamilton (Grace La Rue) William Milton Noel Leslie Time—Any. Place—Any. Scene—Living Room in Overton House.

Reviewed Monday afternoon, January 21, at Palace Theater, New York. Style—Sketch. Setting—Three. Time—Twenty-five minutes.

"Dangerous Advice" is a stupid affair which probably would never have reached the Palace had it not been for the fact that Mrs. Hale Hamilton (Grace La Rue) was its sponsor. Despite this, the act failed dismally, many of the lines and scenes being audibly kidded—something unusual at this theater, the writer never having heard it indulged in but once before to the same extent.

Husband and wife seem bored—a friend calls and returns later to make love to the wife—she realizes her mistake in allowing him to make advances, especially when the husband returns in the friend's temporary absence. William Milton, the friend, returns and is discredited by the husband, who in a moment of mental dawning, says that the whole thing was a prearranged affair. Exit friend, husband and wife in elench at curtain.

I presume Noel Lester did as well as he could in the ungracious part of the friend, especially with the poor material at his command. Hale Hamilton reminded me of the ten, twenty and thirty leading man who comes a long distance to join a rep. show. Miss La Rue was by far the best of the cast, altho she seemed to have a hard time trying to make that slashed skirt behave so that it would not show too much of her nether limbs with their nude stockings and lace decorated upper coverings.

Some of the lines were decidedly blue, for whether spoken by husband and wife or not, such expressions as "Can I sleep with you tonight?" are surely unnecessary. A loud guffaw from the gallery when this line was spoken should indicate its elision at once.

Weak and anemic, it is doubtful whether even the prominence of Miss La Rue will help to keep it booked for long.

M. H.

TRACEY AND McBRIDE

Reviewed Thursday evening, January 24, at B. S. Moss Regent Theater, New York. Style—Comedy. Setting—One and three. Time—Twenty-two minutes.

Both artistes are fairly well known to theatergoers who also have at least seen Miss Tracey handle some of the same comedy material. They know their business for a certainty and get the most out of every bit they attempt, selling it for every ounce it is worth. They are assisted by an un billed pianist, who does a bit of prolog telling about the team and also sings a song, filling in the intervals between bits in like manner. When reviewed the pianist had a husky voice hardly fit for putting a song over, but this may have been due to a temporary cold.

Their first bit was on the nut order, both arriving in such outfits, McBride wearing a straw hat and fur-lined coat, the kind an old ham is usually associated with in the general opinion of burlesque. Miss Tracey also had a freak makeup and they carried everything from a loaf of bread to a box of Lnx. They did a topical nut song and the pianist followed with a ballad that did very well despite the voice.

(Continued on page 23)

JAMES COGHLAN

says:—

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VAUDEVILLE NOTES

"THE BACHELOR" a comedy act by EDWIN BAKER opened Monday at the... HARRIS CREEPY made the first... BETH MARTIN, daughter of RICARDO MARTIN, Metropolitan tenor, and GRANT MILLS, husband of VIOLET HEMMING. The act has played a couple weeks around New York breaking in... A two-people singing and dancing revue has been put in rehearsal by NED DANDY and GEORGE LA POLLETTE, producers. The members of the act double for orchestra and the present piece are to give the new revue a tryout in about two weeks... HENRIETTA CROSMAN, legitimate actress, last seen in "Children of the Moon", made her debut in vaudeville last week in a one-act play by EDWARD LOCKE, entitled "Sweet Peggy Clive". MISS CROSMAN is making a tour of the Premier Theatre... BARD and PEARL, comedians of "Greenwich Village Follies", have organized a miniature Bard and Pearl sextet, composed of six boys made up as BEN BARD and six made up as JACK PEARL... LILLIAN STEELE, who has been appearing in the two-day in "Love Lessons", has been forced to cancel all future bookings due to a nervous breakdown caused by two spinal operations recently. MISS STEELE will rest for six months, returning to vaudeville again in a new act... WILLIAM CYRIL PETER REES, better known as "Peter, the Page", is taking home to England a two-foot bronze replica of one of the Kelts' Hippodrome elephants, which was presented to him when he sailed by BIRD MILLMAN, wire artist, appearing at the Hipp. Peter is to deliver the elephant to the London Hippodrome... STANFORD JOLLEY has returned to the cast of VERA GORON and COMPANY after a brief absence. JACK DALEY, who took JOLLEY'S part while the latter was ill, joined the HOWARD and DEPEW act at Wilkes-Barre this week.

MARCUS LOEW announces that thru the medium of amateur troupes started during the past year in his New York theaters more than 3,000 stage aspirants have been given a professional opportunity. In each revue LOEW has furnished scenery, costumes and director and paid each member of the various companies a small salary during their actual playing week... DOC BAKER, back from Europe and Australia, where he has been presenting his protean act, is one of the features of the Hippodrome bill this week. Supporting him are: BUD and JACK PEARSON, dancers; MAY POLLARD, MARIE POLLITT, LESTA

YVETTE REALS, LILLIAN HILL, EDDIE BAILLOU and the DOUGLAS SISTERS in addition to a chorus of twenty-four. Profound impersonation and transformations in BAKER'S specialty... FRED ZOBELIE, Detroit vaudeville agent is booking the acts for the new Grand Opera Theatre of Detroit, which plays a bill of five acts each week... The Majestic Theatre at Port Huron, Mich. is to play Keltic vaudeville beginning February 3. The theater has heretofore played independent stuff... LEONA STEPHENS and LEN D. HOLLISTER made their eastern appearance in "The Passing Parade" last week on the Proctor Circuit. The act came to New York recently on the conclusion of a tour of the Keith Western Time... The HOWARD & CLARE BEUCE, with JAMES J. NORTON and others, opened last week on the Orpheum Circuit for a tour. Both HOWARD and MISS CLARE have fully recovered from their recent illnesses... EDDIE MACK has replaced HUGHIE MACK in the skit, "Saps at It Again", which has as its star VIVIAN GILL. EDDIE HAYDEN O'CONNOR is the author and producer of the act... GARDNER and RYAN have resumed work after a brief layoff occasioned by the death of JACK GARDNER'S father, who passed away suddenly at Boston January 13. GARDNER postponed bookings to attend the funeral... The Waukena Theatre in Berlin has gone back to vaudeville after having been out of that field since 1922. The Waukena has played popular operetta for the past few years.

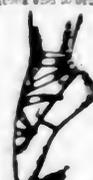
WILLIAM MACCART, of the vaudeville team MACCART and BRADFORD, is the author of "Sign Here", a comedy drama which opened in Atlantic City this week. The play is being produced by B. C. WHITNEY. The team continues to play the two-day... HAZEL BURGESS, well-known stock actress, made her first appearance in vaudeville this week in "Four-Flushers", a skit which originally was done by GRACE VALENTINE. MISS BURGESS is playing New Jersey territory for the present... MAUD EUBEN has left the cast of "We Moderns", playing at Cohen's Grand, Chicago, and will shortly make her debut in vaudeville, appearing in a skit, the name of which has not yet been divulged... FLORENZ AMES, of DOOLEY and AMES, filed a petition in voluntary bankruptcy in Federal District Court last week, in which it was declared his liabilities are \$3,776.30 and assets \$215. The team is at present playing Keltic vaudeville as headliners... The Grand Theater, Geneva, Ill., vaude-

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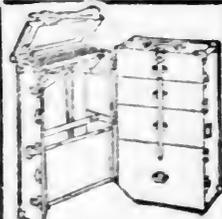
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villa and picture house, was completely destroyed by fire January 20. The damage was estimated at \$50,000. . . . The Bert Levy Circuit has obtained an additional ten weeks' booking by its affiliation with the Adler Vaudeville Circuit, of Dallas, Tex., for six weeks in Texas and four weeks thru the Kansas City office of that circuit. Acts for this extra time will be booked thru the Levy Denver office. . . . EDDIE HAYDEN O'CONNOR has written a monolog for NEIL DONNELLY, who will open soon as a single. O'CONNOR is also preparing one for JIMMY REAGAN. . . . MILE, NADJE, who recently has been playing cabarets, in the future will be known as "Miss Physical Culture". . . . The new Keith Theater at Columbus, O., to be erected on the site of the Colonial, a picture house, will have a seating capacity of 3,500 and plans are to open it not later than September, 1925.

MACY and SCOTT have scored a big hit at the Olympic Theater, Pittsburg, and were booked for their third week there. . . . CROWLEY and BURKE were compelled to cancel their bookings for the time being, being called to Indianapolis, Ind., by the serious illness of MR. CROWLEY'S mother. . . . FRANK LA MONTE is in business in Philadelphia. . . . LEWIS and BELMORE have written new acts for MARGIE BREHM, former concert singer, now appearing in vaudeville. . . . MERCEDES and MILE STANTON finished the Poll Time at Hartford, Conn. Their last visit to Hartford was twelve years ago. The act has a Keith route. . . . JAMES DONOVAN, who played Officer Kelly in "ED. M. COHAN'S London (Eng.) "Little Nelly Kelly" Company, and his wife have returned to this country and are playing in vaudeville. They opened at Hartford, Conn., on the Poll Time. . . . JINKX, "the dog with the human mind", owned by MR. and MRS. HARRY C. SHANNON, owners of the Shannon & Pixley Amusement Company, died at Appalachia, Va., January 21. . . . Advertising is given to some theatrical trade papers for identically the same reason that the right of way is given to a skunk. . . . All the actors noticed that The Telegraph did not carry the Hart case. Some of the comment was stinging. . . . "The Tell-o-graff" didn't—not during the first ten days of the Hart-Keith trial. It did not print a line regarding the case. . . . Times Square isn't square. Neither is the "Mally". Its accounts of the Hart case were heavily dooped, distorted and colored. . . . Conditions in vaudeville have precipitated a need for blackmail as an adjective and an adverb—blackmally. Come on, you word-coliners.



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BESSIE BARRISCALE is closing her season February 2. JACK MARVIN, leading man, has been with the act since the opening in February, 1922. . . . The KNIGHT and JINE TRIO is meeting with much success thru New York State. . . . The Knox Comedy Four, consisting of LEW COAST, FRANK WINFIELD, EDDIE DERDEL and LOU KNOLL, are meeting with big success, playing the Keith and Orpheum houses in and out of Chicago. . . . LEWIS and BELMORE have written sketches for BERT MASON and COMPANY, FINLAY and HARRIET and CLAIRE LEIGHTON, also exclusive songs for SAM (STILAS) HICKS, the burlesque comedian, and MARION DAYTELL. . . . NELLA WEBB, well-known character singer, has been visiting Cincinnati, her home town. MISS WEBB is arranging to tour again. . . . ELSIE SMITH played in her home town for the first time in a long while when the "Cotton Pickers" appeared at the Palace Theater, Cincinnati, west of January 21. MISS SMITH is the only lady member of the act and with her husband, MICKY McGARRY, were one of the hits of the performance with their dancing. PETER J. SMITH, who sings an excellent solo and donkey in the quartet with the "Cotton Pickers", was a center at The Billboard office during the Cincinnati engagement and delighted in telling of the days back in 1907 when he appeared for thirty-five consecutive weeks at Dan Bauer's Majestic Theater, where the Family Theater now stands. Several members of the Palace orchestra were musicians at the old Majestic. WALTER SWARTZ, WALTER C. DORSEY and BERT COLEMAN are other members of the "Cotton Pickers".

REGENT THEATER ROBBED

Springfield, O., Jan. 23.—Thieves ransacked the dressing rooms of the Regent Theater last Friday and stole a number of articles belonging to performers. Among the more valuable articles reported stolen were some jewelry from the team of Fred Clinton and Catherine Coppelle and a gold-plated saxophone from Leon S. Rosky, of the Vincent Lopez Red Cap orchestra. Both jewelry and saxophone were recovered by police.
The thieves also ransacked the baggage of Neal Abel, monologist, and mutilated a hula costume belonging to Miss Komol, of the Komol Hawaiian troupe. One hundred dollars worth of sheet music belonging to the theater was taken, but not recovered, Eddie C. Paul, theater manager, reported.

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Tom Hatterfield is making arrangements for Ray Miller's Orchestra. When the summer season opens in Atlantic City Hatterfield will again appear there with his own combination...

Mark Goldman, formerly with Fred Fisher, Inc., is now connected with the professional department of Jack Mills, Inc., where he will assist in the explanation of the special material department for acts. Nat Shapiro has also joined the Mills staff and is assistant to George D. Hoffman, advertising manager.

Alto and generally known, Irving Bibo, composer, of San Francisco, famous physician with a new theory, was passed away several days ago. The shock completely overtook Mr. Bibo, who, incidentally, was elected last week to the board of directors of the American Society of Composers, Authors and Publishers.

The reciprocal agreement is now in effect between the American Society of Composers, Authors and Publishers and the French organization, Societe des Auteurs, Compositeurs et Editeurs de Musique. This means that the performing rights fees for the vast catalog of American music played for profit in France, Luxembourg, Switzerland, Egypt, Dutch East Indies and Tangora will be collected by the French society of writers and publishers in this country...

Similar agreements are in effect between the A. S. C. A. & P., The Performing Rights, Ltd., of England, and the Italian Society, which places the American organization an extensive catalog, especially since the standard and classical publishers joined its ranks.

M. N. Buckner, chairman of the Columbia Graphophone reorganization committee, announces that in excess of 93 per cent of the entire issue of five-year 8 per cent gold notes have been deposited under the plan. The last day for the deposit of the notes without penalty is January 28. As but seven per cent of the notes have been turned over the reorganization plan will soon be on its way.

Ernie Young, of Chicago, is offering all of the big New York orchestras two weeks and longer engagements in and around Chicago at

reduced booking prices. As all of the combinations with a reputation for drawing crowds are booked on the local caterers and restaurants...

Jerome H. Remick & Company have taken over from the All-Star Music Company the latest novelty "Hot Hot Rhythms". The All-Star is a new concern recently started by Sam Cowler, song writer.

The Chamberlain Music Company of Detroit is now represented in New York by Harold C. Herz, song writer, who will work on the company's numbers, "Remember", waltz song, and "Mary Ellen", which is also going to be a favorite dance tune. The Chamberlain company, which is headed by Richard W. Pascoe, writer of "That Thimble Down Street in London", is fast becoming one of the best known music houses in the Middle West.

Still full of ambition as a result of a successful season, the staff of M. Witmark & Sons is preparing to put out not one more but four of them all showing promise of being big. Heading the catalog now is "Haze", a comedy sextette; second is "How My Sweetie Loves Me", now being introduced in the Orpheum by Nora Bayes. Another is called "Since Ma is Playing Man Jump", a ballad song by Con Conrad and Billy Rose, being used by Eddie Cantor, and "California Here I Come", which Al Jolson collaborated on and is singing in "Bombo".

The Consolidated Orchestras' Booking Exchange of New York is planning to form an advisory board composed of several prominent orchestra men. In the short time that it has been in existence the exchange, which books any orchestra any place, has had a phenomenal growth, and the new board is expected to still further its development. The Consolidated is busy at present booking a chain of orchestras for ocean liners to supply dance and concert music. The Mueson liner, Western World, sailed last week for Buenos Aires with one of the Consolidated orchestras.

New York offices of the Hearst Music Company, under the direction of Fred K. Stehle, is progressing rapidly in making its new numbers popular. Two more members were added to the local staff this week in Andy Boyle, well known in music circles, and most recently connected with Goodman & Rose, and Mark Westben, who joined the Eastern sales force. Mr. Boyle is in the professional department. New songs released by the Hearst company include "Forget-Me-Not", a melody fox-trot ballad, and "Only a Butterfly". Both songs are attracting numerous acts. "You Can Take Me Away From Dixie, But You Can't Take Dixie From Me", another new Hearst song, is being featured by Jack Norworth with great success.

Frank Harding, music printer and publisher, is working on an enlarged edition of his old-time song book, the demand for which he says is greater than ever. Old-timers remember the Harding music house as one of the first in the business, especially in the popular music field, and one of the early music business settlers on lower Bowery, New York.

Jimmy Lynch and His Orchestra moved from the Rendezvous, in West Forty-fifth street, New York, to the Palais Royal, replacing Henry Lang's small orchestra that played opposite Paul Whiteman. Lang returns as pianist with the Whiteman outfit. George Olsen and his eight-piece combination playing in "Kid Boots", at the Earl Carroll Theater, New York, opened

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performances, playing there between the orchestra. The orchestra is from the Metropolitan Opera House and his track record is the hit of "Little Jessie" at the Longacre Theater, opened at the Metropolitan Arthur Grill, in West Fifty-Fifth Street.

At the opening this week of "Moonlight", at the Longacre Theater, New York, a musical which has been playing a few dates in the West before coming into the metropolis, the Marks staff finds renewed cause for the score by Con Conrad has been met by numerous critics who hailed it as a most timely, with several excellent examples of hit honors. The lyrics are by the author, who is better known as a playwright, and incidentally, the husband of Nan Morris, now playing in vaudeville.

They have been doing it quietly, the Publishers have been steadily plugging their song, "Rub Off Your Wrinkles With a Smile", and now they believe it is pretty well in the air in the West as well as in the East. Harry Walling has been directing the campaign "under a smoke screen".

Word comes from London that the city is more than a little crazy than ever before, with new fashions all over the fashionable West End as well as the East End and suburbs. It is interesting to note that nine-tenths of all the dance tunes danced in the private and public ballrooms of London come from America. Sometimes it takes several months, a few weeks or more than a year for an American fox-trot hit to become popular in London, but they all do eventually. Sometimes almost simultaneously, agents with the big publishers who work hand in hand with their London representatives. Last summer when a big orchestra leader went abroad he virtually reversed the procedure by introducing the American songs in London before they were heard in this country.

From Berlin the cry is to the effect that popular tunes are crowding out the classical on the radio, much to the disgust of those who would rather hear Beethoven or Wagner and who contend that the taste of the younger generation is beyond comprehension. Broadcasting in Germany became popular but a few months ago, when the government licensed operators. American jazz, however, precedes

each or any other old master on the radio programs.

Louis E. Zoeller, song writer and a member of the vaudeville team of Zoeller and Bodwell, announces that he has placed his latest picture song, "Days of Yesterday", with the Zipf Music Company. Another number, "Please Kiss My Mother for Me", has been placed by him with Jack Mills, Inc., and it will be released shortly.

The professional departments of Hearst Music Publishers, Ltd., have made good use of their new issues, recently released, and have successfully placed the following numbers, "Only a Butterfly", "You Can Take Me Away From Dixie", "Lovers' Lane Is a Lonesome Trail", "Forget Me Not", "Waiting for the Rainbow", with innumerable big time acts, including such headliners as Jack Norworth, Sophie Tucker, Chas. Forsythe, George Macfarlane, Murray and Allen, etc., besides many acts playing smaller time and the combination vaudeville and picture houses.

An interesting radio program was broadcast from KYW station, Chicago, January 17, which was one of the two matinee performances given on Tuesdays and Thursdays as a regular feature. "Sen" Kaney, announcer and director, handled the program, adding a number of his impromptu interpolations. Herbie Mintz was at the piano, and has already established a solid reputation in his specialty. Included in the program were songs by such well-known publishers as the Milton Well Music Company, Inc.; Philip Ponce Publications, Joe Morris, Harold Rosenthal and others of prominence. The Well song, "The One I Love Belongs to Somebody Else", was a decided hit, a number of requests coming in for the number to be repeated after it was sung by Sherman Ransom. Mr. Ponce sang his own songs, "Rub Off Your Wrinkles With a Smile" and "Who's It, Huh?"

NEW TURNS AND RETURNS
(Continued from page 19)

Miss Tracy did a single next, impersonating various types of singers from the garrulous soprano down.

The next hit, and about the strongest, was done by the duo in evening clothes in "three". As a couple just from the divorce courts they started a line of cross-fire that gathered a laugh every half minute. This was concluded by the applause stunt of having the woman get the sympathy of the female patrons and the man doing the same with the men. Thus they gathered a few neat hands by setting the two portions of the house against each other, done before, but good psychology when cleverly done. One unnecessary gag sprung by McBride that could easily be done away with is the "pineapple" crack.

McBride singled with a jazz version of the shooting of "Dan McGrew" and, after a song by the girl, they closed with another out-clowning exhibition equally as good as their preceding hits. Being vaudeville showfolk who are there strong, with loads of confidence as well, they shouldn't want for big-time contracts. Twenty-two minutes of fast comedy would leave the offering just as strong. In fact, it could close most anywhere in the routine and leave an excellent impression.

S. H. M.

ART LUCILLE AND DAVID

Reviewed Tuesday afternoon, January 22, at Fox's City Theater, New York. Style—Wire novelty. Setting—Specials, in three. Time—Eight minutes.

A rather clever and novel slack-wire act, which includes not only a number of unique wire stunts, but some tasty dancing and a bit of juggling.

On the opening the man is discovered balancing himself in a chair on the wire with a table between his knees, eating breakfast and reading the morning paper. This opening feat gets a fairly good hand. He is also a juggler, tossing the Indian clubs around in a neat fashion, making a number of unique catches and also does a novel stunt balancing a small oil lamp on his forehead as he drinks a glass of beverage necessitating the shifting of the lamp back on his head as he drinks. The balance of the act consists of wire stunts, which include the riding of a unicycle, a walking and awing exhibition and juggling three Indian clubs while balancing himself on a short ladder braced by the means of an iron-saw strap. The girl, besides doing a dance on the opening, carries on a mild patter with the man while the tricks are being done and also does some juggling. She makes a nice appearance and has a pleasing personality.

The act is above the average medium-time acrobatic turn.

R. C.

BARR, MAYO AND RENN

Reviewed Monday afternoon, January 21, at Loew's State Theater, New York. Style—Comedy and song. Setting—One. Time—Sixteen minutes.

Barr, Mayo and Renn, two men and girl, offer a spicy comedy act which includes some

singing. The vocal features of the turn conclude the offering, affording a nice get-away.

Barr and Mayo, straight man and comic, engage in conversation on the opening about the ease with which the "Romeo" of the two can capture the girls. The comedian is a regular heck, the kind that know nothing of that so-called art, and the same material has been used time and again in a thousand different ways, the comedian causes a good deal of laughter by his complete astonishment at the straight's boasting and apparent popularity with the women, this becoming aggravated when the girl comes on and kisses him profusely as he condescends to allow her the osculatory privilege. The comedian keeps the audience in a good spirit as the scene progresses, finally tearing his hat to shreds as the straight man increases the agony. The comedy is amusing thru-out and is not unclear or suggestive at any time.

The trio sings an Oriental number, does a bit of jodeling and closes with "Beside a Babbling Brook". All have fairly good voices. Several bows were taken.

R. C.

STREMEL AND JONES

Reviewed Wednesday evening, January 23, at Loew's American Theater, New York. Style—Singing. Setting—One. Time—Ten minutes.

Two men who sing a number of published songs, one assisting at the piano. Stremel, if memory serves aright, formerly worked with Barnes under the name Barnes and Stremel.

Team opens with the singing of "Me No Speka Good English", which was succeeded by "In That Dear Little Town in the Old County Down", a tenor solo by Stremel. "Mama Loves Papa" came in for its share of attention, also "I'm Sittin' Pretty". In the latter a counter melody was used effectively.

Test's "Good-By", sung by Stremel, did not particularly belong nor was it particularly well rendered, some of the high tones being thin. The concluding number was "California, Here I Come". Over fairly well, but Stremel stole one bow all alone—not only poor teamwork, but unnecessary. The dress trousers worn seemed to indicate they were the products of different seasons—the stripes down the outside seams being of different widths.

M. H.

DOROTHY WAHL

Reviewed Wednesday evening, January 23, at Loew's American Theater, New York. Style—Singing and pianolog. Setting—Special in one. Time—Fifteen minutes.

Dorothy Wahl has a nice personality, a smile, an attack and sells her material, which is superior to the general average, with good showmanship. She is of big-time caliber and could make good in the two-a-day houses, where she belongs. About the only thing that reacts against this at present is the dressing, which could be improved.

Opening with a special introductory verse, "No, No, Nora", was delivered admirably with good enunciation and diction. Followed "He Keeps on Hangin' Around", which found favor. A piano melody and a travesty poem put over very professionally showed versatility.

"Every Night I Cry Myself To Sleep Over You" was done in sympathetic manner quite effectively, especially the recitative used in the latter half. However, because of the fact that Miss Wahl has a sympathetic quality of tone in the lower register she might make more of this recitative. It went over to a good hand and Miss Wahl should have closed with it or another number. The dance showed poor judgment, as Miss Wahl's dancing was stiff, ungraceful and by far the weakest thing she did. Coming as it did just where the strongest bit should have been—is not so good. Just a few changes of minor importance, but sometimes it is the little things that keep an act from advancement.

M. H.

ALEXANDER AND PEGGY

Reviewed Wednesday evening, January 23, at Loew's American Theater, New York. Style—Blackface comedy and singing. Setting—One. Time—Nineteen minutes.

Man and woman, doing black and tan, in a talking and singing act, mostly of the old-time variety. Following the initial dialog man sings "He Can't Keep Away From the Women", pronouncing the latter "wim-on", which was followed by some double gagging.

"I'll Be With You When the Clouds Roll By" was used for a finish and an encore forced. Peggy pulled off her gloves to show the arms without makeup, altho it is extremely doubtful whether anyone was fooled in the first instance.

Medium-time offering, in which the man gets over some good laughs, which fits in an early spot in the neighborhood houses.

M. H.

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GEORGE M. COHAN QUITTING

Relinquishes Lease on Boston Theater and Is Preparing To Dispose of Other Properties—Apparently Convinced "Equity Shop" Will Soon Become Fact

New York, Jan. 24.—It became known this week that George M. Cohan has given up the lease which he has held on the Tremont Theater, Boston, for the past three years. The lease came up for renewal and Cohan let the chance to get the house go by. The reason advanced is that he will retire from the producing field if the Equity Shop goes through and from the action is not receiving the same of the moment it is deduced that he believes that will be a fact when June rolls around.

It is also said that Cohan is preparing to dispose of his theater holdings in the West, including the Grand Opera House, Chicago, and it is further stated that his plans for presenting *Edna May* in a show have been called off.

Apparently convinced that Equity Shop is now to be a reality and refusing to produce under Equity conditions, Cohan will gradually get out from under all his theatrical ventures, in Broadway's opinion. There is no doubt that if the lower managers can produce under these conditions Cohan can, but he will not make the effort, according to his own word. While the retirement of any producer is not considered so grave on Broadway, this straw, many believe the way the wind is blowing is looked on as a hopeful sign by many players. They doubt that Cohan would not realize if he were not sure that Equity would be victorious in the negotiations which will take place between that organization and the managers. If Equity wins up the managers on an Equity Shop basis, the players seem quite content to have Gen. M. retire, feeling that the amount of work he is able to give actors would be less, compared to the advantage that will accrue to them under Equity Shop conditions. They have been used to having Cohan declare he would stop producing if Equity won and the effect of his latest action has been largely discounted by that.

"Whether Cohan produces plays or not, the Broadway houses are going to be filled," said one prominent actor in expressing his opinion on the effect of Cohan's impending retirement. "Even so," he continued, "he may come back. I can well remember, he said he would run an elevator if the Equity won the strike, but he hasn't even ordered the uniform yet. Then he retired, but only for a very short time. He soon came back to the theater and has been most successful with his

productions. The theater has a strong hold on George Michael and while he may walk for a while if Equity wins, I think you will see him back again at the only theater he knows and one which has been very kind to him. Cohan has made a fortune and was famous in the theater. It will take more than a new form of contract to keep him out." It is only fair to state that opinions similar to this are generally held among the Broadway fraternity.

NOTED FRENCH ACTOR COMING

New York, Jan. 23.—Maurice de Feraudy, one of the greatest actors of the French stage, will arrive next week. He will remain here only a few days, as he is due to open in Montreal in a season of repertory February 3. The plays that he will present there include *Les Affaires sont les Affaires* (Business Is Business), and *Milouera "L'Avare"* (The Miser). Arrangements have been made by his countrymen here to entertain him and he will be a guest of honor of the Actors' Equity Association. M. de Feraudy is a high official of the Comedie Francaise, bearing the title "Vice-doyen et Societaire". He was seen here recently in a motion picture called "Bill". The French actor distinguished himself in 1920 by presenting plays in occupied German territory.

BIG THEATRICAL FIGURES IN SEVERAL CHICAGO HOUSES

Notable Performers Now Here Came Somewhat in a Bunch and Offer Wide Variety of Talent

Chicago, Jan. 25.—There are a lot of stars on Chicago's Rialto just now and a number of good shows to go to. Among the well-known artists witness: Duncan Sisters, in "Topsy and Eva"; Selwyn; Al Johnson, in "Bambo"; Apollo; Taylor Holmes, in "A Nervous Wreck"; Harris; Helen Hayes and O. P. Heggie, in "We Moderns"; Cohan's Grand; Henry Miller, Blanche Bates, Ruth Chatterton, Emma Dent, Geoffrey Kerr, Reginald Mason and Felix Kretsch, in "The Change-lings"; Markstone, Florence Reed, in "The Lullaby"; Hlinster; the Ziegfeld "Follies"; and its entourage, Colonel Jack Norworth, "Honeymoon House"; Central Leo Patrickstein, in "The Business Widow"; Cora Elsie Janis, Palace (vaudeville); E. H. Sothern and Julia Marlowe, in Shakespearean repertoire, Great Northern; Louis Mann and George Sidney, in "Give and Take"; La Salle; Tom Wise, in "The Old Soak"; Princess; Lenore Ulric, in "Kiki"; Powers, and so on. It is seldom that such an array visits the prairie metropolis at the same time. In addition are the amazingly successful "Able's Irish Rose", in the Studebaker; "The Best People", in the Adelphi; and Ballet's "Chauve-Souris", Garrick, which does not feature stars.

The latest arrivals, opening this week, are "The Change-lings"; "The Lullaby"; and "Give and Take". New ones coming next week are Wilda Bennett and Walter Wolf, in "The Lady in Ermine", who will follow Mr. Johnson in the Apollo, and Sir John Martin-Harvey and his London company, in "Oedipus Rex", who will follow the Sothern-Marlowe Show in the Great Northern.

It is now expected that "Caroline", another Schubert musical comedy, will come to the Garrick after "Chauve-Souris" leaves that house, which may not be very soon. "Peacocks" is looking for a limb on which to perch in the Loop. Lewis & Gordon, whose "The Nervous Wreck" is now in the Harris, are the producing managers of "Peacocks". Walker Whiteside will begin a limited engagement in the Playhouse Sunday, February 3, in "Mr. Wu".

Morris Gest, "all in" physically from his labors in the production of "The Miracle", in New York, is in Chicago. He finds his rest

EDWARD ARNOLD



The 200 pound strong in "The Nervous Wreck", who, despite his weight, manages to retain a smart juvenile appearance. As a matter of fact, Mr. Arnold has just stepped out of the juvenile class. Heretofore in various stage successes have established him as one of Broadway's best players. —Strauss-Peyton Photo.

by attending each performance of "Chauve-Souris", in the Garrick.

Mary Saxon, a noted actress, will join the cast of "We Moderns", in the Adelphi next week, taking the part now acted by Maud Burnes.

Little Jesse James, a musical show long in performance in New York, will be duplicated in scenery and actors and sent to Chicago March 2 for a spring run.

Jack Norworth has probably started something. He has announced that Chicago song writers may submit their manuscripts to him and he will try them out on the audiences in the Central Theater, giving the author credit. He is going to have the audacious vote on what songs they like the best. Then he will submit them to his music publisher and give the composer his share of any royalties. Mr. Norworth said he is doing this to encourage the writing of new numbers.

Somebody around Random street says there are parties in Chicago who check books who are willing to build a new theater here and call it Bernard and Collier's Fun House. That's as far as it has gone thus far and Messrs. Bernard and Collier are still holding on to their jobs in Mr. Ziegfeld's "Follies".

Anne Nichols seems to have found enough cashiers to count her money without her aid for awhile. She is satisfied with her "Able's Irish Rose" Company in the Studebaker, insofar as getting paying patrons in the house is concerned, and is now organizing the seventh company of "Able". The play bagged the \$20,000 mark in the Studebaker last week.

Joseph Schildkraut had a box party in the Chicago Theater yesterday to let the members of his "The Highwaymen" Company see their boss play on the film with Norma Talmadge in "The King of Love".

After the performance of "Chauve-Souris" last night, Mme. Zina Ershova, the leading mezzo-soprano of the Russian company, entertained her confrere and friend, Feodor Chaliapin, of the Chicago Civic Opera Company, at supper, an occasion of remembrance of professional days together in the same opera company in Moscow six years ago. The two artists have been friends many years. Mr. Chaliapin is also a devoted admirer of Mr. Ballet, owner of "Chauve-Souris", and has attended the performances a number of times.

Arthur Hopkins, producer of "The Old Soak", long current in the Princess, is in Chicago and beamed over the vast success of Tom Wise's play. Mr. Hopkins said this is the last week for John Barrymore's tour in "Hamlet", the closing to be in Cleveland. He said Mr. Barrymore will open his next season in the Garrick, Chicago, in October. Another Hopkins production, "The Laughing Lady", with Ethel Barrymore, will come to Chicago for an engagement of two weeks this spring.

Edward Arnold Was Once a Settlement Worker and Studied Engineering.

Edward ARNOLD, the son, appearing most uninvolved, two-gun short in "The Nervous Wreck", at the Harris Theater, New York was not, as one might naturally suppose, born in the Great Northwest.

We know he was not because we interviewed him in the midst of a busy swarm of stage hands who were setting the stage for the first act of "The Nervous Wreck" and he told us that he was born in Little Old New York. "Did you just drift to the stage?" we asked. "No, I was acquainted with the drama from the start. I was with one of those little-time shows that were run for him the name of 'The Play'."

"Was it a mistake?" we asked sympathetically. "No, not at all. On the contrary it was very pleasant."

It was pleasant to persuade Mr. Arnold to take himself seriously or to make him believe that the dear public was interested in his person. This is the story we learned from the lips of one of the dear little-time shows of those days. It became a matter of course.

When just a little fellow Eddie, as he was then called, wanted to be a stationary engineer. He was so much in earnest that he enrolled as a night student at Columbia University. He progressed beautifully in his course until, as a part of the settlement work he had undertaken down on the East side, he was persuaded to play a part in a Shakespearean production being staged by the dramatic club of the settlement house.

Mr. John D. Barry, now associate editor of the San Francisco Call, was the director of the dramatic club, said Mr. Arnold, and he set out for the role of Lorenzo in "The Merchant of Venice". The short of "The Nervous Wreck" laughed heartily at the recollection.

"Rather an amusing beginning, eh? Guess I was about fifteen or sixteen years old then." "In the parlance of 'The Potters', at the Plymouth Theater, 'you said it,' assured the interviewer.

"I'll say I did," maintained he.

"What happened after Lorenzo?" "I went more and more into the drama and the more I cared for stationary engineering. So I went looking for a professional engagement and found it with the Bea Greer Players. But my beginning was not so auspicious. I had to climb down the ladder and struggle to get my first on the first rung."

"Rung No. 1. Bea Greer Players. Rung No. 2?"

"In Mid-Chicago, with Ethel Barrymore."

"Rung No. 3?"

"The Chaperone, with Maxine Elliott."

Mr. Arnold then decided that climbing up the ladder of dramatic art would be greatly facilitated by stock experience. Accordingly he went to work with stock companies in Yonkers, Richmond and the State of Ohio, appearing first as a juvenile and later as leading man. This followed an excursion into the world of motion pictures, with the old Essanay Company, followed by engagements in "Red", "The Storm", "Beyond the Horizon", and two years in vaudeville.

When William A. Brady was casting for "The Mad Honeymoon" there was one role that seemed difficult to fill, that of the better character in "The Mad Honeymoon", a character created by Barry Corson when that playwright was exiled in the wilderness. It called for a heavy type, a stock company man who had been reformed by an actress but who returns to his two-gun ways to save the author's daughter from danger. After several candidates and much concentration Mr. Brady suddenly thought of Edward Arnold, the chap who made such a hit in "The Storm", and sent for him. Spelling Ed., who can summon up a laughily frown when necessary, filled the role to everybody's satisfaction. (Mr. Arnold didn't tell us this. We pulled it up on Broadway.)

When "The Mad Honeymoon" closed Mr. Arnold began rehearsing the role of the two-gun short in "The Nervous Wreck", featuring Otto Kruger and June Walker.

"What are your hobbies outside the theater?" we asked Mr. Arnold.

"My kiddies" replied he.

"And your greatest ambition?"

"To live a good little life of fine ideals, a peaceful little nest where the kiddies may thrive nicely, and to keep my sense of humor."

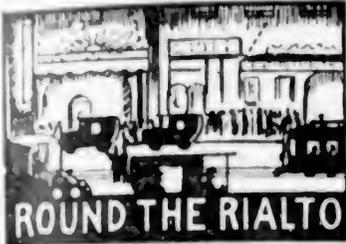
"So far as the sense of humor is concerned," we assured Mr. Arnold, recalling his endeavor to be serious, "it's your man Friday for life. The rest depends on you."

"You said it (I wish 'The Potters' would invite me to a professional matinee)," added Mr. Arnold with the kind of smile the Pied Piper of Hamelin must have used on Riddle and mine, the confidence winning smile of fine steel.

Here's hoping that we shall see him again in a two-gun role, beaming tenderness on the heroine and meting punishment to the evil doers.

ELITA MILLER LENZ.

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



BROADWAY is still stirred up over Max Hart trial. : : : Everyone Tom goes he hears the headlines talking it over. : : : In the courtroom itself they are playing to a "standing room only" business. : : : That is literally true and we don't know when any court action has caught the attention of the theatrical fraternity to such an extent. : : : In the courtroom the other day Tom met Al Doria, who used to be in vaudeville, but is now in the insurance game. : : : Al tells us that he went to a school to learn the business thoroughly and is now well up in the game. : : : He says he is thru with the show business forever. : : : We also saw Harry Miller, another ex-vaudevillian. : : : Harry is now in real estate and is making a prosperous thing of it. : : : He also has waved farewell to the footlights, he says. : : : George Rosener informs us that another issue of "Pan" will shortly be on the news stands. : : : George formerly wrote every word of that magazine himself, but says he has given that up in the new issue. : : : He now has a staff and will split the paper into departments. : : : Speaking of magazines, we have a funny one for you. : : : One of them, a high-brow affair specializing in one of the arts, requested a prominent scene designer to make them a drawing. : : : Knowing their love for the bizarre, this chap, who has a rare sense of humor, drew a mess of triangles and ellipses and sent it to them. : : : They liked it immensely and asked the title of it. : : : The artist, who had not meant anything particular when he did the design, said: "It is the Prince of Wales waving good-by to a crowd." : : : (That is not the exact title, but we do not want to identify it too closely.) : : : Thereupon the magazine printed it with this title. : : : The artist is still laughing. : : : John J. Kemp, the insurance man, just dropped in to see us and tells us he has written up a \$50,000 policy on Adelaide and Hughes. : : : They have opened a dancing studio in New York and this policy is to protect their partnership. : : : In case one of them dies the partner will collect the fifty "grand". : : : It strikes us that this would be a corking thing for many players who work in partnership. : : : When a partner dies an act is sometimes terribly handicapped and the collecting of a substantial sum of money would tide over the remaining partner nicely until he could get another act together. : : : We ran into J. Moy Bennet the other night and he tells us he has been engaged to appear as Benjamin Franklin in the "Chronicles of America" films. : : : Moy was selected from 150 applicants and has been given a contract for one year's work at a good figure. : : : That's what we call falling in soft. : : : We also met Floyd Buckley, who likewise adorns the celluloid world. : : : Buckley is associated with D. W. Griffith in the production of "America" and he tells us it will be a perfect whale of a film. : : : We thought we would have room to tell you something of the dinner at the opening of the Green Room Club, but we fear we have little space to do it in. : : : About all we can find room to say is that it was one grand affair, with all the notables present. : : : Saying which, we salute you

TOM PEPPER.

Wallace Edinger has just returned east from California. Following his try-out engagement in "The Naked Man" he went to the coast. It is not known if he will resume with this Hutcheson Boyd drama, which was sponsored by Lewis and Gordon.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 26.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Able's Irish Rose		Republic	May 22	720
Acorn We All		Gaiety	May 21	288
Chien-Feng		Little	Sep. 24	146
Cyrano de Bergerac	Water Hampden	National	Jan. 17	49
Dance of Death	Irene Truesch	Lenox Hill	Jan. 29	—
Dancers, The	Richard Bennett	Broadhurst	Oct. 17	112
Fedora	Tilla Durieux	Frazer	Jan. 23	5
For All of Us	William Hodge	Amsterdam	Oct. 15	124
Gift, The		Greenwich Village	Jan. 22	7
Goose Hangs High		Bijou	Jan. 29	—
Gypsy Jim	Leo Carrillo	Forty-Ninth St.	Jan. 14	16
Hell Bent For Heaven	(Special Matinees) Klaw		Dec. 30	48
Hurricane	Olga Petrova	Frohne	Dec. 27	40
In the Next Room		Vanderbilt	Nov. 27	73
Lady, The	Mary Nash	Empire	Dec. 4	63
Laugh, Clown, Laugh	Lionel Barrymore	Belasco	Nov. 28	71
Little Miss Bluebeard	Irene Bordoni	Lyceum	Aug. 28	176
Living Mask		Forty-Fourth St.	Jan. 21	4
Meet the Wife		Klaw	Nov. 26	67
Merry Wives of Gotham		Henry Miller's	Jan. 16	14
Miracle, The		Century	Jan. 15	15
Mister Pitt		Forty-Ninth St.	Jan. 22	7
Moscow Art Theater		Johnson	Jan. 14	16
Northern Exposure		Forty-Eighth St.	Dec. 26	38
Northern Wreck, The		Harris	Oct. 9	123
New Poor, The		Playhouse	Jan. 7	24
Other Rose, The	Fay Bainter	Morocco	Dec. 20	48
Outward Bound		Ritz	Jan. 7	24
Potters, The		Plymouth	Dec. 5	50
Race With the Shadow, The (Special Matinees)		Garrick	Jan. 20	1
Roan	Jeanne Eagels	Maxine Elliott's	Nov. 7	504
Road Together, The	Marjorie Rameau	Frazer	Jan. 17	31
Roseanne		Punch and Judy	Dec. 29	32
Saint Joan		Garrick	Dec. 28	36
Search for Heaven		Booth	Oct. 20	545
Shame Woman, The		Comedy	Oct. 16	119
Song and Dance Man	George M. Cohan	Hudson	Dec. 31	32
Spook Sonata, The		Princeton	Jan. 5	22
Spring Cleaning		Eltinge	Nov. 9	93
Sunup		Princess	May 24	247
Swan, The		Cort	Oct. 23	116
Tarnish		Belmont	Oct. 1	141
This Fine, Pretty World		Neighborhood	Dec. 26	32
Vilna Troupe, The		Thomashofsky	Jan. 29	—
Way Things Happen, The		Lyceum	Jan. 28	—
White Cargo		Daly	Nov. 5	98
Whole Town's Talking, The	Grant Mitchell	Bijou	Aug. 29	174

*Closed January 26. **Closed January 19. ***Closed January 17.

IN CHICAGO

Able's Irish Rose		Studebaker	Dec. 23	47
Business Widow, The	Leo Ditrichstein	Cort	Jan. 13	18
Best People, The		Adelphi	Dec. 2	63
Changelings, The	Miller-Dates	Blackstone	Jan. 20	9
Chause-Souris		Garrick	Dec. 18	55
Give and Take	Man and Sidney	La Salle	Jan. 20	9
Highwayman, The	Joseph Schildkraut	Playhouse	Jan. 13	18
Kiki	Lenore Urie	Powers	Dec. 23	18
Lullaby, The	Florence Reed	Illinois	Jan. 20	9
Nervous Wreck, The	Taylor Holmes	Harris	Dec. 23	46
Old Sock, The	Tom Wise	Princess	Oct. 21	127
Shakespearean Rep.	Sothorn-Marlowe	Great Northern	Jan. 6	27
We Moderns	Hayes-Haggie	Cohan's Grand	Dec. 30	37

*Moved from Blackstone January 20.

IN BOSTON

Sacno Padra	Otis Skinner	Colonial	Jan. 7	24
Romeo and Juliet	Jane Cowell	Selwyn	Jan. 21	8
The First Year	Frank Craven	Holis	Jan. 7	24
Whispering Wives	Kay Laurel	Plymouth	Dec. 25	41

*Closed January 26.

COMING TO BROADWAY

New York, Jan. 26.—Only four shows are scheduled to come to Broadway next week, making the lightest week since the holidays.

Monday night, "The Way Things Happen", a play by Clemence Dane, will be produced by Gaiety's McClintic at the Lyceum Theater. The cast will include Katherine Cornell, Zeffe Tilbury, Ivan Simpson, Helen Hollis, Reginald Sheffield, Augusta Harland, Lillian Brennan, T. Wynney Percival and Orlando Smith. The play has been staged by Mr. McClintic and the settings are by Franklin Abbott.

An invitation performance of "The Dibs" presented by The Vilna Troupe of Yiddish Players, will be given at the Thomashofsky Theater Monday night, tho the public premiere will not take place until the following evening. This company is famous in Europe and it is its first appearance in America. The cast consists of Alexander Astro, Sonia Alumla, Chaim Shneur, Bella Bellarina, Noah Nachbush, Matos Kowalsky, Pola Waller, Moses Feder, Jacob Lufelsky, Sholem Tamin, Freda Vitalin, Leah Nami, Miriam Velde, Jacob Bleifer, Max Eckman, Joseph Greenberg.

Monday night, Tilla Durieux, who is giving performances in German at the Frazer Theater, will change her bill from "Fedora" to "The Shadow" and the Moscow Art Theater will vary its repertoire at the Johnson Theater during the week.

The first production of The Dramatists Theater, Inc., will be made Tuesday at the Bijou. It will be "The Goose Hangs High", a play by Lewis Beach. The cast will include Norman Trevor, Mrs. Thomas Whiffen, Katherine Grey, John Marston, Miriam Doyle, Purnel Pratt, Shirley Ward, Eric Dressler, William Seymour, Lorna Elliott, Florence Fendleton, Harry Cowley and Geoffrey Wardwell.

"Moonlight" will open at the Longacre Theater Wednesday night. This piece, a musical comedy, is being presented by L. Lawrence

Water in the cast are Elsa Ersel, Ernest Glendinning, Robinson Newbold, Allyn King, Maxine Brown, Louis Simon, Mary McCord, Helen O'Shea and Glen Dale.

PINARD'S BIG ORCHESTRA

New York, Jan. 26.—Al Pinard, the "King of the Trombone", has forsaken the stage for this season, and is now at the Century Theater with an orchestra of fifty-five men as one of the features of "The Miracle", which opened January 15.

William Boyd will join the cast of "Children of the Moon", now current at the Playhouse in Chicago, replacing Henry Daniels in the leading male role. Boyd was seen last season in "The Sporting Thing To Do".

DRAMATIC NOTES

Betty Linley has been engaged for a principal role in "Peacocks", Owen Davis' new play. Lewis and Gordon will sponsor the production. Others in the cast are Thuriot Bergen, Horace Braham, Martha Mayo, Edna Hubbard, Frank Conroy, Frederick Burt and Theresa Maxwell Conover.

Mrs. Fiske terminated her engagement in "Mary, Mary, Quite Contrary", last week in Toronto. While the St. John Ervine play proved an admirable vehicle for the star, David Belasco felt obliged to close Mrs. Fiske's season because he found the production too costly to operate as a road attraction.

Jack Devereux will be seen shortly in the role of actor-manager. He is organizing a company on the co-operative plan with rehearsals beginning this week. He will offer a drama entitled "Rust".

"White Cargo" is to be done in London this spring with A. E. Anson playing his original role. Anson left the Leon Gordon play to appear with Marjorie Rameau in "The Road Together".

Martin Flavin, author of "Children of the Moon", is now in New York with two new plays. He recently disposed of "Service for Two" to B. Iden Payne, who promises production of this play in the spring.

Eric Jewett and George H. Brennan will present a new play during spring entitled "The Bride". The drama is the work of Grant Morris, and will be placed in rehearsal next month.

One of the principal numbers in "Chauve-Souris", at the Garrick, Chicago, is now given in English. The act, which has been translated into English, is called "Marlborough Goes to the West".

Practically the entire cast of "The Spook Sonata", which has just closed, has been engaged to reappear at the Provincetown Playhouse, New York, in "Fashion or Life in New York". Helen Freeman has been assigned an important role in the production.

"Roseanne", which has been playing at the Greenwich Village Theater, is now holding forth in the Broadway section of New York at the Punch and Judy. The production is presented by Mary H. Kirkpatrick in association with Julia Hurlig. The cast, headed by Chrystal Hume, who plays the name part, remains intact.

A four-cornered debate was staged in New York last week at the Colony Club, in which Walter Pritchard Eaton, Brock Pemberton, Wil-

(Continued on page 37)

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DRAMATIC STOCK

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

Change of Policy Constructive

Made Manifest by Managers and Directors, Who Commend the Departure

New York, Jan. 25.—When "the powers that be" directed us to change the policy of publishing reviews of individual plays and players and utilize the allotted space for more constructive information for managers of houses devoted to the production and presentation of dramatic stock, and the directors of productions, we were somewhat skeptical as to how our change of policy would be received by those who heretofore have commended us for the publication of reviews of individual plays and players.

Whatever doubt we had has been removed by the influx of communications from house managers and directors of productions, who commend the departure and request that we investigate their claims that the demand for dramatic stock presentations is as strong, if not stronger now than ever, but that there must be a radical change in the business methods of play brokers and agents ere there will be any improvement.

Some of the communications bear the mark of coming from those in a position to know the inner workings of the business, but as the writers have not signed their names or given us any indication as to who they are, what they are or where they are, we can not utilize them for publication in their original form, but at that we will utilize them as a basis for investigation along the lines suggested and give our readers the benefit of our investigation.

During the past week we received a visit from a well-known director of productions, whose chief complaint is directed against the play brokers. We requested him to put it into writing for publication, as we feel that the publication in his own words would be more to the point than a rehash of his complaint in our words, therefore we are passing it along, viz.:

"Dear Mr. Nelson—Knowing your desire to help in any constructive way the progress of dramatic stock, there is a small matter in which I believe you could make the lot of the stock director an easier one if you will mention it in your columns.

"I refer to the matter of play scripts. In a great many cases these are delivered by the play companies to the director in such condition that he has to spend any amount of time getting them in shape for his company to use. This time is wasted time; time that could be used to better advantage; time that could be saved if the play companies really did what they are paid to do.

"The average play company thinks it has done its full duty when it has delivered the script of the play—any old kind of script—to the persons paying the royalty. I claim that this is but one part of the service rightfully due us. Instead of receiving battered scripts, often with pages missing, I claim we are entitled to a clean, perfect manuscript, a set of parts and everything else necessary to produce the play in as nearly the same condition as the original production.

"I believe that the play company should furnish either drawings or photographs, perhaps both, of the original settings used with the play; the same of the costumes, if a costume piece; a complete set of clean parts; a full light plot, with cues; a complete prop plot. In short, the most complete precise instructions for the production of the play as it was originally done.

"Doing this would be rendering service to stock companies. It would cost very little, and I for one would be willing to pay the slight additional cost which might be necessary. Service is the watchword of the day in business. Those commercial firms which render the most service get the most business. If a play company rendered the kind of service I have outlined above it would get my business every time and I feel sure that many other directors would feel as I do.

"Will you please see what publicity can do to bring this about? You may use this letter in any way you wish, but will you please withhold my name? The reason for the latter request is obvious, I think.

"Sincerely yours,
"A DIRECTOR."

Asleep at the Switch

When we were assigned to conduct the dramatic stock department from this office we

communicated the fact to agents, playbrokers-house managers, directors of productions and players, and extended a cordial invitation to one and all alike to become regular correspondents in the hope that they would be sufficiently interested to keep us posted on their activities, whereby we could render them the service that we are ever ready and willing to render those who co-operate for that purpose.

We requested agents to advise us of the players placed by them, we requested the playbrokers to advise us when and where they would release plays for presentation, so that we could go in person or assign someone of our regular editorial staff to review the production and presentation for the benefit of the eighty-odd managers of houses devoted to dramatic stock and their directors of productions. However, the agents and playbrokers are evidently asleep at the switch, for neither responded, which leads us to believe that a radical change is in order for the better enlightenment of those producing and presenting plays in dramatic stock. This leads us to a plan submitted to us during the past week by a former well-known leading man and director of productions, and, on the face of it, it not only appears logical but practical in its outline.

"Dramatic Stock Service Bureau"

Our director friend's plans call for the establishment in this city of a "Dramatic Stock Service Bureau", to which each of the eighty-odd dramatic stock house managers in the country would become subscribers, paying a small weekly payment for services, which would include the placing of orders with various playbrokers for selected plays, the inspection of scripts and forwarding of same to the house manager, or director of productions, along with theatrical journalistic reviews of the premiere production and presentation, and if accepted by the subscriber the further shipment of parts, photographs of scenes in the original production, photos of the players in the original presentations showing how they dressed the parts, also the scene, light and prop plots, and when required a suitable line of printing and advance notices for use in local newspapers.

In addition to the aforementioned service, the "Bureau" would list every known player in dramatic stock, obtaining from them photos in street attire, and various characterizations for which they had been cast in companies, and on the back of each photo would be a complete description of the player, name, age, height, weight, color of hair, eyes, complexion, type and personal characteristics, supplemented with a brief history of what companies they had appeared in and how they were cast for the various plays presented by the individual companies.

Players at liberty would be listed as such, and daily bulletins mailed to the house manager or director of productions subscriber advising them of the fact.

The foregoing is only a rudimentary outline of the plan, and it's now up to managers of dramatic stock houses and directors of productions in a position to subscribe to this service if it's to become a reality or not.

We are ready and willing to give space to a discussion and debate on the subject as to its logical and practical value to dramatic stock betterment.

Give it your careful consideration and communicate your opinion, and be sure to sign your name and address. The latter is not intended for publication, but as a mark of good faith, and it will be held in strict confidence. If sufficient interest is taken in the matter to warrant an establishment of this kind, it will have our moral support in unlimited publicity as a means toward putting an end to many of the evils now existing in dramatic stock that tend to its decline, whereas it should be on the ascendency, and will be placed there if managers of dramatic stock houses and their directors will co-operate for the ultimate establishment of a bureau along these lines.

ALFRED NELSON.

English vaudeville artistes will do well to remember that there are more English "acts" in America than there are American "acts" in England.

NANCY DUNCAN



A globe-trotting kiddie, and later an accomplished actress, now leading lady with the Brockton Players at the City Theater, Brockton, Mass.

NANCY DUNCAN

Amiable and Comely Young Actress Who Has Been Very Successful

Nancy Duncan is the greatly admired leading lady with the Brockton Players at the City Theater, Brockton, Mass., where conspicuously successful Broadway plays are being produced. Young, petite, piquant and with a receptive and she began playing in dramatic stock several years ago at Portland, Ore., in the Baker Stock Company, continuing with it for two seasons and gaining priceless experience in varied roles. The following year she joined the Pauline McLean Players for income parts for a season, fourteen weeks of which she assumed the leads while the regular player was absent for a trip South. Next came an engagement with the Poll Stock Company at Worcester, Mass., followed by a season with the Butterfield Players, in which organization she was the featured principal, playing large cities in Michigan. She became Walter Scanlon's leading lady in "Irish Eyes" season of 1922-'23, replacing the late Betty Brown. The summer season of the past year found her a member of the E. F. Albee Stock Company at Providence, R. I., where she had leading roles, alternating with two other leading women in succession. During this engagement Manager James J. Hayden, of Casey & Hayden, saw her work and secured her for the Brockton Players as leading lady.

Miss Duncan, tho of Scotch parentage, was born in Hong Kong, China, where her father was in the executive end of shipbuilding. She has lived also in Scotland, Australia, Siam and England. Before coming to America she had never been inside a theater, but love for the stage and things theatrical was quickly engendered. She goes about her absorbing work with a zeal and intensity that carries her audience with her, meaning she has made good in her portrayal of the character. Week after week she shifts from gay to serious roles and each production sees a surprising new phase of her versatility as an actress in dramatic stock productions. She does not believe in discouraging aspirants for stage honors, but thinks, rather, they should be aided and encouraged if they have dramatic instinct and personality. Her recreations are reading, music, dancing, horseback riding and automobile-riding. Next to the theater her love is for outdoor things in general. H. B. BABBITT.

HAWKINS-BALL COMPANY

Kansas City, Jan. 21.—The Hawkins-Ball Stock Company closed its engagement at the Auditorium Theater January 5, completing its eighteenth week in Kansas City. This company was to have opened at the Grand Theater January 13, but the project terminated in a regrettable manner. Jack Ball, co-partner with Frank Hawkins, stepped on a coal-hole cover in the center of the walk January 9 and fell into the hole. He broke his left leg above the ankle and bruised his right leg and ankle.

The Hawkins-Ball Company is therefore laying off, pending the outcome of Mr. Ball's injuries. Mr. Ball stated in an interview to the local representative of The Billboard that this company had played eighty-four consecutive weeks and all members were glad of the rest, tho regretting Mr. Ball's accident. He is doing nicely, however, in his apartment at the Saint Francis Hotel, with an excellent nurse. Mrs. Ball, better known as Eva Sargent, is attendant. IRENE SHELLEY (Billboard Representative, Kansas City).

THE TIP FOLIO

New York, Jan. 25.—Eddie Hart, hustling stock manager for Sanger & Jordan, play brokers, favors us with a contribution of "The Tip Folio", a breezy, interesting and instructive newspaper carrying articles, items and list of plays that they are releasing for dramatic stock purposes.

GORDINIER CHANGES LEADS

Fort Dodge, Ia., Jan. 24.—Frank Gallagher and wife, Dixie Bow, have replaced Glenn Coulter and Peggy Norman as leads with the Gordinier Players at the Princess Theater, opening this week in "Twin Beds". S. O. Gordinier, Maralyn Fink, Verdah Viola, Grace Edwards and Jimmie Williams are the other members.

The Keith-Hart case is being watched by everyone connected with vaudeville.

MAURICE AND MATTHEWS REUNITE

New York, Jan. 25.—Messrs. Maurice and Matthews, who took over the Princess Theater, Toronto, Can., last season for dramatic stock, later dissolved partnership. In September Mr. Matthews organized the Cameron Matthews English Players for the Regent Theater, and Mr. Maurice continued with his British Players at the Princess, and later at the Comedy Theater, thereby dividing dramatic stock patronage with the usual result—overhead expenses for two theaters and two companies, with the admira of each giving them insufficient support to make their individual positions profitable.

Finally realizing that "United they stood and divided they fell" the two men got together again and are now preparing to consolidate their interests into one theater and one company, beginning about February 1.

GORDINIER PLAYERS

Sionx City, Ia., Jan. 24.—The Gordinier Players, under the management of Clyde H. Gordinier, opened an indefinite engagement at the Rial Theater January 20 in "It's a Boy". Mento A. Everitt is featured and supported by Arthur Hayes, Ruth Friend, Robert Blaklee, Dixie Loftin, Ed. Russell, Billie Topp, Mae Ambler, C. D. James, Arthur Olm, director, and Chas. MacDonald, artist. Should this company continue its present policy it will have a home here for many months. Plays underlined are "The Hottentot", "Why Men Leave Home", "Seventh Guest", "Kempy", "The Man Who Came Back" and other late releases. This is the second company under Mr. Gordinier's management. Roy C. Emory is manager of the Rial Theater. Clyde A. Gordinier and Mento A. Everitt were married last week in Chicago.

GENE LEWIS-OLGA WORTH

Memphis, Tenn., Jan. 21.—The Gene Lewis-Olga Worth Company opened tonight with "Friendly Enemies", with Klock Ryder and Fred Wear in the two leading roles. The house is sold out for the entire week. Next week will see the company in "The Acquittal" when Ella Etheridge will return to the cast after an absence of four weeks. Miss Etheridge had to have a very serious operation, but went thru it fine and is now ready for the call of rehearsal. During the time that she was in the hospital Dave Hellman, business manager for the company, says that he received more than 300 letters asking why she was away and when she would return. At the hospital her room was always filled with flowers, and many of the patrons of the lyceum visited her daily.

PERSONALITIES Here and There

William Courneen has been engaged as new leading man with the Al Luttringer Players, Lowell, Mass.

Winfred Hatt is taking life easy these days at his home in Newton, Mass. He did not join the recently organized New York Players, as recently reported, owing to other engagements at that time.

Clara Joel, leading woman of the Saenger Stock Company at New Orleans, was one of the principal speakers at the anniversary exercises of the Iowanian Club Tuesday, January 23. Others who addressed the gathering were Mayor McShane and Col. A. T. Prescott, of the Louisiana State University.

Hazel Shannon, daughter of Harry Shannon, theatrical producer, of Wapakoneta, O., is at home in Wapakoneta with a fractured arm as a result of a recent fall while on her way to the Toledo Theater, Toledo, O., where she is leading woman. According to her doctor it will be several weeks before Miss Shannon will have active use of her arm, an x-ray examination having revealed a severe fracture.

Some changes have taken place in the house personnel of the St. James Theater, Boston. Gerald Murphy, who has made many friends during his term as assistant manager, resigned last week and has been replaced by Murray Adams, nephew of A. J. Adams, of the Auditorium Theater, Concord, N. H. Betty Royal, for several years hostess at the St. James, also has left and Estell Beckelt is the charming young lady who now welcomes patrons.

Howland's Dry Goods Company, Bridgeport, Conn., purchased the entire house on the evening of January 22 at the Plaza Theater for the performance of the Luttringer Players in "The Love Test". After the performance the stage was cleared for dancing, music for which was furnished by the theater orchestra under the leadership of Prof. Harold Morris. Refreshments also were served. Arrangements for the affair were under the personal direction of Mr. Luttringer's live-wire manager, Charles R. Black.

AL. LUTTRINGER PLAYERS

Lowell, Mass., Jan. 22—William Courneen, who recently made a decided hit while playing the part of Able in "Able's Irish Rose", has signed up with Al Luttringer to play leads at the Opera House here, opening January 28.

L. H. Barbydt, manager of the Opera House, is continually hitting upon new ideas for pleasing his audiences. His latest is to provide extra entertainment to bridge the waits while scenes are being changed. The entertainers employed for this purpose are selected from local amateur talent. Manager Barbydt visits the shows given frequently by various local clubs and organizations, picks out the most likely performers and arranges for their appearance at his theater. This policy is meeting with great approval, according to Barbydt, as vaudeville and motion pictures have done much toward making the public expect continuous performances in theaters.

Beginning this week the Luttringer Players will omit the Monday opening for three weeks. The first day of the week has been unprofitable throughout the season, due to the mills of the city running only a five-day shift. To fill the dark Mondays Manager Barbydt is lining up road attractions, which are expected to draw the many richer persons of the city and do a capacity business. For many years Lowell was a one or two-night stand, and the only two road shows that have played the Opera House since it was acquired by the Al Luttringer interests found it an excellent engagement.

Richard Morgan, the second man of the Luttringer Players, played the lead opposite the new leading woman, Lillian Desmond, in "Little New York" last week. The new leading man, William Courneen, who is to succeed Victor Howland, will open next week in "The Love Test".

DON GILLETTE

(Billboard Representative, Boston, Mass.)

Remember those who bought Liberty bonds, and played all benefits, "concerts", etc., during the recent war period are of the opinion that this is the proper recognition of their efforts by the looking offices, which have received letters of congratulation from men high in office of the government, thanking THEM for the wonderful morale of the American vaudeville artists at the time it was most needed.

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Prologing Plays and Players

(Week of January 14)

Sherman Stock Company
Fort Wayne, Ind., Strand Theater—"Cappy Ricks", casted viz.: Virginia Hickman as Ellen Murray, Ralph Bellamy as John Skinner, Chas. R. Phipps as Alden P. (Cappy) Ricks, Mae Rey as Florence Ricks, W. S. Hurley as Edward Singleton, Chas. A. Browne as Cecil Pericles Bernard, Melvin Hesselberg as Captain Matt Peasley, Mrs. J. G. MacFarlane as Aunt Lucy Ricks, Jack Conley as Brookfield.

Ella Kramer Players
Sunbury, Pa., Chestnut Street Theater—"St. Elmo", casted viz.: Frederick Clayton as Aaron Hunt, Ella Kramer as Edna Earle, George Gilday as Mr. Dent, Wesley Barney as Mr. Clinton, Ralph Crabtree as Murray Hammond, Joseph Flynn as St. Elmo Murray, Call Sheldon as Agnes Powell, Helen Aubrey as Mrs. Murray, Frederick Clayton as Rev. John Hammond, Gordon Ruffin as Gordon Leigh, Bruno Wick as Shadrach, Genevieve Berkeley as Mrs. Wood.

Al. Luttringer Players
Lowell, Mass., Opera House—"Madame X", casted viz.: Edna Karl Andrews as Madame X, Jacqueline; Malcolm MacLeod as Raymond Floriot, Charles MacLeod as Noel, Jack Ravold as Victor, John Rowe as Perissard, Richard Morgan as Loraque, Victor Browne as Floriot, Fern Chandler as Helene, Hazel Corinne as Marie, Marguerite Slavin as Rose, Bertram Perry as Dr. Chennel, Henry Phillips as Valmorin, Frank Farrara as Merivel, Bertram Perry as the presiding Judge, Donald Barclay as Fontaine.

(Week of January 21)

Gene Lewis-Olga Worth
Memphis, Tenn., Lyceum Theater—"Tiger Ross", casted viz.: Edward Beach as Hector MacCollins, Klock Ryder as Dan Cusick, M. D.; Fred Wear as Constable Michael Devlin, Gene Lewis as Bruce Norton, Sam Flint as Father Thibault, Cecil Secrest as Pierre LaRey, Mortimer Weldon as George Lantry, Chas. Lammer as Old Tom, Jas. Burns as Mak-A-Low, a Siwash; Pauline LeRoy as Wa-Wa, his squaw; Olga Worth as Rose Boelen.

Brockton Players
Brockton, Mass., City Theater—"The Eternal Magdalene", casted viz.: Herbert Clark as Paul Bradshaw, Vincent Coleman as John Bellamy, James J. Hayden as Arnold Macy, Ann Campbell as Elizabeth Bradshaw, Grace Lockwood as Martha Bradshaw, Carl Jackson as Elijah Bradshaw, Willard Robertson as Rev. Birmingham Smollett, Evelyn Latelle as Susie, a servant; Carroll Daly as Rev. James Gleason, Nancy Duncan as "The Woman", Walter Bedell as Judge Amos Bassomb, Frank McDonald as Dan Burke, Jean Arden as Blanche Dumond.

Jack X. Lewis Players
Roanoke, Va., Jefferson Theater—"Kick In", casted viz.: Frank D. Ireson as Deputy Commissioner Garry, Ben Laughlin as Whip Fogarty, Eugene G. Harper as Jack Diggs, Ruth Elliott as Memphis Bess, Sara Frances Haynes as Myrtle Sylvester, Kirk Brown, Jr., as Tom, Raymond Greenleaf as Chick Hewes, Ella Malrose as Molly Hewes, Janet Carew as Mrs. Halloran, Lorretta Nicholson as Daisy Halloran, Nat Wade as Charley Carey.

Boston Stock Company
Boston, Mass., St. James Theater—"The Dover Road", casted viz.: Mark Kent as

Berlin News Letter

By O. M. SEBT

BERLIN, Dec. 30.—Roger Tolomel, European representative of the Seguin Tour, South America, is in town looking for vaudeville acts, but is having the same experience as other foreign managers, standard acts turning down offers to go abroad just now. Conditions, as mentioned in previous letters, have improved considerably in the last three weeks, due to the almost miraculous change in the country's financial and economic position. Instead of bloody turmoil and starvation, so dangerously near quite recently, the government by the issuance of the Rentenmark, which is of gold parity, has succeeded in keeping the wolf from the door. Vaudevillians have decided to let foreign bookings alone and stay in the Fatherland, with the mark again at twenty-five cents as in the good old days, the prices of all commodities, especially food stuffs, are far above the world market.

That the country, and especially Berlin, is over the hill after long years of hardship is quite evident from two different sources. The first is the long list of New Year's eve amusements glaringly advertised in the local press. Never since 1913 have there been so many "Sylvester" festivities announced to take place as this year. The other proof about vastly changed conditions to the better is the march-out of great number of foreigners who have been residing in this country for the last three or four years, living the life of princes for a few paltry francs, shillings or dollars as the case may be. Now that the mark is even or above par of their valuta they suddenly discover that Berlin is getting too expensive for them and many have made a hasty departure for their shores.

The Scala cleverly managed to introduce its big feature film, "Mother", a Fox production, destined to fill the entire second part of next month's bill, at a charity matinee yesterday in the presence of President Ebert, the American ambassador and several other prominent people. The capacity audience evidently liked the film. The Scala management is particularly interested in the statement that vaudeville is not going to be abandoned. On the contrary the February program already will again be of an international variety.

The Wintergarten has the following bill for January: Martens Trio, Two Gezetts, Jeffries' Radio Boat, Gilbert's Pigeons, Two Silhaus, Dario Paini, Esther Karena, Ipsen Andre, Vera Waldheim, Bueron, Four Ferdinns.

Berlin's latest vaudeville resort, the Waldhalla am Weinberggaweg, opened successfully Christmas Day with the following: Five Flower Sisters, Charles Edwards, Mr. Caroll, Two Morrisons, Deblar's Cyclists, Thnarck Gold Company, Ballet Haas-Heye, Senta Soeneland, Three Herbs and boxing contest. The January bill is: Nick Kaufmann's Cyclists, Coco, Lo and Fred Barley, Ernst Planet, Robert Steidl, Martini Szeny, Senta Soeneland. Jackson's eight tigers are held over at the Circus Busch.

Paul Spadoni says he may open a branch office in Vienna in the near future, altho business now concentrates more into this country. There are, however, always some neat dancing acts available in Austria and good-looking cabaret girls. Spadoni complains about actors breaking foreign contracts quite nonchalantly, preferring home Cates, and instances a feature turn which receives this month thru his booking 12,000 marks (\$750 weekly). This act was to open January 1 at Riga, but decided a week ago to go to Nuremberg instead, canceling Riga on the usual pretense that passport facilities were not forthcoming. Spadoni says Hagenbeck is doing record business in Vienna with his big circus and animal show at the former Renz Building, hurting other similar shows badly. Josef Goleman, known in America for his dog and cat act, lost all his money on a small circus in Vienna, which had been doing fairly well until Hagenbeck opened.

"Volk and Krone", new Bismarck play by Emil Ludwig at the Apollo, got a nasty jar from the entire local press because of James Klein's poor showmanship, he disfiguring the otherwise quite harmless play in his usual sensational style by staging it as a "world-historic

(Continued on page 29)

Dominic, Ann Loring, Jill Middleton, Harold Chase, Ralph Morehouse as the staff, Walter Gilbert as Latimer, Edward Darney as Leonard, Adelyn Bushnell as Anne, Viola Roach as Enstasia, Honston Richards as Nicholas.

Auditorium Players

Malden, Mass., Auditorium Theater—"The O'Brien Girl", casted viz.: Edith Gresham as Mrs. Hope, Bella Cairns as Alice O'Brien, Guy Hittner as Joe Fox, Robert E. Lawrence as Lawrence Patten, Jack Westerman as Humphrey Drexel, Bessie Warren as Mrs. Drexel, Betty Lawrence as Eloise Drexel, Walter P. Richardson as Larry Patten, John Holden as Wilbur Weathersby.

The Ensemble—Misses Arline Kelly, Norma Temple, Helen Qualey, Eleanor Anderson, Agnes Young, Esther Morang and the Dwyer Sisters.



HOUSE TENT REPERTOIRE

Boat-Shows Tom Shows & Medicine Shows



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

AS I SEE IT

By FRANK E. MOORE

In your January 12 issue an agent by the name of Beutly had something to say about cheap price killing repertoire in Texas. That was just his opinion. When he says that the shows offered are of an inferior class that is where I pick up the argument. I've been in the repertoire game for years, the past eighty weeks with J. Dong, Morgan's Big Tent Theater. The show has done a big business from Port Arthur, Tex., to Cedar Rapids, Ia., and has been reviewed by critics and people who know the show business and whose opinion could not be bought except by showing them we had an attraction of merit. Mr. Morgan handles the show in a manner that wins the respect and patronage of every man, woman and child in the city we are playing. He brings the show in on his own railroad equipment. A private car is the home of Mr. and Mrs. Morgan and a seventy-six foot baggage car is used for the equipment. He has two new trucks to unload his show, and first-class chauffeurs to handle these trucks. The top is 65x135 feet. A boss canvasman and ten assistants put up the outfit, no actors helping. The outfit is always up ready long before opening time. The canvas and other equipment is always new and of the best. He pays cash for everything. The tent is heated by Mr. Morgan's own heating system and has a temperature much better than the average city theater. Good experienced (not actors) help handle the ticket sales and front door. The program opens with a native Hawaiian orchestra, followed by Nell Helvey at the piano. The curtain goes up on a stage, 14x34 feet, beautiful scenery, ceiling pieces, good furniture, etc. The scenery is painted by one of the best artists in the country and is kept new and bright at all times. The acting is just as good or maybe better than we used to have in the old days of the Morse Reis Circuit. Mr. Morgan carries vaudeville artists that do acts and nothing else, just as we did in the good ten, twenty and thirty-cent days. The plays are all good, wholesome comedy-dramas and the Morgan show does not have a red-headed Toby in every bill to draw back that capacity audience the next night. Yes, Morgan sells candy, but I do not believe a candy sale ever hurt any first-class show. It is sold once an evening by a salesman in uniform and the patrons seem to enjoy the sale. All classes of people go to the Morgan show. The Morgan show has played this territory for years and has built up a fine reputation. In regard to the ten-cent admission, James R. Walte and Corse Payton started the old ten, twenty and thirty-cent shows years ago. These are the Morgan prices. J. Dong, Morgan is a showman who knows the repertoire game and plays it fair. He keeps his show just a little above the standard and is honest, fair and prosperous.

Tolbert Show Begins Season in Dothan, Ala.

Large Audiences Attend Opening Week—Roy E. Butler Will Again Direct Tour

The 1924 season of the Milt Tolbert Tent Theater Company opened last week at Dothan, Ala., the show's annual winter quarters, and large audiences attended throughout the week. The show is said to present a very attractive appearance, the tent and all other equipment being entirely new. The show will again tour under the direction of Roy E. Butler, a man of ideals and who lives up to them with satisfactory results. Hassel Shelton and Hazel Bentley are the leading players and, have the capable support of such well-known players as Alice Ribbey, soubrette; Lottie Chagnon, characters; Bessie Leighton, ingenue; V. Bernard, general business; Bill Chagnon, general business; Billy Ferguson, heavies, and Bert G. Haddon. There is also a 14-piece concert band and an 8-piece orchestra. The band will give two free concerts daily, one at two and the other at seven p. m., and a musical half hour by the orchestra before performances.

HEFFNER COMEDIANS CHANGES OWNERSHIP

The purchase of Heffner's Comedians (Harley Sadler No. 3 show) by Billy Beam and A. C. Heffner is announced in a letter from A. C. Heffner. The company opens this week in Brady, Tex. Mr. Beam is business manager and will have charge of the front, while Mr. Heffner is in charge of the back end and direction. Mr. Beam will also entertain the patrons each week with his country store. The company includes A. C. Heffner and wife, Billy Beam and wife, Billy "Dude" Arthur, Pauline Maynard, Dorothy Dawn, Speck Corwin, Lucille Love, Vivian Vetter, Paul Thardo, Harley Norton and wife, Jack Staudley, wife and children, Don Shanklin and wife, C. R. Kelly, Fred Baird, Bryan Ellis, Mr. Black and Curly Arnold. J. Howard Hendricks will do the advance work.

NATIONAL STOCK COMPANY ON COMMONWEALTH PLAN

After the closing of Russell Bros.' Paramount Players several former members organized a combination show known as The National Stock Company and are playing the houses of Louisiana on the commonwealth plan, opening January 14 in Monroe, La., for a four-week run, or longer if business holds up. Following the Monroe date the company will go on the road. The policy is dramatic bills with musical numbers and vaudeville, changing program thrice weekly and no Sunday performance. Fred Lytell is leading man and business manager, Flo Harrison, leads; Jack Harrison, comedian and chorus producer; Jack Gould, general business and director; Slim McSwaney, general business and dancer; Ralph Herbert, pianist; W. E. Darnell, general business and advance; Mrs. Ralph Herbert, characters; Ethel Britt, ingenue and chorus; Flo Harrison, Lillian Strock, Billie Strock, Miss McSwaney and Reba Hart, chorus.

LEWIS PLAYERS REORGANIZED

The Lewis Players reopened at the Cozy Theater, Chase City, Va., January 30, presenting "The Undercurrent" as the opening bill. This is the second season that Dick Lewis has used this Don Melrose play and says he will feature it stronger than ever. The Lewis Players will also present Don's "Affairs of Rosalee", which met with success on a previous tour of the Lewis company. Mr. Lewis has the same cast as when he closed with the exception of Mr. and Mrs. Bruce Rivaldo. Russell Smith, xylophone and drummer, is a new member of the orchestra, which includes J. Ray Luskey, violin and saxophone; R. G. Pate, banjo and saxophone. Mr. Lewis will double in parts and piano. Three-night stands in houses will be played until April, when the company opens under canvas.

MYRKLE-HARDER COMPANY

Glens Falls, N. Y., Jan. 25.—The Myrkle-Harder Company played its annual engagement at the Empire Theater last week. Monday night "The Man Who Came Back" was presented. Howard Hall, leading man, had the role of "Young" Potter. Blanche Wilcox, leading woman, played the heroine. The roles gave them splendid opportunities for the display of dramatic ability, which neither overlooked. Their first appearance here was an auspicious one. In the supporting cast were Rose Tiffany, Charles F. Ward, Earl McClellan and Louis Heron. Tuesday "Lawful Larceny" was given, Wednesday "It's a Boy" was presented, and Thursday "The Unloved Wife" was given. The matinee Thursday was for women only. Friday "Listless" Lu" was presented, and Saturday "My Irish Cinderella".

STERN'S VAUDEVILLE SHOW SUCCESSFUL IN NEW YORK

Juck Stern's Yiddish Vaudeville Company is enjoying continued success at the Caruso Theater (formerly Lipsitz's), 235 Bowery, New York, it having just passed its tenth week there. Nina Shlekevitz has become popular with Jewish audiences with her clever singing voice, wimble dancing and emotional acting. Others with the company are David Meyerowitz, composer of many Yiddish musical compositions; Jacob Shlekevitz, Rubin Doctor, Edward Marcus, Miss Chernack, Freda Wiesenfriend, Mina Epstein, H. Golde, W. Koroff, M. Barash, J. Kassaf, Sally Karp, Miss Elliman, S. Kline, J. Welaman and M. Chalaph. Jack, besides running the theater, is producing the plays. Among the new ones are "Raffles", "On the Surface of the Sea", "Sadie From East Broadway" and others.

CONVINCING ARGUMENT

THE steady, consistent growth of the circulation of The Billboard is all the argument needed to show that it is holding its present readers and constantly acquiring new ones.

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SHARPSTEEN BREAKS SILENCE

Ernest Sharpsteen breaks long silence to say that he and his wife, Serece Doreuc, have a cozy apartment with fireplace and everything in Des Moines, Ia., and are enjoying the good things of life. Ernest just completed a mystery play, called "The Rat", which does not require any mechanical props and is in no way similar to "The Bat". The Ed. Felst Theatrical Exchange of Kansas City and the Central Play Company of Grand Rapids, Mich., are handling Mr. Sharpsteen's plays. Mary Servoss, with whom Mr. Sharpsteen played in stock a number of years ago, was in Des Moines the week of January 14 playing the lead role opposite David Wafield in Belasco's "Merchant of Venice". and Mrs. Sharpsteen went down to get acquainted with her. Ernest says Miss Servoss is the same pleasant, sweet-dispositioned Mary of old. The Belasco company played three performances in Des Moines to sellouts, according to Mr. Sharpsteen. Mr. Sharpsteen has signed to direct the Bud Hawkins Players the coming season.

H. Wilnot Young writes from Bridgetown, N. S., that spring weather is prevalent. The Young-Adams Company, of which Wilnot is owner and manager, has been on the road more than twenty years and always enjoyed a good following over a beaten path.

The bills are changed twice weekly, with amateur night on Tuesday and country store on Thursday. The scenery is made to fit the productions by two scenic artists being employed in the house steadily. Abe Schwartz is leader of the house orchestra. Mr. Stern expects to have two more houses for next season, playing the same policy and have the companies routed to play each house four weeks.

SERVES 29 YEARS AS MASTER OF STEAMBOAT

Mrs. Mary B. Green was to have celebrated her twenty-ninth year of service as captain and master of a steamboat, as admiral of a fleet of river boats, and as the only woman holding the United States Government license to command a steamboat on the Ohio and Mississippi rivers, at her home in Hyde Park, a suburb of Cincinnati, January 29. Mrs. Green is noted for her courageousness and actors recall the time when she averted a panic that might have cost their lives and the lives of pleasureseekers when a floating theater rammed her boat during a May storm. Mrs. Green rushed to the fore of her boat carrying an infant son in her arms and commanded the crew of both craft. She ordered the boats of her steamer lowered to take off the people from the showboat and no one was injured. Her husband is one of the most successful river men in the business.

"TOWNER" ENDORSES CAIRNS' SHOW

When the Seven Cairns Brothers and their company played the Auditorium Theater at Seymour, Wis., during the week of January 14, business was very good despite adverse weather conditions. The company gave the best of satisfaction, patrons of the house proclaiming this to be the best repertoire show to play the house. The boys have a real show of twenty-one people and feature their band and orchestra, megaphone quartet, musical and singing specialties. Warren Cairns, trombonist, is AA plus. "Smiles" is the feature bill of the week, while the others are mighty good, correctly staged and equipped. "Smiles" stands out pre-eminently on account of the excellent work done by Roy Cairns in the character of Capt. Smith, the old vet. Members of the company are well cast and have won for themselves a warm spot in the hearts of local people.

The above was not written by a member of the company, but by an old trouper who enjoys seeing a performance which is free from all sordid and vulgarities, and presented by people who are ladies and gentlemen at all times. More power to you, boys. We welcome you back. ("TOWNER".)

CHICAGO STOCK COMPANY

Middletown, N. Y., Jan. 24.—Middletown theatergoers are enjoying the third visit this season of the Chicago Stock Company, this week's attraction at the Stratton Theater. A change has been made in the order of the presentation of plays. Instead of opening in "Nice People", as it did on a previous visit, the company gave "Six-Cylinder Love", Tuesday "Her Temporary Husband" was given, Wednesday "Smillu" Thru", Thursday "Nietting Gertie's Garter", and "The White Sister" was scheduled for production Friday, and "The Love Test", Saturday. W. James Hetzell and Jean White, principal players, are supported by Freddie Beaudoin, Jack Berry, Edmund Moses, Arthur Brewer, George M. Bradley, Dorothy Burds, Louella Arnold, Rae Mack, Elizabeth Bentley, Walter Gable and Arthur Bender.

REP. TATTLES

Since December 1 weather conditions in the South have been very disadvantageous for the tent shows.

So far nothing further has been done in regard to placing a ten per cent tax on the gross receipts of all amusements in Mississippi.

Mrs. Robt. McLaughlin is suffering from a nervous breakdown at the Hotel Savoy, Cleveland, O., according to word from her husband.

Southern Louisiana, while in a good financial condition, is overstocked with shows, many of them being driven out of Texas by high licenses.

Tent shows have had to pass up Georgetown, Tex., in the past, but W. T. Brady, proprietor of Brady's Confectionery Cafe, got up a petition and had the law repealed recently.

The Southern States are receiving an unusual amount of good musical comedies this season, and but very few dramatic attractions. The latter are not being patronized as liberally as the musicals.

Harry E. Lloyd is now with the Griffith Stock Company. When the company played Dover, Tenn., the week of January 14 Harry lived at General Grant's old headquarters. Jack and Margaret Griffith are presenting the company. W. W. Hawkins is leading man and Jack Russell is orchestra leader.

In a letter from Morton, Miss., dated January 18 J. G. (Mickey) O'Brien denies that he will open his tent season in Bogalusa, Ala., January 28, with a company of thirty-five people. An article to that effect was contributed by our New Orleans representative and appeared in the January 19 issue.

Some shows in Texas are getting by with mediocre show licenses and some are posing as chautauques. This will not last. Eventually enemies of the tent shows will become aware of this and compel the officials to enforce the law. Rescinding of the unjust statute is the only safe method.

Bruce Rinaldo and wife joined the Lewis players at Chase City, Va. Bruce and wife are a travel band. A few weeks ago he was cavorting around the snowdrifts and frozen ponds of Northern Minnesota, and now he seeks shelter in the classic shades and milder climate of old Virginia.

After the closing of the Paramount Players Emma Marie Davis (Mrs. Lawrence Russell) left for a trip to Shreveport, Meridian, Birmingham and Columbus, Ga., the latter being her birthplace. She is accompanied by her daughter, Mary Theresa. Both will go to Biloxi, Miss., about the middle of February, where Miss Russell will resume her school studies.

Last week The Billboard received a communication signed "A R", announcing the opening of an office by a producing company in Providence, R. I. One can accurately forecast the lack of truth in anonymous letters, so we took no chances and returned the letter for proper signature. The result was a return of the letter by the postal authorities, marked "Unclaimed and unknown".

Baker & Lockwood are at work on a tent for the Paramount Players and promise delivery before the company's opening, March 17. Lawrence Russell has remained in Monroe with the outfit and is supervising repairs and new construction. The outfit will not be taken to Biloxi this year, as conditions in Southern Mississippi are very bad; high license, bad crops and a surplus of shows.

Maxine Miles in a communication to the Kansas City office of The Billboard requests her thanks and appreciation be conveyed for the many beautiful floral offerings and telegrams and expressions of sympathy sent her in her recent loss, the death of her husband, Warren Gordon. Miss Miles has rejoined the J. Doug. Morgan No. 1 show in Texas.

Newton A. Livingston will dispose of their Eastern "Little Tom's Cabin" Company, which closed at Lock Haven, Pa., January 19. Their Western production of the Harriet Beecher family story will continue on the road, playing Illinois and Michigan the rest of the season. David Livingston is ill and will return to a wife tending to look after his hotel interests at Appleton, Wis. Thos. Alton is still touring the Western show.

Carl and Estalia Pellatt have just closed a brilliant engagement of sixty-five weeks with DeWitt Bros. Stock Company, to join Mrs. Pellatt's brother, Barney Smuckler, owner and manager of the Barney Smuckler Indoor Circus Company. Their first appearance will be as a feature act at the indoor circus which Mr. Smuckler is promoting for the B. P. O. E. in Montgomery, Ala. Mr. Pellatt will have charge of all ticket sales. Mrs. Pellatt is handling the press for the Montgomery event.

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While visiting Orlando, Fla., recently Mrs. Corale Adams, of Jacksonville, witnessed a performance of the Norton Comedians, and writes that the hit of his aggregation was the "Old Gang o' Mine Trio", which features the song of the same name. Members are Tom Meredith, leads; Henry Cato, tenor, and Howard Shannon, baritone. They not only sing but dance as well and have a three-piece orchestra, Meredith as pianist, Shannon as saxophonist and Cato as drummer.

The funeral of Mabel Ann Cassidy in Kansas City, January 22, was one of the largest of any theatrical folk in that city. Forty-three telegrams expressing regret were received from performers and old friends of Mr. and Mrs. John Cassidy, and flowers came from Spokane, Wash.; Massachusetts and Chicago. Grace Russell made the trip from Omaha especially to represent the Dorothy Reeves Show, with which the Cassidys trouped. Ten years ago Father Smith dedicated a mortuary chapel in a wing of St. Mary's Episcopal Church, Kansas City, which is for the use of actors and their friends and strangers in the city, absolutely free to them. Fathers Messick and Smith wish people to know that it is still in use and that they will answer sick calls whenever received. Both belong to the Actors' Alliance of New York and assisted in officiating at Mrs. Cassidy's funeral.

SEXTONS BACK IN CHICAGO
Chicago, Jan. 25.—Jack Sexton and wife are back from a squally tour with the Jule Theater Company, a repertoire organization which opened in Hixton, Wis., November 21, and closed in Melvina, Wis., December 16. On the com-

monwealth plan the company went along until December 21. In the cast, all of which returned to Chicago, were Mack Allyn, Jerry Leonard, Edna Cable, Helen Blake and Mr. Sexton. Jack Sexton, Jr., of course came in, too, he having played a part in the show.

NEW THEATERS
The Strand Theater, on upper Grant avenue, Eveleth, Minn., opened recently.
A new theater will be constructed in Long avenue, New Castle, Pa.
The Colonial Theater, Belfast, Me., opened recently.
Lublimer & Trins are planning a new theater for Waukegan, Ill.
C. E. Castle, owner of a string of movies, will build a new theater at Potsdam, N. Y.
The Grand Theater, Malone, N. Y., will be closed for seven weeks to permit extensive alterations.
The city of Taylor, Tex., has just completed a new auditorium, with a seating capacity of 1,000.
Announcement has been made by N. D. Naman of his intention to rebuild the Marlin Opera House, Marlin, Tex., destroyed by fire early in 1922.
The William H. Jones estate will build on Main street, Suffolk, Va., one of the largest

and most artistically designed moving picture and vaudeville theaters in that section.

A \$120,000 motion picture theater will be erected in Oak Park, at Thirty-third street and Sacramento boulevard, Sacramento, Calif., by J. B. Mumfield.

J. R. Burford & Company have let the contract for a theater to be built in the heart of the business district, Arkansas City, Kan., at a cost of \$125,000.

The site of the old Casino Theater, Princeton, N. J., which was razed by fire recently, has been given by Princeton University to the Triangle Club of Princeton for use as the site of a new and modern theater.

BERLIN NEWS LETTER
(Continued from page 27)

drama, with 200 actors, engaging the most inefficient cast on record, introducing ballets and covering the whole with a veritable goose-step parade before the old Emperor Wilhelm I. With Max Reinhardt away in New York, Klein assumes his role and wants to show Berliners how he understands history.

Berlin not alone boasts of a theater of the Fifteenth but also of a dance floor de luxe of the Fifteenth, the Rheingold on Bellevue str., a smart and tastefully decorated big restaurant now used as a cabaret, with dancing permission thrice during the week. Business here is always splendid.

The actor's minimum salary here is 3.50 M (\$1.40) per day, but only the most insignificant receive so little. Big tops like Michael Bohnen, who sails today for New York, are getting 300 marks per night (\$75), other favorites of the legitimate twenty minimum figures (Lucie Hoefflich, Trude Hesterberg, Kaethe Dersch, Ilka Gruning, Agnes Straub, Elisabeth Bergner). Guido Thielscher, star comedian of the Metropole, gets \$20 per night; Bassermann and Kayssler \$60 per night, and headliners like Fritz Massary, Pallenberg, Carl Clewing, Eugen Kloefer will only accept percentage from the gross takings with a certain guarantee.

The minimum figure or "wertseinheit" as now called in vaudeville is at present 1.15 per day (\$1.04), but the writer fails to know any vaudevillean receiving but one minimum figure. At the Wintergarten and Scala there is hardly an act getting less than twenty minimum salaries, which works out to over \$35 per week. Many contracts are closed these days with the salary stipulated in gold marks, the no official arrangement between the two organizations has been effected yet.

With collections for the poor going on in almost all theaters, circuses, vaudeville houses and cabarets, General von Seeckt's order relative to closing all luxury cabarets has been set in abeyance.

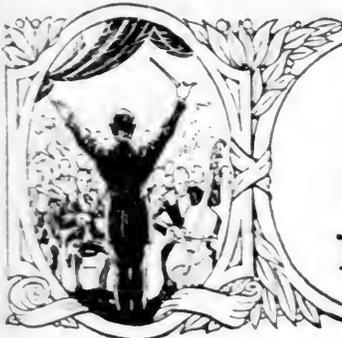
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Chicago Civic Opera

Closes Second Season—Thirty-Three Different Operas Were Given in Eleven Weeks

The second season of Chicago's opera company, under its new name of the Chicago Civic Opera Company, was brought to a close in Chicago with the performance given January 26. The season has been one of the most strenuous in point of the number of operas presented since Chicago has enjoyed a season of grand opera, for in the eleven weeks there were presented thirty-three different operas and it was necessary to give this many because, according to the management, the public did not want and would not have many operas repeated. Financially, altho no statement has been issued as yet, the season has been most gratifying and already subscribers are renewing for next season. Almost daily announcements are being made of contracts being signed by artists now with the company, and these include Charles Marshall, Tito Schipa, Charles Hackett, Chaliapin, Rosa Raisa, Mary Garden, Kathryn Meisle, Irene Pawlowska, Florence Macbeth and others.

PAUL WHITEMAN TO HOLD FINAL AUDITION FEBRUARY 5

Paul Whiteman has had two and a half hours of open rehearsals at which compositions submitted for presentation at the recital to be given by Mr. Whiteman and his Palms Royal Orchestra in Aeolian Hall February 12 were played. The third of these open rehearsals will be held February 5. Each of these rehearsals was given before the musical critics of the New York press, editors of the music trade papers and the directors of the music departments of New York universities. Mr. Whiteman, who has long been known for his effective arrangements for dance music, has announced that for the recital Victor Herbert has written a number of serenades and George Gershwin has composed a most unusual American rhapsody.

BETHOVEN'S NINTH SYMPHONY

To Be Presented by Oratorio Society and Symphony Orchestra

As a part of its celebration of fifty years of choral activity the New York Oratorio Society will assist the New York Symphony Society in its presentation of Beethoven's Ninth Symphony. The orchestra and chorus together will present the Ninth Symphony on the afternoon of January 31 and the evening of February 1. The Oratorio Society will also give Beethoven's "Missa Solemnis" (Sacred Mass in D) on the evening of April 9, when it will be assisted by a splendid cast of soloists and an augmented chorus.

WASHINGTON HEIGHTS

Musical Club Will Give Benefit for MacDowell Colony

On February 5 the Washington Heights Musical Club, Jane Cathcart, president, will give a concert at the Biltmore, New York City, for the benefit of the MacDowell Colony. The artists for the evening are: Ethel Grow, contralto; Robert Lowrey, pianist; Edmund Mauer, violinist; Edwin Grasse, guest composer, and Charles Albert Baker, accompanist. Under the guidance of Miss Cathcart the Washington Heights Club is doing very good work in music's cause and giving valuable aid to young artists.

"Chansonette" (Rudolf Friml), one of the latest song successes, was featured as an organ novelty by Leonard M. Leigh at the Capitol Theater, St. Paul, the week of January 19. Helen Yorke, soprano, was soloist for the week, singing "Una Voce Poco Fa" from "The Barber of Seville". For the noonday organ recitals by Arthur Koerner several selections of Grieg were used.

MENDELBERG TO DIRECT

First Pair of Concerts at Carnegie February 7 and 8

Altho Willem Mengelberg appeared for the first time this season in New York as director of the Philharmonic Orchestra at the concert given January 29 at the Metropolitan Opera House, he will direct his first pair of concerts at Carnegie Hall the evening of February 7 and the afternoon of February 8. On this occasion Carl Flesch will be the assisting artist in the Beethoven Concerto in D Major for violin and orchestra. The symphony which Mr. Mengelberg will direct will be Dvorak's Symphony No. 5 in E Minor "From the New World".

"SIEGFRIED"

To Be Revived at Metropolitan

"Siegfried" is the next revival to be put on at the Metropolitan and when it is produced the afternoon of February 2 this will mark its first performance there since the World War. Florence Easton, Margaret Matzenauer, Kurt Tauscher, Clarence Whitehill and George Meader will be the principals in the cast. Other operas for the last half of the week will be "Romeo and Juliet" Wednesday evening, in which Edward Johnson will make his first appearance at the Metropolitan this season; "L'Africana" on Thursday night; "Pagliacci" and "Coi d'Or" Friday night, and for the popular Saturday night opera "Ernani" has been chosen.

NEW YORK MUSICAL EVENTS

Lucia Dunham

In Aeolian Hall, Monday evening January 21, Lucia Dunham made her debut before a New York audience. She opened her program with a number for voice and harpsichord written by Francis Hopkinson. This pleased the audience so well that another number with harpsichord accompaniment was given. Other songs were compositions of Schubert, Wolf and Strauss, a group of French, Russian and Italian songs, also American folk and modern songs. Miss Dunham's voice, which is more of the contralto than a mezzo-soprano, was best in the low tones, as in the upper register the notes were off thin and without color.

Edith Mason

Edith Mason, former member of the Metropolitan Opera Company and at present with the Chicago Civic Opera Company, appeared in a recital of songs at Carnegie Hall the afternoon of January 22. In a program of Italian, German, French and Russian compositions Miss Mason sang artistically with a voice of beautiful quality, but, as is true of so many operatic artists, too often there was a coldness in the tones which tended to mar enjoyment of the program. The large audience accorded Miss Mason much appreciation and applause.

Cleveland Orchestra

The annual recital of the Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, was given in Carnegie Hall the evening of January 22. Mr. Sokoloff selected as the symphony Vincent Lindy Symphony No. 2, B-flat Major, and also "Iberia" by Debussy and the overture from "Tannhauser". The entire program was given with a smoothness and artistic finish which but further enhanced the good impression the Cleveland players and their capable conductor made upon previous visits. The strings particularly in the symphony were very good, but the brass at times detracted from the general excellence of the performance. Full measure of praise should be accorded Mr. Sokoloff, conductor, for the excellent work he has accomplished in the training of his players. Altho only organized four seasons ago the Cleveland Symphony Orchestra is now one to be reckoned with in the orchestral records of this country.

Symphony Society

The first of the next-to-last pair of concerts devoted to Beethoven was given the afternoon of January 24 in Carnegie Hall by the orchestra of the New York Symphony Society, with Walter Damrosch directing. The orchestra numbers rendered were the "King Stephen" overture, Symphony No. 8 in F, the oft-heard "Leonore No. 3" overture and the Postlude, which consisted of the "Battle of Vittoria" or "Wedding Song's Victory". The soloist, John Barclay, Canadian baritone, was greeted warmly and enjoyed to the utmost in three Scotch folk songs to the accompaniment of violin, violoncello and piano. His second group was made up of the supposedly humorous "Song of the Flea" and "The Kiss" (sung in German). His pleasing and beautiful voice was not displayed to best advantage in the songs offered, altho his hearers but wanted their desires to hear him soon in a program better suited to his evident capabilities. Devotion shown to a single composer, thru a program such as this, may be commendable, but there is a desire or wish for a greater and more colorful variety.

SECOND SONG RECITAL

Will Be Given by Reinald Werrenrath

Of much interest in musical circles in New York City is the announcement of a second song recital by Reinald Werrenrath, eminent American baritone. His program will include a group of old English songs, three Rippling numbers, a selection from "Die Meistersinger" and others.

Kathleen Hart Bibb, well-known artist, who has just returned to New York from Winnipeg, in which city she completed a concert tour, included in her programs Clara Edwards' two recently published compositions, "The Shepherd Song" and "Little Nest by the Sea".

Music and the Motion Picture Theater

By MALCOLM RUTT

THIS evening I have been sitting in the auditorium of a London motion picture theater, and I have listened to some wonderful music. I say wonderful, first, because of the magnificent way in which it was rendered by the fine orchestra, and, second, because of the extraordinarily wide range of music covered during the hour-and-a-quarter photoplay.

They gave us movements and extracts from the Fifth Symphony of Beethoven, the Unfinished Symphony of Schubert, Gounod's "Faust", Tosti's "Parted", Wagner's "Mastersingers", "Tristan" and "Tannhauser"; Puccini's "Madame Butterfly", "La Boheme" and "Pagliacci"; May Brabe's "I Passed by Your Window", "Smilin' Thru" and two other popular ballads, the names of which I do not know; three or four fox-trots and waltzes, some Debussy, Percy Grainger's "Shepherd's Hey", an intermezzo by Chaminade, and something from the suite, "Woodland Pieces", by Percy Fletcher.

After the photoplay came the musical interlude. Some years ago this particular motion picture house was an ordinary theater. It has a fine proscenium, in front of which hangs a rich plush curtain. On this curtain the lines now played in constantly changing color effects, from green to old gold, heliotrope, purple, blue and crimson, the while we listened to Beethoven's overture, "Leonore No. 3". The auditors sat spellbound to the end, when they broke into thunders of applause. The orchestra then played two fox-trots, "Caravan" and "Sun-Kissed Rose", and the waltz, "Three O'Clock in the Morning"—played them pianissimo, while the great crowd of people sat back, and, under their breath, as it were, sang these numbers thru; from all over the theater this vibrating undertone of quiet melody—it thrilled me.

The spell of it all was still upon me as I walked away from the theater, down the broad thoroughfare, with its blazing lights and whirl of passing trams. The poet Shelley wrote:

"Music, when soft voices die,
Lingers in the memory."

And almost unconsciously I found myself humming a few bars of the Unfinished Symphony, and going on quite naturally to "Three O'Clock in the Morning". And why not?

Because I love and enjoy the paintings of Raphael and Rubens, of Millet and Claude, of Holman Hunt, Orpen, Muirhead Bone or Nevison, can I not, therefore, appreciate the work of John Hassall, Heath Robinson, Hugh Bateman or Max Beerbohm? And so it is with music. The audience this evening obviously enjoyed the Beethoven, Wagner and Debussy. Is it a sign of decadence, or frivolity, that it also enjoyed "Caravan"? I do not think so. They were just ordinary men and women, with hearts reaching out for color and rhythm and melody, as a reward and a refreshment after the strain and stress of the daily round of work. And the fact that they find it equally in the works of the greatest of the masters, as in the lightest of dance and ballad music, is a fact that should cause all musicians to think.

—CHRISTIAN SCIENCE MONITOR.

NOTED ARTISTS

To Give Concerts in Northwest During Next Two Months

Each season shows an increased number of concerts by noted artists in the principal cities of the Pacific Coast. In Seattle during February there will be interesting programs presented by Alberto Salvi, harpist; the Isadore Duncan Dancers and Mischa Levitzki, pianist. Then in March there will be concerts by John McCormack, Olga Samaroff, a joint recital by Harold Bauer and Pablo Casals, Maria Ivogun and a three-day season of grand opera by the Chicago Grand Opera Company. In Portland there will be a concert by Moritz Rosenthal, pianist, also Maria Ivogun. That city also enjoyed grand opera by the San Carlo Opera Company. Spokane is to have a concert by Renato Zanelli, baritone; also Ossip Gabrilowitsch, pianist. At Fresno the Fresno Symphony Orchestra will continue its series of programs with one concert in February, two in March and one in April.

FEBRUARY A BUSY MONTH MUSICALLY IN KANSAS CITY

Kansas City, too, is to be busy with the visits of several noted musicians during February. Solon Robinson, a native of Kansas City, is to appear as artist with the Minneapolis Orchestra when that organization plays a symphonic concert on February 7. Ignas Friedman is scheduled for a concert on February 10 and Rachmaninoff gives a concert two days later. Harold Bauer, eminent pianist, will be heard in two programs, one on February 24 and one on the following day, and then Dolinanyi, another celebrated pianist, will visit Kansas City the following week. In March three of the world's most famous pianists will be heard, as Moritz Rosenthal plays on March 11, Percy Grainger March 17, and then there is the long-looked-for concert by Paderewski. In addition it is said the Chicago Civic Opera Company will give several performances in Convention Hall during March.

Madelein McGuigan, violinist, was featured last week on the musical program at the Newman Theater, Kansas City.

COMMUNITY MUSICAL ACTIVITIES

As a result of the inauguration of Sunday musical recitals as a part of the Music Contest in Monroe, Mich., under the auspices of Monroe Community Service and Music Association, these programs will continue throughout the entire musical season. The contest was originally the contribution of the Music Study Club to the Memory Contest, but at the close of the contest sufficient funds were contributed to cover the expenses of a Sunday concert, which appeared under the auspices of the Music Study Club in January. The solo artist whose recital was much enjoyed was Donald Piser, baritone.

A new chorus has been established in Delaware, under the auspices of the Delaware Community Service and Recreation Association. The group is called the Orpheus Club and is directed by Jack Rawlins, former leader of the University of Kansas Glee Club. It is planned to have the club combined for special programs during the season, with a Women's Chorus, and with a mixed chorus.

The Wilmington Music Commission of Wilmington, Del., at a recent meeting voted an appropriation of \$1,000 towards the establishment of a Music Settlement School. The direction of the school was given to the Students' Orchestra Association as being the best equipped to direct the instruction, while the music commission will act as a board of supervisors. The school which is to be a music center, is to be established in the old historical Town Hall, which is now being used as headquarters of the Wilmington, Del., Community Service.

The Bureau of Commercial Economics, Washington, D. C., has available for use by community organizations a wide selection of educational motion pictures and lectures. A list of these can be obtained by writing to the bureau and if arrangements are made sufficiently far enough in advance the bureau will have one of its own lecturers give the explanatory talk when the pictures are shown.

Any community organization desirous of arousing interest in educational work would do well to get in touch with the director of the public schools of St. Joseph, Mo., as there was recently presented in that city what was said to be the most artistic pageant ever given in that section. The pageant was participated in by school children from all the schools of the city, and presented episodes of the educational history of the United States. This included the Indian school, the school in a schooner, representing the method used to teach the children of the pioneers, the big cabin school, the grammar school of 1800, and so on to the demonstration of the educational methods used in the present day.

MOTION PICTURE MUSIC NOTES

Julia Glass, pupil and protegee of Alexander Lambert, well-known master of the piano, is soloist this week at the New York Capitol Theater, playing Liszt's "Hungarian Fantasy". Two numbers are used as diversions, the first, Von Blon's "Whispering Flowers", arranged by Mlle. Gambarelli, ballet mistress of the Capitol, for the Ballet Corps, which consists of Ruth Matlock, Lina Belle, Millicent Bishop, Nora Puntin, Jean Hamilton, Elma Bayer, Helwig Langer and Gretl Hauck. For the second number Barteligh's "Deep River" is first played with an arrangement for strings by William Axt, conductor of the orchestra, and then sung by the Capitol Sextet, and Yasha Bunchuk is playing a cello obbligato, assisted by Carl Schenute, harpist. The orchestra, conducted by David Mendoza, contributes Elgar's "Pomp and Circumstance" as the overture.

The music program this week at the New York Rivoli is headed by the Rivoli Ensemble, a group of twenty-eight singers. They are singing "Deep River", arranged by H. D. Burleigh; "Mah Lindy Lou", by Lily Strickland, and "Listen to the Lambs", by R. N. Dett. Hosmer's "Southern Rhapsody" is being played as the overture, under the batons of Irvin Talbot and Emanuel Baer, and Harold Ramsbottom and Frank Stewart Adams are alternating at the organ.

To take the place of the usual overture, Alexander D. Richardson, organist of the Rialto Theater, in New York City, is playing this week the Allegro Movement from Symphony No. 5 by Widor, accompanied by the Rialto Orchestra. Sigmund Pillsky, dramatic tenor, is soloist for the week.

In the playing of the overture this week at the New York Strand, Joseph Plunkett is using "Faust" (Gounod) and presenting the famous trio from that opera in a setting of his own invention, in which are singing Kitty McLaughlin, soprano; Louis Dornay, tenor, and Giuseppe Martini, baritone. Following this number is a dance fantasy, entitled "The Smoking Set", and interpreted by Mlle. Klementowicz, premiere danseuse, and Ruth Arden, soprano. There is also a second dance number, "In Holland", by the Mark Strand Ballet Corps, with music by Joan Fresco and Victor Herbert.

The Terrace Garden Orchestra of Chicago, W. G. Johnston, manager, was featured on the bill of the Missouri Theater, St. Louis, the week beginning January 19. The selections played were "Yo-San" (C. Polla), "Somebody's Wrong" (Marshall-Egan), "I Love You" (Archer), "Blue Grass Blues" (Billie Meyers), "If I Can't Get the Sweetie I Want" (Gene

Schwarz), "Mamma Loves Papa" (Clifford Frenz) and "Marcheta" (Schwertzinger). Eldora Stanford, coloratura soprano, was soloist and sang Herbert's "Kiss Me Again" and the old favorite, "Believe Me, If All Those Endearing Young Charms". Under Director Joseph Littau the orchestra opened the program with Liszt's "Sixth Hungarian Rhapsody".

Alice DeFoe and the concert orchestra of the Sheridan Theater in Greenwich Village, New York, are features of the musical program here this week. On Wednesday evenings of each week Managing-Director Edwin T. Emery introduces "Village Night", which gives an opportunity to ambitious performers to enter into these weekly contests.

In keeping with the excellent musical programs given at the Chicago Theater, Chicago, Balaban & Katz presented for the week of January 19 Charles Hart, tenor of the Chicago Civic Grand Opera Company. Mr. Hart sang "Debeste Aida". As the overture number Vivian Glenn, dancer, and Robert K. Heen, tenor, gave "Romantic Hawaii", and in a specialty number selections from "Orange Blossoms" were sung by Bernard Ferguson, baritone, and Virginia Johnson, soprano. As an organ number "You're in Kentucky Sure as You're Born" was introduced, and accompanying the news reel "The West, a Nest and You", was used.

The Osmans, banjoists, appeared on last week's program at the Tivoli Theater in Chicago, in account of the length of the feature film no overture was used, and as a specialty number "Back in the Old Neighborhood" was given by Roy Dietrich, tenor; Verne Fontaine, soprano, and the dancers, Raymond and Lyte, with ensemble.

Balaban & Katz introduced to their audiences at the Riviera Theater, Chicago, Jan Rubini, violinist, beginning the week of January 21. As a prolog to the feature Walter Pontius, tenor, well known in Chicago and also New York, sang.

An unusually interesting recital was given by Jesse Crawford at his alternate organ concert presented at the Chicago Theater, Chicago, on Sunday, January 20. On his program were compositions by Liszt, Chopin, Carle Jacobs-Bond and a group of favorite waltz songs from "The Red Widow", "The Pink Lady", "Mlle. Modiste" and "The Chocolate Soldier". Nat Finston directed another one of his excellent symphony programs on Sunday, January 27, which attracted such huge audiences to the Chicago.

In response to the demand for another presentation of grand opera in English in concert form, Balaban & Katz gave "Pagliacci" in its entirety at the Chicago Theater at noon on Sunday, January 27. The opera was presented with a noted list of principals, a chorus of fifty voices and with the full Chicago Theater Symphony Orchestra, under the direction

of Nathaniel Finston. As an added attraction the "Tannhauser Overture", with a chorus of fifty voices, was presented. Again as at the recent presentation of grand opera at the Chicago Theater the attendance was phenomenal and denotes a wide interest and desire on the part of the general public to hear opera when it is presented in the language which they understand.

For the current week the musical program at the Capitol Theater, St. Paul, contains a number of interesting features. The overture, led by Oscar F. Baum, is playing Carl Friedemann's "Slavische Rhapsody", and as a specialty number the Capitol Piano Trio, consisting of Eddie Dunstedter, Harvey Burke and Earl McNaughton, is being presented by Manager Perry.

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ARTISTS: ETHEL GROW, Contralto; ROBERT LOWREY, Pianist; EDNA MINOR, Violinist. EDWIN GRASSE, Guest Conductor. Accompanist for Miss Grow, CHARLES ALBERT BAKER.
PROGRAMME.
I. 1. Prelude—G major Chopin
2. Prelude—B minor Chopin
3. Nocturne—D# major Chopin
4. Etude—C minor Chopin
ROBERT LOWREY.
II. Aria—Divines du Sux Gluck
ETHEL GROW.
III. Sonata No. 1 for Violin and Piano—C major Edwin Grasse
1a) Allegro moderato.
1b) Scherzo.
1c) Andante.
1d) Allegro con brio.
EDNA MINOR.
Composer at the Piano.
IV. Sonata Tragica MacDowell
(a) Largo maestoso—Allegro Risoluto.
(b) Molto Allegro, vivace.
(c) Largo con maestra.
(d) Allegro eroico—maestoso.
ROBERT LOWREY.
V. 1. Wings of Night Wintter Watta
2. Awake, It is the Day Cecil Burchick
3. Recall Our Love Ethelbert Nerin
4. To a Messenger Frank La Force
5. I Am Thy Harp Huntington Woodman
6. Evening Song John Mokrejs
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MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

"SHUFFLES OF 1924"

Title of Revue in Which Sissle and Blake Will Be Starred

New York, Jan. 25.—Sissle and Blake, the colored musical comedy stars, have been signed by A. L. Erlanger and B. G. Whitney to appear in a revue which they will produce under the title of "Shuffles of 1924". Rehearsals are to start January 28 and are to be held in the Erlanger rehearsal hall in West Forty-ninth street. The show is due to open in four weeks and will be played out of town until it is whipped into shape. When the piece is ready for Broadway showing a theater will be provided for it. "It is said that the Knickerbocker Theater has been tentatively selected. "Lollipop" opened at that house this week and if it develops a good box-office draught it is probable that "Shuffles of 1924" will have to look elsewhere for accommodation. In any event, it is certain that the show will reach Broadway thru the medium of one of the Erlanger houses as soon as it is deemed ready for a New York showing. There will be a large chorus in the production and the stars will be surrounded by a formidable cast.

VIENNA THEATRICAL FIRM

May Operate Two Houses in United States

New York, Jan. 25.—Should negotiations between the Shubert management and the directors of the Theater-an-der Wlen prove successful Broadway will be treated to a season of Viennese musical productions. Representatives of the German theatrical firm are preparing to visit this country with a view of locating suitable quarters in which to present the operettas. This company originally presented "The Merry Widow", "The Spring Maid", "Alone at Last", "The Lady in Ermine" and other musical comedies familiar in this country. The Shuberts are of the opinion that the Theater-an-der Wlen has enough foreign attractions to operate two New York playhouses. The cast of the various productions will be made up of players assembled on the other side. The German firm is capitalized at \$1,000,000 and the transaction involves the estate of Karczag, publisher of music and plays.

SUIT AGAINST CARLTON

New York, Jan. 25.—Clare Kummer, the playwright, filed an injunction suit in the Supreme Court yesterday against Carl Carlton to restrain him from producing a musical comedy based on the literary work of Rudolph Lothar and Hans Bachwitz known as "The Javanese Doll". Miss Kummer alleges that Carlton engaged her last February to compose a musical comedy based on the work in question and paid her \$1,000 advance royalty. The complaint alleges that the parties agreed in August last that the contracts should be rescinded and the plaintiff's composition returned to her, while she repaid the \$1,000. Miss Kummer further alleges that she carried out her agreement, but that Carlton refused to return the composition and is about to produce it for his own purpose.

DANCER IN "BOMBO" GETS GOLD STAR FROM COLLINS

Chicago, Jan. 24.—Florence Graft, one of the dancers in Al Jolson's "Bombo" Company, was made a member of the staff of the Chicago superintendent of police Tuesday and presented with a gold star by Chief Morgan Collins in recognition of her work in aiding destitute South Chicago families eleven years ago. At that time, with the steel mills shut down, many families were in great need. Miss Graft, then an amateur actress, volunteered her services to Morgan Collins, then captain of the South Chicago district, and by dancing in benefit performances succeeded in raising \$2,500 for the needy. Miss Graft has been with "Bombo" six weeks. She also wears a Larchmont police star, given her for her relief services in that village.

Irving Fisher has rejoined the cast of "Sally" and will proceed with the Ziegfeld production to California, where it is booked to open Erlanger's new theater, the Blitmore, in Los Angeles on March 3.

CONCERTS AT 44TH STREET

New York, Jan. 26.—The Negro Folk Music and Drama Association, a society formed for the purpose of developing Negro talent, has arranged for a series of Negro musical nights beginning tomorrow at the 44th Street Theater. The program at all of the concerts will be headed by Will Marion Cook, Negro composer, and his musicians, assisted by Edmund T. Jenkins. The latter is a graduate and teacher of the Royal Conservatory of Music, London, and included in the first program will be a Negro rhapsody written and conducted by him. This is the first orchestral work of higher form written by an American Negro. The program will also include Negro spirituals, part-songs and modern Negro classics. Among the singers taking part will be Abbie Mitchell, Paul Robeson and many prominent Negro musical comedy artists.

CISSIE LOFTUS WITH "FOLLIES"

New York, Jan. 25.—Cissie Loftus, famous English comedienne and impersonator, will make her first appearance with "Ziegfeld's Follies" at the New Amsterdam Theater next Monday night. She will play a limited engagement in the Ziegfeld production at a salary of \$1,250 a week, and her routine will be somewhat similar to her matinee recitals given at the Henry Miller Theater.

MARILYNN MILLER AT LAST

New York, Jan. 25.—It now transpires that Marilyn Miller, who starred under Ziegfeld's management in "Sally", has signed a long-term contract with Phillip Goodman. Miss Miller, according to present arrangements, will be presented in a pretentious musical production next fall. Recent information from London, whither Goodman had journeyed to stage "Poppy", reports that the manager has abandoned all hope of presenting his musical comedy success, due primarily to difficulty in assembling a cast of players for the American roles.

DE WOLF HOPPER CLOSSES

New York, Jan. 25.—De Wolf Hopper will close his repertory company in the Middle West this week following a country-wide tour lasting two strenuous years. Dis-sension in the company and the lack of co-operation on the part of the players were given as the reasons for closing. John Pollock, who managed the tour for Hopper, is credited with the statement that the only profits from the presentations of Gilbert & Sullivan operas have gone to the players and that more than \$60,000 has been paid over to the star. The production brought a \$7,000 loss to the sponsor.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 26.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Andre Charlot's Revue of '24		Times Square	Jan. 9	21
Artists and Models		Shubert	Aug. 21	294
Battling Buttler, Mr.		St. Wynn	Oct. 8	129
Kid Boots	Eddie Cantor	Earl Carroll	Dec. 31	32
Little Jessie James		Longacre	Aug. 15	155
Lollipop		Knickerbocker	Jan. 21	8
Mary Jane McKane		Imperial	Dec. 25	40
Moonlight		Longacre	Jan. 30	—
Music Box Revue		Music Box	Sep. 22	147
One Kiss		Fulton	Nov. 27	75
Poppy	Madge Kennedy	Apollo	Sen. 3	170
Rise of Rosie O'Reilly, The		Liberty	Dec. 25	41
Runnin' Wild	Miller-Lyles	Colonial	Oct. 29	107
Stepping Stones	Fred Stone	Globe	Nov. 6	97
Sweet Little Devil		Aster	Jan. 21	8
Topics of 1923	Delysia	Winter Garden	Nov. 20	82
Wildflower		Casino	Feb. 7	512
Ziegfeld Follies, The		New Amsterdam	Oct. 20	113

†Moved to Little January 28.

IN CHICAGO

Bombo	Al Jolson	Apollo	Jan. 6	27
Honeymoon House	Jack Norworth	Central	Dec. 23	45
Topsy and Eva	Duncan Sisters	Selwyn	Dec. 30	37
Ziegfeld Follies		Colonial	Dec. 23	46

IN BOSTON

Adrienne	Van-Carle	Tremont	Jan. 7	24
Earl Carroll's Vauties	Cooke-Joyce	Colonial	Jan. 28	—
Greenwich Village Follies		Shubert	Jan. 14	16
Up She Goes		Wilbur	Jan. 7	24

Musical Comedy Notes

John Murray Anderson has patched up his differences with the Bohemians, Inc., and will again direct the destinies of the "Greenwich Village Follies" productions.

Dorothy Dilley, specialty dancer in Irving Berlin's revue at the Music Box, New York, entertained the Equity Players at a dinner held last week at the Hotel Astor.

Joe Weber, former partner of Lew Fields, has left for Palm Beach accompanied by Mrs. Weber. This is his first winter vacation since he and Fields parted company.

Dove Atkinson, lately added to the cast of "Kid Boots", is the daughter of a Plainfield steel man. She is making her theatrical debut in the Ziegfeld production.

The Duncan Sisters are scheduled to leave Chicago at the end of this week when "Topsy and Eva" will be transplanted to Boston. Sam H. Harris is sponsoring the production.

Will Morrissey, producer and star of the ill-

fated musical revue, "The Newcomers", is appearing in an intimate revue of his own conception at the Monte Carlo, one of New York's better-known cabarets.

James R. Liddy has recovered from an attack of pneumonia, which forced his retirement from "Artists and Models". He lately returned to his role as leading tenor at the Shubert Theater, New York.

Photographs of "Ziegfeld's Follies" girls will adorn the smoking room of the Mauretania as well as the Aquitania. Ziegfeld has furnished these Cunard liners with reproductions of Helen Lee Worthing, Imogene Wilson, Cynthia Cambridge, Mae Daw and Addie Roll in addition to photographs of Mary Eaton, Yvonne Taylor, Sally Long, Dove Atkinson and others of the "Kid Boots" Company.

The Selwyns announce a special midnight performance of "Andre Charlot's Revue of 1924" at the Times Square Theater, New York, for Thursday of this week. The management is staging the 12 o'clock show by way of answering numerous requests from players active

on Broadway for a professional matinee of the English revue.

Gertrude Hoffman and thirty-three girls, who were formerly members of "Ziegfeld's Full House", have set sail for London, where they have been engaged to appear at the Hippodrome.

Zelda Sears and Harold Levey are now working on a new musical play for Henry W. Savage. When completed it will in all probability be turned over to Mitzel as a starring vehicle for next season.

Marion Davies flickered among a galaxy of stars in "The Friars' Frolic", held last Sunday night at the Manhattan Opera House, New York. She appeared in a sketch written by S. Jay Kaufman and Walter Percival, called "Thrills of 1921".

Vinton Freedley and Alfred A. Aarons are in possession of a new musical comedy which they hope to present in the spring. The pair recently offered Cosmo Hamilton's "The New Poor" at the Playhouse, New York, marking their first venture as a producing firm.

It now develops that Augustus Thomas is the author of the libretto for the new lyrical play which has Mischa Elman and Harold Levey for its composers. Elman and Levey are reported to have completed several numbers of the score.

Patricia Salmou, whose barnstorming career with a Western repertory company ended last season with her joining the touring "Follies" production, recently underwent an operation for appendicitis in Chicago, where the Ziegfeld revue has settled down for an indefinite stay.

Constance Evans, appearing as a feature dancer in "Artists and Models" at the Shubert Theater, New York, is also understudy for Etta Piliard, who plays a principal role in the musical comedy. Miss Evans does an original acrobatic dance in the Jackie Coogan number.

'Mid the gentle zephyrs of Palm Beach and the blissing frigidness of New York comes the gladsome tidings that Florenz Ziegfeld is planning to stage his annual farewell "Follies" production. He declared that the new edition of his "Follies" would have its premiere in June, when the Democratic National Convention will open in New York.

Edith Day has signed a five-year contract with Arthur Hammerstein and, according to the new agreement, will be starred in a new musical comedy when she terminates her engagement in "Wildflower". Beginning next week this production will have played one solid year in New York at the Casino Theater, where it opened on February 4.

J. A. E. Malone, member of the English theatrical firm of Grossmith & Maloue, arrived in New York last week on the Aquitania. This company sponsored the production of "Hassan", one of the outstanding hits of the present London season. A. L. Erlanger has the American rights to this big spectacle, which has been promised for New York next fall. Malone incidentally is the London representative for Charles Dillingham.

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Tabloids

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

BERT SMITH'S "Daytime Wonders" are at the Regent Theater, Muskegon, Mich., February 10.

MINNIE RUIKE, soubret, and her sister, Edna Beverly, have joined "Wiggles and Giggles".

BILLY MALONE left "Wiggles and Giggles" to produce Bert Smith's new show, "Southern Plains".

W. F. MARTIN, assistant general manager of the Sun Exchange, was in the northern part of Ohio recently lining up new houses.

DOTIE D'EL, comedienne, and Bill Blum, juvenile straight man, are new additions to Harvey D. Orr's "Million-Dollar Dolls" and making a hit with their double specialties.

BILLY MAINE and his "Deersons Revue" will be at the Gary Theater at Gary, Ind., week of February 3. That house plays tabloids six days of each week.

GEO. W. BLANKENBURN, of the "Million-Dollar Baby" Company, writes that he has been doing a wonderful business this season playing independent dates thru the South with Chas. E. Colvin in advance.

THE MAJICUS "Oh Baby" show got fine notices at Palmont, W. Va., when it played the Pine Ridge Theater, where Reno Fleming is manager. Elmer Coudy is the featured comedian.

GEORGE LUBIN, his wife and Zarita, prima donna, joined Tommy Levene Show at Keene, N. H., January 7. The show is meeting with its usual success in New England under the direction of "Pop" Gallagher.

ARTHUR HARK'S "Sunshine Girls" opened at the Hippodrome, Peoria, Ill., January 20, for a four weeks stay. That is a choice tabloid date. The company was booked by C. L. Carroll, who has been booking vaudeville at that house since the engagement of the Al and Lole Bridge Company was terminated.

ARTHUR HARRISON'S "Big Lyric Revue" is making some of the large Illinois and Iowa cities. Featured is Jack "Snoots" Kincaid, comedian. The Panama Four are a big hit. Edith Bates, ingenue, is showing off her fine form in some wonderful creations in gowns.

HELEN TURNER and James J. Brennan attach their signatures to a letter denying that they are man and wife as was reported in this department recently. They send along a business card on which is printed Brennan and Turner, "Those Two Tiny Tots".

LEW DESMOND is in receipt of an offer to take his "New York Roof Garden Revue" and jazz orchestra to Habana Park, Cuba, for a run of twelve weeks. Last spring the show was reviewed by a foreign agent when it played at Belleville, Ill.

ERNEST SCHROEDER is meeting with success with his rotary tabloid company in Detroit. Schroeder is principal comedian; Chas. Burns and Billie Smith, comedians; Ray Kelley, straight; Vic McAfee, prima donna, and Louise Johnson, soubret. Hazel Schroeder is producing the chorus of ten girls.

W. H. HARPER, owner, and George Christmann, manager, of the Twelfth Street and Garret Theaters, Kansas City, Mo., have re-organized their "King Tut Musical Comedy" Company at the former house. Mr. Christmann has just recovered from a severe attack of flu followed by complications, which kept him confined to his home for several weeks.

TOM WRIGHT, manager of the Plaza Theater, Brownsville, Pa., in a report to the Sun Exchange, Springfield, O., gives high praise to the Marcus "Oh, Baby" Company. There are eighteen persons in the company. "The wardrobe, chorus and scenery were all good. The comedy was very good. Mr. Coudy is a very good comedian, and all his comedy is good, clean comedy," he wrote.

MAUDE TAYLOR closed January 12 with the

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Al and Lole Bridge Company at the Garden Theater, Kansas City, to join the Fritz Fields Company at the Colonial Theater, San Diego, Calif. She was replaced by Olive De Clair, prima donna, recently of the Hotel Baltimore Revue in Kansas City. In spite of cold weather the company is reported to be doing an exceptional business.

BEN LORING now has twenty people in the cast of his "Greenwich Village Revue". The new members include Harry Hollis, straight man; Alice Gallimette, prima donna; Cary Musical Trio, Ida Gordon, Rosie Hughes, Vera Keyes, Rita Castle and Mr. and Mrs. Bob Roswell. Many new sets of scenery and wardrobe have been added, and the same popular comedians, Ben Loring, Felix Le Claire and Ethel Abbott, the classy soubret, are at the head of the company.

ANDREW LEIGH closes with Keating and Flood's "Lyric Musical Comedy" Company at the Baker Theater, Portland, Ore., February 2, after a season of twenty-two weeks as straight man, and will return to San Francisco to visit a sister at 136 Steiner street before going to Los Angeles. Mr. Leigh says he gave a proper notice. This was his first experience in musical comedy stock, having heretofore played with dramatic shows in Chicago territory. Last season he was straight man with the act of Conroy and Leigh.

RUBY ADAMS received a warm welcome upon her return to the Will King Revue on the Coast, a special ladies' matinee being given in her honor. Jean Singer, who "jobbed" for Ruby during her vacation, is still with the show. Ruby has "blues" singers, Little Marie (not Oldred) Lokke was recently featured in "Come on, You Spark Plug". Milton Frankin has returned to his old job with Hermie King's "Super Symphonic Syncopators". He has the distinction of being able to play seventeen orchestra instruments.

KENNETH KEMPER, bass singer with the California Quartet, has gone to Medora, Ill., to visit his parents, accompanied by his wife and daughter. During his absence Tom Griffin, Jack Parsons and Scotty McKay will do a trio at the Garden Theater, Kansas City, where they are a weekly feature with the Al and Lole Bridge Company. Mr. McKay advises that the California Quartet and the Three Aces, Stanley, Doyle and Reno, had the recent pleasure of hearing the Avon Comedy Four at the Orpheum Theater, Kansas City. The latter includes Joe Smith, Charles Dale, Harry Goodwin and Arthur Fields.

SIDNEY H. FIELDS writes to contradict a statement he made in an article appearing in last week's issue to the effect that Jewell Kelley was a partner with Jack Crawford in the ownership of the "Bon Ton Follies" and managed same during Mr. Crawford's recent absence. Mr. Fields says Mr. Kelley is not con-

nected in any way with the show. In Fields' first letter Bert Vallee was named as principal comedian and Marie Collins as soubret, but in his last communication he mentions Ray Adair as principal comedian, Clara Lodge as soubret, Marie Collins as ingenue and himself as manager. The Sheans are also with the "Bon Ton Follies".

"SPEEDS" EASTBURN, black-face comedian, called at the writer's desk recently to express thanks for an act of courtesy on our part. One day recently The Billboard received a telephone call from Albany, N. Y., a friend wishing to speak with Mr. Eastburn. We nearly ran the corners of our heels down endeavoring to locate Eastburn and as a last resort got in touch with a booking agent who informed us that Eastburn was booked at one of the suburban houses. The information was conveyed to the party in Albany, whose renewed efforts to reach Eastburn were successful. "Speeds" refuses to divulge any part of the conversation with the Albany party, but says he is working east as hurriedly as possible.

CARL ARMSTRONG'S Musical Comedy Company opens at the Palace Theater, Beaumont, Tex., January 29 for an indefinite run. Carl Armstrong is producing comedian; Paul Scott, second comic; H. P. Burch, straight man and bass solo; Rufus Armstrong, juvenile and specialties; Chas. (Irish) Buttomer, featured character singer; Frank Perry, general business and specialties; Charlotte Earle, prima donna; Nellie Cooper, character comedienne; Grace McKenna, soubret; Wilson and McKenna, sister team; Buck Buchanan, musical director; the Garden Quartet, A. C. Thornton, advance agent, and ten chorus girls. The company is winding up a five-week engagement at the Pearce Theater, Port Arthur, Tex.

THE "BIRDS OF PARADISE" Company, which opened at the Yale Theater, Okmulgee, Ok., January 14, beginning a tour of the Barbour Circuit, will play thru Oklahoma, Kansas and Missouri for about fourteen weeks and then go north into Iowa for the summer. The roster includes: Warren Fabian, producer and manager; Jarry Bryce, Lew Marshall and Harry Gordon, comedians; Helen Hargis, soubret; Ruth Rollins, prima donna; Patsy Conroy, characters; Bobby Whalan, juvenile; Jack Shackleton, musical director; Billy Martin, Edith Reives, Jean Farley, Jean Moss, Vivian Perry, Rex Whalan, Myrtle Shackleton, Georgiana Gordon, Trislie Minke, Kupie Castle, Myra Nelson and Ethel Soula, chorus. Unless Huff is business representative. L. Minke, Jerry Barnes and four other male principals comprise a jazz orchestra.

STACEY AND POWERS' ENTERTAINERS, appearing in stock at the Queen Theater, Ft. Worth, Tex., include Slim Stacey and Steve Powers, managers and black-face comedians; Wallace Kennedy, general business and baritone; Robert L. Johnson, juvenile; Billie Miller, straight, buck dancer and yodeler; Dugan and Conley, ballad singers; W. G. Buchanan, business manager; Claude Mendle, trap drummer and specialties; Ada Holland, prima donna; Emma Nelson, ingenue; Peggy Rice, musical director, and a chorus.

STARTING JANUARY 7, the Riato Theater, Sioux City, Ia., is presenting two musical revues each week, the program changing on Sundays (Continued on page 35)



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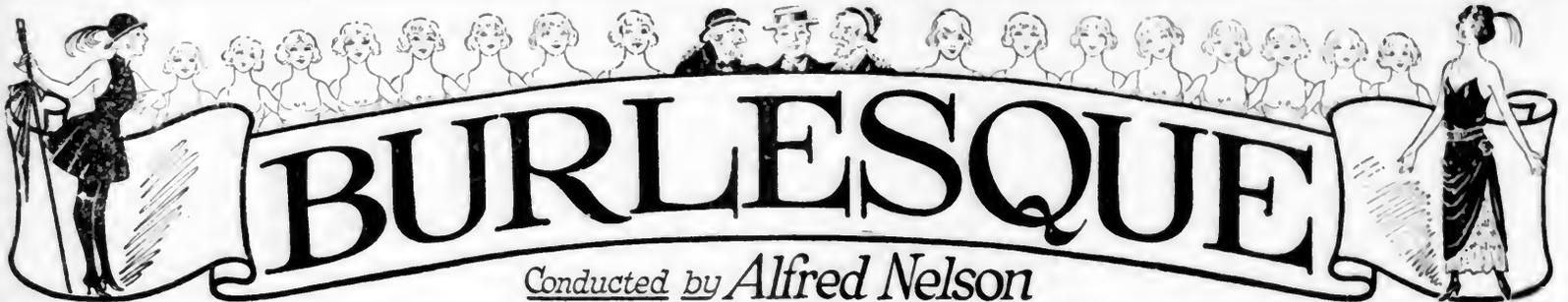
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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

BURLESQUE CLUB BALL

Brings Together Representative Burlesquers for Rousing Good Time and Show at Palm Garden in New York

New York, Jan. 25.—For the past two months those active in the promotion of congeniality among burlesquers have looked forward to the first annual ball and entertainment of the Burlesque Club, designed to bring together kindred spirits at Palm Garden, this city, Sunday evening, January 20. How well they succeeded in their efforts was evidenced that night.

Accompanied by a party of ten we arrived at Palm Garden at 7:30 p.m. and were surprised to find a string of autos and a long line of patrons leading to the box-office, which was ably presided over by Al Zittarelli, assistant treasurer of the Columbia Theater, and Eddie Sullivan, treasurer of the Olympic Theater.

Those having tickets handed them to Lou Samuels and Harry Goldberg, of the Olympic Theater, and then stopped at a stand where Lou Lesser and Harry Rudder passed out gold badges to various committeemen and souvenirs in the form of Larry Nathan's compacts to the ladies.

Any one who got by the portals without purchasing a program had an utter disregard for feminine beauty, the committee on arrangements having selected many enchanting girls as program salesladies. They were May Percival, Kitty Madison, Dolly Ford, Alma Montague, Marjorie Mason, Irene Newman, Viola Newman, Lillian Bohne, Patricia Abele, Clara Masters, Mrs. Barney Kelly, Ethel De Veaux and Betty Reid.

Meyer Harris, representing the Palm Garden management, likewise the Burlesque Club, was here, there and everywhere supervising the parade of incoming patrons, who were received inside the entrance by a committee who escorted them to the ushers, many in number and the personification of courtesy.

At 8:30 Hughie Shubert, musical director of Sam Raymond's Star and Gayety theaters, Brooklyn, marshaled his musicians, who played selections prior to the appearance on stage of Dave Marlon, announcer, who introduced Will Roehm, of Roehm and Richards, as stage manager.

The entertainment opened with a classy ensemble number by selected choristers of Cain & Davenport's Columbia Burlesque attraction. "Dancing Around", led in three numbers by Rose Duffin, Sybil Gray and George Rose, principals of the same company, whose pep and personality made the patrons feel assured that they were going to see and hear something exceptionally good. 'Tis safe to say that they were not disappointed.

Act 2—Harry Stone, talented vocalist.

Act 3—Taber and Claire, pretty girls, singing and dancing.

Act 4—Rube Waldman, with whistling such as few have equalled.

Act 5—Whitney Sisters, two petite and pretty bobbed-hair brunets, singers and dancers of the "Dancing Around" Company.

Act 6—Castle and Burton, clean-cut juveniles, in a singing and talking skit that went over great.

Act 7—Marion Fine, pretty-face brunet, who rendered two numbers vocally perfect.

Act 8—Comedy introduction of Dave Marlon's petite blonde pet and soubrette, Mary Conners, who came on stage and demanded a chance to be seen and heard. Mary is nice to see and did clever Irish jigs with and without accompaniment while Dave injected a few steps of his own just to prove he could do it.

Act 9—The Oxford Four, two classy juveniles and two refined ingenues, who played different musical instruments while dancing without missing a note, supplementing with well-rendered vocalism.

Act 10—Burlesque's own Ethel Shutta, with all her blond loveliness, in a singing act that received an ovation similar to what she receives at every performance in her present Broadway show.

Act 11—A mystery for a moment. An upright Indian blanket walked on stage, and when dropped, revealed the person of Harry Garland in white satin attire and blackface for a singing and talking act that was applauded.

Act 12—Bob-Bobs-Bob, two clever jugglers, assisted by Bobs, a white dog. While the men are exceptionally clever it was left to the dog to get the major applause for the twirling of a hoop on his outstanding tail, which proved a wow.

Act 13—An out-of-the-ordinary introduction by Announcer Marlon for his protegee, Josephine Sabel, who is a member of his show. Josephine received an ovation that for a moment overwhelmed her in her first lines. Being an able actress she soon recovered her composure, and what she said and did in talking, singing and dancing brought as much happiness to her auditors as to herself. Despite her 62 years Josephine has more pep and personality than many present-day ingenues. Dave Marlon has expatiated many sins of the past by his paternal and professional consideration of Josephine Sabel, who is a valuable asset to his own Columbia Burlesque Company show.

Act 14—Bennie Hurlig, ten-year-old son of Joe Hurlig, and Henry Garson, ten-year-old son of Henry Garson, in an imitation of Mr. Gallagher and Mr. Shean. What those clever kids said and did was the juvenile equal of the originals.

Act 15—Ben Bard and Jack Pearl, graduates of burlesque and active members of the club. Their dialog kept the auditors convulsed with laughter all the while they held the stage.

Act 16—Was a delight to Papa Al Zittarelli. His 10-year-old daughter, Helen Clare, as a miniature soubrette in an ermine-trimmed costume that gave her and her brunet beauty an entrancing appearance, executed a style of dancing that is remarkable for one so young.

Act 17—Eddy and Burk, juveniles, whose vocal and instrumental speciality was well received.

Act 18—The popular Margie, Coate and her imitable vocalism, for encores.

Act 19—Bert Shadow, with his droll dancing, and Emma O'Neil, with her equally droll and vivacious interpolation, in a dancing act admirable.

Act 20—Nat Mortan, in a tux. and with "Valentine" hair, for his resonant "mammy" song and human clarinet speciality. Nat never did it better.

Act 21—A paternal stage manager of one of the most likable kids we have seen. With traps and drum equipment the kiddie, programmed apropos "Traps", was a delight while working the sticks like an old stager, with a winsome smile that was catching. He caused more than one lady in the audience to say: "Isn't he a dear?" It wouldn't have taken much for Lena Daley to kidnap him, so much was she enraptured with the child and his accomplishments.

Never have we reviewed a production or presentation that worked as smoothly and effectively. With Will Roehm managing the stage and Dave Marlon making announcement in his original way there wasn't a hitch. Marlon gave a dignity to the presentation that was admirable. The most remarkable part of the entire show was the work of Hughie Shubert and His Orchestra, which evidenced familiarity with the music of the different performers, altho no rehearsal was held. At no time did any performer hesitate or indicate that he or she was out of tempo with the orchestra.

With the close of the show the audience had the opportunity of witnessing the change from a seated auditorium to a clear floor for dancing. The Palm Garden crew is to be commended for its speed.

Meyer Harris supervised the electrical effects, and with spot and flood lights the music started up for a preliminary dance to make ready for the grand march, led by Sam A. Scribner and Rose Sydell. And a distinguished appearance they made, with Mr. Scribner carrying his six-foot-two or three, maybe four, five or six inches, with all the dignity of a field marshal, and Miss Sydell, with her blond personality and girlish form, as graceful as a sixteen-year-old ingenue. They were followed by many others who have graduated from or are still identified

with burlesque. It required all the efforts of Dancing Dan Dody, as master of ceremonies, and his assistant, Billy Koud, to clear the way of enthusiastic admirers on the side lines to permit the parade to go on.

Dancing continued until the wee small hours. The floor was comfortably filled with dancers and the boxes also were filled with spectators, among them:

Box 1—Emma Sekoe, Mr. and Mrs. Frank Kernan, Lou Hamburg, Phil and Crissie Sheridan, Harry Hyama, Winnie Henshaw and Alice Lazar.

Boxes 2 and 3—Ed and Lena Daley, Mr. and Mrs. Jack Smoke Grey, Mr. and Mrs. Chubby Winslow from the Loft Candy Stores, Mr. and Mrs. Edgar Perry of the Princess Theater, John O. Grant, Babe Healy and Harry and Leona Shapiro.

Box 4—Alfred ("Nelse") Nelson, Elizabeth Kingston Nelson, Mr. and Mrs. Joseph Jacobson, Jr.; Mr. and Mrs. Gregor, Gertrude Spltzer and party and Miss Kershner and partner.

Box 5—Charles Wesson, Mr. and Mrs. Gus Wolfing, Mrs. Ralph Smith, Miss Patsy Woods, Sol Swerdling and Mr. and Mrs. Frank Pesson.

Box 6—Joe Howard, Abe Kutner, Mr. and Mrs. Matt Glaser, Edna Howard, Paul White and Edna Thorp.

Box 7—Mr. and Mrs. Phil Dalton, Ben Levine, Matt Tully and Mae and Verouica McCormack.

Box 8—Dave and Lew Sidman, Mr. and Mrs. Fred Bant, Mrs. J. A. and Sidney Fels, L. A. Goldstein, Nola Edwards, J. D. Rockefeller, Jr., and Alfred A. Glorno.

Box 9—Joe and Sam Hurlig, Little Benny Hurlig, Adelaide Meyers, Mr. and Mrs. Benny Garson, Mr. and Mrs. Sidney Stone, Mrs. Joe Hurlig, Bill Lathrop and Mrs. Josie and Henry Garson.

Box 10—Al Zittarelli and family, Mr. and Mrs. John Baptist, William Connelly, Mrs. Lewis Zittarelli, Anthony and Anna Zittarelli, Mrs. George Spencer and Mrs. Margaret Tonello.

Box 11—Mr. and Mrs. Sam A. Scribner, Mr. and Mrs. Fred Clark, Rose Sydell and Mrs. Jas. F. Cooper.

Box 12—C. F. Zittel, Paul Schweinhart and Sid Rankin.

Box 13—Jack Mills and party.

Box 14—Eddie Sullivan, Mrs. Jack Burgess Trevette, Charles Bender, Sol Beuson, Bill Purcell, Mr. and Mrs. Bob Smith, George Smith, Johnnie Fuchs, Dan Deegan, Jack Barry, Tommy O'Neil, Lottie Smith, Johnnie Broderick and Dennis Sullivan.

Box 15—Barney Kelly, Supreme Court Judge J. J. Fitzgerald, City Court Clerk Tom McCabe, Mr. and Mrs. Ernie Fisher, George Miner, Phil Kaplan and Mr. and Mrs. Murray Levy.

Box 16—Mike Sullivan, William Sheehan, Hilly Greenfield, Dave Bernstein and Bob Phillips and their wives.

Box 17—Harry Rudder, Eddie Lloyd, Helen Grundage, Kathryn P. West, Caroline Armstrong, Counselor John F. Hughes, Rita Norton, Sybil Gray and Frank Damsel.

Box 18—Cain & Davenport's Box—Mrs. Maurice Cain, Mrs. Phil Wolf, Mr. and Mrs. Danny Davenport, Mr. and Mrs. Harry Stegwe, Sadie Davenport, Mr. and Mrs. Jack Silberman and Mrs. Mary Goldberg.

Box 19—Columbia Theater attaches, Mr. and Mrs. Andy Meyers, Mr. and Mrs. George (Doc Wee) King, Joe Julio, Johnny D. Larkin, William Tellegriuo, Peggy Miller and Mrs. May Landauer.

Box 20—Mr. and Mrs. Sam Raymond and family, Mr. and Mrs. Henry Kurtzman.

Box 21—Doc Suss, family and friends.

Box 22—Jimmie ("Beauty Revue") Gossett, company and friends.

Box 23—Mr. and Mrs. Dave Kraus and Mr. and Mrs. Saucy Kraus.

Box 24—Sime Silverman, Harry Emis and party.

Box 25—Subway and Levine and their St. Regis staff.

Box 26—Strand Studio staff.

Box 27—Mr. and Mrs. Dave Marlon, Mr. and Mrs. William Jennings.

Box 28—Box set aside for Guests of Club.

In its entirety it was one of the best managed affairs of the kind that we have ever participated in or attended. The congeniality of the guests is to be commended.

The official program was not only ornamental but useful, and much credit is due Meyer Harris and Jack Gannon, the latter a new member of the club and an enthusiastic worker, in making it a big monetary asset to the club. NELSE.

DANCING DAN DODY

Slated as Director of School Proposed To Advance Talents of Columbia Burlesque Choristers

New York, Jan. 26.—In our last issue we called the attention of burlesquers, especially choristers, to a plan that had been submitted to Sam A. Scribner, general manager of the Columbia Amusement Company, that would tend to advance choristers of talent and ability who can be relied upon to fulfill their engagements to become principals. During the past week Messrs. Scribner, Mack and Hynicka have taken the plan under consideration and reached a decision to make it practical during the summer layoff. Mr. Scribner has notified franchise-holding producers to advise their company managers to take immediate action on an order to be issued by the Columbia Amusement Company during the coming week for the censoring of choristers and a report to the C. A. C. on the findings of company managers.

Since The Billboard appeared with an exclusive article relative to the plan Mr. Scribner has been overrun with applicants for the position of director of the summer school, and while he has not as yet given his decision he intimated that Dancing Dan Dody was slated for that position. He advised Mr. Dody this week to get busy on a plan for its practical operation and submit it in writing for further consideration of the Columbia Amusement Company and the Columbia Circuit Producers on the return of Mr. Scribner from Florida some eight weeks hence, as Mr. Scribner is to leave this city tomorrow for his annual vacation at Palm Beach.

In speaking of the vacation Mr. Scribner said he gets as much renewed pep out of his stay in Florida as Rud K. Hynicka, treasurer of the C. A. C., got out of his recent vacation in California, and that he will come back fully prepared to put new life into Columbia Burlesque.

Dancing Dan Dody is well known to burlesquers as the producer of dances and ensemble numbers for many years past. There is little doubt but what he will be made director of the school, which will prove a means of chorus girls being advanced into principals and a new class of inexperienced girls being brought into burlesque as choristers with some assurance of their talent and ability being recognized by one fully capable of coaching them into advancement.

This is a step in the right direction, and if it's worked out along logical and practical lines it will eventually lead up to the attraction of many personally attractive girls who have had the advantages of vocal and instrumental instruction with no available place of demonstration. There are hundreds of girls who would welcome a school where they could receive instructions fitting them for a place in the chorus of burlesque if assured of advancement if qualified to fill a principal role. This assurance will be given them when the school materializes with the closing of the present season, unless Mr. Scribner should decide to put the plan into immediate effect upon his return here, which is hardly likely, as he feels that those now in the ranks of choristers should be given first opportunity to demonstrate their talent and ability in making application for principal roles for next season.

Questionnaires are being prepared to be sent to managers of companies, to be filled in by the girls who desire to take advantage of the school, likewise those who desire to continue in the chorus of Columbia Burlesque companies for next season.

NELSE.

MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

"MAKE IT PEPPY"

(Reviewed Tuesday Matinee, January 22)

A Mutual Circuit attraction, featuring Frances Farr, Produced and presented by Frank Damsel week of January 22.

THE CAST—Frances Farr, Irene Evans, Evelyn W. Fields, Ambarck All, Les Dunn, Frank Damsel, Eddie Lloyd, Louis Isaacs, Elliott S., Helen Bridgess, Bobby Maynard, Peggy Bender, May Howard, Peggy Moore, Betty Harlow, Stela Brody, Jean Roche, Edna Clayton, Lillian Smith, Cecelia Beyer, Patty West, Mary Fieloch, Edith Ross, Billy Gallagher, Margie Packard.

Review PART ONE

Scene one was a hotel interior for a fast stepping bevy of choristers, led in number by Evelyn W. Fields, an ever smiling brown-haired medleylike soubret, who in turn was followed by Eddie Lloyd, a classy juvenile, in a singing prolog of the show, and he in turn by Frank Damsel, a manly straight as proprietor of the hotel, and his comical guests, Ambarck All and Les Dunn in grotesque make-up and mannerisms and eccentric work in the "she'll bring it back again" bit with Irene Evans, a majestic appearing prima donna, the show-walking pick-pocket offer of watches, Frances Farr in a scintillating gown of white over white lights was hardly recognizable, for Frances has been reducing, and carried her female symmetrical form like a sixteen-year-old girl, and enhanced it with a smiling countenance that was alluring. In a singing and dancing number with Juvenile Lloyd she kept Eddie juggling some to keep pace with her vivaciousness.

Comes All and Dunn, in change of funny attire came on as fall guys without money to entertain the feminine principals at a table, served by Straight Damsel with Coco Cola, for the usual hawling out by the women and a confusing jargon from Greek waiter Lloyd, who was pulled laughs with his makeup, mannerism and delivery of lines, Frances, seeing her lost sister, held up the masculine principals until they switched onto the "I Know You Mary Mack" bit for laughter and applause. Damsel's short change of Comic All a la the father's age led up to Dunn's "I'd like to see you do it again", for funny falls by All who then tried to "make" Frances do the hawling out of Uniformed Cop Lloyd, who hid whisky from his night stick, and Dunn from a book. This led up to an ensemble number by the girls that was all to the good.

Scene two was a colorful drop for Prima Evans in a singing specialty in which she merited the encores given her and her singing.

Scene three was a green drape that revealed a fancy interior for Comic Dunn to lead an augmented band of Russian made-up "song-sphere" instrumentalists, followed by Frances in a nifty black costume leading a number in which she gracefully made running splits, and then sent the girls out front for individual shimmies that were all to the good, but almost marred by one daring blond overstepping the bounds of propriety. Comic Dunn kissing the hurts of Soubret Fields did it clean and clever for laughter and applause, and again the comics changed to other grotesque attire for a razzing of Uniformed Cop Lloyd.

Damsel's copyrighted front and hind end elephant, worked by the comics, Damsel and Frances, went over as well as ever. This was followed by Juvenile Lloyd in a singing specialty and Comic Dunn in a hard-shoe dancing specialty for applause, and Comic All's whirlwind aerobic dance led up to an ensemble number for the finale.

PART TWO

Scene one was a colorful interior for Frances to lead a peppy number and Prima Evans to do the collection for poor family bit, burlesqued by Comic Dunn on deaf man Lloyd, and the shooting of Frances, who was too good to live after donating \$1,000. Juvenile Lloyd rehearsing comics in presenting gifts to ladies, and bowing for the rip curtain, went over well. Lloyd's reappearance as undertaker was a classic in makeup and mannerism in a duel bit Soubret Fields made a great flash of form in black tights, leading a number that went over great. Lloyd, as a long-haired hypnotist on stage, was interrupted from a bit by Comic All and called down by Straight Damsel which led to another interruption by Dunn in style. Then a man whom everyone took to be a real cop dragged All out of the box. Until a struggle in the aisle, when All copped the cop's hat and clubbed him onto the stage, the audience did not wake up to the fact that the cop was really a plant. We learned that the cop was Louis Isaacs, young manager of the company and a coming actor, judging by his performance.

COMMENT

The scenery was all that could be desired, likewise the gowning of the feminine principals, with the stellar honors for gowns going to Frances Farr. The show was a typical bit and number presentation, but put on exceptionally clean and clever. The audience showed appreciation by continuous laughter and applause for both the principal and choristers, who were full of pep from start to finish.

NELSE.

CHATTER FROM CLEVELAND

Fanny Washington and Jack Stalb, of the Star Theater, are doing a clever acrobatic specialty, consisting of the bar and ring act. We always did figure Fanny was too clever to stay in the chorus line so long.

Carrie Finnell continues the prime favorite at the Empire, and is certainly a busy girl, finding opportunities between shows to go over and catch other bills. The other night she occupied a box at the Columbia, and when her name was mentioned on the stage she was the recipient of a hand.

Tramp McNally has left our circles and has joined a stock company in Newark, N. J.

Buttons Fares is a new addition to the lineup in the cast of funmakers at the Bandbox, and Ray and Ecco Hughes are again back there. Joe Forte, Helen Rogers and George Sioen are still among the standbys of Producer LeRoy.

At the Palace recently Ina Hayward, of Hayward and Vera Maugh, and the Mischa Boys, presented an artistic treat, entitled "Harmonia", received a nice ovation upon her appearance. Miss Hayward has many old hursique friends here who go to show their appreciation of another hursique graduate.

Hazel Hanson, a Bandbox chorister, departed for New York the other day and says she is going to try musical comedy for a change.

Tommy O'Neil, an eccentric dancer appearing recently at the Empire with "Moonlight Maids", presented one of the best "drunk" dances seen in this city in a long time.

Eva King of Hal and Eva King, who have been working rotary stock around here, left with Gns Fay's "Folly Town". Fay appeared at the Empire recently. Dolly Adams left with the "Moonlight Maids". She expects later to go into stock in Newark, N. J.

Catherine Lalorte is a new chorister at the

Star, also Miss P. LaMarr. Billie Baius was ill and unable to appear for a couple of days, but is now her sprightly peppy self again.

Doris DeVere has gone to work with Ray Pnget's rotary stock company working around the city.

Red Watson, manager of the Hotel Hannah, celebrated his steenth??? birthday January 11. His mother, Mrs. J. Sauer, gave a dinner at her home in his honor, and those present were Mrs. Norman Stien, Fiozari, Josef Mehler, Jake Sauer, Louise Dombry, Mlle. Niletta and Frank Hlofin. After the dinner the guests returned to the Hannah, where the party was augmented by Alex Allen, Al Stout, Mr. and Mrs. Faber, Jack Gardner, Frank Roland and Mlle. DeBeverleight, who came over from Detroit for the occasion.

FLO ROCKWOOD.

TABLOIDS

(Continued from page 33)

and Thursdays. Hoyt's Revue was the opening attraction, presenting "The Polly of Thrills" for the first half of the week and "The Nittles of 1924" the last half.

ESTELLE GLENN, who has been working in prologs at the downtown picture theaters in Cleveland, and Madame Vortex, aerialist, are arranging a double act.

ORTH AND COLEMAN'S "Tip Top Merry-makers", week of January 14, played the Liberty Theater, New Castle, Pa., their second time there in three weeks. An editorial, signed "New Castle's Vaudeville Critic", appeared in The New Castle News, in which Abie and Micky, comedians; Bob Ellsworth, Miss Lillian, Danny Fitz and the chorus came in for special mention.

WITH A RECORD OF 21 WEEKS at the Auditorium Theater, Spokane, to their credit, Frank Finney and his "Laughlanders" closed there January 29. Plans for a reopening in April are being made. Lee Morris, supporting comedian, plans to remain on the coast and return for the second opening. Evelyn Kellogg, character woman, will continue teaching in Spokane. Patricia Baker, new prima donna, stated she would take an engagement in Chicago. Hazel Salmon and Frank McBride are bidding for a vaudeville offer.

IN A LETTER from Weta, S. D., Jack Raymond alleges that his wife deserted him and their three small children about a year ago and that he has found it a hard matter to keep them together. Raymond says he was recently ill with the "flu" and pneumonia for three weeks and then had a relapse. He claims there is no work in Weta and he needs \$75 and transportation so he can leave there before the State takes the children away from

him. Raymond states that he is a former member of the team of The Raymonds.

JACK MIDDLETON, Cincinnati booking agent, has reorganized his "Tri-State Entertainers" for rotary stock in Columbus, O. New members are Andrew Gilligan, popular Cincinnati drummer and vocalist, Roy Maddox, pianist; Ted Levy, violinist and dancer; John Merringer, saxophonist and dancer, and Peggy Ward, "blues" singer, recently of Terrace Garden, Chicago. George Manning has returned as straight man and dancer. Cliff Cochran, black-face comedian, and Lester Humble, banjo player and vocalist, both Cincinnati boys, have been retained. The combination will alternate between the Victor, Thermania and Garden theaters. (Chas. Murray, of "School Day" fame, now manager of the Victor, also is a Cincinnati.)

A WEDDING BREAKFAST was given in the Blue Room Cafe, Raleigh, N. C., after the night show, January 17, in honor of the wedding on that date of Anna Marie (Pat Shannon), member of Boots Walton's "Bubble Land" Company, and Eddie M. Freeland, of Charlotte, N. C., where the latter is in the automobile business. The Walton show includes Boots Walton, comedian; Dave Rose, straight; Sid Stuart, general business and specialties; Emil Miller, "blues" singer; Sam Rosa, juvenile; Bobbie Jones, prima donna; Gypsy Walton, soubret; Slim Jenkins, electrician, and ten choristers.

BENNIE KIRKLAND'S "Kallifornia Kewpies" is considered one of the best shows on the Spiegelberg Circuit, according to Walter E. Jung, a member of the company. The show is presenting six hills a week with a different comedy acrobatic finale, in which all the principals participate and several animal props are used. Bennie Kirkland is principal comedian, Walter E. Jung second comic, Paul (Boo) Jung straight, Walter Lee characters and general business, Blanche Smith prima donna, Grace Bobbie Jung buck dance and vocalist, and a chorus.

CLYDE GRIFFITH, general manager of the National Vaudeville Exchange of Buffalo, N. Y., just returned to his office from a business trip thru Ontario, Canada, where he signed up the Canadian Paramount Circuit of theaters to play vaudeville in eight of their houses. Mr. Griffith also routed Gus Hogan's "Winter Garden Girls" and Jesse Marshall's "Musical Revue" for ten weeks of one, two and three-nighters, opening at Hamilton and London week of January 28. Mr. Griffith has taken over eight theaters in the vicinity of Buffalo that will play tabloid shows. The National is now negotiating with a Chicago office and will affiliate to form an extensive tabloid circuit which will take in the western part of New York State, Pennsylvania and Ohio next season. Already over thirty shows have filed requests for franchises to play this circuit, but no contracts will be issued until the route is complete and each date set as a salary engagement.

BOB COOK'S "Merry Maids" have been playing the Crystal Theater, Toronto, Can., for the past ten weeks and from the way they are drawing there is no telling how long the engagement will run, advises E. Congens, house manager. Mr. Congens adds: "Mr. Cook is very popular with the members, who presented him with a Masonic ring at Christmas. Russell (Casey) Lavery, producing comedian, is a clean funmaker and the idol of the children who attend Saturday matinees when some kind of a contest with three prizes are competed for. Casey is ably supported by James (Buck) Taylor, comedian, who also does several vaudeville specialties. Bob Cook, owner, manager and straight man, leads numbers, does magic, illusions and musical specialties. Mr. Cook, who was known in vaudeville as "Phantom, the Magical Comedian", has a great variety of wardrobe. Mildred (Billy) Shannon, prima donna, is producing the chorus, does her parts letter perfect and has a charming personality. She also is Bob Cook's magical assistant and was recently presented with a bouquet of roses by the president of the local magic club during one of the performances. She also does singing and dancing specialties with Cook. Audrey Firman, chorister, is one of Canada's finest sopranos. Jean McNaughton, Scotch lassie, holds the American championship for horn-pipe dancing. She also leads numbers in a very capable manner and holds the end on the chorus. Adelaide Cook, with her long curls, is an exceptionally clever dancer and singer. Gladys Stephenson, "blues" singer, has a very winsome way and is always well received. Irene Jones has a sweet voice, does her work nicely and also helps to maintain the dignity of the company. Mrs. Bob Cook designs and makes all the wardrobe. In ten weeks they have never repeated on the wardrobe. Considering that Mrs. Cook also works in the chorus, she is to be congratulated for keeping such beautiful wardrobe on hand. I think the answer to the success of this company is the harmony that is being kept amongst the members."

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39TH STREET THEATER, NEW YORK
Beginning Tuesday Evening, January 22, 1924

BROCK PEMBERTON Presents

"MISTER PITT"

A New American Play by ZONA GALE

— with —

WALTER HUSTON

Staged by Mr. Pemberton

CAST

In Order of Appearance

- Samuel Arrowsmith... Antoinette Perry
The Reverend Mr. Barden... Frederick Webber
Mrs. Barden... Helen Williams
Mrs. Arrowsmith... Adelaide Fitz-Allen
Milly... Marion Allen
Marshall Pitt... Walter Huston
Barbara Ellsworth... Minna Gombell
Miss Helle... Ethel Wright
Buck Carbury... Parker Fennelly
Mayme Carbury... Helen Sheridan
Winnie... Florence Barrie
Elsie... Katherine Sayre
Cargle... Mildred Miller
Miss Matt... Emily Lorraine
Miss Henry Bates... Marie Haynes
Miss Nick Truesdell... Minnie Milne
Max Bayard... Henry Gordon
Jeffrey... Gordon Harriman
Bonny... Florence Peterson

ACT I. (The Year 1902)—Scene 1: Mrs. Arrowsmith's Drawing Room. Interlude: Town Talk. Scene 2: Arbor at Barbara Ellsworth's (Three Days Later). Interlude: Upstreet. Scene 3: Mrs. Arrowsmith's Drawing Room (Three Months Later). Interlude: Downstreet. Scene 4: Same (Half Hour Later). Scene 5: Above of Hotel Lobby (Evening of Same Day). Scene 6: Same (Half Hour Later).

ACT II. (One Year Later)—Scene 1: Living Room at Pitt's House. Scene 2: Same (Three Months Later). Scene 3: Bedroom at El Tovar Hotel (Next Evening). Scene 4: Living Room at Pitt's House (Following Afternoon).

ACT III. (20 Years Later)—Mrs. Arrowsmith's Drawing Room.

The penalty to be paid for being different from the crowd is a heavy one. Ridicule and laughter greet the one who dresses differently from his fellows; death is often meted out to those who think differently from the herd. Socrates had to drink the hemlock; Joan of Arc was burnt at the stake; John Bunyan was imprisoned. They all paid the penalty for thinking differently. Chickens will pick to pieces one of the flock that hasn't feathered out. Any community will ostracize the different person. He doesn't belong; he is "queer"; they are afraid of him and punish him. And the smaller the community the swifter and surer the punishment. That is the lesson of "Mr. Pitt".

This story is told convincingly and pathetically. With Mr. Pitt as the "different" one. He marries a small-town girl, who takes him not because she loves him but because she needs a husband to raise the mortgage on her home and to pay her dead father's debts. Pitt, an uncouth fellow with a heart of gold and a faculty for saying the wrong thing at the wrong time, is just tolerated by her. He grates on her and the town, tho all recognize his innate goodness. Pitt knows this and tries hard to conform to custom, but fails. His wife leaves him and his little world is shattered. He goes to the Klondike, returning after twenty years to find his son, a university man, reacting to him in the same way as his mother did. The unexpected acquisition of a lot of money thru a gold claim is the only note of happiness dealt out to Pitt by the author, and the play closes on this.

Miss Gale has wrought a play out of "Mr. Pitt" which, for sheer veracity, has had few equals in recent years. All her characters are as true to life as a tuning fork is true to pitch. This is particularly so in the case of Pitt himself, and Walter Huston, who plays the part, pictures it just as faithfully as Miss Gale has written it. It seems to me that Mr. Huston lives this character. That is not true, of course, but that is the impression he gives. It is also as fine a tribute as one can give to the fidelity of his characterization and that is what I mean to do. I have never seen a part more truly played. Every action and every line is handled by this actor with a precision and an acute accuracy only possible to the player who knows his business and knows it well. Mr. Huston has that rare quality of bringing the laugh on top of the tear which has distinguished all great comedians. I never heard of him before, but I am sure I will never forget him. May he linger long on Broadway.

Minna Gombell is Pitt's wife and she gives a downright fine performance of the role. It is a trying one to play, for it never gets the

THE NEW PLAYS ON BROADWAY

sympathy of the audience, and all the player can do with it is to make it faithful to type. This Miss Gombell does and does excellently. Antoinette Perry was thoro'ly good as a kind-hearted sponsor. C. Henry Gordon gave an apt reading to the part of an itinerant band-leader, and Florence Peterson, in just a bit, that of a fopper, was very delectable. There are a number of small roles, all excellently played by those who essay them: Frederick Webber, Helen Williams, Adelaide Fitz-Allen, Marion Allen, Ethel Wright, Parker Fennelly, Helen Sheridan, Florence Barrie, Katherine Sayre, Mildred Miller, Emily Lorraine, Marie Haynes, Minnie Milne and Gordon Harriman.

Brock Pemberton has given "Mr. Pitt" a splendid production scenically and otherwise. I am afraid that if he wants to make a success of the play he will have to play down the pathos and bring up the comedy. This will distort the play terribly, but it is so pathetic as it is and the box-office calls in so loud a tone that I suppose he will have to do it. As I saw the play it was one of the treats of the season. I am for going to the American people, real American people, for play material. Miss Gale has done this. She has made a truthful play of these people and their reactions to given situations. Mr. Pemberton may well be proud of having produced this play, but it is too true, too sad in its truth, to bring in the shakels unless I am greatly mistaken. And I hope I am.

A finely written and acted play of American life. GORDON WHYTE.

ASTOR THEATER, NEW YORK
Beginning Monday Evening, January 21, 1924
LAURENCE SCHWAB
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"SWEET LITTLE DEVIL" — with — CONSTANCE BINNEY

By Frank Mandel and Laurence Schwab

Music by George Gershwin. Lyrics by B. G. De Sylva. Staged by Edgar MacGregor. Musical Numbers Staged by Sammy Lee. Stage Settings by Lee Simonson. Miss Binney's Ballet Arranged by Michel Fokine

CHARACTERS (As They Appear)

- Rena... Rae Bowdin
Joyce West... Marjorie Gateson
May Rourke... Ruth Warren
Sam Wilson... Franklin Ardell
Virginia Araminta Culpepper... Miss Binney
Tom Neshitt... Irving Beebe
Fred Carrington... William Wayne
Jim Henry... Charles Kennedy
Susette... Mildred Brown
Joan Edward... Bobby Breslaw
Richard Trook... William Holbrook
Marlan Townes... Olivette

The Young Ladies Who Sing—Evelyn Grieg, Lulu McGrath, Dorothy Hughes, Norma Forest, Betty Nevins, Margaret Morris, Florence Kingsley and Betty Wright.

The Young Ladies Who Dance—Paulette Winston, Bobbie Breslaw, Sophie Howard, Ethel Bryant, Yvette DuBois, Penelope Rowland, Mae Rena Grady, Mildred Brown, Rose Sarro.

The Young Men—Maurice Lupine, William Neely, Albert Burke, Frank Cullen, Fred Tozere, Edward Ross, Jack Stone, Lee Wentling and Alan Cook.

SYNOPSIS OF SCENES: Act I—Joyce West's apartment on the roof of a New York apartment building. August. Act II—The same place from another angle. Two weeks later. Act III—Sierra Notre, Peru. Six weeks later.

There is plenty of sparkle and go in "Sweet Little Devil", and, despite its racy title, it is clean. It also has a lot of tinkling music, literate lyrics, a generally bright book and an entirely competent cast and chorus. Scenery and costumes are right abreast with Broadway standards, so you can put this show down as first-rate musical entertainment.

Not that there are no lapses from the perfect. We dwell on a mundane sphere, after all is said and done, and perhaps we should expect to find "Didn't I meet you in Buffalo?" "No." "Then it must have been two other fellows." In this book. It is in half a dozen other Broadway shows, so why not this one? And I likewise believe that good old veterans, such as "Why did you marry him?" "Well, we were in Philadelphia and it was Sunday. So what else could I do," should be treated with the respect due their age and length of faithful service. They

should be allowed to pass their declining years in peace. However, most of the book is funny; much of it is really bright.

George Gershwin has written several numbers for "Sweet Little Devil" that will be whistled and danced to; B. G. De Sylva has contributed lyrics that one can listen to and enjoy, there is lots of dancing. In fact, if the featured player of the piece, Constance Binney, were to do less of the latter the show would be better. Miss Binney is a half-trained dancer, who makes an effort of what is careful to the more skilled. She should leave dancing to them and stick to acting. Here she is on sure ground, for she has great charm, assurance of delivery and knows how to get a comedy point over. Miss Binney will never be a Galli-Curci. When she sings one is moved to admiration of the orchestra.

There is some good comedy playing to be seen in this production, contributed for the most part by Franklin Ardell, Ruth Warren and William Wayne. Mr. Ardell is unctuous and pounds over a point with the sureness of delivery that marks the vanderlille player; Miss Warren is a truly comic woman, willing to take a fall for art's sake and with a punch behind her comedy that is surefire in effect; Mr. Wayne inclines more to quietness, but is equally effective. Marjorie Gateson sings and acts her role well; Irving Beebe has a voice and knows how to use it and Olivette is a good specialty dancer. The remainder of the cast are quite all they should be.

"Sweet Little Devil" will entertain and please you, unless you are hopelessly hard boiled. It has plenty of speed, lots of color and few dull moments. It is a pleasing combination of mirth, melody and acting. I recommend it to all those interested in clean, wholesome musical entertainment.

A bright, clean musical comedy; well played. GORDON WHYTE.

GREENWICH VILLAGE THEATER, NEW YORK
Beginning Tuesday Evening, January 22, 1924

ANNA LAMBERT STEWART Presents

"THE GIFT"

The Story of a Great Love By Julia Chandler and Alethea Luce — with —

DORIS KENYON

AND

PEDRO DE CORDOBA

THE PEOPLE IN THE PLAY:

- Madame Lambert, the Concierge... Ida Maltz
Lucia Cavelli, the Tenant of the Entresol...
... Lenore McDonough
Richard Bain, an American Artist...
Pedro de Cordoba
Paul Bain, Richard's Father... G. Davidson
Clark Daphne, an English Music Hall Singer...
Elizabeth Bellairs
Snchecki, a Polish Composer... Effingham Pinto
Yvonne Dubois, Dick's Model... Doris Kenyon
John Armstrong, an American Artist...
Frederick R. Macklyn
Harriet Bain, Dick's Mother... Alice Parks
Margaret Marshall, the Bains' Ward...
Madeline Davidson

ACT I—Richard Bain's Studio in the Latin Quarter of Paris. ACT II—Scene 1—Same as Act I—several weeks later. Scene 2—Same as Scene 1—two weeks later.

ACT III—Richard Bain's Studio after another fortnight.

TIME—The present.

"The Gift", a story of a great love, is the maiden efforts at playwriting of Julia Chandler and Alethea Luce. In three talky acts, containing less than one-half of one per cent action, we learn the affairs of a sweet young girl who loves a wastrel artist unto death. Her attempt to make something worth while of him does not bear fruit until several minutes after she dies, while posing for him, when he finally sees the light. All of which is perfectly logical, but highly improbable as worked out by the various types of characters. We say "types" of characters, because most of the players merely represented certain folk; they did not get into the characters and make their performance convincing.

Pedro de Cordoba, as the artist, and Doris Kenyon, as the girl who wished to inspire him to greater things, gave creditable performances under the circumstances. With one or two exceptions the work of the rest of the cast was poor for the most part. The unusually loud

tones of all the players was surprising, inasmuch as this house is of the intimate type and the acoustics such that the voice carries easily. The action takes place in Richard Bain's studio, an American artist who appears to be living in Paris for no particular reason other than that his father is supporting him and it is the line of least resistance. Neighbors are Snchecki, a young Polish composer, played by Effingham Pinto, a Slav of most Latin appearance; John Armstrong, another American artist; Lucia, apparently loose of morals, who hangs on Bain's neck at every possible opportunity; Daphne, a blond English music hall singer and a conventional concierge, Madame Lambert. (The casting director who picked her is a wonder.)

Bain the artist is wasting his time, one would party following on another, the music hall singer is about to leave for Australia and she is the latest to be honored. The composer and neighboring American artist lounge around and are very serious minded and worry about the career of their mutual friend, Bain. Occasionally the composer rattles off a few bars at the piano, the music being a welcome interlude in the endless dialog. Miss Kenyon, as Yvonne Dubois, Bain's model, makes her appearance late in the first act and the business of waking the artist to better things is begun. The model is an old friend of Armstrong, the other American artist, and he zealously watches her progress.

Yvonne is one whose temperament does not fit her for continually gazing at the object of her great love, but rather she hopes to inspire him thru love itself. Therefore it took love all of three acts to make Bain realize that the girl was in earnest about his career. In the meantime no one but Armstrong saw that the girl was starting because Bain sometimes overlooked to pay her for posing for him; at other times she sold part of her slender wardrobe and wore thin gowns in the cold streets. Added to the girl's heart-breaking experiences was the flaunting in her face of the other woman by Bain, who probably did not realize its effect on his model. Besides, more, Bain's parents and a girl ward, when they have chosen as his future wife, make their appearance and in time the ward insults the frail Yvonne, who was now talking like a "glad" girl dying, yet wishing to cheer her mother. Toward the close of the last act she makes Bain know that they love each other, and he is about to give the final touches to the picture which will make him famous for the gift of love expression in eyes of the portrait. She poses, however, thru sheer grit, dying on her very feet. She falls dead and some minutes afterward, the great gift of love comes to the artist and in a vision of his late beloved he gets the exact inspiration necessary to convey via his brushes to the canvas. Or something like that. The climax, however, was worked up nicely and resulted in a few tense moments.

The cast on the whole was not the best that could have been selected for the various parts; the play being obvious and poorly done makes it useless to further discourse on the merits of the players, many of whom were good and had in spots. M. H. SHAPIRO.

WHAT THE NEW YORK CRITICS SAY

"The Gift"

(Greenwich Village Theater)

POST: "A dull play of art and great love." TIMES: "Meager. . . Doris Kenyon chief asset."

TRIBUNE: "Yvonne (Miss Kenyon) is very true and very spiritual. . . For the most part the play is a study of a philanderer."—Charles Belmont Davis.

HERALD: "Pedro de Cordoba gave a forceful performance, tho he seemed a trifle too ascetic. . . Miss Kenyon gave depth and beauty. . . and seemed for all her lofty ideals at times to suggest Duley turned model."

"Fanshastics"

(Henry Miller's Theater)

TRIBUNE: "Mr. Lawrence Eyre's comedy got along very well last night so far as I was concerned until he decided that he had to dynamite it with a lot of violence and gun play."—Percy Hammond.

WORLD: "The mixture of true and engaging comedy with melodrama too lurid even to hold the attention is not one that we would like to see a lot of, but it is a formula that has been known to succeed."—Howard Brown.

HERALD: "Contains some of the most fresh and engaging invention of the season. And some of the funniest fooling we have ever seen on any stage."—Alexander Woodford.

POST: "It's a clever blend, is well worked out and makes an interesting play, which deserves a successful career."—Charles Fike Sawyer.

Arrangements were completed for the building of a \$30,000 theater building on Main street, Sand Springs, Ok. The New Theater will be the name of the enterprise, for which a manager has not yet been chosen.

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE".

Shakespeare Up and Down

LONDON, Jan. 8.—While Donald Calthrop had to confess failure of his first Shakespearean venture at the Kingsway, the steadily increasing business and the almost triumphant reception of "The Merry Wives" at the King's, Hammersmith, is evidence of a genuine interest in the bard under some conditions. I suspect the chief conditions to be lively acting and quickly moving production but there must be another factor, perhaps more than one. At any rate my assents over Calthrop's choice of a house seems to be justified, for the Kingsway in some ways is a lethal chamber of the drama than a theater. Sybil Thorndike's "Cymbeline" had a quite natural, inevitable and speedy death. Calthrop has suffered not only from the disturbance of general election time but from the fate of the house, I imagine, and his choice of young women asked for trouble. But he is to announce a new policy for the Kingsway shortly and this will include some Shakespearean productions. We all hope he will make good with the new adventure, as Playfair is doing with his Shakespeare in the Far West. Meantime "The Very Idea" is to be revived as a stopgap at the Kingsway.

A. A. Money Gains

The secretary reports that during the past year considerable financial benefits have been gained for members. Then the office over \$12,500 was recovered and then the collector and branches another \$15,000 in legal claims, etc. With death levies, protection fund disbursements, and so on, some \$39,500 was paid out to members during 1923.

The year's membership totaled 5,293 with a renewal percentage of 62.8, the highest yet recorded. The number of new members for the year was 2,896.

The Liverpool branch continues its live social campaign. A big pantomime ball is scheduled to be held in the Liverpool Embassy rooms and other social events are giving artists passing thru the city a chance for congenial meetings.

Peggy O'Neill

Rapturously welcomed back to the Savoy by a loyal multitude of her own particular fans, Miss O'Neill is enjoying all the popularity of a tried favorite in "Faddy the Next Best Thing".

When the run ends in about six weeks Robert Courtneidge will present her in a new piece, "Special License", by Captain Stuyton. Meantime the Billboards of our evening papers thrilled us the other night with the romantic news of her engagement. A sculptor, said to be well known, made a cupid of gold and among the arrows sent a proposal. Peggy sent back the golden messenger to Paris with the kindest reply imaginable.

But she won't tell who made that golden Love.

Stage Society Moving With the Times

A play by C. K. Munro is an event and the Stage Society has shown wisdom in selecting his unproduced work, "Progress", for its next performance. In many ways this work resembles this author's remarkable play, "The Ringer" on the excellence of which I apologize for again insisting.

The society is evidently waking up to the fact that many searching critical social dramas are being written and need seeing. So we are to have Elmer Rice's "The Adding Machine", which I read with interest in its English edition with illustrations of the American Theater Guild's settings.

Also they are to give us Ernst Toller's "Mass Mensch", the revolutionary expressionist drama by a leader of German communism but a by no means negligible playwright to boot.

National Opera

Fred Bowman disclosed a promising financial condition to the shareholders of the British National Opera Company, stating that the year's working had resulted in a loss much less than was anticipated and which could be turned into a favorable balance by a slight advance in the price of seats.

It is indeed a triumph for the administration to have got together such a talented crowd to have performed a big repertoire of international works with a deficit on thirty-five weeks' work of only \$10,000.

They have suffered disappointment in one or two individual centers, but the London seasons are successfully successful and several towns are clamoring for and, better still, organizing to support with increased audiences return visits.

Interest attaches particularly to the advances which the management states it has received from the broadcasting of operas. A lively discussion with some illuminating opinions centered round this vexed question.

They propose to persuade provincial managers to permit the installation of wireless receiving apparatus and thus to whet the appetites of potential audiences by giving them a preliminary insight into the music of the more advanced works. Only one act will, however, be broadcast on each occasion. Considerable addition to future revenues is anticipated as a result of this radioera.

An interesting tribute will be paid to the B. N. O. C. work by the civic authorities, for the Lord Mayor and Sheriffs of London will occupy the Royal Box on the second night of the coming season at Covent Garden.

Speculators in Ambush

In referring recently to the prosperity which should accrue to theaterdom from the Wembley Exhibition visitors from all parts of the world, I made mention of the rampages of the real estate sharks par excellence of London—the owners, or more generally the sublessees, of the West End theaters.

The disgraceful dip from dignity to disgrace which our stage underwent from 1914 till 1921 was in large measure due to the machinations of these parasites on the body of theatrical art. From careful inquiry I gather that 1924 may—it is only "may" at present—witness renewed activity on the part of the backs and mortar bag.

The London theaters, like many of the provincial houses, are owned or controlled by men or syndicates who have no consideration of or interest in the art on which they baton. Nor apparently have they intelligence to see that the evil they do lives afterward to reduce their fantastic revenues. "Squeeze" is their watchword and the first people to be squeezed out are the impresarios who know the game and its odds. The scatter-brained muck merchant jumps in where the real men of the theater are too wise to risk dirtying their boots, and so the standard of drama and the eventual prosperity of artists, manager and all connected with the industry suffers.

If 1924 sees a recrudescence of those absurd rises in rentals (which, altho they are considerably reduced, are still the stumbling block to original effort and experimental initiative) the English theater will receive such a check as may endanger its very existence. I learn that the rings are trying already to force up prices in anticipation of a boom year.

For example, one brilliant management was recently considering a home for a summer run. The theater it wished to take could play to extreme capacity booking of only about \$12,000 per week. The price asked was \$2,250, five weeks' rent to be paid in advance plus a premium of \$5,000. In short the management had to face a cash responsibility of over \$10,000 for bricks and mortar only before the curtain rose on the first performance. Being intelligent and possessing a sense of humor, and wishing moreover to retain successful business won over many years of deserved prosperity, the management politely but firmly informed the rent hogs that they could do what they liked with their gold mine.

London Traffic

Considerable attention has been focused lately on the problem of dealing with the rapidly augmenting traffic of Central London. It is pointed out that big buildings which have many visitors, hotels, block of offices, and particularly places of amusement, cause considerable congestion. Suggestions are being thrown out

that in future plans for such buildings shall include the provision of bays or courtyards into which vehicles can turn and where passengers can be set down without arresting the main traffic of the street.

A traffic bill will be before the House of Commons shortly and the whole question will have to be thrashed out. It bristles with difficulties but must nevertheless be attacked.

Grand Guignol

A Grand Guignol Society, with headquarters at the Century Theater, Bayswater, has been formed and gave a double bill there. The two pieces were "The Grip", which tells of the strangling of an erring daughter-in-law by a paralytic cripple, and "The Woman Who Saw", in which a murdered wife is "put away" in plaster of paris. Both these elevating mirth makers were suitably received by the morgue fans.

DRAMATIC NOTES

(Continued from page 25)

Liam A. Brady and Helywood Irons gave their views as to the effects of the recent foreign invasion on the American theater.

"Fanhastics", the Laurence Eyre play at Henry Miller's Theater, New York, has been renamed "The Merry Wives of Gotham".

Irene Triesch, German actress, will give four performances of Strindberg's "The Dance of Death" at the Lenox Hill Theater, New York, this week, beginning Tuesday night.

Robert Hilliard recently underwent an operation at the General Hospital in Lake Placid, and at last reports was resting comfortably. He has been confined to bed since last July.

Oliver Morosco, who is about to launch "Myrtle" as his first production of the season, has accepted John Hunter Booth's new play, "Deep Sleep". It goes into rehearsals this week.

Henrietta Crossman, who last appeared in "Children of the Moon" at the Comedy Theater, New York, is now playing the Proctor vaudeville houses in a playlet, "Sweet Kitty Lieve", by Edward Locke.

Eva Le Gallienne, in conjunction with her present engagement in "The Swan", is to do a series of special matinees of Gerhart Hauptmann's "Hannele" at the Cort Theater, New York, commencing February 15. Basil Rathbone will also appear in the play.

Dallas Anderson has returned from London with a biographical play based on the life of Robert Burns. While it is definitely known that production will be made sometime during the spring, no one as yet has been engaged for the role of the Scotch poet.

"Benjamin Franklin" will go into rehearsals as soon as Macklyn Arbuckle, engaged to play the title role, has completed his picture contract with the Cosmopolitan Company. This play, by Louis Evan Shipman, was written three years ago under the title of "Poor Richard".

George S. Kaufman and Marc Connelly's new comedy, "The Moon", now in rehearsal under direction of Winthrop Ames, has been rechristened "The Man on Horseback". Roland Young will ride at the head of the cast, which includes George Barbier and Ann Carpenter.

Maurice Burke, who understudied Glen Hunter and played several parts in "Merton of the Movies" during the run of that play at the Cort Theater, New York, is now playing with Mrs. Leslie Carter in "Stella Dallas". At the premiere performance in Baltimore Mr. Burke received favorable notice.

Lotus Robb has been engaged by John Crom-

well for the leading role in "That Fool Woman" from the pen of John A. Kirkpatrick. Miss Robb was last seen in New York in "Out of the Seven Seas", which had a brief call at the Frazee Theater, and before that she played the principal feminine role in "The Devil's D'semple".

Margot Kelly, who acquired the American producing rights to Frank Wedekind's "Earthly Love", has succeeded in getting a new theatrical firm to sponsor the German drama. The scene is laid in Vienna and will necessitate a cast of eight principals. Miss Kelly formerly appeared under Belasco's management in "Deburau".

Clare Eames, now playing in "The Spook Sonata", will be again seen at the Provincetown Theater, New York, in "Fashion, or Life in New York", announced as the second production of the season for the tiny playhouse. Brian Hooker has made the adaptation of this old-fashioned play, while Deems Taylor has arranged a number of songs as an accompaniment to the action.

A. H. Woods has selected for his next production a new comedy by Vincent Lawrence, entitled "Kelly's Vacation", in which Robert Ames is to appear in the leading role. The producer acquired this play from George M. Cohan, under whose management Lawrence's "Two Fellows and a Girl" was seen earlier in the season.

Joseph Shea has fallen heir to a new play entitled "The Bridegroom", written by his favorite author, William Inge. It was hoped that Holbrook Blinn would accept the drama as a starring vehicle, but as he is for the time being lost to the film industry, the management has engaged Edouard Durant to fill the title role.

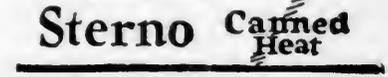


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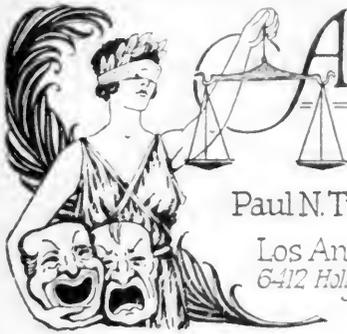


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Welcoming \$1,000,000 to Our City
NEW YORK CITY has landed the Democratic convention for 1924, which will go into session in Madison Square Garden June 24. The hotels are already being swamped with requests for reservations, and plans for remodeling the Garden's seating arrangements to care for 20,000 persons are under way.

Now how does this affect the theater generally, and the actor in particular?
The New York Tribune says: "Important members of the theatrical producing profession bethought themselves that an actors' strike was threatened for June next and wondered if something should not be done about it. The idea of having 100,000 visitors in town and a lack of box-offices at which they might spend their money is one calculated to mightily grieve the theater magnates."

Well, the wind blows in Equity's favor so far. It is one more reason, and a strong one, too, why managers will not want a strike in June.

Equity is waiting for the managers to make up their minds whether there is to be a strike and to come out with an announcement of their decision.

Miracle of "The Miracle"

The production of "The Miracle" at the Century Theater, New York, has aroused nationwide attention. To no one is it of more interest than the actor, who in this progressive day is wide awake to new developments in the art to which he has dedicated his life.

But in all that has been written about this production it seems to us that not enough has been said about the actors' part in it and particularly of the part in the production played by the supers.

There are perhaps a dozen principals, but the balance of the company of 700 is mostly made up of extra people.

Among them are actors and actresses of experience who, perhaps, thru lack of better engagements have taken this, and there are chorus girls and boys, amateurs, school children and people from all walks of life.

Actors can appreciate what labor it cost to achieve such perfection in mob effects. As a matter of fact they rehearsed seven weeks, night and day, and few of them complained. Of course for the last two weeks they were paid. Equity got them that, but how many of the audience realized the work they put in during the first five weeks when their services were not paid for?

One critic remarked not only on the wonderful crowd movement, but on the spirit of individuals in that crowd. So much of the action was taking place in the auditorium, in the aisles, that he watched curiously the faces of the supers and was amazed at the spirit, feeling and true pantomime they displayed.

Hackett Likes Our Scroll

The Honorable Charles E. Hughes, Secretary of State, sent the chairman of the James K. Hackett Testimonial Dinner Committee, Waldorf-Astoria, January 13, the following message:

"I greatly regret that I cannot be present at the testimonial dinner to be given to James K. Hackett January 13. I should like, however, to join in the tribute which he so richly deserves and in the heartiest congratulations upon his distinguished achievements, and upon the prestige which he has won for the dramatic art of our country."

Mr. Hackett was visibly affected by the greeting extended to him by his native actors, playwrights, writers, artists and public men. In speaking of it afterwards to a friend he said: "It was charming, dignified and moving. Equity honored me by giving me a scroll which, when completed, will contain the names of many of our prominent members. It was a wonderful tribute from my profession and, believe me, it was keenly appreciated."

"And a Good Time Was Had by All"

James K. Hackett was the guest of honor at a performance of "The Whole Town's Talking", at the Bijou Theater, New York. It was written by President John Emerson and has as the star our second vice-president, Grant Mitchell. Rather an Equity affair.

Lucy Stone League Pass This Up!

Equity often receives letters for women members who are married, addressed to them by their married names. Unless the record at headquarters includes both the professional name and the married name of each woman member, it is only when a member of the office staff

recognizes the name that the letter can be delivered.

Occasionally, too, the husband of a woman in labor includes the dues of his wife with his own, and here, again, confusion is apt to arise unless the dual identity is on record.

Inquiry and delay can be eliminated by having the record of our members as explicit as possible.

This Deputy Is a Wholesaler

Here's a record, we think, for an Equity deputy. Alexander Frank, according to our records, has brought in 170 members to the A. E. A.

Council Suspends James Donlan

James Donlan was suspended by the council at a recent meeting. This action was the result of Mr. Donlan's failure to settle in an equitable way the charges brought against him by Manager G. T. Howdon, of the Winnipeg Theater, Winnipeg, Manitoba. Any member who may know Mr. Donlan's address is requested to send same to us, as we have been trying to locate him for some time.

To Take Bumps From Chautauqua

The following letter was sent to the various chautauqua organizations:

"The policy of transporting actors playing chautauqua by motor vehicles is becoming more prevalent and has upon occasions brought complaints to this association.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

TWENTY-FOUR new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for the following members: Marguerite Roberts, Francis Sellers, May Irving, Jack Oakie, Neida Snow, Yvonne La Pierre, Agnes Fitzgerald, Claire Martin, Marcia Mack, Ralph Reader, J. A. Hughes, Harry Norman, Alice Goudenough, Paulette La Pierre, Geraldine La Pierre and Ann Smith.

The following members have telegrams at the office: Mona Leonard, Alice Renaud, Virginia Holland and Anne Pauly. Special delivery letters are held for the following members: Marge Viel, Jeannette La Belle, Doris Leighton, Mae Rena Grady, Claire Miller and Jack Waverly.

Do not rehearse longer than the ten-day probationary period without a contract. One company, in which every member of the chorus expected to receive more than the minimum chorus salary, did not get contracts until the night before the production left town. When the contracts were issued they were all for ten dollars less than the chorus had expected to receive. When they complained, the manager told them they had made no arrangement about salary, that they had rehearsed more than the ten-day probationary period and if they didn't want to go with the company for the minimum salary they could pay the manager two weeks' salary and get out. However, as the chorus stuck together and all agreed to do this, the manager had to pay the salary he had agreed

upon verbally in the beginning. Any other course would have delayed his opening at least two weeks while he looked for a new chorus. However, the members were partially at fault in not reporting to their association that they had no contracts.

No member of the Chorus Equity should sign a contract for services to be given after June 1, 1924, unless the following clause is included in the contract: "Should on or before May 31, 1924, the Chorus Equity Association, by certificate of its authorized officer, certify that no agreement has been entered into between it and the Producing Managers' Association in place of the agreement of September 6, 1919, the chorus member may until such new agreement is entered into and until that fact is certified to by the Chorus Equity Association in the manner aforesaid, suspend the operation of this contract, and during such suspension the chorus member need not perform any services hereunder and on and after June 1, 1924, any new conditions agreed upon between such associations shall apply to and be a part of this contract."

The Chorus of "The Miracle" Company received salary for two weeks overtime rehearsal. In the days before the Equity not only would there have been no pay for overtime rehearsal, but it would have been thought impossible to put on such a spectacle in less than eight or ten weeks.

The life of Poe was one steadfast service to beauty, a service to which the men and women of the stage also are dedicated. We hear often in these modern days about plays which are not perhaps exactly works of beauty. But the broad activities of the stage are concerned with high things. In holding the mirror up to nature some of us at all events have an elevated ideal.

"The actor lives by imagination. It is there

that he is the comrade of an artist like Edgar Allan Poe, a fellow worker with him in the lovely domain of art. We revere his genius and we would be loyal to his fine standard. It is with love and gratitude that in the name of the actors of America I have the honor of placing upon this tablet a laurel wreath of remembrance."

The wording on Poe memorial tablet at Metropolitan Museum of Art reads:

"This memorial, expressing a deep and personal sympathy between the stage and the literature of America, was placed here by the actors of New York to commemorate the American poet, Edgar Allan Poe, whose parents, David Poe, Jr., and Elizabeth Arnold, were actors."

Other speakers were Boris Brasol, Russian writer, editor of The Messenger of Progress, of Petrograd; Dr. De La Jarrle, president of the French Institute in the United States, and editor of The French Colonial Digest, and Mrs. Alberta Gallatin Childre, president of the Edgar Allan Poe Society. A number of Equity members were present, including Grant Mitchell and Mrs. Jack Devereaux.

Deming Sends His Regards

Councilor Will Deming, on the S. S. Celtic en route to London, where he will stage and play in "It Pays to Advertise", sent the council the following message:

"Thank the whole bunch for the wire. Only a slight mistake. Tell them it was sent to Will H. Deming and hereafter to knock the 'H' out of Deming. No, I am not drunk, it's the ship that makes me write like this. We have not been sick (much). Keep happy and give my love to all.

"WEE WILLIE' DEMING,
"International' Actor?"

Bok Plan Polls Are Open

Have you received your copy of the \$100,000 prize-winning Bok Peace Plan? The American Peace Award, thru Equity, sent the text to each of our members with the hope of securing a referendum vote from the actors of the country.

We are informed that there is the keenest interest in the referendum, and several million copies of the plan, with ballots, have been distributed by cooperating organizations.

The winning plan was selected by a jury from among more than 22,000 plans submitted. The name of the winner is to be announced February 4. Fifty thousand dollars is payable to the author at once and another \$50,000 if and when the plan is adopted by the United States Government.

Call for J. A. Devine

Will anyone who knows the present whereabouts of James A. Devine get in touch immediately with the headquarters of the association?

Help for the Budding Playwright

An interesting organization is the Playwrights' Club, which holds frequent meetings at the Hotel McAlpin, New York. Our executive secretary had the honor of addressing its members a short time ago.

Established in 1911 with a handful of dramatic aspirants, the club has numbered among its members men and women whose names have attracted attention on the Broadway stage. Don Marquis, author of "The Old Soak", is an ex-member. Austin Strong, author of "Seventh Heaven", is another; so is Ilta Weisman, Homer Croy and others equally known. The winner of the chautauqua play contest for 1923, Richard A. Purdy (Equity's financial adviser), is an old member of the club.

The meetings of the club held on the first and third Friday of every month, are mostly devoted to the reading and discussion of plays by members. Not infrequently some one prominent in theatricals is invited to speak on some phase of playwriting or play production. This year the club plans to produce the best play by a member read during the current season, under the direction of Messrs. Beer and Shubert.

It is the purpose of the Playwrights' Club to encourage young writers and help them make their plays salable. Any one desiring to become a member may communicate with Elizabeth F. Hogue, at 174 W. Eighty-ninth street.

How Theaters Have Multiplied

The Evening Mail reminds us that: "Twenty-five years ago the first-class theaters in New York City could be counted on the fingers of one hand. Many of them that were

(Continued on page 70)



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"OUTWARD BOUND" is a play that makes you think of its author. It is not a "vehicle" for someone in particular or for mere showmanship. It has a definite object conceived in the imagination. The director, the actors and the producer seem to have come together in a mutual understanding as to what the author meant and as to the best means of identifying his purpose. There is an unusual enjoyment of workmanship when this mutual understanding is so complete.

The play deals with the dead who are not aware of the change that has taken place. This fact is made clear by certain definite statements. It is suggested more than it is stated. There is a mystery about the boat in which the passengers are sailing. There is a vagueness about the passengers. Their memory is uncertain when they try to tell where they are going. Gradually the spectators learn one or another that they are dead. The ship has no captain, no sailors, no lights on the deck. There is one cabin and no second-class passage. There are nine aboard and the steward is the only one who knows the method of the crossing.

This atmosphere of vagueness is essential to the mood of the play. It is accomplished by every means and with strict economy of effort. The light and shadow of the stage is subtle, never obtrusive or obviously prearranged.

The meaning of the "young couple" is not entirely clear. To penetrating minds it may be, but even a pretty close observer may miss the point. The young couple have attempted suicide by gas. They are half-way passengers in the realm of the dead, but they are capable of coming back to life. The idea of "dead" is so fixed upon them by most of the passengers and by the mysterious atmosphere of the boat that the author has found it difficult to explain the gas in the earlier part of the play without saying too much to be in keeping with the vagueness intended. But to miss this point is to miss a distinction that has to be made.

The voices of the actors fit the harmony of the situation. There is naturalness of voice in each case, but an easy quality that never jars upon the physical senses. There is nothing supernaturally ethereal about Charlotte Granville, but her voice is silvery sweet and as delicately spirited as her mind. With the facile tongue of a self-satisfied, entertaining widow, Miss Granville presents an amusing character with infinite ease and saliency.

Beryl Mercer is an ethereal little spark wherever she is and her voice is finely tuned. She couldn't help being the appropriate choice for the little cockney mother on the boat that has no second-class cabin.

To those of us who have seen Alfred Lunt in various plays from time to time his work in "Outward Bound" is a revelation and a matter of rejoicing. It draws on new resources of his talent and calls for depths of sincerity that other parts have not demanded. As Prior Mr. Lunt has stopped acting on the outside. He has turned his mind inward. Artificialities and pose of voice that other parts have encouraged entirely disappear in this new character. The voice is no longer pitched in its dry note of aloofness and sensations eccentricity. It drops down to the level of humanity with sympathy and comprehension. It tells a long story of painful memory full of fears and cowardice. Even its dilution of fear has no pinched note. It has the lightness of life and the echo of a lost spirit. This is a piece of work that Mr. Lunt will be remembered for. Perhaps it marks his complete break with the habits of artificial comedy, a break that will give him his rounding out in versatile acting.

Eugene Powers combines majesty of figure and impressiveness of features with a musically-toned voice, rich in color, which responds to his touch as a speech musician. He knows the value of tones and the blended shadings of feeling. His subtlest music gives an ethereal overtone, an outward bound mellowness to his interpretation of the important, self-made egotist, Mr. Lingley. It is a part that hardness or physical self-assertiveness would destroy. Mr. Powers has a soft pedal reserve and knows the value of suggestion.

Leslie Howard has but little to say as the male member of "the young couple", but in the shadowed corners of the light stage, with Margalo Gilmore hovering at his side, he is an outstanding picture of ethereal youth. In "Aren't We All?" Mr. Howard had opportunity to do things. He could stand arms length from the piano, rest his hand on it for support and cross his legs romantically. He could spread the tails of his coat, lift the knees of his trousers and fall into position in a big chair with an air of comfort. He could stand with manly straddle, shift his weight from front foot to back foot, lift his head and give breadth to the picture. There is none of this in "Outward Bound". Mr. Howard is just a frail and fugitive from earth. He wanders in out of darkness, rests his slender body against the cabin wall, looks wistfully into misty space and waits for dawn. Perhaps he is so restfully ethereal that we are almost sorry when he returns to life. Miss Gilmore

The Spoken Word

Conducted by WINDSOR P. DAGGETT

has less of this pictorial affluence that nature has stamped on Mr. Howard. Shadowed light does not strike her countenance so favorably and she is slightly more angular in movement.

Lyonel Watts plays the part of the young clergyman with unerring instinct for the truthful character that is there. The young man's earnest enthusiasm, his devotion to a cause, his unconsciousness of death, his good breeding and discipline of heart are expressed with telling effect, but with a simplicity that holds the attention quite as firmly after the performance as when the actor is on the stage. J. M. Kerrigan, as the steward, and Dudley Digges, as the judge, fit the atmosphere of vague reality on a boat without a captain.

The constant mingling of laughter in this strange sensation of entering into the life beyond is accomplished by the same evenness of tone that gives the play its emotional force and fascination.

"The Miracle" is a vital conception of dramatic art on a large scale. It aims to hypnotize the senses by sound and sight. Some of its mass effects produce a unity of impression and sway the emotions with a sense of grandeur and exaltation. The angelic voices of the choir, the accompaniment of the

organ, the dim windows, the vaulted arches, the splendor of gold and altar candles and apraying vestments, the faces of the nuns reflecting the face of the Virgin, the outstretched trembling hands of suppliants, the incense, chant and host of life mingle, re-mingle and multiply until there is no escape from the throbbing pageant of medieval beauty.

The scenes in the church and the story of the Madonna coming to life are the more interesting parts of "The Miracle". This makes an intellectual appeal in terms of religious symbolism. The wandering of the nun thru worldly sin is more ordinary. Its movement is less convincing, and it borders on pageantry that can be seen elsewhere.

The final effect of the Reinhardt spectacle—the impression it leaves for permanent enjoyment—is a mixture of laborious sight-seeing with here and there a sense of expanded vision. My first impression was that the spectator of a pageant should not need to study a souvenir program to appreciate the story. The synopsis on the distributed program is not entirely satisfactory in explaining the finer points of analysis. Chaplain insists that his audience have the printed text of his songs for reference, and preceding each number of his program he announces the song that he is going to sing. The Philharmonic Society also prints

the synopsis of its music with considerable comment on its meaning. Perhaps we should bring to "The Miracle" the same attitude of mind, follow the synopsis closely and confine ourselves to discovering how the performance enlarges the conception. But even with this preparation, I believe the final impression would be one of laborious sight-seeing with a somewhat scanty gain in spiritual improvement.

The simpler technique of "Everyman", and Sir John Martin-Harvey's "Oedipus Rex" did much more for my imagination than Mr. Reinhardt's seven hundred actors and solid masonry. The stage of my taste, whether in voice or pantomime, depends for its appeal on simplicity of art and the power of suggestion. Mr. Reinhardt aims to furnish everything from a black draped figure as the symbol of approaching death, to a crimson light in the floor under the dying man and a dancing skeleton over the body after the man is dead. This gives so much emphasis to the outward show that the inward consciousness lies down on the job.

The angelic singing of the choir and the Madonna of Lady Manners had unusual beauty. The Madonna as a symbol of purity and divine love was dramatically visualized. The Nun of Rosamond Pinchot was a youthful embodiment of grace and emotion, suffering and repentance. In the broken prayer Miss Pinchot's voice showed control and power in spoken drama. Rudolf Schildkraut, Schnyler Ladd and Werner Krauss were other actors of distinguished ability and prominence.

The mob scenes from the rear of the theater and dress circle gave a bizarre effect to members of the audience in close range. It gave surprise to the action, but a very palpable sense of method. It distracted attention from the center of interest and destroyed illusion. It was like seeing the show from back stage.

"Roseanne", a play of Negro life in Georgia, denials honestly with its material. Here again we are confronted with physical facts of the theater. The actors are all white in black makeup and wigs. They have to speak an acquired dialect and approximate a racial voice. It is difficult to disguise these facts. They have to be taken for granted and forgotten as much as possible. With this concession of mind the illusion is surprisingly complete, and where illusion fails you enjoy the skill of the actors in doing their work so well. Nan Bagby Stephens, the author, makes her message clear. The spiritual strength of Roseanne makes an impression. My only confusion of understanding was in the last act.

There are moments in the play when the impression is strong that Roseanne is in love with the preacher. When the preacher in the last act explains his weakness and declares his repentance, he states that he is coming back. During the dialog Miss Herne, as Roseanne, looks up with joyful hope and expectation. This look of joy at this particular moment is confusing. It is hard to tell whether it is religious strength or her personal weakness for the man himself. The struggle and conflict of this scene seems to stop too soon. Suspense is weakened and the audience is forced to surrender to forgiveness almost before it is ready to surrender. To see this black hypocrite turn to repentance is like seeing Tartuffe turn gentleman. The transition is not handled with the dramatic tension that the situation promises.

As a delineation of Negro character, the play is forceful. There is a question as to what extent the meeting in the church is dramatic. It is faithful to conditions and is entertaining, but it is rather a long preparation for the action at the end of the scene.

Crystal Herne gives a faithful portrayal of Roseanne. In makeup, posture and walk she is in the character of the part, and she has a strong grip on the spirit of the woman. Her emotional work is powerful, but I do not consider a strong sweep of elemental emotion the most difficult thing to obtain. The emotional suggestion in "Sun Up" moves me much more deeply than anything that happens in "Roseanne", and the tension in "Sun Up" to the end of the play is more absorbing and satisfactory.

The Leola of Kathleen Comegys is a thoroughly convincing piece of work. You even forget that Miss Comegys wears makeup. John Har-

(Continued on page 42)

CLEARNESS, FORCE, ELEGANCE

THE art of the theater is a union of all the arts. Against a background of architecture, line and color, in various harmonies of light and shadow, stands the actor with living voice and sentient body to interpret the written composition of the playwright.

The object striven for is to produce a single effect, but whether this effect be good or bad, it is dependent on so many agencies that analysis is complex and terminology confusing. There is actor, manuscript, director and all the material detail of light, setting, makeup and costume. We fuse these parts together, give our attention to the thing as a whole, and call it a play. For the sake of arriving at some fundamentals the playwright is a good person to begin with. He is the potential starting point. The same qualities of style that enter into his art enter into the other arts.

In the common use of the term, style is taken to mean good style. In a more careful sense, any piece of writing has style, good or bad, just as criticism may be favorable or unfavorable. Lowell defined style as "the establishment of a perfect mutual understanding between the worker and his material." In English composition Barrett Wendell gives this definition: Style means simply the expression of thought and emotion in written words.

Clearness, Force and Elegance make up the qualities of style. Of these three accredited terms, the first represents the intellectual quality; the second, the emotional quality; the third, the aesthetic quality.

Clearness is the distinguishing quality of style that cannot be misunderstood. A clear style leaves no doubt as to the meaning of a word, a sentence or of the composition as a whole.

Force adds something to clearness. It makes an impression not only on the few, but on the many. For in most cases, and in the long run, great writing makes interesting reading to the ordinary human being. Force, then, is the distinguishing quality of style that holds attention.

Elegance creates delight in workmanship. We call it beauty, charm, grace, ease, finish, mastery. It is the distinguishing quality of style that appeals to taste. It also embraces adaptability to purpose. For this reason we have to put ourselves in the position of the author and see what he is aiming to do. We may not like his subject, we may not like his philosophy, but our judgment of his workmanship depends on deciding how successfully, how elegantly, he has accomplished his purpose. Elegance is not a matter of ornament or external glitter. It is a matter of careful selection, a choosing of the one thing that best serves the end. In the words of Barrett Wendell: "No style is finally good until along with clearness and force it possesses the quality named elegance."

In the discussion of style two other terms are of fundamental importance—denotation and connotation.

Denotation applies to clearness. A word names something in such a way as to identify it. A word is said to denote the idea it identifies. In Owen Davis' "Icebound" the first speech is "Four o'clock". It tells the audience the time of day. The terms are unmistakable. An equal degree of clearness in naming things and putting an idea in words is dependable on this unmistakable identification of the thought intended. Connotation branches out of denotation. The word or sentence not only denotes a specific thing, it produces an association of ideas and arouses feeling. Connotation consists of the thoughts and emotions that cluster about the individual idea. In "Cyrano de Bergerac" Ragueneau is the baker-poet. His wife hands him paper bags to wrap the pastries in. The baker says: "Paper bags? Thank you . . . Cle! My manuscripts!"

There is a big difference in the association of ideas between paper bags and manuscripts. In this speech the connotation of paper bags used as manuscripts has still greater force. It not only denotes the poverty of the poet, but his love of sentiment, and it arouses sympathy and humor as it brings home the incompatibility of circumstance that forces him to sell pastry in paper bags covered with the inscriptions of his soul. And yet this splendid effect is accomplished in a few words and by simple means.

The connotation of words and ideas is constantly felt in all avenues of the theater, altho this force is not always used with elegance. In vaudeville, burlesque and musical comedy we daily depend on the instantaneous effect of such words as "Henry Ford", "shimmie" and "Scotch". The vaudeville artist who announces himself as "D. D. H." in the Encyclopedia of 1923 makes a twenty-minute monologue out of familiar words and phrases that have come connotation, "cockroach", "Smith Brothers" and "lobster" not only name an object, but set up a curious train of ideas. For crude entertainment they serve their purpose.

After denotation and connotation of word and thought are reasonably secure, then the finer and more searching adaptation of style to meaning secures elegance. Brian Hooker's translation of "Cyrano de Bergerac" has some striking illustrations of this selective appeal to taste. At the end of the play Cyrano tells Roxane: "I have had one friend. . . . Across my life, one whispering silken gown!"

The appropriateness of "whispering silken gown" is easily appreciated. It suggests the beauty of Cyrano's mind and the idealism of his love. To try to find a substitute for any one of these three words only intensifies our appreciation of the quality of elegance.

An understanding of these terms—clearness, force and elegance, denotation and connotation—are so essential to an appreciation of style that they are well worth keeping in mind. Their application to English composition is fundamental. Their principles may be applied with equal success to all parts of the stage, to the picture, to acting, to speech and pantomime.

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Shopper's Medley

Dear Readers:

The Shopper wishes to call your attention to the following requests. She would deem it a great favor if you would observe them when sending in requests for information or orders:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Company. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

The services of the Shopper are free to our readers, no discounts being exacted from our patrons or the shops.

Merchants please note that the space on this page is not for sale.

When desiring to purchase articles mentioned in this column send your order to the Shopper or telephone her for the name of the shop if you are in the city.

Our readers are so anxious to procure the Spanish shawl, made of the new cloth Moullette, that we have urged the importer not to await the arrival of the fringe from abroad, but to offer the shawl minus the fringe at the lowest possible price. This he has agreed to do, and to offset the disadvantage of purchasing the shawl without the fringe we are quoting elsewhere in this column prices on fringe for the benefit of those who are in out-of-way places, where fringe is not obtainable.

The shawl, which is about four by four yards, is of a rich yellow shade, with large red roses of the "Impressionistic" type, dyed about the border in a manner suggesting handpainting. Green leaves are also included. The effect behind the footlights is distinctive and rich. The price is \$6.75, which includes cost of mailing.

As each shawl will be made to order, it will require ten days from the date order is received to fill same. Special prices will be made on lots.

A true lover's knot forms the design of the handsome rhinestone ornament illustrated, which is 5½ inches wide and 5½ inches deep. It may be used at the front of a gown to secure a front drape, as a stomacher or side ornament. The gems are set in platinum and the imitation platinum setting is pliant, so that the ornament may be made to fit perfectly whenever placed. The price of this exclusive and lovely ornament is \$10.50, a special quotation for our readers.

Here is the waterless hot bag that should be included in every emergency outfit. There is no possibility of leakage, as instead of being filled with hot water it is filled with a bag which has magical heat generating qualities. To heat the bag one shakes and kneads it to the desired heat, and it stays that way for twelve hours without further attention. The filers last six months, depending upon the amount of use given them, and refills may be procured for 15 cents each. Motorists find the bag a handy foot warmer when making long runs, while those who travel will find it a genuine comfort in a cold hotel room. The price is \$2.50.



Fringe for the Spanish shawl, black silk, may be purchased at \$2.65 per yard, 9 inches in length; while a 9-inch silk fiber fringe, which has a luster similar to that of silk, but is not so durable, may be had for \$1.95 per yard. Order thru Shopper, including 10 cents for postage.

If there is one thing that is an abomination it is the flow of light one enjoys from the average hotel room electric globe. It is impossible to read or sew with the poor light provided. For this reason every actress should carry with her an electric lamp that can be quickly connected with any electric light socket and adjusted on bureau, bed, dressing table or

(Continued on page 42)

Side Glances

"The Tourist Pays and Pays"

So says a showman who has just returned from Paris.

"A front orchestra seat in a music hall costs the tourist thirty-six francs. Before the war he paid ten francs for the same seat and after the armistice twenty francs."

When asked why the price was so high he replied ruefully: "The tourist pays for the Paris chorus girls' clothes. You see they are returning to the spectacular chorus of pre-war times, and somebody must pay the bill."

"The funny thing about it," concluded our informant, "is that the Frenchman doesn't patronize these high priced shows, a stand that has caused the dramatic theater to drop below its armistice prices."

"But the American tourist, with his New York bred fondness for spectacles, fall for the music hall prices and pays and pays—for the chorus girls' clothes!"

Our Ranch Poetess

Now and then we receive letters from Marie

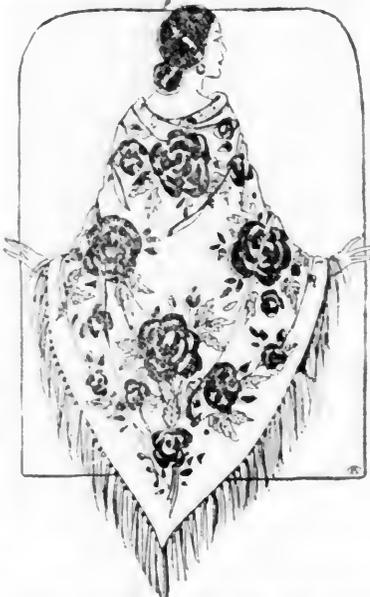
Hancock, of Cozad, Ariz., who always sends a bright newsy letter with every order. She is located on the Midway Ranch, where United States Senators sometimes stop off for rest and food. She writes that "all feathered things live free from fear at Midway Ranch and the air is pure beyond alloy". With one letter she sent us a song entitled "Midway Ranch", which is sung to the tune of "Maryland, My Maryland", consisting of seven verses. As each verse is as good as "tother" we shall now close our eyes and select one to copy. Our finger alights on verse six, so here goes:

"We've lots of stuff at old Midway,
Midway Ranch, O, Midway Ranch!
Wheat, corn and oats, and alfalfa
At Midway Ranch, O, Midway Ranch!
Where once roamed herds of buffalo
And painted Indian drew his bow,
Feed cattle, sheep and gay broncho
At Midway Ranch, O, Midway Ranch!"

And Now for the Thrills

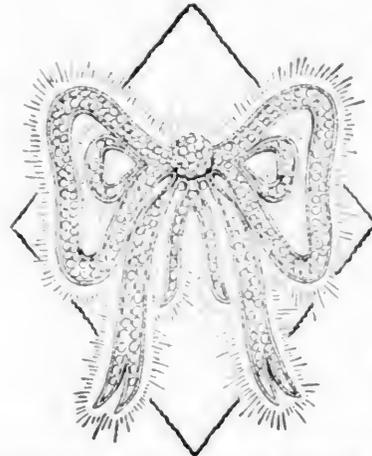
"We've been reading Courtney Ryley Cooper's "The Jungle Behind Bars" for the last week while traveling up and down on the subway and when taxi-cabbing about town. We've been the cynosure of small boys' eyes who, after once sighting the title on the colorful cover, never take their envious eyes from the

(Continued on page 42)



A "NEW ART" SPANISH SHAWL AND A NEW RHINESTONE DESIGN

(See Shopper's column for descriptions.)



For Beauty's Sake

"Learn to care for your skin scientifically, to keep it young and naturally lovely," says Elizabeth Arden. "Quicken the circulation that carries off poisons and brings fresh color to the cheeks. Nourish the tissues to keep them firm and round. Drive away all signs of age by holding the keen contour and the radiant sparkle of youth. You can!"

When Elizabeth Arden proclaims "YOU CAN" she speaks with authority. Her clients, the most beautiful women of the stage and society, are her proof. For the instruction of women who desire to avail themselves of her beautifiers Miss Arden, who is herself lovely to gaze upon, has placed in the hands of The Shopper a pamphlet describing the three things that keep a woman beautiful. The pamphlet will be sent you on request.

The mission of a chin strap is not only to correct but to prevent a double chin. While a double chin is not always an indication of approaching age, it has a tendency to age the youngest face. So it behooves us to take up arms against this beauty destroyer, a double chin, by wearing nightly a chin strap—one that will "stay put".

A chin strap that "stays put" is offered for sale by Cora M. Davis, at \$2. It has a special head-strapping device that remains adjusted. It was designed originally to overcome mouth breathing. When ordering the

Cora Davis Chin Strap, please state measurements over the head and under the chin.

So many requests are coming in for a cream powder basis, reasonable in price that it may be used freely, that The Shopper went hunting for one and found it. Milk cold cream is its name. It is a natural cleanser and massage cream. A claim made for it is that its film of milk protects, heals and nourishes the skin. The film of milk seals up the tiny crevices and cracks of chafed skin. It makes powder adhere unusually long and yet protects the skin against the drying effect of powder ingredients. It sells for 60 cents a jar.

"Fan your wrinkles away," says a woman who has kept age at bay for many years.

"How?" she was asked.

"First apply Line-No-More," said she, "a preparation I have used privately for a number of years and am now offering to other women, and then fan it dry. The result is that all wrinkles disappear."

Line-No-More is an astringent that tightens flabby skin, much after the fashion of the whites of eggs, except that it is a great deal less expensive than the aristocratic egg, which has been elevated to the nobility. And, of course, it contains ingredients that an egg can never absorb; beautifiers that keep the skin

Stage Fashions

PEARL REGAY, one of the stars of the Keith Circuit, who appeared recently at the Palace Theater, New York, is one of the most originally dressed dancers we have seen—EVER. She succeeds in imparting chic and smartness where most dancers achieve but mere prettiness of costume.

For instance, in the number Miss Regay wore a box coat of green and gold brocade, with beaver collar and cuffs. The full, circular skirt was of coral chiffon that floated and undulated gracefully when she danced. The bodice, which was snug fitting, was of green and gold brocade, and finished at the waist line with immense crimson flowers. An Oriental turban effect was achieved by twirling two strands of chiffon, coral and green, about the coiffure. No stockings were worn with black satin sandals.

Another voluminous circular skirt was composed of rainbow silk batik, topped with a brassiere-like bodice of gold cloth and rhinestones. At each side of a classic coiffure were rhinestone ornaments that resembled a starfish in design.

NEW FROCKS FOR THE "VANITIES"

Just prior to going on tour the "Vanities of 1923" was enriched by a new number with new costumes. Ribbons, chiffons and nets were utilized to express the tiered skirt and blouse. One chorus costume was made entirely of loops of gray velvet ribbon, a side train (looped to wrist) and skirt faced with a vivid rose color. This costume followed the tubular silhouette, with the loops continuing tier after tier from a yoke with simple shoulder straps.

MARY HAY as "Mary Jane McKane", in the play of that title at the Imperial Theater, New York, executes a novel dance in a novel costume composed of tiers of wide frills. A frisk of tulle, composed of various shades of pale blue, each frill of the skirt expressing a different tone, is enhanced by a chiffon cape which follows the same color scheme.

GERTRUDE LAWRENCE in the London production of "Charlotte's Revue" at the Times Square Theater, New York, is a lovely vision in rose metal cloth, supplemented by chiffon in different tones of rose. The bodice and bouffant skirt of metal cloth adorned with tiers of rose chiffon in variegated shades.

CHORUS COSTUMES that are gay and chic, without pomp and glitter, distinguished "Charlotte's Revue" from other revues on Broadway. For instance, abbreviated costumes of ruffled black taffeta, each ruffle faced with orchid silk. Muffs of orchid with corded collars to match them in shade and audacious black tricorn hats, are original and compelling notes.

Laces, metals, velvets, embroideries and fringes are the makings of other revues, all exemplifying the charm of flowing lines.

Green, violet and magenta seem to be the dominant colors of "Charlotte's Revue".

firm and smooth and impart a natural color to the cheeks.

Line-No-More may be ordered thru The Shopper at \$1 a bottle. It is accompanied by a chic little fan.

"Grand Dames" enhance their crowning glory nowadays by whitening the hair with a harmless preparation that removes the yellow tinge and makes the hair bright, fluff and lustrous. It is not a bleach but an effective hair toner offered for sale by a leading New York beauty shop at \$2 a bottle.

The plain, sleek bob is not becoming to all types of beauty, no matter how perfect the features may be. For this reason many find frequent recourse to curlers and curling irons a necessity that becomes irksome eventually.

"But," you may ask, "how can the coiffure be kept fashionable and becoming without the constant use of the iron?" The answer is "Curline", a harmless liquid that forms the basis of a semi-permanent wave, offered by a New York hairdresser. "Curline" sells for \$1 a bottle.

The newest and most youthful rouge is "Po-Go", a Parisian product, designated as "orange" shade. It is of the tint of Tangerine oranges and has a most fascinating and novel fragrance, pleasingly delicate and flowerlike. Offered by a Fifth Avenue importer at 65 cents a box. Something "amusing" for Miss Lady.

Nothing is more rejuvenating than a Turkish bath, provided that it is scientifically given by experts. Those who wish to faithfully follow the Turkish bath method of reduction will not find it irksome if taken in luxurious surroundings. We know of such a bath of luxurious surroundings, exclusively for women, with a well-appointed swimming pool and in viting lounge room, a beauty parlor and a restaurant. The price of the bath is \$1.50. Hotel accommodations are also provided. The Turkish bath is in the heart of the theatrical district.

FOR THE STAGE
STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP
FOR THE BOUDOIR

Eva Discusses the Tanguay

The "I Don't Care" Lady Cares Much About Her Stage Wardrobe, Kiddies and Dogs

We went to the Palace Theater to see what Eva Tanguay was wearing. But when we saw the incomparable Eva and heard the heart-warming ovation given her, we were so busy trying to swallow a lump in our throat that we forgot all about the costumes. We were conscious only of Eva, moving about in an aura of gorgeousness. "How about those costumes," we reminded ourselves; "certainly you are not going to be a victim of mob mesmerism?" But the waves of enthusiasm played about us until they became a sparkling sea. Soon a nice little canoe, bearing the name of "Curiosity", was wafted in our direction and we fell in. Picking up a little paddle, labeled "Inquisitiveness", we sailed back stage to ask Eva all about "The Tanguay". The doorman refused to admit us to the Tanguay Harbor without a pass from the "powers that be". Next morning we telephoned Miss Tanguay's hotel and were told to try again at noon. At noon we got Miss (Continued on page 43)

On the Road—



Heavy Hand Luggage is a Nuisance

HUNDREDS of women in the profession find the Daisy Hat Bag indispensable for carrying extra hats and other traveling necessities, such as night clothes and toilet articles. Smart — light-weight — durable — made of best patent leather material, cretonne-lined. Rain-proof — dustproof. DAISY DE LUXE (Patented Chain Pull), with extra pocket, 16, 18 or 20-inch sizes, \$5.00. DAISY BUTTON MODEL, 16-inch, \$3.25; 18-inch, \$3.50; 20-inch, \$3.75. At leading department stores, luggage and specialty shops. Shipped direct prepaid for 50 cents additional (to cover packing and parcel post). The DAISY PRODUCTS, Inc. 366 Fifth Avenue, NEW YORK CITY.

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TANGUAY "SAYS IT WITH FLOWERS"



Red roses and all the flowers of the garden are the contents of a basket of genuine Irish crochet. The handle is wrapped with pale blue satin ribbon and is decorated with a huge bow of same. The basket proper resembles a corset in shape, and is fastened in the back with large steel snappers. The Cyclonic Lady lifts her active hands above the basket in the same old "I Don't Care" way, doubtless causing many to wonder what would happen to Miss Tanguay's enthusiasm if the basket-corset was fastened over her arms and hands. —Strauss-Peyton Photo.

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Reflections of Dorothea

"The world's a stage and all the men and women merely players."

Even if the immortal bard hadn't said so, I could hardly fail to form the same impression as I look from my bedroom window at the varied scenes that are being acted almost continually in the street below. All of the seven ages are represented by the players. There in its little cab a baby, quite toothless, is crying loudly for a curly little poodle that has been monopolized by an older brother. And now we are about to have a change of scene, for here comes the burly-gurdy man followed by a swarm of kiddies, and oh, how happy they are. My, what a difference just a few years make. There goes a group of high-school boys and girls. What wonderful dreams of the rosy future are taking form in their little heads, as they gayly meander on their way? I wonder what is causing that young couple to act so confused? Now they are looking up at the windows, now they are engaged in animated conversation as they start across the street—why, I should have guessed it; it's a home they're looking for, and I hope they've found it. Well, well; there's a grandpa, come to take two kiddies from the burly-gurdy. Hurdy-gurdies seem to have lost their charm for him and, in spite of their protestations, he's leading the kiddies away. Yes, Mr. Shakespeare, you were correct—all the world's a stage and the performance is continuous.

I had a most interesting visitor in the person of T. Daniel Frawley. Mr. Frawley, as you probably know, is the man who has sufficient confidence in American plays and American actors to show them all over the world. He is perhaps our foremost globe-trotting theatrical manager. No story from the Arabian Nights could be more interesting than the revelations of his various experiences in foreign lands, and I must confess that I felt many a thrill as my imagination followed this prince of story tellers. I could almost feel the hot breath of the savage sheik as I struggled to escape and found myself breathless after being chased by the Bushmen of Australia. For a little while Mr. Frawley will continue to dodge the savage taxi drivers of our fair city, whom he fears more than the aborigines, then he will betake himself to the seclusion of Scroon Lake to read plays and plan another tour of the Orient.

New York playgoers have displayed a surprising fondness for "Chicken Feed" as being served at the Little Theater, and one of the reasons is Roberta Arnold. Miss Arnold is a California girl, having been born, raised and educated in San Francisco. She received her first stage training in that excellent institution known as the Oliver Morosco Stock Company in Los Angeles. In the short period of nine weeks she rose from an extra girl to leading ingenue. Her first New York engagement was with "Up Stairs and Down" at the Cort. After that came "Lombardi, Ltd.", "The Walk Offs", "Adam and Eva" and "The First Year", that Frank Craven success that lingered for two seasons on Broadway. With Roberta Arnold as the feature, it looks as tho "Chicken Feed" will be on the menu at the Little Theater for some time to come.

George and Alice St. John spend part of their time at home in Hempstead, L. I., reading The Billboard, and an equal amount in preparing little notes of cheer for me. They call it their "off-stage" act, and it holds down a good spot on the bill because of its heart interest.

Mary Moore is resting at Palm Beach, or at least that's why she went there. She writes that the resting would be much better if the weather man would lay off for a while and let it stop raining. So far she hasn't been worried at all by alligators.

I sometimes wonder if there is any place on earth where The Billboard doesn't go. I've heard from readers in almost every corner of the United States and Canada, in Buenos Aires and Hong Kong, China, and still they come.

Nell McConlogue has returned from an extended visit in California and is studying a theater guide to locate the many new houses

SIDE GLANCES

(Continued from page 40)

picture of the leaping tiger and the title. For thrills Mr. Cooper's book cannot be excelled. We advise every circus owner to read Mr. Cooper's book and forever after be suspicious of the press agents' ability to read the minds of animals and trainers. Mr. Cooper was once a circus press agent. We would like to know Mr. Cooper, if all of those stories are true.

When the Chilly Winds Blow

Just huddle up and smile. And if it's hard to smile picture our correspondent, Grace Thom, whose daddy owns the Princess Floating Theater and is known as the John Drew of the river, surrounded by ice on which the town kids skate. Miss Thom says that on show nights the whole boat is warm, but over week-ends they go home to Beverly to get thawed out. Miss Thom deserted journalism for show-boating. She was formerly on the staff of The Cleveland Plain Dealer.

that have sprung up in the Times Square district during his absence.

Dorothy Tierney, who recently closed with "Scaramouche", is now with "Gypsy Jim" at the Forty-Ninth Street Theater.

Thank you, Ruth Harding, for your sweet thought.

I have received several very interesting sketches from Jonathan Plummer of San Francisco. They are mostly for two or three people and I hope to be able to tell you more about them later.

"Mother" Brown, who is with the Six Brown Brothers, writes that Julian Eltinge's show, "The Black and White Revue", looks good for Broadway.

I do wish I could answer some of the many welcome letters from my readers, but it is simply impossible, as my strength is limited. However, I certainly enjoy receiving them and hope they will continue to come to Apt. 4-F, 600 West 186th street, New York City.

Dorothea Antel

SHOPPER'S MEDLEY

(Continued from page 40)

ledge of any kind. The lamp may be turned in any direction desired. Equipped with an eye-protecting shade and burns globes of any

While draped gowns are not diminishing in popularity, the tiered skirt and plain bodice gain in favor.

Evening wraps are still so varied in character that one might say that "everything goes". However, fur coats with ermine collars seem to be the most luxurious phase of the evening wrap mode.

American Beauty velvet, the skirt edged with fox, makes a striking stage gown for an afternoon scene. The sleeves should be long and tight fitting and the neck cut square.

The off-shoulder neckline is still evident in frocks of period style, while more sophisticated and fashionable gown stresses the deep V-back decolletage.

J. J. A.—Marabou trimming is most effective when combined with chiffon. Fur banding is used for the velvet gown. Ostrich banding is also effective as enhancement for the chiffon gown.

THE SPOKEN WORD

(Continued from page 39)

rington is an imposing figure as the preacher with a big voice of commanding weight and persuasive adaptations. Marie Taylor is a master of several racial characteristics and vocal manifestations that added considerable interest to her dialect. Murray Bennett was

HARD WORDS

BLUNKHALL ("bluhng-kawll), Irving, American actor and director.

DELYSIA (di-'li-si-uh), Alice, French actress and vocalist, at the New York Winter Garden.

FEHRLIN ("feh-n-lin), Charles R., feature writer for The New York World and other papers.

HENNEQUIN ("he-nu-kwin), Maurice, French dramatic author, Chevalier of the Legion of Honor, and an officer of the Academy. French pronunciation (en-'kei), the e-sounds (e) like "ere" in "there", the final E-sound is nasalized.

LE COQ D'OR (lu kaw 'daw'r), opera, "The Golden Cockerel", by Rimsky-Korsakov, revived at the Metropolitan. The golden cock is an enchanted weather-vane, which an astrologer brings to King Dodon to warn him of his enemies.

RIMSKY-KORSAKOV (rim-ski 'kaw-rsah-'kawf), English spelling often Korsakoff, Nicholas Andreievich, 1844-1908, Russian composer.

PUSHKIN ("poosh-kin), Alexander, 1799-1837, Russian poet. The celebration of his centenary was one of the greatest events in Russian literary history. His fantastic poems made from fairy tales and folk stories have furnished the basis of many songs and operas, of which "Le Coq d'Or" is one.

ROSEANNE (ro-oo-'zæn), Nan Bagby Stephens' play with spirituals, in which Crystal Horne is playing.

SERRANO (sn-'rah-'no-oo), Vincent, Broadway actor.

TROUGHTON ("trawk-tun), John, Broadway actor.

VANE (ve-n), Sutton ("suht-n), author of "Outward Bound", a timid, retiring English playwright, whose father of the same name has been a prolific writer of melodrama.

VERMILYE ("vur-'mil-ii), Harold, Broadway actor.

KEY: (i) as in "sea" (si), (i) as in "it" (it), (e) as in "met" (met), (el) as in "day" (dei), (e) as in "thera" (de'u), (c) pronounce close-o with the lip-rounding of (o) as in Fr. "monsieur" (mu-'sjé), (a) as in "at" (at), (ai) as in "ice" (ais), (oo) as in "true" (troo), (oo) as in "wood" (wood), (o-oo) as in "go" (goo), (aw) as in "law" (law), (ol) as in "bol" (bol), (aw) as in "on" (awn), (ah) as in "father" ("fah:'ku), (u) as in "urge" (uidzh), (u) as in "water" (waw-'tu), (uh) as in "up" (uhp).

(&) voiced th-sound as in "this" (dis), (j) glided i-sound as in "yes" (jes), (c) breathed fricative with tongue in position of (j) as in German "ich" (ic), (x) velar fricative as in Scotch "loch" (lawx) and in Ger. "ach" (lahx), (ng) one sound as in "sing", (l) glottal plosiva which in North German precedes all initial strong vowels. Capital letters represent nasalized vowels as in Fr. "vin" (vE).

degree of watts. The price is \$5. Compactly packed and easy to carry.

A tailor is selling beautiful fox scarfs, beige or platinum shade, which he declares to be \$45 values for \$19.50. They are full-furred, 41 inches long and 6 and 7 inches wide. The sale is for the month of February only.

A cleansing fluid with a pleasant odor is one of our latest discoveries. It is very simple to use. Merely dampen a clean cloth with the fluid and rub lightly over the spot, which clears up and dries in a few seconds. May be used for the most delicate of fabrics. Garments cleaned with this cleanser may be worn immediately, as the odor is pleasant. Come in pint cans at 65 cents.

STYLE NOTES

Paris, reports Women's Wear, wears metals and brocades with sumptuous furs. Roses and green shades are favored on the stage.

Velvets, metals and brocades were much in evidence at the Judiciary Reception at the White House, says the same authority. Mrs. Coolidge wore royal blue metal brocade, studded with sapphires. Draped effects were favored by the matrons and bouffant line by the debutantes.

Pastel taffeta and lace gowns are still much in evidence at the smart hotels as evening attire.

Ostrich and marabou banding trim the new evening gowns.

Impressive as Rodney and Marie L'Engle hit off a good characterization. The play is new and unusual and is especially commendable as a study of neglected phases of American life. But after all, didn't "Sun Up" start the ball rolling, or was it "The Emperor Jones"? With "Hell Bent for Heaven" the collection is growing.

"The Alarm Clock" was troubled with mixed acting. You couldn't forget that Blanche Ring was the Blanche Ring of musical comedy rather than a woman from up-State who had rejuvenated by contact with the city. She made several of her exits as Blanche Ring rather than as the woman in the play. It didn't matter much for there was nothing more interesting in the play than the actors as individual units and the comic lines that made popular bids for Broadway laughter.

The finished acting and manly sincerity of Bruce McTear lends convincingly to almost any kind of part as it did in this instance. The particular interest to me was Marion Cookley. She is not only very pretty but a competent actress. Miss Cookley does what many pretty actresses fail to do. She can give complete personality to the character presented in this play of no particular seriousness her love scenes held attention—and a much finer attention—than any of the comedy. Her voice is gentle, but it is well modulated and well controlled. She uses it seriously and with a concealed technique that greatly adds to its charm and usefulness. Her reading is equally intelligent and forceful. Her youthful exclamations that start on a high note and phrase down to a lower one are smooth and pleasing to the ear. Her voice is placed and

works easily in its full range. Her tone suffers no interference and her breath groups are long and elastic. Emotional speeches climb in good time and with force of feeling behind them. In the smoothness of her voice and its sustained rhythm in emotion Miss Cookley has the thing I miss in the speech of Florence Eldredge. Another thing with Miss Cookley, her voice, her reading, her acting and personality all fit together. She is exquisite without being dainty, and there is force back of her quiet simplicity. She is not for great parts, but her talents go measurably beneath the surface.

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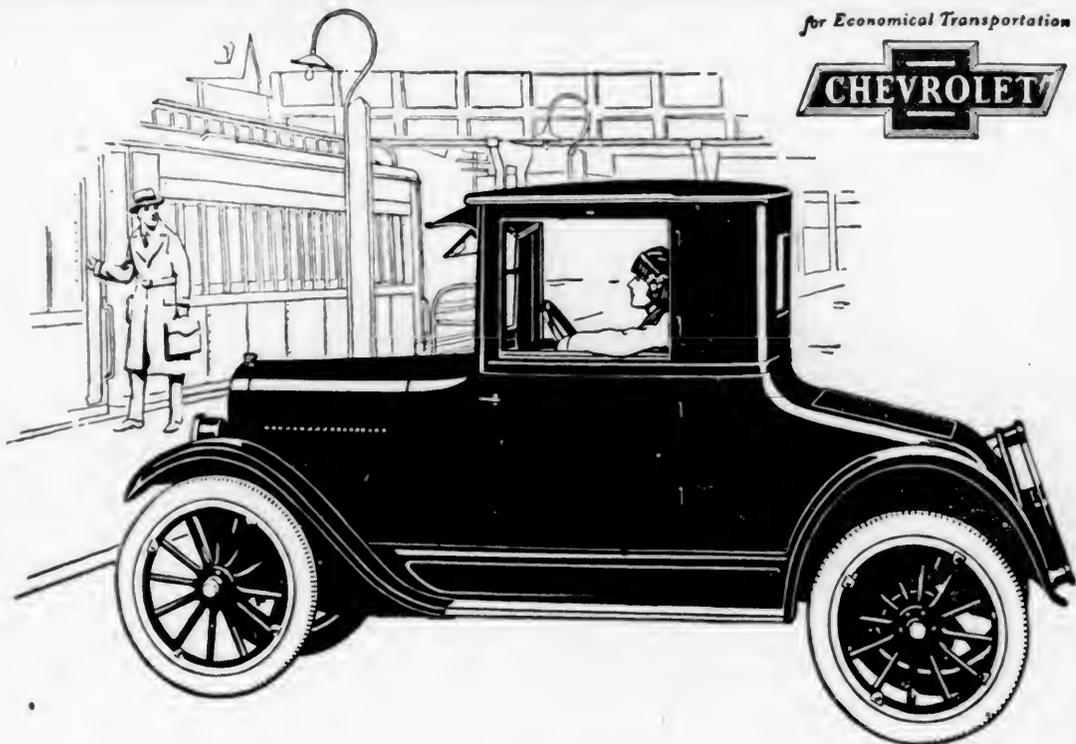
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EVA DISCUSSES THE TANGUAY
(Continued from page 41)

...on the wire. After introducing myself...
...Miss Tanguay?" we demanded.
...Miss Tanguay," replied the voice on...
...come around and wake you up?" so...
...you dare!" and hang! went the re-
ceiver.
At five o'clock we called at the theater,
armed with an official pass. Miss Tanguay was
still on stage and the applause was thunderous.
Then all of a sudden (as they say in bed-
time stories) Eva bounced off stage. There
was an angry light in her eyes. She flung
herself into her dressing room and closed the
door. Then there came sounds of a scolding.
Someone had intruded in Eva's exit wing, as
we understood it, and almost spoiled her act.
Her heart was broken, her spirit crushed and,
well, it was just awful.
The doorman hesitated to send in our card
to Eva. "You wouldn't venture in now, would
you?" he asked, with a helpless all-inclusive
glance at the several people who were wait-
ing to see The Tanguay.
"Oh, my yes," we urged. "We'll present
our own card."
We knocked on the door.
"Didn't I tell you not to knock on that
door?" cried Miss Tanguay.
We read a chalky scrawl on the door,
"Don't knock on this door."
"Yes, and you told us not to dare to wake
you up this morning," we answered.
Silence and then a giggle. The door was
thrown open and The Tanguay confronted us
laughing, looking remarkably young in a
knitted tan sports frock.
"We've come to discuss the Tang-way," we
volunteered.
"Don't tell me it's the 'I don't care way,'"
remonstrated Miss Tanguay, cocking her bobbed
blond head at a roguish angle and wagging a
pink finger of admonition.
"Well, what is the Tang-way?" we demanded.
The "I Don't Care Lady" became thought-
ful.
"The real Tanguay is the save-way," said
she.
"Yes, the save-way. Outside of my stage
gowns, for which I pay thousands, I have no
extravagances. Off stage I am just plain Mary
Jane. Am I not?" she asked of a young niece,
Ruth Howe, a college girl, who has become Miss
Tanguay's traveling companion.
"Yes, Annty," agreed Miss Howe, "but on
stage you are the most extravagant of women."
"She refers to the fact that I wear five pairs
of clean gloves per performance, insist upon
a clean pair of tights for every performance
and buy a new pair of slippers every Monday.
But when I speak of the save-way I mean
providing for the future. I've always read
with horror about the beloved old favorite who
die poor, so I've been saving, laying up a nest
egg for the day when vaudeville no longer wants
me."
Miss Tanguay here stated that she owns
twelve houses out in Hollywood and that the
\$25,000 worth of diamonds showered upon her
fifteen years ago by F. C. Havemeyer, the
Sugar King, have reposed in a safety vault
at the Harriman National Bank for that many
years. There wasn't a single gem on any
one of Eva Tanguay's little fingers.
"I don't care for personal adornment off
stage. But I do care about my stage ward-
robe," continued Miss Tanguay, arising and
lifting a beautiful costume of black jet. "I
paid eleven hundred dollars for this—and—
well, just try to lift it."
Obeying Miss Tanguay we held out both
hands for the gown. Was it heavy? Heavier
than our two arms could bear, and we quickly
placed it on a chair, lest we drop it. Small
wonder that Eva Tanguay perspires, moving
about like a cyclone in so heavy a costume.
"Eleven hundred dollars for a dress and
still they say—"
"Say what?"
"Well, you know. When you sold your per-
sonal effects, your gorgeous bedroom set, and
so forth, the public thought you were—"
"Broke?" interrupted Miss Tanguay. Then
she laughed heartily.
"War, I sold that furniture because I
bought Jack Pickford's beautiful home in Holly-
wood with everything in it. The type of fur-
niture I disposed of would have appeared in-
congruous mixed with the furniture of Mr.
Pickford's selection."
A silence ensued. We studied Miss Tanguay's
face, recently rejuvenated by surgery. She
looks so young and pretty that we whispered
something about admirers.
"Yes, I receive letters—oceans of them—but
they all come from women. Splendid little
missions of encouragement and admiration, one
woman wrote me from New Rochelle that she
considered that my legs were worth more than
a million" (Miss Tanguay sings about 'em
during her act, you know.)
"And, now, to change the subject," said
Miss Tanguay, "see what I have here," point-
ing to a brindle bulldog, reclining in a lux-
urious basket, its eyes imploring its mistress
for attention.
"Come here to Mamma, Nippy."



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Nippy came with alacrity.
"Why, we thought your dog had passed on to the place where all good dogs go," we said, on the trail of a dog story.
"That was the dog I had for fourteen years. I have his faithful heart in a gold jar."
"But tell us about this dog," we urged.
Taking the dog on her lap she told the story in language that was intended for dog ears as well as ours.
"Well, one night out in Hollywood, Mamma went to see Gloria Swanson in a new picture. As Mamma entered the lobby of the theater what should she see but a poor little bow-wow tied to a radiator. After petting said bow-wow, Mamma asked the house manager why the poor little doggie was tied to the radiator. 'She's lost,' said the house manager. Then Mamma went into the theater to see the wonderful Gloria, and when she came out the poor lil' dog was still tied to the radiator. To make

a long story short, Mamma persuaded the house manager to permit her to keep the dog all the next day, which was Armistice Day, with the understanding that she would look for the owner.
"Next day, sure enough, the owner advertised for the doggie and Mamma telephoned for him to come and get it. He arrived in an automobile, with his wife and two lovely kiddies. He took the doggie home, but Mamma became so lonesome that she again called up the man and offered him \$100 for Nifty. 'No,' said he, 'that dog was given to us and we wouldn't part with him for the world.' 'But,' I persisted, 'you are blessed with two beautiful children and I have none.' Well—what should happen that night? He sent Nifty to Mamma, and here we are."
The little niece then reminded Miss Tanguay that there were several kiddies outside to see her. The kiddies were admitted and great

cooling ensued, during which we turned our attention to the Tanguay gowns.
The jet costume, valued at \$1,100, is composed of festoons of sparkling jet, arranged in graceful loops about the bodice and from shoulder to wrist. This costume is worn with the famous white Tanguay tights and white kid gloves.
Another costume, in which Miss Tanguay sings "I'm the Daughter of Old King Hókum", is a modified Indian suit, and with it a war bonnet of long pastel tinted feathers. An abbreviated bodice, arranged in two white satin panels, is beaded with rows of coral, blue and white beads. The flower basket costume is described in the caption beneath the photograph.
After we finished our inspection of the costumes, Miss Howe told us that traveling with her Aunt Eva was more educational than a

(Continued on page 45)

H. O. STECHHAN

Of Pasadena Players Wins Prize in Billboard's Little Theater Contest

FOLLOWING the meeting of the judges in the Little Theater Article Contest at the offices of The Billboard Publishing Company, at which it was decided to devote another week to written analyses of all articles submitted three of the judges—Kathleen Kirkwood, whose Little Theater, The Triangle, celebrated its first birthday Sunday, January 19; Walter Hartwig, director of the Little Theater Service Department of the New York Drama League, and Gordon C. Whyte, dramatic critic of The Billboard—devoted themselves to writing comments on each of the thirty-eight contributions. William A. Brady has been so busy with the establishment of a motion picture studio, the direction of new plays and a premiere, to say nothing of an endless chain of appointments for addresses on the drama before dramatic and other organizations, that he was unable to devote himself to the task of writing comments. However, Messrs. Brady, Hartwig and Whyte concurred in the selection of Article No. 2, entitled "Little Theater Organization", by H. O. Stechhan of the Pasadena Community Playhouse Association, Pasadena Calif., as the most helpful article submitted in the contest. Organization, to their minds, is the most important phase of the little theater movement.

Miss Kirkwood voted for article No. 19, entitled "Lighting the Little Theater", by Stephen J. Strook, manager of the Temple Players, New York City. You will note that Messrs. Hartwig and Whyte give it honorable mention in their analyses.

We print herewith the comments of the three aforementioned judges, as well as letters from Mr. Hartwig and Miss Kirkwood:

WALTER HARTWIG
29 West 47th Street
New York City

New York Dec. 15, 1924.

Mrs. Elta Miller Lenz,
care The Billboard,
1439 Broadway,
New York City.

Dear Mrs. Lenz:

As I am obliged to be out of town both Wednesday and Thursday, I am sending you herewith my decision for the contest. I vote for ARTICLE No. 2. To my mind this article is, by a good deal, the most constructive and full of the most useful and practicable ideas of any of the articles. Following these ideas any group might organize and conduct an interesting and going little theater that should command respect. This article shows the working of a little theater where the individual means very little but where a great many individuals mean a great deal and the results achieved are obvious.

There are several other very good articles, but to my mind none comes close to being as good as NUMBER 2. The next best to my way of thinking are NUMBERS 22, 27 and 19. I must congratulate you on the inception of the idea of the contest and the interesting results it has brought out. Combined these articles will make an interesting compendium of information to all existent and prospective little theater groups.

Very sincerely yours,
WALTER HARTWIG.

Data From Kathleen Kirkwood

- No. 1 Article—A belated resume of an event in the Little Theater. The article is more interesting than useful.
- No. 2—The best article in my opinion. Its content is full of helpful information and outlines a complete and practical working scheme for a successful Little Theater.
- No. 3—A graphic description of the individual experience of a group with a set policy—interesting, but not practicable for most Little Theater groups.
- No. 4—Many useful suggestions of an elemental character.
- No. 5—A crude application of the interchangeable set idea.
- No. 6—A "make-shift" idea not to be recommended to a substantial Little Theater.
- No. 7—An idea for making money rather than furthering the work of a real Little Theater.
- No. 8—Looking backward and forward over a group that invites suggestions rather than offering any.
- No. 9—An interesting article of a theater on wheels, not of much value to the average Little Theater.
- No. 10—An interesting article on results in lighting with not enough suggestion as to how the results are achieved.
- No. 11—Some good old suggestions with a wall-paper idea that is not to be recommended.
- No. 12—A well-written article on "the play's the thing" with an eye for the box-office rather than the artistic result on the stage.
- No. 13—An interesting article on how one group got its theater and a club house.
- No. 14—Many interesting suggestions—the paper scenery suggestion hurts the article.
- No. 15—On a pay envelope that contains only glory.
- No. 16—This article on lighting tells "what", not "how".
- No. 17—An interesting article of special and limited appeal with an excellent suggestion on mask making.
- No. 18—An interesting account of a performance of "Everyman".
- No. 19—Some good ideas on lighting and line good "Don'ts" on the same subject.
- No. 20—A splendidly written article on the hope of the Little Theater without enough suggestion as to how that hope is to be achieved.
- No. 21—A good idea about scenery for a group just starting.

Little Theaters

(COMMUNICATIONS TO ELTA MILLER LENZ, NEW YORK OFFICES)

- No. 22—A good article containing many useful suggestions on scenery and lighting.
- No. 23—Valuable suggestions for presenting poetic plays.
- No. 24—An admonition about play selection and showing the modus operandi of a church group.
- No. 25—An excellent article succinctly giving some good organizational ideas.
- No. 26—An unusual story about costuming of particular rather than general interest.
- No. 27—A corking good article on lighting.
- No. 28—Good advice on play selection.
- No. 29—A plea for the playwright in the Little Theater.
- No. 30—A splendidly written and illuminating article on playwrighting for the experimental theater.
- No. 31—An experience letter with little constructive information.
- No. 32—A story of how one group managed its scenery, which, however, could not apply generally.
- No. 33—A most original method of conducting a rehearsal for nonprofessionals.
- No. 34—Many good ideas. Tells what is to be done rather than how to do it.
- No. 35—An experience letter—interesting, but not very helpful.
- No. 36—A good preface article when all the articles are put in book form. Of spiritual help only to Little Theaters.
- No. 37—Some points on scenery—not very important, tho useful.
- No. 38—An article containing many good suggestions.

Articles marked with an * are considered of special merit.

JOHN J. CAMPBELL



Manager Capital Players, Washington, D. C.

TRIANGLE
Greenwich Village
Kathleen Kirkwood, Director
New York, Jan. 18, 1924.

My Dear Mrs. Lenz:

Herewith the detailed report on the 38 articles submitted in The Billboard's contest for the best article on the Little Theater. After reading all the articles again I am still of the same opinion. Article Number 19 is far the best in the series. The information it gives is worth a great deal of money to amateur groups. Lighting equipment is the most expensive item in fitting up a theater. It cost me over \$1,000 to learn the simple things about a switchboard, which in this little story are set forth so clearly. People can dabble in scenery and costumes and there is never any great expenditure there, but electrical apparatus is costly, and not only that, but the correct equipment of modern stagecraft is not a matter of general knowledge. Thru my own experience I know the value of the information set forth in Article Number 19. And I vote to award it the \$100 prize.

Sincerely yours,
KATHLEEN KIRKWOOD.

Data From Kathleen Kirkwood

- I found all the articles submitted in this contest interesting from various angles. Most of them held something of value for other groups. Some were too personal in their application, some too general, but on the whole the enthusiasm and resourcefulness of these little groups scattered all over this country are inspiring. And Triangle, which has experienced most of the difficulties attending the birth of a Little Theater, sends you greeting.
- No. 1—Interesting as a review of the Little Theater movement but offers no practical help to the Little Theater from the standpoint of stage lighting, costuming or scenery as stated in the rules governing the contest.
- No. 2—Describes the organizing of a Little Theater group—also fails where No. 1 does.
- No. 3—This article describes certain definite sets of scenery and has some valuable hints on "make-shift" scenery, but wanders too far afield.
- No. 4—Too much work done outside the group

- and the ideas are old-fashioned. Simplicity should be the keynote of Little Theater settings.
- No. 5—Scenery described needs too much carpenter work. There are much simpler ways of devising scenery. An article published in The Billboard some time ago written by Miss Irene Smith of the Provincetown Players illustrates this very well.
- No. 6—Ideas not very practical.
- No. 7—This does not follow contest rules as I understand them.
- No. 8—Very praiseworthy endeavor but does not follow contest rules.
- No. 9—Most Little Theaters are not on wheels, altho the scheme for one is most ingenious.
- No. 10—This plan for stage lighting is much too complex for the average Little Theater group, which is very much simpler has proved quite adequate.
- No. 11—This article is concise, well written and helpful—but in a limited way. There is undoubted artistic back of the scenic suggestions.
- No. 12—This has to do with the selection of plays and definitely tells us "what the public wants." But does it want what Mr. Charter says it wants, this audience that comes hopefully to see the programs of the Little Theater group? DOES it want to see Broadway, and the term Broadway is used as a term to describe the productions of the commercial theater as opposed to the Little Theater, the Art Theater? I hold a diametrically opposite viewpoint. I think the future of the Little Theater lies in its lack of commercialism. Art for art sake should be its slogan—with the prayer that the art will be fine enough to be supported by its public.
- No. 13—The right spirit is behind the Buffalo Players. Their theater is open to new material and they are carrying out their scheme successfully—carrying it out thru hard work intelligently directed. It is too ambitious for the average Little Theater group but will insure many of them.
- No. 14—This article covers costumes, scenery and lighting for a certain performance. The contest rules state definitely that only one of these subjects is to be considered in each article.
- No. 15—Every Little Theater group has to arrange its own scheme for rehearsals and salaries do not exist to any great extent.
- No. 16—"One of the dangers in amateur staging and lighting is an overdose of equipment." This statement should be part of the daily litany of every Little Theater worker. This article is good and there is much useful information given by some one who knows the difficulties of make-shift lighting, but it does not go far enough.
- Nos. 17 and 18—Are concerned too definitely with special productions.
- No. 19—This is to my mind the most concise, practical and helpful article submitted. The Little Theater group is told exactly what lighting equipment to buy, how to install it, and what is equally important, what not to do. When Little Theaters imitate the commercial theater in any way they at once lose their distinction and value. Little Theater lighting is a problem to be worked out by the Little Theater group along the lines of modern stagecraft, not the old out-worn methods. The list of "Don'ts" at the end of this article is worth cutting out and framing.
- No. 20—This veers the spirit of compromise. WHY should the Little Theater compromise?
- No. 21—Too general in tone, altho its slogan, "Simplicity" is fine.
- No. 22—Economy of course, but nearly all Little Theater groups are insufficiently financed and must perform practice economy.
- No. 23—Too personal in tone and limited in scope.
- No. 24—Another imitator of the commercial theater. He evidently does not understand the Little Theater movement.
- No. 25—This is restricted to the activities of a particular group and not general enough in its application.
- No. 26—"Simple means combined with imagination can work wonders." A splendid suggestion in this article for using materials available.
- No. 27—Good, but No. 19 on the same subject is more comprehensive.
- No. 28—This subject of selecting plays must be left to the individual feeling and aim of the Little Theater group itself.
- No. 29—A general suggestion good but not a necessary factor in the success of any Little Theater group.
- No. 30—This has to do with writing plays, not producing them.
- No. 31—A little history of no practical value to another group.
- No. 32—The University of Louisville, like any other college, has a great many workers to draw on. This is not true of most Little Theater groups. So that this article has general application. The real set is an old idea and better effects can be had with simpler means.
- No. 33—This problem must always be worked out by each group according to its own schedule of activity.
- No. 34—This article states in an interesting way the importance of a good director and outlines a practical scheme for rehearsal.
- No. 35—This article describes the birth and growth of a Little Theater, and, if nothing else, offers inspiration to other small groups similarly situated.
- No. 36—It has been a pleasure to read this article not only for the subject matter but for the beautiful contrast to the commercial box-office point of view expressed in Article Number 12, which describes the Little Theater as "Broadway only on a smaller scale." Mr. Miller in Article Number 36 has given voice to the hope and prayer of all Little Theater enthusiasts, even if his erudition has carried him a bit afield.
- No. 37—This offers, I think, nothing new or of much value. This problem is usually solved in the same way.
- No. 38—Organization is usually a development—that is a complete distribution of committees, etc. Of course if a group can summon 100

people to a certain place at a given time and elect officers and plan future work it is most fortunate. However, it seldom happens that way, I fear.

Comment on Little Theater Articles
By GORDON WHYTE

- No. 1—Not within terms of contest
- No. 2—Good; a record of real accomplishment. Well planned and detailed
- No. 3—Excellent for a traveling organization. Since most Little Theaters do not travel, not universal enough in its application.
- No. 4—Practical all the way thru. Seems a bit too local to be of benefit to Little Theaters as a whole.
- No. 5—Good pointers on construction of unit set. Nothing conspicuously new.
- No. 6—Several very practical hints on scenery. Not comprehensive enough for universal application.
- No. 7—Amateur theatricals, not Little Theater. Deals too much with hopes for the future and not enough with achievements of the past. Some sensible suggestions, but not within terms of contest, in my opinion.
- No. 8—Amateur theatricals, not Little Theater. Deals too much with hopes for the future and not enough with achievements of the past.
- No. 9—Interesting, but not Little Theater stuff.
- No. 10—Excellent for lighting. Tho of one theater in particular, contains much that is applicable to all theaters.
- No. 11—Splendid and helpful details on scenery that should be found useful almost anywhere.
- No. 12—Deals with what to do more than how to do it.
- No. 13—What was done more than how it was done.
- No. 14—Amateur theatricals, not Little Theater.
- No. 15—Good observation. Little information.
- No. 16—Helpful hints on lightings, but limited in scope.
- No. 17—Specific production details for particular plays. Not general enough.
- No. 18—Not general enough.
- No. 19—Absolutely practical hints on lighting, capable of wide application. Excellent.
- No. 20—Essay on Little Theaters and their function. Not within terms of contest.
- No. 21—Good scenery plan. Not quite broad enough in scope.
- No. 22—Good stuff here, worthy of greater elaboration.
- No. 23—Helpful details for Shakespearean productions, but by that fact narrow in scope.
- No. 24—A particular case, perhaps capable of universal application, but that is doubtful.
- No. 25—WHAT was accomplished—not HOW!
- No. 26—Very practical, but too limited in scope.
- No. 27—Splendid, practical, constructive lighting helps. Should be most helpful.
- No. 28—A good animation of a difficult subject. Should be helpful, but nothing certain about anything connected with selecting a play.
- No. 29—Opinion, mostly. Not within terms of contest.
- No. 30—Valuable aid to local dramatists. Not universal enough in its scope.
- No. 31—Too individual. Not enough detail.
- No. 32—What was done, rather than how to do it.
- No. 33—Very practical helps for rehearsal. An individual method, but one capable of general use, in my opinion.
- No. 34—Good hints for play direction.
- No. 35—Too general. Record of splendid accomplishment with not enough of how it was done.
- No. 36—A theory of the drama. Not within terms of contest.
- No. 37—Meeting particular scenic problems well, but not comprehensive enough.
- No. 38—Simple instructions and practical details on organization. Excellent.

A check for \$100 was mailed H. O. Stechhan by The Billboard Publishing Company January 21.

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IN PERSPECTIVE

A WEEKLY REVIEW

of Things in General

by THEODORE A. LIEBLER JR.

FOR A WEEK or two we intend to turn our telescope into a horn. The last less than a month since this department was installed, we have already received a number of letters of friendly acquiescence with our ideals and observations. In one of these letters, however, the agreement was more real than apparent. You have often heard two men argue for a common point seemingly at variance every step of the way because they differed in their definitions of the terms they used. To us it seems desirable to avoid this confusion in this department so far as possible. Some of the ideas we intend to advance we believe to be of real importance to you and to the whole profession. We want your serious consideration of those ideas. Some of them are likely to strike you as so new and revolutionary (tho they are not) that you will be inclined to dismiss them as extravagant unless we prepare you gradually for their reception. Accordingly we are going to try to express our stand on fundamentals in as compact a form as our depressive mind permits so that you may weigh and judge our reasoning in the light of our formulated creed. Here goes for a starter:

Drama is the development of a spontaneous effort on the part of the people to amuse themselves. The primary function of drama, therefore, is to provide amusement. A play is good or bad in accordance with the degree in which it fulfills this function. The gross takings of a play at the box-office window is no mean gauge of a drama's merits.

By providing amusement we do not, of course, mean merely the giving play to the lighter emotions. Amusement in its highest form constitutes the subjection of one's audience to an emotional massage, the evoking of emotional reactions of all kinds in proportions and sequence that will make the experience a pleasurable one when viewed in retrospect.

The art, science or practice of effecting this adroit manipulation of an audience's feeling is what we know as showmanship. We are in favor of classing showmanship among the sciences. It bears much the same relationship to analytical psychology that synthetic chemistry bears to analytical chemistry, and it may therefore be termed synthetic psychology. The analytical chemist, you will remember, reduces matter to its elements and investigates their properties and relationships. The synthetic chemist makes use of the information thus derived in taking hold of the elements and putting them to useful work. In the same way the showman applies the discoveries of the analytical psychologist to the manufacture of pleasure and amusement.

The handbook of the showman is what we call dramatic technique. Dramatic technique is a summary of the experience of those who have gone before. For twenty-five hundred years or more showmen have been experimenting in the production of pleasurable reactions and have left us some record of the success or non-success of their efforts. Dramatic technique, therefore, furnishes us with a blueprint of the shortest known cuts to the human heart.

Dramatic technique is nothing hard and fast, immutable. It suffers modification or improvement every time some novel attack upon the nerve-centers of an audience achieves its purpose. A book on technique written in 1870 is no more valuable today than a textbook on chemistry of the same date. Nor is it any less valuable. Human nature is basically constant so that it would be folly to suppose that the mechanics of appeal to human nature could change in general principles. We have no patience with those who would have us think they believe that the drama of today began with Ibsen. What the newer school of dramatists has done is simply to rediscover the old paths to the seat of the emotions thru mental channels altered by the peculiarities of modern thought.

It is in manner and treatment that our work has changed and not in substance. The laws of showmanship are still what they were when first set down by Aristotle. The recent popular interest in certain phases of psychology makes it possible to restate those laws in a manner that would

producer and in its performers a laudable display of showmanship. But no matter what its virtues we have no hesitation in saying that there have been other plays put forth in the last season or two that, had the others concerned in its production manifested the same mastery of showmanship that was evidenced in the playwright's script, might have attained the same degree of popularity enjoyed by Miss Nichols' much-maligned comedy.

Showmanship then, tho it begins with the playwright, is a co-operative game in which manager, director, actor, scenic artist, mechanic, publicity man and often outsiders take a hand. Which reminds us that there are those who would dispute Morris Gest's recently pre-empted place in the sun. "Where does

vision was restricted. But he built wings with which his son-in-law may soar.

All of which we expect to discuss more fully in future speculations on this fascinating subject. For the present there is another matter we feel obliged to clear up and put out of the way.

One of the difficulties in telling a story in installments is that it cannot all be told at once. There may be some who have derived a false impression from our little articles on Censorship printed in the center of this page. Can it be, they ask, that The Billboard, always so stalwart in its stand against the lewd, the suggestive and the immoral, has permitted an advocate for smut to crawl in between its covers?

No, a thousand times no! We may consider ourselves a latitudinarian in smoking-room conversation, and, perhaps, even in that of the parlor; we admit to having read Rabelais, Sterne and Balzac with delight, but we have, most emphatically, no use for smut in the theater. Not only are we annoyed whenever our own variable line of demarcation is overstepped, but we are thoroly convinced that smut is bad business.

To assert the thing as a principle, anything that gives offense to a considerable portion of one's audience is bad business. Literally so. It's bad for the box-office. It's bad for all the box-offices. A few showmen have been misled by the apparent success of naughty shows in the segregated district of Babylon, but they soon found how wrong they were when they took those shows into the combination houses on the road.

This naked-woman thing is bad business, too. We hold no brief against the bamao form divine, but women don't like its public exhibition. The woman who accompanies her husband or fiance or a prospective suitor to the theater in which undraped female beauties are displayed cannot escape from the notion, of which she may or may not be conscious, that her escort is indulging in mental comparisons. Laugh that off if you like; it's true! And in the theater it's the women who pay—they pay our way. We can't afford to offend them. It's bad business. And so, that's got to be out!

EVA DISCUSSES THE TANGUAY

(Continued from page 43)

dosen college courses. She asked us if we remembered when the elderly Mrs. Barrett died destitute. Upon being assured that we remembered, she whispered to us that Eva Tanguay had wired her funeral expenses.

We then asked Miss Tanguay about her rejuvenating operations, and she showed us a scar on her cheek and several on the back of her neck. Not an ounce of superfluous flesh beneath the skin, not a flabby muscle or wrinkle anywhere.

"The operations were not so bad," said she, "but not being satisfied, I decided to have my face peeled and suffered untold torture. They urge one to have one half of the face peeled at a time. But what can one do but have the other side peeled, too? Both sides must match. I shall probably have another facial operation in a year or two—but face peeling—never!"

Miss Tanguay then placed a simple little chapeau on her curly locks. Reading our thoughts, she ventured, "I am just plain Mary Jane."

"Daughter of Hokum!" exclaimed we. "All the 'I don't care's' and 'I care just a little bit less than I used to' is all hokum. For you care a lot about the things that really count—kiddies, doggies, nieces, nephews—"

"And-uh stage costumes!" supplemented Eva. And-uh it was then six-thirty and long past Eva's dinner time. When we apologized for detaining her she exclaimed merrily:

"I don't care!" ELITA MILLER LENZ.

THIS THING CALLED CENSORSHIP

IV.

HISTORIANS unfriendly to Censorship make a practice of telling us that the institution in Great Britain may be traced back to the Lords of Misrule and Abbots of Unreason, the leaders and supervisors of certain unruly medieval frolics indulged in at stated times by the more bolsterous spirits of towns or parishes, in which some of the ceremonies and ritualistic observances of the church were mocked and caricatured with the consent and approval of the clergy.

Tho we are convinced that a thoro examination of the working out of Censorship in all countries in which it has been given a trial will show that the titles of Lord of Misrule and Abbot of Unreason are singularly appropriate to the average run of theatrical censors, we cannot, in fairness, find any justification for attributing censorial functions to the original holders of these interesting titles. English Censorship began when either Henry VII or Henry VIII, probably in a post-prandial fit of generosity, created the office of Master of the Revels and tossed it to some amusing companion of his winecup.

The first Masters of the Revels drew no fixed salaries. They had charge of all court entertainments and took their recompense in graft. They had the ordering of all costumes, decorations and properties used and the disposal of these things after they had been used. Their authority did not extend beyond the grounds of the palaces or residences in which the court happened to be domiciled, but as they were held responsible for the inoffensiveness of all masques, pageants and concerts given there it was only natural that when the court saw fit to assume control over the amusements of the people the Master of the Revels became the court's agent in the matter.

It was that astute politician, Queen Elizabeth, who made the first move in this direction. It will be recalled that the virgin queen was frequently importuned by her advisers to marry so that there might be an heir to the throne reared under the eyes and influence of the court. It is improbable that Elizabeth ever sincerely contemplated a step that would result in even a nominal division of authority, but she saw the political expediency of kidding along certain foreign powers by offering them a prospect of matrimonial alliance between some member of their ruling house and herself. So a series of negotiations illustrative of the manner in which sex and personality can be capitalized in political intrigue was carried on with, among others, a succession of the weakling offspring of Catherine de Medici. Elizabeth's subjects, who took these proceedings as seriously as did the French, were aghast at the thought that their adored sovereign might marry unworthily, and their fears found expression in a number of uncomplimentary references to the royal suitors in some of the current plays. The French ambassador, as wily as Elizabeth herself, saw in this an opportunity to force a show-down and complained vehemently that his royal master was being insulted. Elizabeth, unwilling to have the cooking beans spilled by the exuberance of some playwright's patriotism, ordered her Master of the Revels to read all plays before they were publicly presented and to license for performance only such as gave no offense politically. He did so, making a charge of a few shillings for every play examined to pay him for his trouble. And thus the thing began.

It was not long, however, before non-political elements entered into the exercise of the Master of the Revels' newly acquired powers. Just how and why the early Puritan stuck his thumb into the Censorship pie will be the subject of the next installment in this series.

T. A. L. JR.

make their essence clear to the man in the street, but we have neither space nor is there any real necessity for this. Let us content ourselves with stating our conviction that Aristotle was to showmanship almost what Euclid was to geometry.

We pause a moment for breath and a digression. On reading over what we have written we endeavor to think that our principles might commend us to the assertion that "Abe's Irish Rose" is the best play of recent years. It may be that it is. We have not seen that popular piece and cannot express an opinion. If we can so far overcome the prejudice created against it by the views of our friends we shall go to see it, and if we do we are sure that we shall find in the work of its author, its

that had got off," they ask, "to call himself a producer? He is nothing but a financial backer, a money-lender supplying funds for the real producers at an extortionate rate of interest!"

Many men, some with larger financial resources, some with greater educational advantages, have tried to do what Gest has done and failed. It isn't only that the time is more favorable for success, but Gest has the gift of showmanship which many of his predecessors lacked. He is not, and probably never will be, the thoro showman his father-in-law is. Belasco had the better schooling. But Belasco, indefatigably experimenter and innovator, must share the fate of the pioneer who sees others advancing gaily along the trails he blazed with toil. Gest will go further. Belasco stuck close to the ground, so he

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Re "Our Ostriches"

Editor The Billboard:

Sir—We note the reference in your issue of November 24, 1923, to a play lately produced in London, entitled "Our Ostriches", by Dr. Marie Stopes, and as a wrong impression appears to have been conveyed to you we think you may be interested in the enclosed reviews of this play in some of the chief London papers. We think you will agree that these criticisms do not support your correspondent's statement that the play was "roundly trounced".

(Signed) G. P. PUTNAM'S SONS, LTD.

Extra Word Changes Meaning

Portland, Tex., Jan. 19, 1924.

Editor The Billboard:

Sir—An extra word crept into my article in the Open Letter Department of January 19 which not only changed the sense of it but actually reversed the meaning. No doubt it was inserted as a correction to my seeming omission of a word, but I left it out purposely in order to convey my meaning exactly in opposition to the meaning as it appears.

In speaking of the diatonic scale, which we are unable to use because of its unequal intervals, I said: "We use instead a scale of twelve equal intervals, called the tempered scale," etc. The article as it stands reads: "We use instead of a scale of twelve equal intervals," etc.

Musicians who are interested will please note the correction and strike out the superfluous word, thus bringing out the correct meaning as originally intended.

(Signed) O. A. PETERSON.

Dane Evidently Gives 'Em What They Want

St. Louis, Mo., Jan. 13, 1924.

Editor The Billboard:

Sir—So far this season four different circuits, other than burlesque, have sent men here to study my methods. They might have stayed on the train and "studded" how Burbank grows a green carnation or even stayed right there in the "Big Town" and asked Belasco how to put on a melodrama. Just as much sense in it.

By virtue of having the finest theater on the circuit, located in the best show town in America, we happen to actually be topping the circuit by over fifty-three thousand dollars, and I'm willing to bet fifty to a hundred thousand dollars that my statement is correct.

The slump here is merely temporary, as I dug back into some of the old repertoire business-getters' scheme, and business is climbing back to where it was. In this game if you rest on your oars, it slips. St. Louis, gross to date, is \$242,299.51; this for twenty weeks—average is \$12,114.97. Never even approached in burlesque history.

This house topped the circuit last year by a wide margin. Business here, week starting December 16, \$8,116.52; December 23, \$13,361.89; December 30, \$11,261.93; January 6, \$8,608.77.

Business this week IS CLIMBING back to where it should be.

The "holier-than-thou" argument is interesting to me. When they get ready for "East Lynne" and "Hamlet" and know how to play it, I'm the "huckleberry" that can sell that, even better than burlesque.

There is a line in "Hamlet" that runs thru my mind, something about "protesting too much," etc.

(Signed) OSCAR DANE.

A Plea for Better Shows

St. Joseph, Mo., Jan. 18, 1924.

Editor The Billboard:

Sir—I just wish to express myself in regard to "H. C." and "M. H.", the critics in New York City. I sure wish they could find time to venture out in this section of the country and review all the "tank" shows that come out.

I have played under four managers and one who can shoot square and deliver the goods is Richard Kent. We closed our season December 22, 1923, and while out we crossed and followed shows that were out for the money and to "gyp" the public, take all and give little. It sure makes you feel like you could use a hickory club on such producers.

The people in North and South Dakota, Montana and Nebraska where we played told us we were sure giving them their money's worth.

The people in this section are well educated and know what they want, so it will be useless for the "gyps" to try further business out here.

Mr. Kent has spent eleven years in the North

and Middle West and has so learned the people and what they want that it is a great pleasure to him to spend three months at home during the winter to prepare for the spring, summer and fall seasons something that will please his patrons and keep up the reputation he has made for himself. I see that many new shows are going out in this section and I sure hope they deliver the goods, as it sure is tough to follow a show that does not deliver to the public that which the public has paid for.

You can't come out and use a line of slang and vulgar phrases such as you hear in the cheap cabaret. The old stage stuff doesn't get by, as the people want real light comedy, quick action and plenty of good laughs.

There are many stale gags in the musical tabs, that visit this town, and they sure do not suit the taste of the better class of people. The "jazz babies" like to hear the smut, but the educated, sensible girl or boy wants class and peppy, clean comedy. Slapstick is a hack number. I do hope the Northwest gets a critic to review and pass on the shows that play before the good people of our good States.

(Signed) RAYMOND C. BROWN.

Want Protective Society To Judge Pictures

Madisonville, Ky., Jan. 18, 1924.

Editor The Billboard:

Sir—According to New York and Chicago and other newspapers condemnation of low-class moving picture reels has begun. The moral wave is to reach every city and hamlet in the United States. This move is not to hinder pictures from being shown but it will hinder certain kinds of pictures from being shown. It is also claimed that pictures that have been censored and thrown back of the screen are now being picked up by scrap-heap buyers and sent into small towns where there are no officers to censor and therefore are shown to a certain class. It is claimed further that these pictures do not elevate the mind, as they are always of a class of pictures which do not educate for a moral plane.

Day after day in the moving picture world we see that time drags heavily when the mothers and fathers of small towns must look at the

screen in order to know what kind of picture is being shown to the young mind of the child. Indefinite impressions are formed on the mind. Many times a picture shows how a robbery or a dastardly deed is done and there the unlawful lesson is learned from the screen.

Yet will the moral public always stand outside and let just any kind of picture go on the screen? The moving picture can be made clean as cheap as it can be made unclean. The moral wave is coming. There is a censor in Washington.

Train a child in the way it should go. Suppose we send him to see nothing but wild pictures for five or ten years and then let him start out in life. How will he go? Wild? It is true there are some that will not be affected by pictures, but it is a fact where some badness is already in the child it will not pay to show his nature a way to more mischief. I believe the moving picture has demonstrated much mischief as well as much good.

A good moving picture elevates and a bad one degrades. The moving picture has gone so far as to be in danger. In some instances it is abused by just any kind of film makers who pose for the camera and for the money. These pictures are made and thrown on the screen in low-priced picture houses and to Negroes and a poor class who can not help what kind of pictures are shown to them.

A protective society for the child should be formed by the mothers. These picture shows should be visited and when the picture is judged by mother the film makers need have no fear. A protective society will protect the intelligence of the moving picture and the child mind will be raised to a higher plane.

(Signed) SPENCER MELTON.

Why Grand Opera in English?

Editor The Billboard:

Sir—For years we read every once and again the above interrogation. It appears to me only a pretext of getting into print.

Any one conversant with the music life of this country must know that we have had grand opera in English with a corps of singers equally as good as the singers of the Metropolitan Op-

era House of today. They sang all of the popular operas, including Wagner, in English.

Mr. Savage had a tenor named Sheehan who would sing "Faust" one evening and the next evening sing "Lohengrin", sometimes eight times a week, all in English that you could understand, with a voice that has never been equaled on any grand opera stage. People who have heard this remarkable artist will bear me out with this seemingly broad statement.

I heard him sing the tenor role in "Il Trovatore" down at Manhattan Beach, N. Y., and while I have heard this opera sung hundreds of times by the foremost singers of the world I have never heard his rendition equaled.

Mr. Sheehan, it is said, went to Paris to improve his voice, but after his study it was never the same.

Mr. Savage after he grew tired of losing money trying to educate the people in English grand opera came to the conclusion it was a hopeless task and gave up the idea.

The people who talk of grand opera in English seem to lose sight of the fact that grand opera today is merely a social function where a certain class of people go to display their precious stones and beautiful raiments. The people who love it will be found up in the top gallery.

But for argument's sake, say that opera was sung in English, would the audience understand what the singers were singing?

Few singers today are understood when singing a plain song in English at a concert or recital.

There is no getting away from the fact that English is a hard language to speak, let alone to sing, which takes four times the effort or strength when singing a tone.

It is a language of consonants; a consonant is not easily produced because it requires the help of certain muscles and fibers of the tongue, mouth, neck and chest which must be properly trained so as to get the tension of those parts down to a minimum of support, thereby allowing a singing vibration to the consonant. In other words, the consonant must be sung as liquid as a vowel, with the least possible interference of the muscles.

The Italian language is the easiest language to speak or sing, it is a language of vowels, and while the word may be started with a consonant it is consummated with a vowel.

Take for instance our word why. We pronounce it as it is written, the Italian would pronounce it whyo; they have the privilege of adding a vowel to the end of a word.

So for a singer to have good English diction his consonants must be as liquid as vowels, which means that the fundamentals of correct tone placing must be attained. The tone must be supported on the strong part of the body, thus allowing the mouth, tongue, lips and jaw to function properly, thereby getting a beautiful tone, with understandable diction. If a person can sing English properly any language is easy.

Why do we find three of the greatest sopranos of the world who are all in the middle age of life studying or trying to learn from teachers how properly to place their voice, a thing that they should have attained before starting on a professional career? This is something for the vocal aspirant to think over.

(Signed) GEORGE S. MADDEN.

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Dec. 19.—Bert Raiton, leader of the Savoy Havana Band at the Tivoli Theater, has a very fine combination of musicians under him. These include Martin L. Higler, drummer; Eddie Frizell, cornet; Dave Wallace, banjo; Fred Saatman, piano; George Eskdale, trumpet and saxophone, and Harry Mehdien, trombone. The act goes to Melbourne at the end of the week.

Clowns Heller and Morris are back in vaudeville doing an animal impersonation in the act of English Comedian Will Evans, now playing the Musgrove Tour.

Dick Ford, who clowned in America for several years, is now doing the New Zealand towns with Baker's Circus. The veteran is still up among the real fun makers.

Desperado and La Rose will go back into vaudeville shortly, after two seasons under canvas with various circuses. Desperado first came to this company eleven years ago with the Bud Atkinson circus.

Had a letter from Aerial Ben Beno, of California, by the last mail. Ben was in this country a decade ago, and his act was most successful. He has been playing around the Pacific Coast ever since that time, and now has three sons, one of whom is said to be a chip off the old block.

Balley and Cowan, with Estelle Davie, have clicked with their new act, now playing the Musgrove Circuit. Six girls give most of the first part of the show, the Americans following on with their musical offerings.

Little Billy, diminutive American comedian, has left for America, accompanied by his pianist, Irving Plummer. The little fellow was tendered a big farewell at Kensington, Sydney.

Dick Carlin and his family of swimmers may go back to America early in 1924. The act is too big for this country, once they have worked with the Wirth Show, which is the only big circus here.

Hugh Ward, Jr., is to act as general manager in Victoria for the Hugh J. Ward Theaters, Ltd., and will take up his duties almost at once. Harry Miller, who has been occupying that position for some time, will proceed to Sydney and act as manager of the Grand Opera House.

Leonard Durrell, producer and author, is back in town, having finished with Charlie Zoll's company some time ago.

Niblo and Doris, American act, with Dan Niblo playing blackface, have been included in the cast of the "Forty Thieves", pantomime, to be played here on the 22d and presented by Harry G. Musgrove.

Film houses are all preparing their schedules for 1924, but the question of "specials" is still a vexed one. With very few exceptions the ordinary feature stands up to the over-boomed one most successfully.

Herc C. McIntyre, general manager of Universal Films, had a big trade screening at the King's Cross Theater last week. It was the most ambitious of its kind yet announced for

this city and ran for two days. J. C. Jones, of First National, is also pushing things ahead, and is out with an announcement as big as a house. From all accounts he has a fine lineup of goods this season.

Paramount, now running its own trade journal, is going to have a hard job to convince patrons that its "open market" policy is good for the small exhibitor. It will also take some doing to convince the showman that every Paramount picture is a special.

The Fox Film Corporation will probably see some changes at headquarters during the opening of 1924. James McLaughly, formerly with Fraser Films, an almost obsolete corporation, goes onto the long book in the Fox office, and there is some talk of his taking the position of N. S. W. manager, now held by Les J. Keast. The latter is at present out on the road with big Fox features.

Union Theaters, Ltd., will renounce several of the city theaters held by them. This will come into force next month.

Theatrical Notes

The Best Theater, Independence, Kan., is under new management.

A. D. Keen, of DeNoja, Ok., has leased the Empress Theater at Apperson, Ok.

P. A. Greer, of Boise, Id., has leased the Meridian Theater at Meridian for three years.

Hosel Hauler has purchased the Jewel Theater at Doniphan, Neb.

Jack Gross, for the past three years connected in a managerial capacity with Eldorado (Ill.) theaters, has been transferred to Carthage, Mo., as general manager of the Orphe and Royal.

(Continued on page 70)

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MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Frank Carry has the sympathy of his fellow minstrelsy in the recent death of his father, who is the first of the family to die the long journey.

Neil O'Brien's Minstrelsy were in Macon, Ga., Monday night for matinee and night. "Sugar-bone" Gaffney, a Lagrange (Ga.) boy, is a favorite in Macon and a great many others journeyed from Lagrange to see their old.

Edward Conrad, of the Field Show, enjoyed a visit from his wife and youngest son recently. Jack and his mother were to have remained with the show for about ten days, when Mr. and Mrs. Conrad planned a trip to New York City to spend a fortnight.

Mike Bowd, well-known minstrel and burlesque singer, has turned out to be quite a prolific songwriter. With Herman Hummel he has written several good numbers. "Prunes" has been used by several acts playing in Cleveland and many of the local orchestras have included "Prunes" in their repertoire.

Harry Frillman, bass singer, has returned to the Field Show from Columbus, O., where he was summoned to his home recently on account of his father's death. The deceased was 81 years old and was also a noted bass vocalist and for many years was prominent in minstrel circles. Harry has been one of the minstrelsy of the Field company nearly twenty years.

Friends of Billy Leo will be glad to learn that he is on the road to recovery and hopes to be able to troupe again next season. Billy, who is a failed singer and dancer, had to leave the O'Brien Minstrelsy in Cumberland, Md., on account of ill health. He returned to his home in Bridgeport, Conn., where he underwent a serious operation for gastric ulcers.

Sam Vermont and "Froc" (Bert Proctor, hand leader) have invested the majority of their money in fishing tackle and cannot be found between the 11:45s and night show time. Fish business here have a posse out looking for the Izak Waltons of minstrelsy who are depleting the ocean, fresh water streams and lakes of the funny tribble. "Cobe" has suggested false beards and a crutch as a disguise for them. "Slim" says "This is the life."

"Coben's Minstrelsy Proves of as High an Order as Ever in Offering at the Fairfax", heads a very complimentary notice in the January 19 issue of The Miami (Fla.) News Metropolis. The show played matinee and night performances at the Fairfax Theater January 17 and 18 in good houses, according to a Billboard representative who spent several pleasant hours with Mr. Coburn on his private car while in Miami.

John W. Vogel and his "Honey Boys" are

back in Ohio playing return dates. Mai Dates, bicycle act, joined in Bucyrus, O., and Al Tint, "The Yodeling Minstrel", has also joined. Mrs. Cooper, mother of Bill Cooper, was a visitor on the show for a week, also Mrs. Olson. "Mother" Cooper made a wonderful hit with the boys and all regretted to see her leave for home. Business is said to have been very good during the past few weeks.

"Cobe" says business has been fine all season, the show pleasing beyond his expectations, and Southern papers have been exceptionally nice. On Jan. 5, 6 and 7 at Sarasota, Winter Haven and Tampa, Fla., the temperature was 40 and 42 above—the coldest weather Mr. Coburn has experienced in that section in many years. No particular damage was done to citrus trees or vegetables, however. At Palm Beach, Miami and Ft. Lauderdale, Fla., the weather was so hot when the company played there that the boys in their new parade outfits of maroon, black and gold were yelping for the summer parade suits.

Jos. M. White, former minstrel, who is now broadcasting Witmark numbers, attended the funeral January 18 of Frankie Jerome, prizefighter, who died January 13 from a ruptured blood vessel in his brain after his fistie encounter with Bud Taylor. White says there were at least 2,000 people at the solemn high reglement mass in St. Jerome's Church, New York, and that ten automobiles were required to convey the floral offerings from the church to St. Raymond's Cemetery. White will give a radio concert from WEAJ, New York, February 5, accompanied by George Henninger, the brilliant accompanist playing exclusively for M. Witmark & Sons.

Julius P. Witmark, affectionately known by his scores of friends and admirers as "Julie", is one of the oldtimers of minstrelsy. In 1885 he was featured as "The Famous Boy Soprano" in San Francisco, and Chauncey Olcott, famous Irish tenor, was leading tenor at that time with the same show. Mr. Witmark loves to reminisce about the old days when he answered the 11:45 call and kicked around the "Pomme de Chevaux", as they call it in La Belle France, with the rest of the troupe. He says the theaters didn't have shower baths and green rooms when he was a trouper like lots of 'em have today. And the sleepers, there was no such thing—just had to curl up in your seat with your overcoat as a blanket and "try to sleep".

Loyce C. Kellogg, 1610 State street, Little Rock, Ark., writes this editor as follows: "The Lassie White Minstrelsy were so favorably received here I thought I would drop a line. Every featured singer received from two to four encores. Flashy purple wardrobe, a chorus of pleasing voices, excellent dancing and an orchestra of merit made it an opening that is

(Continued on page 70)

THE BOOK SPOTLIGHT

By Gordon Whyte

(Communications to Our New York Offices)
SHORT AMERICAN PLAYS

BOSWORTH CROCKER has gone to the America of every-day life in search of material for the five one-act plays which make up *Humble Folk*. The sort of people described by the title are those pictured in the plays. In the tenement and the police courts the author finds the folk she wants to people her plays, and from them and their reactions to life she shapes truthful and realistic little dramas.

Speaking generally, this is a field that is neglected by the native playwright. He seems attracted by other slices of life rather than those concerned with the problems of existence which stare the lower strata of American squarely in the face. The question as to where the next meal is coming from is a very real one, unfortunately, to many, many families. The misery of being out of a job is very real drama to hosts of men and women. Yet the dramatist prefers to set his plays in the drawing rooms of Fifth avenue and Riverside Drive rather than in the kitchens of East Side tenements. That is his privilege, of course, but it is not well that he neglects the side streets. Mrs. Crocker does not. She knows the people of the slums, she voices their thoughts with accuracy, she divines their problems and meets them squarely.

Several of the plays in *Humble Folk* have been printed before and have been played. That is true of "The Last Straw", which was done in New York by the Washington Square Players, and "The Baby Carriage", which was produced by the Provincetown Players. The first of these is laid in the kitchen of a basement occupied by the janitor of an apartment house. He has been arrested on the complaint of an excitable woman that he ill treated and killed a cat. The charge is false, but the janitor makes a bad case for himself in court and is fined for the alleged offense. He comes home brooding over the injustice of it all and the light it puts him in amongst his neighbors. The argument of his wife, that if he is guiltless the opinions of others do not matter, makes no appeal to him. The tragedy of being unjustly accused of a depreciable offense weighs him down. He shoots himself. Stated in so few words, this may seem an improbable situation, but as Mrs. Crocker paints the characters and sets the situation it is truthful and convincing.

Likewise in "The Baby Carriage" we have a dramatic play made of the yearning of a poor tailor's wife for a baby carriage. There is another baby due in the family and the unheard of luxury of a baby buggy is within the grasp of this poor soul if she can dig up five dollars, a goodly sum for her. She is so tempted that she abstracts a five-dollar note from a wallet in a customer's coat. The customer returns looking for his pocketbook, and the tailor, an Orthodox Jew, discovers that his wife has committed a theft. That is a real tragedy and the horror of it is well depicted thru the shrewd writing of Mrs. Crocker. She finds a happy ending for this play without stretching or distorting the situation in the least. She does it by utilizing that thought which Edwin Arnold expressed so well in "The Light of Asia": "The poor are always piteous to the poor."

"The Dog" has its scene laid in a magistrate's court, where a sad story is extorted from a would-be suicide of a domestic tragedy. Life has been a bit too hard for a seamstress and, finding her dog too expensive to feed, she determines to chloroform him. The fumes of the drug overcome her and she is haled to court on a charge of attempted suicide. She is discharged after the judge hears her story, only to learn that in her absence her husband has turned on the gas and killed himself. Then a keen ironic touch is given the play when we are told that the dog is alive. This poignant rendering of life in the raw is as real as a newspaper story, yet touched with sufficient artistry to make it even more realistic than any journalistic writing could.

"The First Time" is set in the matron's room of a police station, with a young prostitute and the matron the central characters. This play leans more on dialog than the others. It is pungent dialog, full of points and compressed very tightly. Yet I do not think it will prove as well as the other plays I have mentioned. To my way of thinking the most actable of all is the last play in the book, "The Cost of a Hat".

Here is a domestic tragedy in its very essence, tense with feeling and truthful in tone thruout. It concerns itself with a situation that must have had thousands of duplicates. A working girl, compelled to turn her meager earnings over to a drunken father, finally rebels, buys herself a hat by holding out on him, and after the scrap, which develops on the discovery of this, leaves her family after telling the old man what she thinks of him. She also pays her respects to her fiancé, a fellow of the same stripe as her father. In the midst of it all is the old mother, who has stood the abuse of her husband for years and who now sees the inevitable rebellion taking place. I have not read such a gripping little play in years. It should be a great favorite with "little theaters".

As a fact I think at least four of these five plays should see frequent production. They are real presentations of American life, they are sound factually, they are well written. I heartily recommend *Humble Folk* to all those interested in one-act play production.

HUMBLE FOLK, by Bosworth Crocker. Published by Stewart-Kidd Company, Cincinnati, O. \$2.

TWO FANTASTIC PLAYS

Amelie Rives is the author of the two plays contained in *The Sea-Woman's Cloak and November Eve*. Both are plays on legendary subjects, and the author has injected an eerie quality into them which is Irish in spirit and flavor. I mean Irish in the sense that it is somewhat the same thing that Synge and his school have been able to get into their stage writings.

Fairies, souls and mortals are used as the elements of these plays, neither of which, nor the space remaining, lends itself well to brief description. They are both playable, in my opinion, and have the requisite dramatic touch which should get them across the footlights with the right kind of presentation. I would not call them important plays, nor would I call them uninteresting. Quite the contrary. They are rather good examples of the presentation of folklore in drama. They are most certainly worth careful consideration by "little theater" groups.

THE SEA-WOMAN'S CLOAK and NOVEMBER EVE, by Amelie Rives. Published by Stewart-Kidd Company, Cincinnati, O. \$2.

IN THE MAGAZINES

The Theater Arts Monthly, in its second issue, in new dress, contains the usual quota of interesting stage material. Among this is a mask comedy, by Alfred Kreymbourg, called "Helpless Herberts"; "The Youngest Drama", by Ashley Dukes; a series of letters from Tchekoff; "Illusion in Acting", by Stark Young; "What Equity Players Have Learned", by Sheldon Cheney, and a review of late Broadway productions, by Kenneth Macgowan. The usual fine illustrations are present in the usual number. Altogether an attractive magazine, filled with informing matter.

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

Blue Law at the British Empire Exhibition

LONDON, Jan. 10.—Religious sentiment has been too strong and the grounds and exhibits here will not be open on Sunday. Lots of ink has been split over this decision and the cranks and anti-cranks have warred at each other, but it certainly shows one that any movement for Sunday opening of public shows or other shows will never get a footing here.

"Brinsworth's" New Year Party

R. H. Gillespie occupied the chair at the V. A. B. F. Institution December 30 and was supported by his wife, Joe Elvin, the founder of the Institution; Joe O'Gorman, the founder of the V. A. B. F.; Monte Bayly, Fred Herbert and Harry Marlow, secretary. There are 46 "guests" in the institution, 36 men and 12 ladies, and in addition there traveled down from London the majority of the pensioners. One hundred "guests" sat down and they were waited upon by Bayly, Bruce Green, Cecil Morley and Mary Ann Clarke. There was soup, turkey and ham, two vegetables, Christmas pudding, mince pies and dessert. With two carriers, of which Mary Ann Clarke was, as usual, one, and the aforesaid "waiters" assisted by three others, the whole of the dinner was served in 55 minutes. The men's room has been considerably enlarged by about fifteen feet, thus enabling all to be seated most comfortably. By the way, this alteration has cost about \$600, which R. H. G., the president of the V. A. B. F., insists upon paying. After the repast the room was cleared and some of the inmates entertained their friends with a real variety show. There were no "free" songs sung. Each number was a proprietary one, and President Gillespie heard some of the songs which made the music halls of years ago. All seemed to enjoy themselves, and there were "positively" no complaints, "Mr. Shean".

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North Carolina. He has contracted with the... Hlang Circus for season of 1924.

Agullar's Band, which was with the... Company in Texas late in the fall... after a four weeks' layoff and has been giving... satisfaction, according to a letter... from Earl Arlington. It is a union band of... and every member a real trumpeter...

Thomas and His Band, playing in the vicinity... have been having more or... engagements on account of the... of travel due to severe weather. They have twice been... and once had to... in a snowdrift. C. C. Thomas... the orchestra has opened an... at the new cafe and dance... by Alexander Frank, owner of the... and Plaza theaters in Waterloo. The... C. C. Thomas, trumpet and leader;... piano; Joe Katzoff, saxophone;... and Frank Stimm, drums and... xylophone.

Home Productions

Dorothy Brown, well known in St. Paul... will play the leading role in... a musical comedy to be presented by... at the Orpheum Theater, February 21 to 23.

An Indian pageant, entitled "The First Wapasha," written by Rhoda Emery, school teacher... will be presented February 21 by the Fourth... Federation of Women's Clubs at the Minnesota Historical Building, St. Paul.

An elaborate program was presented by the... at Odd Fellows' Hall, Taunton, Mass., January 28, titled "The Creole... Revue."

The annual Elks' Charity Show, "Jollies of 1924," newest offering of the Joe Bron Production Company of Chicago, was presented recently at the Orpheum, Marshalltown, Ia., to a large audience.

Theatergoers of Seneca Falls, N. Y., thru a scarcity of high-class road productions... are to be treated with home talent productions during the balance of the winter. The first of a series of productions, "Mr. Tom Pusses By," was presented January 17 by the Players, under direction of Earl C. Seifried.

The K. of C. Frolic, biggest annual event in amateur theatricals in Glens Falls, N. Y., recently was presented for three nights and a matinee at the Empire Theater under direction of Charles L. Adams, of the Harry Miller Producing Company.

"To the Ladies", Kaufman & Connelly three-act comedy, recently presented by the Clark University Players at Worcester, Mass., was repeated Saturday evening, January 19, at Wheaton College. Arrangements have been completed to give another performance of the play at Dean Academy the first part of February.

The third consecutive Shakespearean play to be produced by the Holy Cross College Dramatic Society of Worcester, Mass., will be presented at the Worcester Theater February 12. The latter drama will be re-presented this year by the "Merchant of Venice". Shylock will be played by Walter L. Dempsey.



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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.)

Harry E. Dixon has retired from the booking of acts in vaudeville theaters and signed up to do the press work for a thirty-car carnival.

Daniel Bader is sending out an avalanche of interesting and instructive copy relative to the featured films produced and presented thru the Century Films Corporation.

Hal Oliver is in Boston handling the work of Berkley's Comedians, musical stock company that opened there recently in the Arlington Theater.

George Pugh, old-time pathfinder for the Hoekwald & Hugh Minstrels, recently "made" The Dallas, Ore., where he ran into his former pals, Cliff Lancaster and Lloyd Clark, with Baird's Comedians at Joe Stille's theater. It was a reunion enjoyed by all.

Jerry (Red) Cunningham, in advance of "Sally, Irene and Mary" thru the South, communicates from Mississippi that the show is doing good business and everything would be lovely if they could find more comfortable hotels.

Harry Lambert has returned to New York City after an extensive season in advance of one of "The Bat" companies touring the South, and Harry says that the only reason for coming back was that he became tired of playing so many repeat dates.

Not satisfied with promoting publicity for the Johnny J. Jones Exposition, Col. Ed R. Salter is overloading us with pictorial folders setting forth the beauties of Jacksonville, Fla., a seaside resort patronized by newspaper men. As several of them are connected with Northern newspapers, there is a movement on foot to establish an airplane commuting service.

After running an article in this column commending Mr. and Mrs. William J. Hillier for their congenial companionship of many years, we recently were surprised to receive a communication on the letterhead of Zeldman & Pottle Exposition Shows, which started off with "Just to announce my divorce." Glimpsing the signature at the bottom and seeing it was Wm. J. Hillier we hastened to William Jenkins Hewitt with the news. Bill said: "Read the letter and see what he says." We did. There in type was the continuance, "from Rutin & Cherry and marriage to Zeldman & Pottle." Gee, what a relief!

Someone informed us that George Alabama Florida was doing big things for Jules Hurlig's "Give and Take", featuring Louis Mann and George Sidney, and we wireless our Chicago correspondent to advise just what the promoter of stogies was doing to get himself talked about. The answer was that he was

supervising the La Salle Theater billroom bunch in putting out 700 stands, 1,000 eight sheets, 2,500 three sheets, 3,000 2x2 snipes, 5,000 two-sheet snipes, 5,000 one-sheet snipes, banners, cards and other small stuff, all independent of his newspaper work, which is in the dailies constantly. No wonder Jules Hurlig says he has another jewel in Agent "Alaham."

Waved in From Washington
Wallace Sackett and Townsend Walsh, of the publicity staff of the Selwyns, are visiting the Capitol in advance of their respective attractions, Bernard & Carr and "The Fool" companies.

George Henshall, who piloted the tour of the "Passing Show" early this season, has landed a more lucrative position, he says, ahead of Earl Carroll's "Vanities of 1923". Many remember Henshall when he was manager of Palisades Park, on the Hudson, and, in his earlier days, on the staff of The New York Morning Telegraph.

Word has reached Washington that Joseph F. Meyers, a newcomer in the amusement field, is putting over "Fabiola", now in pictures, with great success in Ohio.

Ike Hope, manager of "The Bat" Company, departed for a couple of weeks on the "kerosene circuit". Ike is not related to Frances X. Charlie Barton has been "making" the Washington press for another Winthrop Ames production, called "The Beggar on Horseback". Charlie says that after a tryout in the doggiest of dog towns the piece will go to New York.

Hank Smith, as manager of Mrs. Leslie Carter, another Selwyn attraction, brought his company in from Baltimore for a week's stay at Poli's.

Harry Rankin, manager of Elsie Ferguson in "The Moon Flower", exited for two weeks of one-nighters thru Pennsylvania.

Wallie Sackett, Townsend Walsh and Hank Smith, all of the Selwyn executive staff, were guests of the Hotel Shoreham in Washington. Don't overlook this bet when in Washington.

After dodging numerous autos Wallie Sackett managed to guide Townsend Walsh into the Press Club of Washington, where they were guests of John Connelly. Walsh is deathly afraid of autos and reminds of an old lady crossing the street with a basket of fresh eggs. It's all right, Townsend—safety first.

Robert E. Hickey will handle press for the World's Amusement Association and Wallace Sackett will be with Pain's Fireworks the coming summer. Sackett wants to locate in the East, which is the only reason for not returning to Thearle-Duffield Fireworks in Chicago.

Jack Marens has bought the Victoria and Royal theaters in Wilmington, N. C., from the Howard-Wells Amusement Company. Mr. Marens will put on special acts every Monday and Tuesday in conjunction with pictures. He also will book vaudeville acts and road shows.

With the Stage Employees and PROJECTIONISTS

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

The projection at the new \$500,000 Criterion Theater, Enid, Ok., is under the supervision of Wesley Trout, with Grant Davis as assistant.

The brothers of Oklahoma are proud that Brother Culver of Oklahoma City has been elected fourth international vice-president of the I. A. T. S. E. and M. P. M. O.

Winners of the prizes offered by the Providence (R. I.) Stage Employees' Sick Fund, Local No. 23, were: First prize, Howard watch, won by Hal Johnson; second prize, Illinois watch, won by Al Hammerton.

At a recent meeting of Local No. 361, Kenosha, Wis., the following officers were elected: A. P. Hahn, president; S. Pryzlonski, vice-president; C. Webb, recording secretary; R. Rasmussen, financial secretary; A. Drake, business agent of stagehands; R. Schnell, business agent of operators.

With more than a hundred guests and members present the annual banquet of Cumberland (Md.) I. A. T. S. E. Local recently was held in the Maryland Theater Building. Raymond Britt, Charles Edward Sanders and Edgar Duke Grovden, members of the local, were in charge of festivities.

Officers and members of Local No. 100, I. A. T. S. E., Parkersburg, W. Va., held their annual banquet in the new headquarters in the Strand Theater Building recently. The headquarters were obtained thru courtesy of Manager R. W. Barrett, of the Strand. In addition to the lodge, banquet and clubrooms, there is a complete kitchen outfit, and the members look forward to several "real spreads" during the season.

At the annual election of Local No. 93, Spokane, Wash., held January 8, R. H. Devereaux, stage manager of the Pantages Theater, was elected president. Other officers elected are: Harry Haynes, vice-president; Charles Quinn, secretary; Howard Moore, treasurer; R. H. Devereaux, Howard Moore, Jack Hartley, W. J. McCarthy and Harry Haynes, executive board; George Waltman and Paul McElroy, delegates to Spokane Central Labor Council. R. H. Devereaux will represent the union at the annual international convention next summer.

Killing two birds with one stone Montgomery (Ala.) Chapter No. 92, I. A. T. S. E., recently celebrated the thirty-first anniversary of its order and the birthday of John "Pop" Bailey. "Pop", who is 57, was stepping around as young as any of them. W. A. Doster, manager of the Grand, kindly donated the use of the stage and theater, and the twenty members, together with their wives and sweethearts, made up a very social crowd. Mrs. John W. Bailey had charge of the dinner arrangements, assisted by Mrs. W. T. Crowder and Mrs. C. B. White. Mrs. Bailey also was special hostess to Mrs. Frank Taylor, of Mobile Local 142. C. H. Beasley, manager of the Plaza Theater, was present. The table fairly groaned with the good things spread upon it. "Pop" received a number of nice things for his birthday. Officers of the Montgomery Chapter are: John W. Bailey, president; Earl May, vice-president; John Thompson, business agent, and P. H. Lipman, secretary and treasurer.

MADISON'S 18 BUDGET No. 18 ONE DOLLAR

The encyclopedia of comedy material that gives universal satisfaction. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Ave., New York.

CHARLES PAFORT PLEASE WRITE. MOTHER.



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Kara Held for Selling Books

Paul Kara, who was appearing at the United States Theater, Hoboken, N. J., recently was arrested at the conclusion of his act and charged with having violated Section One of the Disorderly Persons Act of 1898 dealing with fortune telling. Mrs. Blanca Kara, his wife, was booked as a material witness. They were released in \$300 bail each pending appearance before Recorder A. C. Carsten.

Lieutenant William Christie and Detective Charles Markus alleged Kara offered for sale in the lobby of the theater books on mind-reading, each purchaser, at fifty cents a copy, being permitted to ask one question backstage.

The editor of *Magicians* has pointed out for some weeks that investigations are being made all over the country, and thru the advice given in the columns of *The Billboard* several well-known mindreaders have agreed to discontinue the sale of books. Kara wrote some time ago to the editor of *Magicians* that he would not sell books in the future, and in the issue of December 29 of *The Billboard* Kara's statement to that effect was printed.

NOTES FROM LOS ANGELES

By ADAM HULL SHIRK

With appropriate ceremonies conducted by Hon. Past President H. G. Gooke, the Los Angeles Society of Magicians installed the newly elected officers Thursday evening, January 3, at Oaka Tavern, Los Angeles.

The officers, who are the same as last year, are: Adam Hull Shirk, president; F. G. Thayer, vice-president; Frank Fewins, treasurer, and Geo. E. Baxter, secretary.

A banquet preceded the installation and nearly 100 members and guests, including many of the fair sex, were present. After the ceremonies a big magical show was given. The new stage was used, or rather two units of same, and proved very satisfactory. The program:

Harry G. Cooke, doing his inimitable version of the linking rings, by special request. No one has been seen here who could excel Prof. Cooke in this feat, despite his eighty-one years of age. Coleman K. Minarek, Jr., did a strait-jacket escape that was equal to the best. He is the eight-year-old son of a Hungarian conjurer who is a member of the club. Frank Fewins did the cigarette and thimble act for which he is famous, and also gave a surprise in the shape of an original recitation, in which the names of some of the members were cleverly interwoven. Adam Hull Shirk did the vanishing wand, the torn paper napkin and the light scene, in which mysterious manifestations occurred when a black banner was held by the performer in front of the table with both hands visible. F. G. Thayer did the transposition of blocks and cards with the words "rats", "arts" and "stars" very cleverly indeed, impersonating an Irish bricklayer. Sid Marion with his cheeky boy did his wonderful ventriloquial number to great applause. A visiting friend, a Mr. Browne, told some stories and did an odd "thumb" experiment. Manuel, "Master of the Mighty Dollar", proved his claim to the title with his marvelous twenty-four-coin back-hand palm, and also did some fine card work. Arthur Buckley, who with his charming wife is going to present an act on the Orpheum Time shortly, did two admirable card experiments. The Buckley's are premier magicians from Sydney, Australia, and are among the greatest.

Others told stories and generally contributed to the pleasure of the evening. The society is going strong and new members are being constantly added. Dr. Lee, one of the oldest members, put in an appearance and was greeted heartily. E. H. Phillbrook, head of the Go-Getter Committee, is seriously ill, but it is hoped his splendid constitution will pull him safely thru. Plans are now under way for several big entertainments.

Finkle John is reported by John Searmeckla as being a very clever entertainer with a deck of cards. John entertained 700 at an Elk show recently for more than an hour with but a deck of cards—he expects to go into vaudeville shortly.

THURSTON EXPOSES TRICKS

Series of Articles To Show How Fifty Tricks Are Done

Howard Thurston, the magician, and a member of the Society of American Magicians, has joined the ranks of those who are exposing tricks thru the newspapers. In the Toronto Star Weekly of January 5 the first of these articles describes a method for performing the coin thru a hat which rests on a glass.

Thurston calls the article his "Lessons in Magic", and at the head of the article, in italics, appears: "Would you like to be able to do fifty feats of magic? In a series of articles to appear in *The Star Weekly*, Howard Thurston, the world's master magician, will show you how. He will tell you the way he does some of his best tricks, and will teach you how to do them."

At the end of the article Thurston says, "A clever remark is, 'I use a glass so that you can see thru everything—except the trick.'" the very purpose of which is obliterated by the article. What a pity!

NOTES FROM NEWARK

By C. E. BLAIR

The Newark (N. J.) Magicians' Club, Local No. 10 of the N. C. A., will hold a special meeting February 9, and the club will hold a regular meeting on the second Saturday of each month hereafter. Professor C. E. Blair is getting out a new bulletin of the N. C. A., to be ready February 15.

John W. Eggers, a new member, gave a show recently at the local Y. M. C. A., doing a pigeon appearance and a dice trick, which were outstanding features among other deceptions.

Daniel Pinzack, billed as "The Great Pinzack", has a large show in this vicinity and is billed heavily. He features illusions and has a Sawing-a-Woman-in-Half, said to be superior to Goldin's.

Herman Strack, of New York, was at the Hill Theater recently. *La Violette* also appeared here.

Newman, the hypnotist, has been playing around Newark and vicinity.

CRITICAL COMMENTS

The Sphinx for January is a very good issue containing a great deal of information, especially about the doings of various organizations throughout the country and matters that all magicians should keep conversant with. There is a writeup of Frank Van Hoven, an interesting article by Henry Ridgley Evans, quite a number of tricks containing some dandy tips, a breezy article by "Dorny" and quite a lot of other valuable suggestions.

Regarding the mindreading cleanup, Dr. Wilson says: "Ancient the crystal gazing controversy carried on in *The Billboard*, may I add just this word: That whenever the act is presented as a supernatural or superhuman manifestation of genuine occult power possessed by the performer, and is not given as an entertainment, as are magical illusions and other magical effects, then it becomes a crime. For the world is full of superstitious and credulous men and women who accept readings of the crystal gazer as coming from the infinite, and are led into grievous and IN MANY CASES SERIOUS MENTAL AND PHYSICAL ILLS." Good boy!—The Editor.

The editor is in receipt of a sealed envelope test and mental telegraphy from Gysel, but as they arrived just before going to press it will not be possible to review them before the next issue of *The Billboard*.

S. A. M., N. C. A., V. M. P. A. AND YOU

SOUNDS like the name of a song, doesn't it? But really it is a symphony with YOU as the dominating integral part, and the V. M. P. A. barely secondary in either theme or scheme.

This in no wise is cast as a reflection on either the S. A. M. or the N. C. A., but, after all, altho both of these organizations are of incalculable benefit, nevertheless it is really up to YOU, YOU must do the right thing. YOU must have the act, YOU must be the one to book it, YOU must be the one to make good. And in the scheme of things magic, just as in the scheme of all other things, YOU must be the one to observe the ethics and standards of the game if you wish to succeed.

The finest definition of a gentleman I ever heard is: "A man who plays the game as the game is played." See to it that YOU play the game that way.

Last week there were several arrests of mindreaders who deviated from the way the game SHOULD be played—and it has been intimated to the editor that more will follow. Furthermore, a vice-president of the S. A. M. has started a series of exposés in a newspaper, which surely is not observing the ethics of the game.

Belong to the S. A. M., the N. C. A. and all other organizations, but play the game right, please the V. M. P. A., give them what they want, and YOU will be YOU, and not one of THEM.

LAMARS IN NEW BLACKART

The Lamars are shortly to produce a black-art act which they are rehearsing in Durbin's Egyptian Hall at Kenton, O., and which will afterward be shown at the Grand Opera House in the same city prior to going on the road.

While the main idea is a revival of the older form of entertainment, nevertheless there are so many new features added as to make it a comparatively different offering.

The number of blackart presentations today are very few, altho in the past such artists as Herrmann, Bancroft, Ten Ichi and Paul Kieft featured this phase of conjuring.

William W. Durbin, who is an expert on magic, speaks very highly of the Lamars act and predicts that it will do exceptionally well.

Richard Kenny, who recently tried out a new show near New York, expects to build it up to a three-hour performance of magic, escapes and illusions for the road.

MAGI BENEFACTOR SAYS CRANE

No less a person than Dr. Frank Crane, writing for *The New York Journal* an article copyrighted by the McClure Newspaper Syndicate, devotes quite some space to an explanation as to why he considers a magician a benefactor.

Among many other brilliant views Dr. Crane says that "one who deceives you, but tells you beforehand that he is going to deceive you, is really doing you a service and increasing your knowledge of the truth." And Dr. Crane also says: "The belief in luck, charms, occult powers and spirit accomplishments has done incredible harm. It has influenced minds and spread many septic fears."

The conclusions drawn by this eminent writer are that those who prey upon the fear, susceptibility, ignorance, superstition and inclination toward religious fanaticism of others are working an incalculable harm, while magicians in showing that all the manifestations of spiritualists, mindreaders and others may be accomplished by mechanical, magical or scientific methods are doing "a real service to the community in demonstrating the failure of the argument, that simply because you do not see why a thing takes place, therefore it must take place because of some ghostly power."

"MILDRED" IS IMPROVING

"Mildred" (Mrs. Harry Rouclere), who has been ill for some time at her home in Ridge-wood, N. J., suffering from a nervous breakdown, altho still in bed, is gradually improving, but Harry Rouclere was compelled to cancel time he had booked in February.

The editor of *Magicians* joins with all magicians in expressing the hope that a decided and early recovery to complete health will be but the matter of a very short time.

Clarence Smith keeps busy around Lyndhurst, Rutherford and other neighboring towns.

Thurston is scheduled to play Newark soon. Professor Blair is booked to appear February 2 at Middlesex Hall and has a couple of new illusions.

Roy Al Flush (Frank Harrison), who retired from Magic some time ago, is back in the game.

Alexander Rau has given up magic and is now in a commercial line.

Joe Sona, who has one of the finest fire-bowl productions I have seen, is having a lot of new apparatus built.

All magicians who live in the vicinity of Newark are requested to get in touch with James McKnight, 136 Fleming avenue.

ROBERTS SNOWED UP IN IOWA

Roberts, "The Master Magician", who has been traveling for some time thru Iowa with his magic show, principally around Mason City, was practically isolated two weeks at Britt because of the immensity of snowdrifts.

"The roads are of pavement and gravel and have been opened several times," writes Roberts, "but they fill up again so fast that business is demoralized. Some of the drifts are higher than the top of our car."

Previous to the time of stoppage, Roberts reports that business thru that section was more than ordinarily big.

Fadeway Carlo Rogers, writing from Sydney, Australia, says, "I have often heard of the I. B. M. Society and would appreciate any information as how to join, requirements, etc. I sure am in favor of doing away with the 'crystal gazing graft' as well as the rest of you."

"The *Billboard* will not get out of my hands unless the 'Magicians' department stops."—We appreciate this, especially from Australia.



JAMES A. WILCOX, JR., whose neat appearance and style have gained for him a niche in the realm of magic. Wilcox is from Cohoes, N. Y.

HINTS & SUGGESTIONS

PLEASE notice in parenthesis under the heading of this department. It says: "Communications to Our New York Offices." Then if you still insist on sending magic news to Cincinnati, as quite a number are now doing, you must kick at the delay necessitated by the mail being forwarded here, edited, and sent back to Cincinnati.

If something definite is not accomplished in the near future toward means and methods of stopping excesses, there will not be much left to give Hints and Suggestions about!

A well-known magician, who has been engaged in the art for quite a number of years, criticized a couple of magic books which I favorably reviewed recently as containing nothing essentially new. It is rather doubtful whether a REALLY new trick can be invented today—that is one which really has embodied a new principle. As every joke is said to be a variation on seven original jokes, so do I believe that every trick or illusion is but a variation of a number of principles. I wouldn't be inclined to say just seven, I don't know how many—but surely there is not such a great number. After all, one can not make things appear or disappear or levitate. It is only the various forms that make the trick or illusion SEEM different. And if the purchaser of a book gets but one basic thought upon which he can construct an effect that SEEMS different, it seems to me he has his money's worth.

The greatest magic is to cause happiness, and you can do this with sleight-of-hand, especially if you cause laughter and merriment. In doing this however, it is best to get the laughs legitimately and not at the expense of others. Also there are instances where a slight badinage, banter or a little repartee may be indulged in, it should be done in a light and NOT a brusque fashion. No one should be made to feel unduly conspicuous, or stupid. Of course, the fellow who tries to be "fresh" is expected and should be put in his place.

Don't overuse the wand—this will make it all the more effective when some special change or effect is introduced with its use.

If more magicians, instead of figuring ways of destroying women, would figure on means of creating them, they would have a much better illusion. Swords thru a woman, and sawing a woman in half, and piercing a woman with bananas, may all be very well, but how about "The Birth of Venus", or "Creating a Woman from a Bubble", or "A Pearl from a Sea Shell", or anything else that's fanciful, mysterious or pretty? Why not the beautiful instead of the sordid?

When you go to see a magician in vaudeville don't spend all your time trying to figure out all his methods so that you can copy them—rather study from the angle of the presentation as a whole so that you can understand what it is that makes him a commercial proposition to the manager and booker while you are laying off.

Vary your program as much as possible. An entire program of magic is apt to be monotonous, no matter how well performed. A little music, a few stories, a song or two will help a lot.

MAGICIANS I HAVE SEEN

(Continued from last week)

THE GREAT MANUEL, "Master of the Mighty Dollar", is one of the most clever men I have seen when it comes to manipulative dexterity. I have seen Manuel do the coin roll with both hands simultaneously and using eight half dollars, four in each hand. His dealing of "Sevens" is second to none, and his triple shift with both hands is remarkable. In addition Manuel does the "Hibbon Catch" with cards and many other dexterous flourishes.

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PAUL HUBBARD, "The Tricky Talker", of Detroit, Mich. Paul does "Rare Fun—Well Done", and, from all reports, he lives up to his billing.

with an ease that makes even a magician gasp. On one occasion I saw him do all the billiard ball vanishes and appearances in the routine of others—and WITHOUT THE USE OF A SHELL!

You can shuffle a deck of your own cards, hand them to Manuel, and he will immediately deal out a hand of cards and tell the names of all of them. He has two methods for this, and one is as good as the other. His "five-card pack" at one glance seems unbelievable, even when you know it.

A wonderful pair of hands and the most diligent practice are responsible for his remarkable digital clearness, and of Manuel no less a person than T. Nelson Downs told me, "Manuel showed me some of my own tricks, and did them better than I can do them myself."

AGOSTON, a Swedish magician I believe, was also clever with cards. I witnessed his club act several times and was always impressed by the apparent originality of his effects. I wouldn't have called Agoston a manipulator in those days—his effects were rather the result of carefully thought out adaptations of principles. Because he was different he used to get a lot of work around Philadelphia, and because he kept his secrets to himself he was enabled to continue.

A magician I once saw at Atlantic City in

a show that was advertised as having been brought from the World's Fair in Chicago gave an interesting performance. I do not recall the name, nor do I recall that I ever knew it; his performance, however, is very vivid in my mind. He seemed to be a Turk and opened with the Pasee Pasee Bottles, which he did very well. Followed the old style billiard ball trick, exceptionally well handled (in fact there are many beautiful moves that may be accomplished by this method that are not possible with the more recent one-handed style).

The performance, which was given in a tent with persons all around, was concluded when I was present with practically the same trick E. J. Moore is presenting today as the "Tears of Buddha". Moore uses a lean, but the fellow I saw, at least twenty-five years ago, used a small piece of steel about one-sixteenth of an inch in diameter and approximately an inch long. He made it pass apparently from one eye to the other, to his mouth, and several variations of these moves.

MC. IVOR I saw perform both on this side and during the World's War in France. He had previously been a magician, given it up for commercial pursuits, but couldn't resist the call when the time came. I have been advised he has since resumed his commercial activities.

Mc. Ivor did card tricks, the Tape-Tie, handkerchief tricks and other small magic, largely of the apparatus order. He had a direct rather than subtle approach, and one might say an "attack" rather than a finesse. He gave quite a number of performances on the other side, but not nearly as many as the editor of this series of articles.

SI STEBBINS, when he used to work single, did a rube monolog, but it was his card tricks that were the piece de resistance of his act. He used to play the Keith Circuit quite regularly in the old days, and altho his methods were limited to quite an extent I have never seen anyone who could beat him at his use of a stacked deck. The system is known today as the Si Stebbins System, which he published in a book. It is really an improvement over the older "Eight Kings Transposed" system, formerly used by Samual and others, and in Stebbins' hands is marvelous. The only other magician I have ever seen who could be at all compared with Stebbins is Claude Golden, who came later. The rapidity, however, with which Stebbins could locate any card called for and its exact position in the deck has scarcely been equaled, according to my way of think, by any other I have been fortunate enough to see.

HENDRICKSON used to do the "changing spot dice", using special ones he had made about an inch or more square. He also handled cards well and did a succession of color changes very rapidly. His manner was rather aggressive and he was inclined to be sarcastic, which in private gatherings reacted against rather than for his popularity.

(To be continued)

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Picked Up by the Page

The January issue of The Columbia, organ of the Knights of Columbus, contains a story entitled "The Work for Racial Justice", by STEPHEN A. GILLIS, that is based on an interview with MSGR. JOHN E. BURKE, director-general of Catholic work among Negroes, and who has devoted forty of his forty-five years of priesthood to work among Negroes. In addition to being an article abundantly rich in information that is interesting to either laymen or clergy, to Catholic, Protestant or the religiously unattached, the story reveals a man with a more just a more rational and a more sympathetic view of the Race and its relations to the world at large than has come to view in many days. The quality of his sincerity is best described by the statement that when the Negro Exposition was held twelve years ago in New York he was the only clergyman of any denomination, other than those of the Race, who was an active participant and who assiduously tried to learn all the lessons in Race progress that was to be taught by the exhibits.

The writer is a Protestant and a Mason, and his hat is off in deferential respect to Father Burke, his knowledge and his courage. There are many colored Catholics in the profession, and they will do well to know FATHER BURKE.

GRACE VAUGHNER and her steppers contributed an evening's entertainment to the members of the TRADE AND COMMERCE CLUB of Harlem January 19 at their clubhouse. She has the distinction of being the first woman in the profession to appear as a club guest. . . . On January 29 EUGENE MARS MARTIN gave his first recital as the head of the school founded by his late father Toussie DeBose, pianist, will play there February 24. . . . SAM WOODING and his band entertained the profession at THE NEST January 20. . . . According to The Illustrated Daily News, GREENLEE AND DRAYTON, with 80%, and COPELAND AND JONES, with 70%, scored the highest points at Proctor's Twenty-Third Street on a six-act bill, all the other acts being white offerings.

TYUS AND TYUS, composers and recording artists from Omaha, have come into New York and jumped into prompt favor with their "OMAHA BLUES", which was broadcasted by them from radio station WOB.

DANNY SMALL and MAY BARNES are recent additions to the "RUNNING WILD" show.

CHARLES GILPIN of "Emperor Jones" fame has taken options on two plays, "Binggrass", by Flornoy Miller, and "Boots", by Miss McDonald. The former requires a cast of nine and is an American subject, while the latter needs but five white actors and has an African theme. Both were written especially for him.

We learn from a Race weekly that a welfare organization is going to erect a million-dollar theater on Seventh avenue, New York, and we get the story under a streamer headline across the top of the front page. As we read down we find that it is but a garbled report of a meeting that was held in Carnegie Hall for the purpose of interesting a group of Harlem people in supporting a community theater, one of those educational, non-commercial things that MISS ERNESTINE ROSE, of the Public Library, and ANNE WOLTER, dramatic instructor, are contributing to the further culture of the group. The movement has the sanction of a lot of substantial people of the community, and of such practical show people as LEIGH WHIPPER, JESSE SHIPP, LEON WILLIAMS, HENRY CREAMER, RICHARD B. HARRISON, SIDNEY CHASE and others with theatrical knowledge, but that MILLION, well, the Page has been at all of the meetings and has not heard about it in any of them. Besides, the organization mentioned has been trying hard to collect money enough for its annual budget. Hokum of the worst sort.

The Page feels flattered, and is justly proud. He has within one week been elected president of the MANHATTAN NEWSPAPERMEN'S ASSOCIATION, given credentials as a delegate for the A. EGYPTIAN ARABIC O. MYSTIC SHRINERS to the All-Negro Sanhedrin, and the ASSOCIATED NEGRO PRESS has invited him to speak for that body in the Sanhedrin. We feel thru as the showfolks have been accorded an unusual need of recognition, for all these organizations know that we are primarily and essentially an EXPONENT of SHOWFOLK.

Another evidence that we are some good on earth is a letter from OLIVER ORR, a Macon (Ga.) journalist, who we met two years ago when he visited in New York. Since then he has, due to that contact, been so much interested in our group as to have contributed much to race relations and harmony. So interesting are his letters that a copy of the last one was sent to ROLAND HAYES, and the whole file shown to ALBION HOLSEY of TUSKEGEE. THRU SHOWFOLK THE RACE HAS MADE AN ENDURING FRIEND.

MR. LOVE, of LOVE AND MITCHELL, has been ill, but when the Keith offices and Jack Lindner began handing dates to the team he promptly quit the doctor. Now all is rosy. Last week they were in Keith's, Jersey City.

ALBERTA HUNTER, Paramount blues singer, is at Hollywood Inn, Broadway, making white patrons like syncretized harmony. She leaves to join her recording accompanists in

J. A. JACKSON'S PAGE
In the Interest of the
Colored Actor, Showman & Musician
of America



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

the Paramount laboratories in Chicago for a few weeks of recording during February. . . . "ONIONS" JEFFRIES, of the "BUNNING WILD" Show, has been fighting off illness and declines to stop work.

Now the venerable BOB SLATER, secretary of the C. V. B. A. and the theatrical contributor to The New York Age, confesses homesickness, and has determined to spend two weeks in New Orleans. Wants to show the folks at home that expensive and unique Masonic charm that EDDIE WHALEY sent him from London. Besides that, he has heard that the wine pitcher is still active in the home town.

CLARENCE WILLIAMS just don't know where to stop. Every time we go out we hear of another expansion. First it was another car, then a new home in Jamaica, then an enlarged office staff, now he has taken additional space on another floor in the Gayety Theater Building for his office expansion. . . . Don't mind imitations on the stage, but we draw a line at some things. CLARENCE almost ran over us with a new car some time since, and would you believe it, just a few days ago, FRANK MONTGOMERY did the very same thing. Then smiled at the way we jumped aside and asked us to jump in. Nice at that.

Just had a letter from EDNA BROWNE, Baltimore promoter, who was so disappointed by LAVINIA TURNER and Her Band after she

HELP THE POSTAL EMPLOYEES

The postal service employees of the country are seeking a raise in pay thru the medium of the Kelly Bill (H. R. 4123). Their request is both reasonable and deserved. Give them a hand toward obtaining public approval. No one knows better than showfolks just how valuable an adjunct that the service is to our day's activities. It is the one great medium between home and business.

It is especially deserving of kindly consideration from the colored performers because it is the one branch of the government service in which we find the Race most numerously represented. What's more, the organizations in different branches of the service include these employees on the precise terms that is applied to all others.

From Ferdinand L. Douglass, president of the N. Y. Letter Carriers; John M. Torke, fourth vice-president of the National Federation of P. O. Clerks; Isadore Posner, chairman of the Grievance committee of the N. Y. P. O. Clerks' Union, and Abe Kosky, who called as a committee upon The Billboard office, we obtained the names of George Horton, a carrier; George Smith, John T. Bailey, Charles Magill and Lillian Woods, clerks, all colored, who are assisting national and local officers of the

Minstrel and Tent Show Talk

Performers—It often happens that advertising intended for your notice appears in other parts of The Billboard. The issue of January 19 contained three such advertisements on page 4. Read all The Billboard. No telling where you may find something of direct and important personal interest.

Busby's Minstrels

The May Brothers write from Webster, S. D., that in spite of buzzards and such trifling handicaps the show is doing a wonderful business. Their itinerary appears in the route list. The boys bought the title shortly after they quit the Georgias, and have been having uniform success with the attraction in a territory thru which both title and the boys are favorably known.

Rosetta Brown, Hoyt Jenkins, Lillian Turner, Fred Tucker, James Sears, Bennie Wilkinson, Edith Whitfield, Audrey Armstrong, George Davis and the Nay Boys, Harl and Harry, are with the show.

Harry Cuthbert Writes

Harry Cuthbert writes from Dallas, Tex., about the Holtkamp Minstrel, with special reference to Prof. William Timmons, who left the Virginia Minstrel to attend the burial of a sister in Brunswick, Ga., and has since taken charge of the orchestra with Mr. Holtkamp's show.

Mr. Timmons' engagement was for a brief time, just to straighten out the band, our correspondent informs, and on January 15 he left Dallas to resume his duties with the Virginia Minstrel band and orchestra.

Look what has come to the Page. A letter from Framplin, the juggler. The old gentleman has maintained his lead for many years and has been with many shows since we separated when the Oliver Scott Minstrel stranded in Henderson Smith's backyard in Chicago. Alphonso Claybrook, then a "kid" cornetist, has shared the reminiscences that grew out of Framplin's letter.

Dixieland Minstrels

"Sparkling" Goodman writes from the Dixieland Minstrel, with the Tucker Brothers' Show, playing Clanton, Ala. January 14-24: "Robert Burns owns the show and Goodman says he is a real showman and keeps an active ghost without regard to how business for the week has been. Billy Arate is stage manager, producer and interloper. Joe Dokes is principal comedian. He has asked for a furlough to visit Atlanta and Birmingham. Kelly and Kelly, the Harris Trio, Winston and Winston and Goodman complete the stage organization. Carl Amor, Amos Strickland, Richard Leathers, Wm. E. Webster and Shorty Lewis, who is the leader, comprise the band."

Some Openings

C. C. Smith, manager of the Jack Rabbit Minstrel, announces the opening of his show for April 2. He has his headquarters in Troy, Tenn.

Bernard McGraw has not yet set the date for the opening of the "Way Down South" Company, but is engaging people to report at Danville, N. Y.

A. L. Erickson is making his winter address 37 Ann street, Bradford, Pa., and is busy preparing for the Virginia Minstrel. Rehearsals will likely be in Texas.

Cullen's Minstrels

John B. Cullen's Magnificent Minstrel will open the season at Montgomery, Ala. about the middle of March. Everything from a nest box to dressing rooms will be entirely new and, it is said, the framework will contain anything ever attempted before. The front will be the biggest and most elaborate minstrel show front ever constructed for any show, states McCullen, and the wardrobe will be new and the lighting effects, scenery, etc., in keeping with the Cullen standard.

"PLANTATION DAYS"

The tabloid, "Plantation Days", continues its triumphant march over the Pantages Time. In Los Angeles the show gathered lots of favorable newspaper notice. The New Age-Dispatch devoted more than a column with double-column head to the attraction. Other papers did as well by it. It was merited comment.

The cast is practically the same as when the show opened in Chicago early last summer with the following people: Chappella and Stonette, Jones and Jones, Seymour and Jeanette, Five Crackerjacks, Scott, Allen and Lee, the Original Pepper Dancing Girls, including Bernice Wilson, Helen Wright, Margaret Burns, Peggy Burnett, Barbara Dean, Ethel Duke, Minnie McDowell, Pauline McDowell.

Lawrence Deas is producing director and deserves credit for the amount of distinctiveness he has endowed the show with. His years of varied experiences are amply rewarded by this, his stellar achievement.



The Lincoln Theater, new T. O. B. A. house, in Wylio avenue, Pittsburg, Pa., will be formally opened February 4. It is owned by Harry Tenenbaum, who also has the Star Theater, the other T. O. B. A. house in the Steel City.

had spent \$500 promoting an affair with the Turner act as the central feature. IRVING MILLER and "THE SMARTER SET" owners, WHITNEY AND TUTT, came to her rescue and provided the show. Miss Browne wants the world to know how she appreciates the kindness of the "DINAH" owner and the WHITNEYS.

T. O. B. A. MEETING

The story of the T. O. B. A. annual meeting will be found in the next issue of The Billboard, either in this department or in the news section, as circumstances determine. Arrangements have been made to fully cover what Mr. Reevin announces will probably be the most harmonious meeting of the organization. The date is January 31.

Among the matters to be given consideration will be the subject of routing so as to minimize the transportation costs to the acts playing over the time.

From what can be learned there will be little opportunity for any relief from the layoffs that are being endured so long, as there are more acts on the circuit books than can possibly be placed. The effort to see that all of them be provided with some work and sustenance seems to be responsible for the intermittent employment. The performers will themselves have to contribute to lessening this by volunteer resignments and removal to other fields of activity that are not so crowded.

It has not been stated whether or not the grading of acts will be given any consideration. It is known, however, that one or two franchise disputes will likely be presented, and that there is some probability of a realignment of booking arrangements with the possibility of one office retiring. This latter is based on a well-defined rumor backed with some changes already made in the affected territory. SEE NEXT WEEK'S BILLBOARD.

work of interesting the public. D. L. M. Clark of the vehicular service is another Race man engaged in pushing the project. You can help them by informing your congressman that you favor the bill. Send him a letter or a card and do it now!

ALBANY HAS BIG WEEK

According to Norma Thomas, whose claim to fame is that he is the husband of Naomi, Albany, N. Y., had a great week (January 7-12) insofar as colored theatricals are concerned. Naomi and her Brazilian Boys were in the Keith house for the week. Bojangles Bill Robinson was in and out of town, playing the Proctor theaters in the vicinity, and "Shuffle Along" was "vamping its brown-skin stuff" at the Capitol Theater. Joe Simms was making a personal hit with the fraternal people, and Lottie Gee was impressing the social situation, while Floyd Snelson of The Observer was giving them all the "once over", says Norma in his letter, which he admits to be part of a New Year's resolution to do better.

The Brazilian Boys have a solid calendar of booked dates. Taeba Hamid and George Brown, former partner of Maxie, are still with the act.

WHITMANS IN TEXAS

The Whitman Sisters' Show, after playing many other Texas cities, opened at the Bellinger Theater, San Antonio, January 7, for an indefinite run at advanced prices. At the conclusion of this engagement and one or two other contracts in the State the show will go to Los Angeles. Little Albert, son of the famed Maxie, is reported to have had a most flattering offer made to his mother, Miss Whitman, for his services.

BIRMINGHAM REVIEWS
(Frolio Theater)

Week of January 7 Johnnie Hiddicks' company of twelve people held the boards, opening with "DaDa Strain" was the most recent number used. They used new number "Thelma, female impersonator, is good in his line, but the public is not strong for that sort of offering. His songs went over just fair. Cleo Weldon has a wonderful voice, and Brown and Brown deserve compliments. "Happy" Holden, comedian, is young and has great promise. He stopped the show. However, it must be admitted that his material needs a little soap and water if he is to progress. Mr. Hiddicks, who is a young man, deserves credit on the whole for his company, which should rate at \$5 per cent.

Week of January 14: Drama. The second edition of the Lafayette Players, presenting two shows. The company played to 2,000 people on opening day, and the work was of such character as to prompt Manager Hury to wire for an early return of the company. It is managed by the veteran, Charles Moore, one of the grandest characters in stock drama. Evelyn Prater and Edmar Thompson head the cast which includes A. H. DeCatheter, Harry Platt, Elizabeth Williams and Shinnie Howard. This organization, with its cultured people and the clean moral lessons contained in the "Warning" and its other plays, offered a great relief from the too-often-presented smut and vulgarity.

The house orchestra, directed by Mary Fredericks, with Shod Harris, Robert Miller, Joseph Bates and Fred Moore, has added materially to all of the performances.

GEORGE ROBINSON.

VARNELL'S REVIEW AND NEWS
(Star Theater, Shreveport, La., January 7)

Johnny Lee Long and his "Dixieana" Company with a show that ran an hour and fifteen minutes, was the week's offering. With the Lasses White Minstrels as opposition, the show drew but a two-thirds house for the opening. It scored in 80 per cent rating. Due to inability to obtain the names of the people credits and demerits are not easy to place. Long as principal comic, did a "Bungleton Green" line trying to break into jail for the winter, as depicted in the cartoons of a weekly publication. The first woman to offer a song could not be heard beyond the fourth row of seats. To those who heard it, it was fairly rendered. The closing bit was built around Long doing a "Judge", and some fun was gotten out of this.

The Lasses White Minstrels were guests of the house orchestra at the Monday matinee. Members of the Jules McGarr Show, which was laying off here for the week, prior to jumping to Memphis, also were guests, and four of them were evening guests of the Lasses White Show at the Grand Theater.

Ted Pope has gone to Dallas, where he will rehearse his new production. The little ad I placed for him in January 12 issue swamped him. He had replies enough to start a circus. Ask him if Billboard ads pay.

Al Gaines is booked for New Orleans February 21. J. A. B. Taylor is in stock with his "Watermelon Girls" at the Grand in Dallas.

WESLEY VARNELL.

MONARCHS AT MADISON SQUARE

The Monarch Lodge of Elks (I. B. P. O. E. W.) has engaged Frank Montgomery to stage the entertainment that will precede its annual ball at Madison Square Garden, New York, February 7. Frank will present Florence McClain and her revue from the Club De Luxe. Mazie Wilmar, interpretive dancer, is reported to be one of the added attractions to the revue, which is in itself one of the most famed of the night-life attractions of the metropolis. Fred Simpson, director of the Monarch band and orchestra, winner of the Elks' band contest in Chicago last summer, promises the entire personnel of both string and brass organizations—twenty-five in the orchestra and thirty in the band.

The publicity is in charge of two veterans, Robertson, of the Tattler, and S. T. Saxton, nationally known sporting-event promoter.

"COME ALONG, MANDY", CLEAN

Prior to leaving New York Mason and Henderson, the principals in "Come Along Mandy", were granted permission to ad lib their parts and to make such revision as they desired. The whole company was called to rehearsals in the Broadway Room Club on Sunday and directed in several changes that were made. This was after the Billboard review of the show.

Philadelphia reviews from The Tribune indicate that the show is now entirely satisfactory and that audiences in that city had no reason to find fault with the show because of any tendency to suggestiveness is contained.

They find that Mason and Henderson are now obtaining their accustomed proportion of laughs and confirm the estimate we have set upon the talent of Jeanne Starr.

HERE AND THERE AMONG THE FOLKS

Harry Burleigh conducted a musical matinee at the Bellevue-Stratford Hotel in Philadelphia January 15.

The Fisk Jubilee Singers are on the Pacific Coast. Newspaper comment from Los Angeles is excellent.

On February 8 Prof. Roy Tibbs presents the Howard University Glee Club in a recital in Baltimore.

The Drake & Walker Company was as successful in Oklahoma as elsewhere this season. The show is now catering to Arkansas audiences.

Verdell Brown and Leslie Rose are playing dates in and around Savannah, Ga., indefinitely, according to a letter from Verdell.

Ted Jackson writes from Boston that he is doing a single. The team of Jackson and Dewey is now history. They have split.

Prince and Princess Mysteria are in New York working out plans for a new organization for early presentation.

Fred Tucker and Floyd Jenkins, dancing team, are with New Bros. Minstrels in the Northwest.

B. H. (Lowdown) Johnson is with a show that includes an orchestra and is playing independent dates in Texas.

On January 24 Allen & Stokes opened a show called the "Darktown Bazaar", with fourteen people, at the Washington Theater in Indianapolis. Al Wells is with the show.

Madame Rosetta Brannan and the Brownie Trio, featuring Little Helen Brown, one of the smallest buck dancers in the country, are playing in and around Kansas City.

According to a Los Angeles paper Leroy Collins went to the station with "Plantation Days", but did not leave with the show. Another evidence of how performers embarrass show management's.

The Holiday in Dixie group is working out of Chicago, according to Jo Russell, who writes from the Columbia Hotel in the Windy City. Mrs. Russell and baby Josared are at home in New York.

Jimmie Cox and his "Georgia Red Hats", with Pearl James featured and "Fat" Johnson doing the comedy, is a clean and classy attraction, says Willie Wells, who witnessed the show at Winston-Salem, N. C.

Racthins Billy Tucker has severed connections with the Theater in Los Angeles and is managing the Hubstainers' Cafe in that city, where he has the Sand and the Black and Tan bands, with Mabel Davenport, William Mitchell and Buddy Williams as entertainers.

C. B. Erwin, Indianapolis business man who has been with the John T. Gibson staff in Philadelphia, has been away from the Dunbar Theater for some weeks. He is making his present address at 1114 Curran street, Harrisburg, Pa., visiting his wife's people.

Lee Marshall, who alleges that he has written us five letters and from whom we have received but the one quoted from, is out with his new act. He is featuring a dance act with a group of boys, and making a very favorable impression on the reviewers with it.

Hallstork and Perry are a couple of York (Pa.) fellows who are behind the "Creole Beauties", a small attraction that is being offered in Pennsylvania and adjacent territory as a one-nighter. Hardtack Palmer and one "Gooferdust" are featured comedians.

Sl'm Gorman, the six-footer, is out of the Silas Green Show. Harry Gray, who is but four feet, six inches tall, replaced him after the show had played Palm Beach. The shrinking of the comedian was the occasion of much conjecture when a return date was played two weeks later.

Marian Anderson, Philadelphia soprano, is booked to appear in Dayton, Columbus and several other Mid-Western cities. She recently appeared under the auspices of Virginia Union University in Richmond. January 16 she was at the Lincoln Theater, Washington, and February 1 is to appear at the Douglas, Baltimore.

"The Polka Dot Revue" is the name under which Les. Sponser presented a combined white and colored show at the Gayety Theater, Baltimore, and after a fortnight the attraction was moved to the Dunbar Theater, Philadelphia, for the week of January 21. Whitney & Tutt are providing the colored contingent.

Pron's Orchestra, the Clarence Williams publishing house recording organization, is playing dates and entertaining at a Harlem cabaret in New York when not busy recording, according to information from Charles A. Matson, the new professional manager of the house. Director Pron is the writer of "Sister Kate" and "Mamma", the latter a recent release.

"The Shuffles of 1924" is the title of the new piece that Sissle & Blake have put into rehearsal in Erlanger Hall, New York. B. C. Whitney and A. L. Erlanger are behind the production, the opening of which will be about March 1, probably at the Knickerbocker Theater, New York. Sissle and Blake have retired from the "Shuffle Along" Show which, we are informed, is to be reorganized and sent on tour under new management.

Eddie H. Winn, whom many recall as one of our early performers with dramatic promise, has for years been doing scene painting in Pittsburgh. His latest job is the decorations and scenery equipment for the new Lincoln Theater, a \$5,000 contract. Some of the leading business houses of the Smoky City and nearby towns boast Winn decorations. Ed once did rapid-fire pictures in vaudeville. Wonder if he remembers the first advance agent for "Winn's Big Novelty Minstrels?" Yep, it was the Page.

The Jules Weaver Company is made up of the following: Jules is owner, Mrs. Eula Weaver musical director, Robert Ferebee stage manager and Al Finney properties. Others in the "Green Rider" Company are Alfred Dangerfield, John Bridy, Virgil Pogue, Lillian Russell, Jeanette Rice, Ethel Morton, Marie Edwards and Lorey Seals. Mr. Pogue says that the company is one of the most harmonious groups on the time, and is under efficient management, both as to business and stage direction. A St. Louis paper says: "The musical and dance features are topnotch. . . . There is delightful originality in the comedy effects."

Daniel W. Sparks, a "Redcap" in the New York Central station in Buffalo, and whose home address is at 23 Superior street, Buffalo, N. Y., writes a most interesting letter commenting upon the colored shows and acts that have played the city with reference to the difficulty they have had in finding acceptable stopping places. To those who care to avail themselves of it he offers his services in helping them get located if they will but ask for him when arriving, and he is quite glad to help men with wives to find private homes. He offers his own as an evidence of his interest in the welfare of the Race. Altogether his letter is a remarkable one.

BYRD & EWING

Byrd & Ewing have moved into the Hippodrome Theater, Richmond, Va., where they are presenting stock. Joe Byrd and Louis Talley are the comedians, Billy Ewing is doing the straight parts, Elsie Fischer is the ingenue. The choristers are Beatrice Moody, Alma Henderson, Pearl Sanders, Libby Robinson, Hazel Delz, Hazel Wallace, Louis Jones and Milton Crawley. Bruce Johnson, Nat Cash, the dancer; Baby Doris, a child marvel, and Drake's six-piece jazz band complete the company.

"BROTHERHOOD"

A few weeks since Vernon Ronlette wrote us about the "Moulin Rouge" Orchestra, and credited its success to "Brotherhood". That sounded like a story, and we asked for it. It is passed to you with our strongest approval: "On a hot day in August, 1920, a group of musicians from Local 208 of Chicago went to fill an engagement and find another job in the usual manner of the floaters. We worked successfully together and have kept it up for two years by the simple expedient of forming ourselves into a little club. At the time we had no other reason than just to be sociable. Our success has been so progressive and consistent that we appreciated the idea of brotherhood. Let's be a brotherhood band rather than a one-man property. Thus we started. "There has not been a single hitch in the

harmony. Every member takes an active part in building up the work. Each has an office in the club and feels a sense of responsibility. A treasury, made up from fines collected for infractions and deficiencies, a small weekly assessment and the obligation that each feels for HIS band, is the tie that has kept us bound."

Since going into the Moulin Rouge, a very exclusive place, the band has worked four consecutive years, including appearances at the Drake Hotel, Sheridan Plaza, The House That Jack Built and the Claremont Cafe. It has recorded for the Paramount Company, and was the first band to broadcast by radio for the KYW station. The personnel includes Edward Smith, Theodore Weatherford, Arnette Nelson, Vernon Boulette, J. F. Wade, William Dover and Wm. Louis Gross. Each plays at least two instruments. Two are composers and three arrangers. One plays a pipe organ. Isn't that worth passing on to readers?

WHERE CAN YOU BE FOUND?

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST.

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WANTED WANTED

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Wanted for Campbell New Orleans Minstrels

COLORED SHOW. OPEN FEBRUARY 16 UNDER CANVAS. SAN ANTONIO, TEXAS.

Singers, Dancers, Musicians that double Stage, for Band and Orchestra; Straight Men that sing and double Band; six high-toned medium Girls for Banjo Act that can sing, Band and Orchestra Leader that can handle men; Trombones, Cornets, Alto, Tubas, Baritone, Clarinets; two Sketch Teams, two Novelty Acts. No drunka wanted. You will not last here no matter how good you are. A. J. McFARLAND, Stage Manager, wants to hear from Jew Miller and Louis Hoyt. CAN USE good white Boss Canvasmen. Two-car show. Address mail, WILLIAM CAMPBELL, Campbell New Orleans Minstrels, Box, Del. San Antonio, Tex.

30TH YEAR

The Billboard

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If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXVI. FEB. 2. No. 5

Editorial Comment

WHILE we do some things better than England, England does better than we do with others.

Take posters for instance.

When protest arises, do they at once set about hunting for ways and means to abolish them?

They do not.

On the contrary, they proceed to improve them and render them unobjectionable.

The London Midland and Scottish Railway Company has just announced that a full dozen Royal Academicians and a half-dozen associates of the Royal Academy have agreed to design posters for the railroad.

The railroad was sensible of the need of better posters.

Mr. Norman Wilkinson, the great marine painter, was called in. His interest was enlisted. He not only agreed to design a couple himself, but persuaded other great artists to do likewise simply by suggesting to each

that here was a great opportunity to improve the stand of poster art.

Mr. Norman Wilkinson, in an interview on the subject, said:

"Every age is an age of advertising, and no organization is independent of it, but advertising to be successful must be simple, pictorial, arresting and clear of redundant matter. Many a good poster has been ruined by the interference and criticism of people lacking technical knowledge and artistic taste."

There were no conditions laid down. The railroad fully appreciated the fact that academicians or any competent artist is the best judge of what is attractive to the public, and, as the best art is the best advertising, it very wisely recognized that the artist is always ultimately the specialist in pictorial advertising.

THE cables last week brought intelligence of the first radio drama in England, and if we are to believe the advices it thrilled John Bull's

general indication is that a banner business will be done east of Chicago in both the chautauqua and the lyceum. In Illinois, Wisconsin, Iowa and Missouri conditions are rapidly approaching normal, and the platform depression is already a thing of the past. In the Dakotas and the Far West, however, conditions are still unprofitable. Oklahoma is all right and so is Texas. Poor conditions, however, seem to be gradually disappearing, and another year, it is believed, will see the whole country on a more profitable basis for platform features than ever before. The platform represents a large portion of the entertainment activities of America, and deserves the recognition of all who are interested in the entertainment world.

"The miracle of 'The Miracle'" is the way John Corbin refers to the production of this greatest of all the wordless plays, and it is almost that.

It does seem as if all of the resources of the stage and all the genius and ex-

The New York State Board of Motion Picture Censors during the year 1923 deleted twenty-nine scenes or titles as sacrilegious, twenty-six as obscene, 382 on the ground that they tended to incite crime, and 332 as inhuman.

No matter what one's views on censorship may be, these figures are significant.

So also is the fact that the Board earned for the State over and above all salaries and expenses the not inconsiderable sum of \$275,944.78.

In the Max Hart-Kelth case, we hold no brief for either the plaintiff or the defendant. We are interested solely in the very large stake the artists have in the outcome.

Up to this writing the winter in New York City has been so mild and automobiling so fine that the theaters have suffered seriously.

"Movies by Radio" was much in evidence in the headlines of the dailies last week and fetched front-page position in many instances, owing to a prediction offered by David Sarnoff, vice-president and general manager of the Radio Corporation of America, in an address before the University of Missouri, at Carthage, in that State last week.

There is every reason to believe that this will come in time, but there is no likelihood that it will be soon.

And, when it does come, it will mean little if anything to exhibitors or the motion picture interests.

At the meeting of the National Boxing Association, at Louisville, Ky., last week, E. A. McAuley, Michigan Boxing Commissioner, observed: "As long as John Ringling and Tex Rickard control things in New York we of the rest of the United States cannot hope to stage a championship bout. They have a corner on real talent," he continued, "because they have a corner on the population. I don't exactly blame the fighters, because they are fighting for a living and naturally go where the money is."

If Mr. McAuley does not blame the fighters, it would be interesting to know just how he can justify his blaming Messrs. Ringling and Rickard.

Henry Ford is generally credited with putting the "taboo" on historical names for titles and trade marks. He has contrived to create the impression that all such coinage is fixed and disseminated so widely that the practice has almost fallen into desuetude.

They are still clinging to "Johnny Walker" in England, however, and doubtless "Old 76" labels are still surreptitiously printed in great quantities on this side.

Paris is celebrating the centenary of "Camille". It will be marked by an all-star cast presentation at the Sarah Bernhardt Theater and more than twenty companies will tour the provinces.

H. G. Wells recently addressed a convention of schoolmasters at Southampton, England, and predicted that the new center and focus of the modern community would soon be its educational center; at that this would include expositions, cinemas and theaters.

The Sphinx of Gizeh has become almost as universally accepted as a symbol of magic as the masks have of drama.

Why? Is it because the Sphinx "never tells"?

"Flopulent" was a word sponsored by The Academy, London, in a "literary" competition conducted a few years ago. It never made the dictionary, but that was because "flop" had not then come into general use. It would have a better chance now.

FAKE BENEFITS

Commissioner Coler Favors Plan Along Lines Suggested by George Arliss To Put a Stop to This Evil

THE "open letter" written by Dr. Francesco X. Sauchelli, official chiropractor of the Actors' Equity Association, and published in The Billboard of January 19, dealing with "benefit" performances, and outlining the suggestion of George Arliss for the handling of the subject, is beginning to bear fruit. A perusal of the following letter from Mr. Bird S. Coler, Commissioner of Public Welfare of New York City, will show that he has gone into the matter of the formation of a Central Committee to correct the "benefit" evil with careful consideration:

CITY OF NEW YORK

Department of Public Welfare, Municipal Building, Tenth Floor

January 19, 1924.

DR. F. X. SAUCHELLI,

27 W. 43d Street,

New York City, N. Y.:

My Dear Dr. Sauchelli—Please accept this as my profound appreciation of your letter recently published in The Billboard.

Would it be possible for the theatrical and musical professions to form a committee to which would be submitted all requests for talent, as well as those for the privilege of making collections at various performances?

Never in the history of the city has there been less poverty; yet the present prosperity has opened up a field for the greedy promoter, with the result that in many cases the money raised has not been properly expended at times even when the object was deserving.

If the theatrical and musical professions could be induced to form a committee which would pass upon all requests for talent, the use of theaters, etc., we would be very glad to place at the disposal of such an organization any information we may have, or, if none available, to assign an investigator immediately.

As you are aware, the Catholic people are federated thru their form of church organization; the Jewish people now have two magnificent federations covering the city; the Protestant people have also recently federated.

It is the hope of this department that the various groups of people interested in charitable and welfare work will be closely articulated. As no one raised more money for Liberty bonds than the theatrical and musical professions, and as they always volunteered first in every worthy appeal, I have no doubt the other federations would welcome a like federation of managers and artists, who would be represented upon a general committee, which we contemplate would consist of representatives of each of the great religious faiths and the business organizations of the city as well as the city itself. Nothing would contribute more to the success of such an organization than the co-operation of those who have given so much. I know of no better way of meeting the abuses so well described by Mr. Arliss.

Sincerely,

(Signed) BIRD S. COLER, Commissioner.

BSC:AG

Dr. Sauchelli is inviting representatives of the different organizations to attend a preliminary meeting at which will be discussed ways and means of putting a stop to this exploitation of the actor and fleeing of the public when masked as charity.

Co-operation now by those concerned, and the prophecy made in these columns recently that sooner or later such a committee must come to life will be realized.

island. We are strongly inclined to reserve decision, however, until the experimenting going on on this side shows trend.

Drama sans scenery, sans lighting, sans everything the players contribute, save their lines, can hardly be as near drama as the pictures—and that is not near enough to endanger the existence of the theater albeit it may cut off some more of its financial support—just at a time, moreover, when it was beginning to prevail in competition with pictures—and thus arrest its reconquering campaign and defer its final recapture of the hold it once had on the public's fancy.

IN the platform field there seems to be a distinct line of demarcation between the profitable and unprofitable territory. In the East there seems to be but little depression, and the

experience gained by the master minds thereof have been drawn upon in this massive and masterly presentation.

George Middleton, just before leaving for Bermuda last week, declared that we need a system of repertory here in America.

He never uttered a greater truth.

Also, tho by no means new, it will stand a deal of restatement.

Department store Christmas shows will loom largely next December.

Wanamakers have already dispatched W. F. Larkin, chief of the staff of artists and decorators, to Europe to search for ideas and attractions.

Mostly, however, these big emporiums will have to depend on home showmen to furnish and upon their offerings.

ECHOES FROM THE LAST FAIR MEN'S MEETING IN CHICAGO

By C. B. RALSTON

Secretary of the Virginia Association of Fairs)

Paper read at the recent convention of the Virginia Association of Fairs held at Richmond)

A new theory in the evolution of fairs was advanced by one of the prominent members of the International Association of Fairs and Expositions at its annual meeting in Chicago. For many years we have been taught to believe, and by good authority, that the first recorded instance of an exhibition was back in the days of one of the old Kings, who according to the book of Esther, exhibited the robes of his kingdom one hundred and four score days before the people of his vast dominions. Incidentally he inaugurated the amusement feature, or rather attempted to, for it is told of his Queen, Vashti, that when commanded by the seven Chamberlains to appear before the guests of her lord and master and there exhibit her beauty, she declined. "Not on your life," she said. "There'll be no show tonight," or words to that effect. Thus, breaking show contracts was inaugurated, and the engagement was filled by the more plastic, but equally beautiful, Esther.

Dear old Noah owned an animal show that has never since been equaled. His venture was unfortunate from a standpoint of attendance owing to heavy rains.

For many centuries fairs have played an important part in world progress and development. Originally they were associated in many places with religious festivals, holidays or popular assemblages, political or otherwise. The Romans had fairs in all their provinces. The ancient Greeks also had them, and they were introduced into France as early as the fifth century, spreading all over Europe with the sanction and encouragement of the governments, which regarded them so highly that enactments were in many cases introduced giving them special privileges.

This spread to America in the days of Spanish rule, Mexico City boasting the largest and most important assemblage of the kind. While fairs originated with the ancients, the modern industrial institutions were developed by the United States and Dominion of Canada.

In tracing the evolution of fairs another old authority says: "We find a series of legitimate steps always advancing in the same direction and tending toward the same grand result—the spread of knowledge among the different peoples of the earth concerning the advancement made by each in industrial labor, in the arts of design and in the culture of the earth's products to the necessities of mankind."

GOING back to the new theory which was advanced at Chicago, according to one of the prominent members, the first record in history of a fair dates back something over a thousand years before the historical event recorded in the book of Esther, as set forth in the fourth chapter of Genesis. Cain brought to a certain place the choice of the fruits, vegetables and grain of the ground. And Abel also brought to the fair grounds the top of his flock of sheep. The Lord gave Abel the prize. Cain got mad and killed Abel. If the Supreme Being failed to please the exhibitors in this first agricultural exhibition, the Lord kept the poor fair secretaries and managers of today.

Each minute of the three days of the Chicago meeting was filled with rich kernels of higher value relative to all phases of fairs and expositions. There were many instructive talks made by men who have long ago graduated in the fair game, but who have certainly been close students in the school of education thru the medium of fairs and have been active during their whole lifetime with trying about better conditions for the fairs of our country. How well they have succeeded can only be realized by a visit to some of the many million-dollar fair plants in the United States and Canada.

The advice on various subjects pertaining to fair management given by these men in their talks is of countless value to the fair secretaries. It is impossible to give even an outline of these addresses and papers, and I think it is necessary as I have arranged to have each member of the Virginia Association receive a full stenographic report of the meeting, and you, at your leisure, may have the privilege of reading a full account of the address even to its minute details.

I will mention a few "high lights" of the meeting touching on points that perhaps directly interest the Virginia fairs.

"The Future of Exhibits, Which May Become a Transportation Problem This Year" was discussed by R. C. Biggerstaff, traffic manager of the Middle-West Fair Circuit, Kan-

sas City. Mr. Biggerstaff said that there was a growing tendency toward greater cooperation from the fair officers and railroad men. "Don't fight the railroads, work for them," Mr. Biggerstaff advised. "There is no danger at this time," he said, "of a withdrawal of free return rate of exhibition live stock." Mr. Biggerstaff advised a uniform entry blank for live stock exhibits. The present method of every fair having a different sort of blank, many of them inadequate for the purpose for which they are intended, is confusing and often discouraging to exhibitors.

"Putting on a State Fair Without Grounds or Buildings" was a subject handled by Hon. Ben D. Brickhouse, president, Arkansas State Fair, and mayor of Little Rock. This was a very interesting address, telling how this fair started from nothing in 1921, as the title of his address indicates, a fair without grounds or buildings. Mr. Brickhouse told how this proposition was put over in five months and was a pronounced success. Communities that want to go into the fair game, but have not the money to buy grounds and erect buildings, need not be discouraged as they can follow out the plan of Mr. Brickhouse and go ahead and have their first fair on rented ground and house their exhibits in tents.

"Style Shows as an Added Feature of Fairs" was a subject handled very ably by George R. Flint. Mr. Flint stated that style shows had been neglected by fairs—that this feature has not been of the same magnitude as others offered. "The style show must be carefully handled," he said. "Steer clear of the promoter. Obtain the co-operation of the local department stores, Mr. Flint urged, and if necessary hire some salaried models, and supplement this with local girls from the best families, girls who know how to wear clothes with distinction. Make the show high class in every respect and it can be made one of the biggest features of the fair. While the greatest appeal would be to the women and children it must also be staged to please the men. It went fully into the details of production and management and told of the show staged this year at the Memphis Tri-State Fair where ninety-two models were used. The show

was presented on a special stage and was a tremendous success on each of the three nights on which it was held.

In my opinion the most important talk of the convention was made by C. A. Nash, manager of the Eastern States Exposition, Springfield, Mass.—topic "The Appearance of the Fair Park and Its Effect Upon Admissions". He pointed out that, while the appearance of the fair grounds does not affect the attendance of the people visiting the fair for the first time, it does control greatly the future attendance, for if they go away with a poor impression of the grounds they are not very enthusiastic about returning. Shrubbery, buildings, fences—all are important and must be kept up the year around. If there is a lack of pride in the appearance of the grounds on the part of the management, it will lead to the impression that the fair as a whole is not of much value. A lot of fairs that have beautiful entrances do not keep up the appearances within the grounds. The appearance of the grand stand and its surroundings is just as important as any other portion of the fair plant.

"Methods of Increasing Gate Receipts." Fred B. Parker, member of the New York State Fair Board, spoke on this subject. He suggested among other things beautification of the grounds, keep them clean, keep automobiles out of the center field, plant flowers in abundance in and around the grand stand. Make every department of the fair one hundred per cent efficient. People demand more every year. We should give them as much as we can.

"Boys and Girls' Club Work—What It Means and How the Fairs Can Help". Maud Wallace made a splendid talk on this subject. "The fair," she said, "is essentially educational, and boys and girls' club work is one of its most important phases." Club work helps to build better homes and better homes produce better citizens. It was brought out during Miss Wallace's talk that as high as sixteen per cent of the gate and grand-stand receipts is appropriated annually by several of the larger fairs for boys and girls' club work, and they find it a most profitable investment.

G. L. Noble, executive secretary of the National Committee on Boys and Girls' Work, Chicago, made the statement in beginning his talk that at the present time only six or seven per cent of the young people are being reached by club work. "During the week of the International Live Stock Show," he said, "there were some 1,000 boys and girls from forty-three States entertained by the Inter-

national Harvester Company, the Chicago Live Stock Exchange, the Chicago Organ Association and other organizations, and taken on a tour of the city."

E. F. Edwards, of the Rochester Fair, Rochester, N. Y., talked briefly on "Fair Publicity". Mr. Edwards said that there was little for him to say, as this subject had been discussed so frequently. He stated, however, that the Rochester Exposition in 1922 spent \$15,000 for advertising and made money. In 1923 it spent \$21,300. He is a great believer in newspaper advertising and advocates giving the newspapers all the passes they want.

A little over 300 guests attended the annual banquet and entertainment program given on the night of December 6, in the banquet hall of the Auditorium Hotel, and from start to finish the affair was an enjoyable one, and perhaps the greatest affair of this kind ever given by this association.

Mrs. Mary Watts spoke at length on "Fitter Families for Future Presidents". She urged the necessity of better parents as well as better babies and went into detail on eugenics, hygiene, etc. "We don't want sick people at the fair," she asserted. "Bring the best, just as you bring your best cattle."

Following Mrs. Watts, J. W. Russwurm, secretary of the Tennessee State Fair, told the following on scientific baby raising in the Southland. Mr. Russwurm said: "You know that the most of us folks down South were brought up by Negro mammas. We had a baby show down at our fair and the prospects for a big bunch of youngsters were good. We had made all the necessary preparations in the way of buildings and secured competent doctors for judges and had obtained all the paraphernalia incident to a high-class 'Bart' show. A short time before the fair opened one of our doctors was driving in the country some distance from our city and in passing a house he heard the most terrific squall and yells that ever came from a youngster's throat. He immediately stopped his car and rushed up to the front door of the house, but found it locked. He ran to the rear of the house, thinking that he would reach this suffering piece of humanity before it was too late. You may imagine his astonishment when he found that all of these screams of agony were being emitted from one of the roughest, plumpiest, healthiest looking one-year-and-a-half-old babies that he had ever seen. The whole trouble was caused by the old Negro mammy having him laid out on the wash rubber, attempting to give him a bath, using the dish rag and a pint cup of water.

"You talk about sanitation and hygiene and all of the rest of these high-sounding words as being the only method of making better babies—thru the influence of this director the mother was persuaded to enter this kid, of wash rubber and dish-rag fame, in the better babies' contest and today the blue ribbon is hanging in a prominent place in his room, as is also the big purple ribbon representing the sweepstake prize in a class of over 200 babies."

dent Dr. Tryon. At the close of the installation services Brother A. L. Fournier presented the retiring president, Al Cohn, with a handsome gold T. M. A. badge given by officers and members in recognition of his past services. Brother Cohn in a few well-chosen words thanked the lodge for its kindness.

The lodge will celebrate its thirty-fifth anniversary April 7 with a banquet. The lodge has been growing rapidly, has a nice bank account, and the brothers are working hard to get new members. The convention committee will shortly hold meetings to find ways and means to entertain visiting delegates and their friends.

Two new members were initiated and applications received for six more. Several of the members are on the sick list. Brother Blakie, president of the lodge, has served for twenty-four years in this office. Brother Fogel also has served twenty-four years as financial secretary. Brother Whorl has served as recording secretary for twenty-two years, and Brother Ike Marks chairman of trustees for twelve years. Some records!

Brooklyn Lodge, No. 30

Brooklyn Lodge held its installation of officers January 13 at the Elks' Clubhouse. Officers for 1924 are: President, Walter S. Clapp; vice-president, Lawrence Anderson; recording secretary, Peter G. Major; financial secretary, John W. Fitzgerald; treasurer, Lee A. Benson; sergeant-at-arms, James Collins; chaplain, Edward Thomas; marshal, James A. Lavery; trustees, William Johnson, Walter Jones, Charles Aitken, Dr. A. H. Bullwinkle, physician. Members of New York Lodge attended the ceremonies. Moving pictures were taken of those present. Brother Clapp, new president, was presented with a solid gold Elks' card case by the Elks members of the lodge. Brother Webster, past president, was presented with a gold T. M. A. pin. Brooklyn Lodge will hold a ball in April. Particulars later.

Bronx Lodge, No. 38

Thru an error it was stated that this lodge installed its officers January 5. Instead this

(Continued on page 70)

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

Back Up Your Officers

To all subordinate lodge members: Now that you have installed your officers for 1924 get back of them and give them all the support that you can. Work in harmony with one another, attend your meetings regularly, be always ready to act on committees and always be a booster, not a knocker. Put your lodge out in the open. Let everyone know that you belong to one of the best organizations in existence. Make your meetings snappy and pleasant. Get the members out and have a social time. After your meetings interest the ladies in your work. In fact, have everybody talking about you and watch the results. D. L. D.

New York Lodge, No. 1

New York Lodge No. 1 held its installation of officers Sunday, January 6. Brother Webster, past president of Brooklyn Lodge, acted as installing officer, assisted by Brother Swartz, marshal of the same lodge. The following officers were installed: President, J. C. McDowell; vice-president, Thos. Boylan; financial secretary, Wm. T. Butler; secretary-treasurer, Edward W. Otto; marshal, Chas. Higgins; sergeant-at-arms, Patrick Savage; trustee, A. M. Ensland; chaplain, Fred C. Greene; outer guard, W. J. Bradley. A social session was held after the meeting and a good time was enjoyed. The new president made a great speech. Four candidates were initiated at this meeting. A drive also has been started for more new members. This lodge lost twelve members by death during the past year, and paid out \$1,900 in sick benefits.

Boston Lodge, No. 2

Before a large attendance of members and friends of Boston Lodge No. 2, Theatrical Mutual Association, Quincy Kilby, well-known theatrical man of Boston, gave a very interesting talk on the history of Boston playhouses and people of the stage for the last sixty years at the regular meeting of the lodge Sunday afternoon, January 13.

The social hour, which is to be given every third meeting, is a new feature with Boston Lodge and the first, held January 13, proved very successful.

Boston Lodge No. 2 held its regular installation of officers Sunday, January 13, when the

following officers were installed for 1924: Edward A. Coady, president; David Kilby, vice-president; James H. Duffy, recording secretary; Albert Poole, financial secretary; George Lee, treasurer. Trustees are Robert Dwyer, W. N. Metzger and Edward J. McCarron. Dr. Edward M. Harding, after thirty-eight years as lodge physician, was re-elected.

Boston Lodge has a member, one James O'Rourke, who has been a grip for twenty-six years and in Boston is called "Daddy of the Grips". Boston Lodge would like to know if there is any other member of the association who has held the position of grip for a like number of years. Write in, please, if you know of anyone who can beat that record.

St. Louis Lodge, No. 5

On January 11 the following members were installed as officers of St. Louis Lodge No. 5 for 1924: President, W. D. R. Wiggins; vice-president, Geo. King; financial secretary, Frank Kurkus; recording secretary, C. O. Nowlin; treasurer, Chas. S. Thiel; trustees, Geo. McDonald, Clay Tabler and Dave Nelson; sergeant-at-arms, Charles Elfert; marshal, Geo. Burman; chaplain, Chas. Moran; physician, Dr. E. H. Wheeler; deputy grand president, John P. Nick. There being no theater available the lodge's New Year benefit was called off.

Brother Clay Tabler has been appointed chairman of a committee of three to devise a plan whereby the lodge can raise funds for its treasury. A drive for new members is now on and Brother John Nick, D. G. P., feels confident that the membership will at least be doubled. Plans call for a large class of candidates to be present at the Garrick Theater the night of February 29 to be initiated. A big night is promised. Several acts from different theaters will provide entertainment, and refreshments will be served after the initiation. The lodge is offering three prizes to the three members securing the greatest number of new members.

San Francisco Lodge, No. 21

San Francisco Lodge on January 8 installed its officers for 1924. Installation was in charge of Deputy Grand President A. L. Fournier, assisted by Past Deputy Grand President A. Dohring and Deputy Grand Presi-

MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

New Producers' Ass'n Formed by Will Hays

Purpose Is To Effect Economies, Declares Joseph M. Schenck, Its President, in Address

New York, Jan. 28.—The policy and plans of the new association of motion picture producers just organized on the West Coast were explained by Joseph M. Schenck, who has been elected president of the organization, at a meeting of the Associated Motion Picture Advertisers, which he addressed this week. Schenck, who is in New York with Norma Talmadge, his wife, for a short visit, was the guest of honor. He also told of his ideas about pictures, stressing the point that he strives to make films which will appeal to the mass of moviegoers and not the artistic, intellectual few.

The new Motion Picture Producers, Inc., which was formed by Will H. Hays, is an adjunct of the Motion Picture Producers and Distributors' Association, Inc., for the purpose of effecting economies in the production of pictures, according to Schenck.

"We realize that producers must work together," said Schenck; "that when one of us makes a good picture it helps all, and that a bad picture hurts us all. Among the many ideas which we will put into operation is one by means of which competition tending to bid up actors' salaries will be eliminated. When an actor's services are sought by more than one company the first one to negotiate with him will have prior right. Also an actor under long-term contract to one company being paid a high salary while idle will be registered with the organization, and any other member will be able to use him at the same salary.

"Another of the economy measures is that expensive ornate sets built by one concern for a picture will be placed at the disposal of all other members. Such settings can be used for other pictures by the making of slight architectural changes which are not nearly as costly as building entirely new sets. The costume and properties departments of each member's studio will also be at the disposal of all members."

BOWES BACK FROM ITALY

Says Filming of "Ben-Hur" in Rome Starts March 1

New York, Jan. 28.—According to Edward Bowes, officer of the Goldwyn Pictures Corporation, who returned from Italy this week, all preparatory work on "Ben-Hur" has been completed and actual filming of the picture will begin March 1. The company has arranged to take over the Cines Studio in Rome, where all interiors will be made. This studio is being largely reconstructed and modernized by Goldwyn, under the direction of a staff of American technical men headed by Charles Brabin, who will direct.

June Mathis, scenarioist, who made the screen adaptation of "Ben-Hur", is on her way to New York from the Coast and will go to Rome to aid in the production of the picture.

"THE FOOL" IN WORK

New York, Jan. 28.—The William Fox picture of Charles Pollack's sensational stage success, "The Fool", is now in course of production. Harry Millarde, who made "If Winter Comes", is directing, with Edmund Lowe playing the leading character. Others in the cast are Brenda Bond and Raymond Bloomer.

MINE OWNER MUST PAY MOVIE STAR \$85,473

New York, Jan. 28.—Madelaine Travers, picture actress, won a verdict of \$72,489, with interest from 1920, in her action against Herbert Lyon Smith, of Lynbrook, L. I., which was tried in the Supreme Court this week before a jury. Smith is a wealthy owner of coal mines and oil wells in West Virginia. The total amount of the judgment awarded by the jury is \$85,473.

Miss Travers brought suit against Smith for \$225,000, alleging that Smith had induced

It Strikes Me—

CAN you tell when a picture is good and when it isn't? If you had the opportunity and time to view every feature produced, do you think you could pick the ones that have audience appeal?

A few months back exhibitors in New York got all het up about block booking and the evil of playing pictures sight-unseen. Something happened a short time ago that would seem to point to the fact that block booking and "playing 'em without seeing 'em" are two different things. I know an experienced showman and successful exhibitor who won't book an unreleased picture even tho he has seen it and liked it. He says that experience has taught him that the pictures he entuses over for their artistic qualities have proven cold failures when he booked and played them.

There is a brand new distributing company, financed and officered by a number of the country's leading exhibitors, which has recently brought out its first picture. This picture was selected as the first release, after having been carefully reviewed by the exhibitor-officers. The amusement value of this film is yet to be demonstrated. Before determining on this feature these officers viewed several others which were offered to them. One was "Three Miles Out", the Madge Kennedy comedy-drama, which played a week at the Rialto Theater on Broadway and received remarkable notices. Yet these exhibitors turned down "Three Miles Out" after reviewing it at a private showing. And it's a peach of a picture.

Which goes to prove—

"Abraham Lincoln" is a beautiful and wonderful picture. But will it please the great public? It is a tragedy—as Lincoln's life was tragic—and ends on a somber note with the death of the Emancipator. Al and Ray Rockett deserve the greatest success for their sincerity and courage in producing it. It strikes me, however, that the picture should be given stronger exploitation than it has been getting in order to get it over to the public. Being an honest, sincere picture, it is without the flash and fanfare the public seems to enjoy, and that may count against it.

It is reported that the leading motion picture distributors—and advertisers—are considering the proposition of cutting down the number of exclusively picture trade papers to two. Of course these distributors don't exactly own the trade papers, but it would be no difficult matter for them to eliminate those they considered useless to them. All they would have to do would be to pick out the duet they wished to continue, and leave the rest in the cold to die of "starvation of the advertising columns".

Such business tactics might be considered reprehensible if it were not for the fact that most of our leading (?) exclusively picture trade journals are but subsidized house organs for big companies. And if these concerns want to cut down expenses by reducing the number of their house organs, who shall say them nay?

Is there anything more meaningless than the picture reviews published by some of these leading (again?) exclusively picture trade papers? No picture is ever unfavorably criticized; that wouldn't be nice. The worst picture is called fair.

You should see some of the schoolgirls who do the reviewing!

Every exhibitor should make it his business to personally investigate any local picture producing stock schemes that may be floated in his town. Every local exhibitor is the unofficial representative of the picture industry in his locality, and every time a fake movie promotion "jobs" the public it reacts unfavorably to the industry. Exhibitors can do a public service by investigating the film swindlers and making public any information about them that will warn the public away.

H. E. Shumlin

her to give up a contract with the Fox Film Corporation in 1920 which called for a salary on a sliding scale of from \$750 to \$5,000 weekly, to run for five years. In June, 1920, the star alleged, Smith made a verbal contract with her to organize the Madelaine Travers Photoplays Corporation and to pay her \$3,500 weekly salary, \$1,000 a month for expenses and one-half of the \$100,000 worth of stock which was to be issued when Smith paid \$100,000 into the treasury of the promised corporation.

Smith, appearing as a witness, admitted that he had been "enticed" into the picture business, that he had lived for some time in Hollywood and had expended several thousand dollars on the producing enterprise in which Miss Travers was to have been starred. He also admitted giving her a diamond ring costing \$1,200. Under insistent examination Smith held to the contention that there had been no written contract and that he could not be held liable.

TERRISS FILMS FOR GOLDWYN

New York, Jan. 28.—Tom Terriss, noted director, has contracted with Goldwyn-Cosmopolitan to release a series of pictures which he is to produce independently. The first of these will be "Bandolero", a romance of Old Spain, in which Arthur Edmund Carew, young actor who gained favor in the role of Srangail in the recent production of "Trilby", will be starred. Terriss leaves noon for Cuba to film exteriors for the feature.

Non-Theatrical Combine Finances Church Showings

Plans To Supply Projection Outfits on Easy-Payment Plan—Promises One Release Weekly

New York, Jan. 28.—Stronger non-theatrical opposition to regular motion picture theaters than ever before will probably result from the formation of the General Vision Company, consolidating the two largest non-theatrical picture companies, the National Non-Theatrical Motion Pictures, Inc., and the Non-Theatrical Pictures Service Company. The new company has perfected a financing scheme, similar to the partial-payment plan upon which automobiles are marketed, whereby churches and schools will be supplied with projection machines, fireproof booths, screens and other equipment necessary to the showing of films.

The General Vision Company, with offices at 503 Fifth Avenue, has been formed by a number of financiers and big business men, including the following: George C. Beach, chairman of the board, of the law firm of George C. Beach & Stuart G. Shephard; Frank C. Pitcher, president, director of the American Banking Machine Corporation; Robert W. Priest, vice-president, president of the Film Market, Inc.; Roger P. Kavanagh, vice-president, in charge of finance, formerly vice-president and treasurer of the French American Banking Corporation, vice-president in charge of the Fifth Avenue Branch of Metropolitan Trust Company and examiner in New York State Banking Department; William J. Bold, treasurer, formerly assistant treasurer of the Continental Guaranty Corp.; H. H. Cudmore, secretary, formerly director of the Mazda Bureau of the General Electric Company; J. B. Pitcher, director, president of Pitcher & Company, Inc., investment bankers, president of the American Banking Machine Corp. and vice-president and director of the Modart Corset Company.

The plans of the new company are pretentious, comprehending a regular weekly release of pictures. The new financing plan by which churches and schools will be equipped is called the Tobert W. Priest Plan and is compared in the General Vision Company's announcement to the Morris Plan in banking.

"All the financing was done privately," reads the announcement. It goes on to say: "As business expands and prospects of the company warrant, the public will unquestionably be invited to invest in securities of the company."

"LINCOLN" STAR FOR STAGE

New York, Jan. 28.—George A. Billings, who gives a remarkable performance in the title role of "Abraham Lincoln", the new picture which opened at the Gaiety Theater last week, has been engaged by John L. Golden to appear upon the legitimate stage. Golden has made arrangements with Al and Ray Rockett, producers of the picture, releasing the actor to him for the stage.

Billings has never acted before, his appearance in "Abraham Lincoln" being his first work before the camera. He was a miner and a cowboy in Texas and applied for the part in the film because of his striking resemblance to Lincoln. Once in the role he displayed amazing natural ability.

Golden saw the picture at the Gaiety Theater, where Billings is also appearing in person, and was so favorably impressed with the actor's work that he immediately began negotiations for his services. Golden has assigned Austin Strong, author of "Seventh Heaven", to write a romantic play for the new star.

ASSOCIATED EXHIBITORS GETS "THREE MILES OUT"

New York, Jan. 28.—The crackerjack comedy-drama, "Three Miles Out", starring Madge Kennedy, will be released thru Associated Exhibitors, Inc. The picture was produced by the Kenma Corporation and was shown at the Rialto Theater several weeks ago, scoring an emphatic hit.

REVIEWS

By SHUMLIN

'SPORTING YOUTH'

A Universal Picture

Here's a picture everybody will like; sparkling, snappy, amusing. It is a finely made photoplay that can't fall to get over solidly. Made from a story by Hyron Morgan, its liz puns is an automobile road race, with pounding, road-tearing cars shooting around at an exciting pace.

In Reginald Denny and Laura La Plante this versal has two people they can depend on to make money. Denny, who is starred, is an enjoyable, easy-working actor, owning an unusually interesting personality. Miss La Plante, who is co-featured, is as pretty as they come and possesses more intelligence—and displays it in her acting—than nine-tenths of the screen's feminine stars.

Others in the cast whose abilities stand out are William Costley, Lucille Ward, Malcolm Denny, Ruffe Sedan, Frederick Vroom and Henry Barrows. There is a funny drunk bit done by Leo White. It has been borrowed from the slapstickers, but fits in handily.

The story is about a handsome young chauffeur who arrives at a California society hotel afraid of his employer and is mistaken for a famous English racing driver expected to take part in the approaching road race. He enters the race and wins, also gaining the willing hand of the sweet young thing who is the daughter of the manufacturer of the car he drove.

Denny appears as Jimmy Wood, the chauffeur, who is mistaken for "Splinters" Wood, the English driver. Arrived at an exclusive hotel in Del Monte he is so overcome by the attention accorded him that he allows himself to be stumped into allowing his mistaken identity to be believed. His employers are delayed in arriving, and Jimmy, who always wanted to be a race-track man, enters in the race at the earnest request of Betty Rockford, daughter of the man who makes the Benzo car, one of which Jimmy drives. Matters are further juzzed up for Jimmy by his being continually shadowed by two detectives who think him "Splinters" Wood, wanted for larceny by Scotland Yard.

The real "Splinters" arrives for the race, and under an assumed name drives the car owned by a wealthy young villain, who is Betty's most ardent suitor. This suitor, in an effort to get Jimmy out of the way, stages a pirate party aboard a boat, chucks Jimmy overboard and has him carted away by hired henchmen to a desert island five miles off shore. But Jimmy gets away in time to get back to Del Monte for the race. The interest in the race is kept going by a series of accidents and the intrigue of the despairing suitor to have Jimmy arrested for some pretended crime. Then Jimmy's employer, who hates racing, arrives unexpectedly in company with William Rockford, Betty's father, and the sight of him almost scares Jimmy into leaving the race flat. But he sticks and wins the race and the \$10,000 prize. His gameness wins Betty's heart and their engagement, which Father Rockford consents to, is enhanced by an offer to Jimmy to demonstrate a new model car.

The settings in the picture are outdoor California at its best. As most of the California-made films have stories laid in other localities it is somewhat of a treat to see a picture which does not attempt to disguise the native scenery. "Sporting Youth" is a sunshiny, zestful photoplay. It will please everybody.

Directed by Harry A. Pollard. Scenario by Harry Thew. Produced and distributed by Universal Pictures Corporation.

'LET NOT MAN PUT ASUNDER'

A Vitagraph Picture

This picture has a good box-office title and two box-office stars, Lou Tellegen and Pauline Frederick, but it has little else to commend it to exhibitors. It is an exceedingly preachy, slow, undramatic distaste against divorce, weakly constructed, containing long stretches of film entirely without action, boring in the extreme. In fact, "Let Not Man Put Asunder" is completely boring.

Episodic in character, showing incidents in Lincoln's life from birth to death, the producers have chosen to picture those things in his life which the people always associate with Lincoln—the intimate character touches, the many stories that have become legends. Lincoln is pictured more as a human being, a noble, great-hearted, sincere man than as a great politician. Emphasis is put through the picture upon Lincoln the Man; upon his sorrows, his joys, his loves, his hates. This picture is the first photographic epic of America. It deserves a niche by itself in the country's hall of fame.

Through the picture has been produced with passionate carefulness. There is no over-elaboration, no exaggeration. The subject has been reverently treated. In every detail the American of Lincoln's day is pictured with remarkable accuracy, so much in fact that at times the spectator feels that it is not just a play, but that he is actually watching the events set forth take place.

At times the picture reaches great heights of drama. It is a great picture. Better than "The Birth of a Nation", more sincere than anything of its nature that has ever been done before.

The picture opens with the birth of Lincoln in the crude, storm-swept little log cabin in the Kentucky woods. His mother has been without food for two days, her husband having been kept by the storm at the nearest settlement. The next episodes show Abraham Lincoln as a small boy eagerly devouring every printed page that comes into his hands; shows the move of the family further west; Lincoln as a large hand, taking merchandise down the river to New Orleans; shows him seeing the horrors of the slave market; his first sight of Anne Rutledge, his first sweetheart; his locating at New Salem, Ill., and his engagement to Anne; her death and his great sorrow; his studying and practice of law at Springfield, Ill.; his debates with Stephen A. Douglas that brought the Nation's attention to him; his nomination for the Presidency and how he received the news of his election.

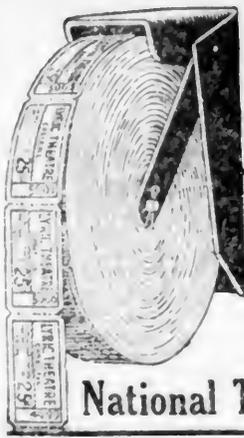
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Maurice Costello has an important part and it will gladden your hearts to see him act it.

The idea of "Let Not Man Put Asunder" is that divorce is immoral; that marriages are made in heaven and can not be broken by man-made laws; that, if a divorced person marries again, he or she is living in incest. To prove his argument the author takes the cases of several aristocratic couples, shows how they became divorced and lived miserably unhappy lives until they were brought together again. Not the least bit of attention is given to examples of marriage—and there are thousands of such cases on record—where divorce was the agent of bringing peace into the lives of mentally and physically tortured people.

Miss Frederik plays the part of Petrina Fanoull, wealthy Boston aristocrat, who marries an equally aristocratic Bostonian without her broadmindedness. He, Harry Vassall, objects to her giving dances or parties on Sunday and leaves his wife, altho they love one another greatly. Separated for several years, she wears out her heart longing for his return while he spends his life upon the keeping of a diary in which he writes about the depth of his affection. She marries Dick Lechmere, a good friend of her ex-husband, who has also been divorced. They marry merely for companionship, a purely altruistic affair. Lechmere, after a while, comes to feel that he is not doing the right thing by continuing to live with his second wife, since he still loves his first. At this period his first wife, broken financially and physically, returns to him. The author gets out of this tangle by having Lechmere's first wife die in his arms and Lechmere commit suicide. This brings Petrina and her first husband together again and they are happy ever after.

To add weight and fullness to the story there is still another set of characters who go thru the same situations. In this case the daughter of the divorced man and wife confronts her father and the woman he is going to make his new wife and calls her a courtesan. This idea affects the father and the fiancée so that they do not marry, and allows for the father and his divorced wife to be reunited.

"Let Not Man Put Asunder" should appeal to those people, few in number, who consider the movies a menace to morality, but it is bad medicine for the people who are looking for entertaining pictures.

Directed by J. Smart Blackton. Produced and distributed by Vitagraph.

'ABRAHAM LINCOLN'

A Rockett Picture

The dramatic life of Abraham Lincoln, as written by Frances Marion, directed by Phil Rosen and produced by Al and Ray Rockett, is a glorious, thrilling pietrization of America's greatest man. As a photoplay it is intensely dramatic, accurately historical, beautifully human, vividly and sympathetically depicting the high lights in the career of the Emancipator. It is a document that deserves to be placed in the archives of the Government, to forever remain an inspiration to future generations. It is a play that every American, young and old, should see.

Episodic in character, showing incidents in Lincoln's life from birth to death, the producers have chosen to picture those things in his life which the people always associate with Lincoln—the intimate character touches, the many stories that have become legends. Lincoln is pictured more as a human being, a noble, great-hearted, sincere man than as a great politician. Emphasis is put through the picture upon Lincoln the Man; upon his sorrows, his joys, his loves, his hates. This picture is the first photographic epic of America. It deserves a niche by itself in the country's hall of fame.

Through the picture has been produced with passionate carefulness. There is no over-elaboration, no exaggeration. The subject has been reverently treated. In every detail the American of Lincoln's day is pictured with remarkable accuracy, so much in fact that at times the spectator feels that it is not just a play, but that he is actually watching the events set forth take place.

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'NAME THE MAN!'

A Goldwyn Picture

If you play Goldwyn Pictures you'll play this one, so it is unnecessary to advise you to book it. 'Tis enough to say that "Name the Man!" is one of the world's best pictures, from both an artistic and a commercial standpoint. It belongs in the class occupied by those very few pictures which have gone down in movie history as being the biggest money makers and the best entertainment.

As far as artistry is concerned "Name the Man!" compares favorably with "A Woman of Paris", the history-making picture that Charlie Chaplin directed. But it is a better picture than Chaplin's because it will please more people in that it does not violate the popular conception of morality as "A Woman of Paris" did.

Altho "Name the Man!" is itself based upon a story splendidly fitted for the screen, written by the popular Hall Caine, its superiority is due mainly to the remarkable genius of the director, Victor Seastrom. His genius lies in his keen dramatic insight, in the perfect manner in which he counterbalances tense, tragic situations with little amusing character touches that serve to intensify the drama, in the sympathetic manner in which he sets up human frailty, human mistakes.

The cast has been selected with great judgment and discrimination. Such fine actors as Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, DeWitt Jennings, Evelyn Selbie, Winter Hall and Creighton Hale, under Seastrom's direction, put blood into the characters they impersonate. Hale has never been listed among this reviewer's favorites, but in this picture he is like a different man—unusually fine. Obviously the credit for his work belongs to Seastrom.

Taken from Caine's novel, "The Master of Man", the story of the picture is laid on the Isle of Man, that body of land lying off the English Coast which the author has made famous. Scenically the picture is a thing of splendor and majesty, with many outdoor views of great beauty and realistic buildings—homes, village streets, castles, prison and courtroom.

Nagel appears as the young son of the Deemster of Man, the judge who in a moment of summer madness sins, and, when he is elected Deemster after the death of his father, is forced to pass judgment upon the girl he wronged. Applying himself rigorously to his law studies for six years the young man quarrels with his sweetheart one summer night and attends a dance, where he meets a country girl. She leaves him and returns to her home, but is barred from entering by a cruel stepfather. Returning to town she meets the student, who takes her out of the storm to his rooms.

There is a scene of tremendous vigor when, months later, the girl returns to her home, confesses her error to her crippled, brow-beaten old mother, and the latter turns upon her cruel husband and forcibly ejects him from the house when he seeks to refuse admittance to the girl. The young law student is made Deemster and on the first day he holds court the girl is brought before him charged with having killed her new-born child. The only witness against her is her stepfather, who saw her bury the child. The Deemster realizes he is the father of the dead child and when the jury brings in a verdict of guilty he is forced by his vow to sentence her to be "hung by the neck until dead." The lawyer for the girl, who loves her and is the Deemster's best friend, makes a stirring address condemning the man who brought the girl to her present condition. The people in the court realize that he is referring to the Deemster, but when the latter asks the lawyer if he desires to name the man he does not do so.

The girl is taken to prison and the day of her execution arrives. The Deemster and his friend arrange for her escape and actually help her get away. Led by the girl's fanatical stepfather the people of the island mob the governmental palace and demand swift justice be handed out to the person who aided the escape. With his fiancée beside him the young Deemster addresses the people, confesses that he aided the condemned girl to escape and that he is the man responsible for her downfall. He tells them that he is ready to be punished for his actions. This frank speech enlists the sympathy of the mob, which turns upon its leader and makes a hero of the Deemster.

Produced by Goldwyn and distributed by Goldwyn-Cosmopolitan Distributing Corporation.

Blackshirts are pictured mobilizing and running wild among the historic structures of Rome, with the compliments of Mussolini, who comes in for his share of glory in return for his "generosity" in granting the director the use of the Blackshirts, the said historic structures and the unlimited use of the city streets.

There are a number of lavish party scenes, weakly bacchanalian in effect. One glaring absurdity is contained in the heroine's amazing ignorance that the villain, the baron, has been maintaining her in luxury for a period of years. She lives in a gorgeous palace, has a acre of

(Continued on page 58)

M. P. T. O. A. To Extend Annual Movie Day

Success of First National Movie Day Leads to Plan for Week-Long Celebration

New York, Jan. 26.—National Motion Picture Day will become National Motion Picture Week, according to plans of the officials of the Motion Picture Theater Owners of America. President Sydney S. Cohen stated this week that the organization's fund-raising celebration, held November 19, was so successful, although mapped out in a short period, that it is not only to be made an annual feature, but will be extended for a full week. He said that the celebration idea has proved the best method of raising the necessary funds for the operation of the association, and that the new plan being developed would be a business-booster for exhibitors.

National Motion Picture Week will be exploited long beforehand with the assistance of the M. P. T. O. A. The exhibitors, however, will give but a percentage of the gross receipts of the first day of the week to the association. The result of the exploitation of the special week by thousands of theaters throughout the country will thus more than make up the donations made by the exhibitors to the M. P. T. O. A., it is expected.

Reports upon the activities of the M. P. T. O. A. for the past year were presented to the Board of Directors at sessions held at the New York headquarters last week.

The board commended the efforts of the Legislative Committee in furthering the campaign for repeal of the admission tax and for the fight to have the copyright law changed so as to eliminate the music tax. A report of the several conferences held with the representatives of the American Society of Composers, Authors and Publishers was made, it being stated that no settlement could be reached because the Society asked that the M. P. T. O. A. agree not to seek changes in the existing copyright law.

A committee was named by the board to act in the matter of selecting the city and dates for the holding of the next national convention, which will take place some time in May. The committee is made up of C. E. Whitehurst, M. E. Comerford, John Schwalm, Joseph W. Walsh, Fred Seegert, Glenn Harper and Sydney S. Cohen. The following cities have requested that they be designated as the convention place: Los Angeles, Cleveland, Boston, Pittsburgh, New York, Baltimore, Washington, Louisville, St. Louis and Indianapolis.

The new standard contract prepared by the Anderson Pictures Corporation was submitted, and received the endorsement of the board. This contract eliminates the features of the present standard contract used by leading distributing companies, which had been found objectionable at the Chicago convention.

NEW GOVERNMENT FILM

Washington, Jan. 26.—The need for establishment of State forests, to help meet timber needs of the future and prevent a timber famine, forms the theme for a new United States Department of Agriculture motion picture, "Trees of Tomorrow". The new film is the result of co-operation between the Forest Service, the State Forester of Connecticut and the Yale University School of Forestry.

The story is built around Roger Corbin, who returns from college to find that the last of the farm woodlot had been cut and sold to pay for his education and that the prosperity of former days had vanished with the timber. Discouraged, he plans to leave the farm of his forefathers. A wealthy neighbor, however, points the way to success for the young man and interests him in the development of a State forest. Roger's endeavors win him a partnership in a forest products concern and the hand of his lady fair.

The climax comes when the heroine, thrown from her horse in a roaring forest fire, is rescued, unconscious, from the flames by Roger Corbin. The picture was produced with an eye to human interest. It includes many beautiful scenic "shots".

"Trees of Tomorrow" is a two-reel film. It is full of sound reforestation doctrine and offers a solution to the tree shortage question. It will be effective in States where the timber shortage offers an important problem.

Copies may be borrowed for short periods from the department, or prints may be bought by authorized purchasers at the laboratory charge.

"JANICE MEREDITH" ADAPTER

New York, Jan. 28.—Lillie Hayward has adapted "Janice Meredith", Paul Leicester Ford's story of the American Revolution, in which Marlon Davies will star following her appearance in "Yolanda".

Miss Hayward is a sister of Seena Owen, screen actress recently featured in Cosmopol-

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tan's "Unseeing Eyes". She was born in St. Paul and educated in Spokane.

Miss Hayward has had a notable career as scenario writer in the motion picture industry. For two years she was scenario editor for Inspiration Pictures, under which banner Richard Barthelmess and Lillian Gish appear. She also was for one year scenario editor for Jesse D. Hampton.

BLACK-FACE COMEDY FOR HODKINSON

New York, Jan. 26.—"His Darker Self", the feature comedy starring Lloyd Hamilton, in which Al Jolson was to have appeared, is to be distributed by the W. W. Hodkinson Corporation. Produced at the D. W. Griffith studio, it was started with Griffith directing, but was mainly directed by Jack Noble. The story is a burlesque upon detectives of literature, with Hamilton, disguised in blackface, attempting to round up a gang of bootleggers.

F. B. O. EXHIBITORS' ADVISORY BOARD

New York, Jan. 26.—The Film Booking Offices announce the appointment of thirty well-known exhibitors to their Exhibitors' Advisory Board. The Exhibitors' Advisory Board was recently instituted by F. B. O. as a move to better production by having theater owners pass on stories and production possibilities before the actual production started.

The idea of a producer and distributor seeking the advice of exhibitors is thought to be the first step ever taken by a film company to cooperate with the exhibitor and the public in an effort to supply them with the kind of productions they want. It is only one of many recent policies instituted by the executives of F. B. O. to keep in closer touch with the exhibitors, thereby placing a finger on the public pulse and obtaining facts and tendencies that clearly indicate what the public wants.

The thirty exhibitors who have accepted appointment to the board are: H. Aldinger, Opera House, Primm, Ia.; E. O. Adler, Victoria Theater, San Pedro, Calif.; Leo Brecker, Plaza Theater, New York City; Harry M. Crandall, Crandall's theaters, Washington, D. C.; M. S. Cohn, Strand Theater, Council Bluffs, Ia.; R. H. DeBruiler, Superba Theater, Raleigh, N. C.; E. M. Fay, Fay's Theater, Rochester, N. Y.; Alexander Frank, Plaza Theater, Waterloo, Ia.; William Goldman, King's Theater, St. Louis, Mo.; Charles Gross, Columbia Theater, Dayton, O.; H. C. Horater, Temple Theater, Toledo, O.; G. L. Hooper, National Theaters Corp., Topeka, Kan.; Dennis A. Harris, Davis Theater, Pittsburg, Pa.; Edgar Kirchner, Family Theater, Detroit; Carl Kettler, Bijou Amusement Co., West Palm Beach, Fla.; Verne R. Langdon, Hib Theater Company, Chicago; F. N. McCullough, Cameo Theater, Oil City, Pa.; George Mann, Eureka theaters, San Francisco; Charles W. McKee, Hellig Theater, Seattle, Wash.; Henry S. Pepin, Palace Theater, Little Rock, Ark.; H. J. Schad, President of M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey; William Shirley, Strand Theater, Schenectady, N. Y.; Toney Sudekum, Crescent Amusement Co., Nashville, Tenn.; Max Schubach, Mid-West Theaters Co., Denver, Col.; Gratton Toohy, Jewel Theater, Sioux Falls, S. D.; A. J. Vanni, Poll Circuit, New Haven, Conn.; W. R. Winch, Wigwam Theater, El Paso, Tex.; A. P. Way, Avenue Theater, Dubois, Pa.

"THE ETERNAL CITY"

(Continued from page 57)

servants, wears expensive gowns and gives extravagant parties, apparently believing the money for all this grew in her silk-covered boudoir. Too innocent a heroine, even for the movies.

Because of its Roman flavor and the frequent references to Italy's new hero, "The Eternal City" will find much favor with Italians. It is extremely doubtful if the general public will enjoy it, however.

Direction by George Fitzmaurice. Produced by Samuel Goldwyn. Distributed by Associated First National Pictures, Inc.

"HERITAGE OF THE DESERT"

A Paramount Picture

Good story value, a fine cast of actors, most of whom do splendid acting, plenty of action and outdoor settings of great beauty, all photographed with remarkably fine artistry, characterize this latest Paramount production from

one of Zane Grey's novels of the West. The story itself is in no way unique or extraordinary, being the oft-told tale of the struggle in bygone days for water rights between honest men and crooks. This theme, however, is expanded with much interesting detail and a fair amount of novelty, the whole accounting for a picture deserving praise. It is a real Western picture of the better sort.

In the cast are Rebe Daniels, Ernest Torrence, Lloyd Hughes and Noah Beery. Torrence and Beery give equally impressive characterizations, the former as a God-fearing, gun-toting pioneer and the latter as a land-grabbing buccaner of the plains and desert land of Utah. Lloyd Hughes is very good as a young Connecticut Yankee who took Horace Greeley's advice and found much adventure and a pretty wife in the West. Miss Daniels gives a rather sorry performance; her heart doesn't appear to have been in her work in this picture.

The art photography, using variously tinted film for different scenes, is often quite effective, but at some points it tends to be a bit obtrusive. This latter phase is especially the case in one night scene, where either the lighting or the colored film make the movements of the characters barely discernible.

The story is laid in the early eighties when early pioneers were just beginning to see the fruits of many years of labor and hardships. Torrence plays August, Naab the head of a family, with two grown sons and an adopted daughter, Mescal, who has established a little community on a green oasis in the Utah Desert. A few miles away is another community, this one of gamblers, land thieves and cutthroats, headed by a man who sees that the way to get control of the territory is to acquire the water rights. Naab's youngest son is in love with Mescal, and she has been promised to him. He is a weak rascal, however, and Mescal agrees to marry him only to please her foster-father. A young Yankee from New England, Jack Hare, comes to the territory and incurs the enmity of the leader of the outlaw element, who drives him out into the desert without water. He is picked up, exhausted, by a caravan headed by Naab, who is driving 3,000 head of horses to the nearest railroad town. Naab protects him and when the outlaw chief comes searching for the Yank tries to hide him. After some gun play the land stealer, who wants Torrence's land, threatens vengeance.

On the night Mescal is to be wedded to Torrence's son she runs off into the desert. The abandoned bridegroom, pepped up with liquor, accuses Hare, who loves Mescal, of persuading her to run away, shoots and wounds him slightly, then rides off declaring he is going to join Holderness, the land grabber. Holderness and his gang, on their way to attack Torrence, meet up with Mescal, and he makes her a captive. When the almost bridegroom appears on the scene and asks for her Holderness kills him and rides back with his men to his settlement, carrying Mescal. At the settlement Holderness forces a clergyman to marry him to Mescal. In the meantime Naab has been made aware of the murder of his son, and has called together the righteous men of the locality. He gains the aid of a friendly tribe of Indians, and they march upon the Holderness camp. It is night when they arrive there, and the scene in which the circling Indians and the attacking whites capture the outlaw settlement and wipe it out is particularly effective. Mescal is again stolen away, this time by Holderness' double-crossing right-hand man, who rides off with her. The Yank, however, who has followed, meets the kidnaper on a narrow mountain trail, saves Mescal and shoves the landst and his horse to death down a rock cliff.

Direction by Irvin Willat. Produced and distributed by Famous Players-Lasky Corporation.

"THE EXTRA GIRL"

A Sennett-Pathe Picture

Mabel Normand's latest starring vehicle is a very good comedy-drama, nothing to get excited about, but better than average entertainment of the sort that the public likes. Excepting for the picture studio twist its story is nothing very unique. It has been directed for laughs and will get many of them, and it's not very slapsticky either.

"The Extra Girl" tells the story of a country girl who runs away from home and a fat fiance, going to Hollywood, where she expects to be a star in the movies. Instead she is given a job in the costume department. In this respect the film is much like that of "Hollywood", with a lot of interesting studio scenes woven into the story. There are a

number of clever comedy gags in the picture but on the whole it is just pleasing looking.

In the cast are Ralph Graves, George Nichols, Anna Hernandez, Vernon Dent, Ramsey Wallace, William Desmond and Charlotte Mineau. Graves, who plays the juvenile lead, makes a fine appearance and has an unusually pleasing personality. He is due for big things in the pictures.

The story: Sue Graham lives in River Bend, Ill., happy in her belief that she has the makings of a great screen actress, which idea is shared by the boy she loves, Dave Giddings. Pa Graham, who owns the village garage, insists upon her marrying Aaron Applejohn, who runs the drug store. The wedding is about to take place when Dave brings her word that her photo has won a job in the movies and that she has fifteen minutes to catch her train. So Sue drops her wedding gown and jumps the train. When she gets to Hollywood she discovers that a mistake has been made and the nearest she gets to the camera is a job in a studio costume room. Dave follows and gets a job as stagehand in the same studio. Sue sends for her parents and they sell out their business and home and come to Hollywood with \$15,000 in cash—all their worldly goods. A new-found friend of Sue, T. Phillips Hackott, "invests" the Grahams' money for them in oil stock and they are left penniless the very day after they arrive. But Dave and Sue call on the filmmaker and after a hot fight in his hotel rooms get the money back. They then hurry to the railroad station, where Pa and Ma Graham are awaiting the train to take them back to River Bend, and return with them to live happily ever after.

There is a punchy and laughable studio scene in which a roaring lion gets loose and raises Cain with the workers until quelled by Dave with a water hose. This scene carries a good thrill besides the laughs.

"The Extra Girl" is a good picture. It should please any audience.

Direction by F. Richard Jones. Produced by Mack Sennett. Distributed by Pathe, Inc.

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ENTERTAINERS
MUSICAL ARTISTS

Conducted by AL FLUDE



Community Builders

The Community Club of Guttenberg (Ia.) Giving Real Service

The history of Guttenberg, Ia., as far as the white man is concerned, dates back to 1677 when Fr. Jacques Marquette and Louis Joliet landed in that spot from their birch bark canoe. Later on, in 1680 and 1685, Father Hennepin visited that section. Pierre Charles LeBeur came there in 1700. It was shortly before that the lead mines were discovered near Iowa and Dubuque. There is no written history of the community prior to 1838. Clayton County had extended from near Dubuque to Canada and west to the unknown. In 1838 the present city of Guttenberg was known as Prairie la Port, or the Gate of the Prairie. In 1846 that place was colonized by a group of Germans sent in by the Western Settlement Society of Cincinnati. And the present Guttenberg was born then and there.

The finest location for a city between Dubuque and St. Paul was that of Guttenberg. Sloping away to the west was the most fertile land in America. At the door of the baby city was the Mississippi, the highway of the nation. And in those old pioneer days a foundation was laid for a city—and then its founders dropped into a dot, and the town of Guttenberg continued to dot until a few years ago, when some of its citizens waked up. Mrs. A. E. Boyer saw that they had the most beautiful location on the river, and they were not capitalizing it. She organized the Ingleside Club, a group of energetic women, and they created the beautiful park, which is the most notable feature of Guttenberg today.



Monument in the City Park at Guttenberg

But there is a more important function than all others which the Community Club is accomplishing for Guttenberg. It is that while the little city has been outdistanced by others, while its people have slept, time is not too late for it to take its proper place—IF THE PEOPLE WILL FORGET THEIR DIFFERENCES AND CO-OPERATE. That is the really great work of the club—to teach the people that they MUST work together and pull together.

All over America there are bodies of earnest, generous people giving their time and energies in the hope of making their own home towns better towns—better in home conditions, in school facilities, in business, but most of all to make them better places in which to raise the children of the communities. And the success or

You wonder why I have given so much space to this town problem of Guttenberg. It is simply because the problem of Guttenberg is the problem of every other town and city in this great country of ours. Everywhere the people who co-operate succeed, and those who pull apart fail in their community endeavors. Guttenberg can make of itself the finest home town on the Mississippi when every man and woman in that town learns the secret of CO-OPERATION. And when every Guttenbergian has learned that lesson—when he finally understands that to fail in this civic duty and to place personal or petty motives ahead of community welfare is the most immoral act of which he can be guilty—then the Community Club will at last be able to function and fulfill its destiny.



Ingleside Park, Guttenberg, Ia.

—Photo by O. F. Scholz.

Inspired by the work of the Ingleside Club the men banded themselves together into the Community Club, and they, too, have been getting results. The club now has about sixty-five members and has certain definite objects in view. Its greatest task is in getting good roads which the beauty of location justifies. Politicians have sent roads in other directions and the great scenic highway which, most important of any roadway in Iowa, should follow the winding banks of the Father of Waters, has been neglected. However, it is coming, thanks to the Community Club, and roads from the west will come, for Guttenberg is waking.

In addition to its work for good roads the club has fostered a community band and a baseball club, and more important still has been responsible for a good chautauqua program and the lyceum course each year, and the membership is growing out.

The failure of these splendid people depends entirely on their ability to induce the people of the community to forget their differences, to forget their prejudices, to forget the little things which have divided them, to set aside their business squabbles, their church antagonisms, their educational preferences and WORK TOGETHER. There is no other way. Just as long as Guttenberg is divided in its work for the future it will fail. Just as sure as it unites and pulls together it will succeed. That is as sure as the sun is to shine. All the things which these clubs are attempting are merely means to that end—the purpose of co-operation. The chautauqua, the lyceum, the band, the baseball team, the park are of value not so much for the pleasure and joy which these things bring to the town as for the fact that each new thing which is accomplished brings the town just that much nearer to co-operation.

The chautauqua and the lyceum are two great factors of community success, because they are able to spread this gospel of co-operation, which alone spells community salvation.

ADVERTISING GETS RESULTS

The Billboard is proud of its record in securing results for its advertisers. We have not invited advertisers to come indiscriminately into our columns. We have felt that whenever we take the money from any platformist for an advertisement we then have an obligation to get his money back for him, and firmly believe we have done it in every case.

Platform people can be sure that if they are invited into the columns of the Platform Department as advertisers, we are going to leave no stone unturned to see that they get results.

John Ross Reed, well-known musician, advertised recently for a hooker and in a recent letter he writes us: "In regard to the advertisement for a hooker which I ran in The Billboard, I must say that your publication is a very successful medium. I have had letters regarding it from one end of the country to the other."

That is merely a sample of the letters we are receiving in regard to our advertising. The publicity in this magazine is not run merely to please the advertisers with fine pictures and flattery. Each ad is carefully thought out with a view toward securing results and we are securing them every week.

If you have some time which should be filled and have confidence in your ability to make good take the matter up with us and we may be of help.

STRICKLAND GILLILAN, HUMORIST

Ever since "Off agin, on agin, gone agin—Fin'gu" convulsed the humor-loving world Strickland Gillilan has been a prime favorite

with the American fun-loving people. "Strick" claims that his work in school was not brilliant, to say the least, and that when he left college in 1892 at Richmond, Ind., he was glad to take a job on The Richmond Telegram at \$6 per week. Sometimes he did a bit of good work, but mostly he

just "scratched along" and held his job. It was when on The Palladium of that city that he wrote the above verses which seemed to open wide for him the doors of success. After that he did not go after things—things simply came to him—and now he is a regular staff writer for more than a dozen of the best-known magazines of America. He is the author of four successful books, one of them a text book on humor, which is the only book of its kind that is in itself humorous.

The best thing about Gillilan is that he is just human all the way thru. He will sit down and spin yarns with the tent boys just as readily as with the doctor of divinity—probably more so. He leaves a legacy of stories wherever he goes and for months after the men about town will beguile the evenings at the grocery with their: "Did ye hear Gill tell this one?"

Gillilan is still booked by the Keelpath Bureau for many of his winter engagements and his chautauqua time is filled by the Independent Co-operative Chautauquas of Bloomington, Ill. But outside of his bureau work he is kept busy filling banquet, convention and other dates of the sort which come to him direct.

Gillilan used to have a horror of all platform endeavor. He systematically avoided his literary society duties and to stand on his feet and recite in class made him ill. His first real platform endeavor was in Richmond, where he gave a program with a local harpist. "For three weeks before that shindy," he says, "I wasn't warm. I shuddered day and night with horror at what I was about to attempt. I plumb exhausted my capacity for fright then and haven't been scared since." He assures us the entertainment was not a failure—"the harpist was good."

For nearly twenty years Gillilan has been bringing fun and good cheer to chautauqua and lyceum audiences, and we are hoping that twenty years more will see him just as busily engaged as gloom dispeller for "His Majesty—the American People."

Nearly all platform people of twenty years' experience will remember Mrs. Laura Dainty Pelham and regret her passing. Full details of her death appear in the Obituary Department of this issue.



Pageant by the Community Club Put on as Part of the Marquette Celebration

UNFAIR BUREAU TACTICS

The Billboard platform editor has tried during the past year to be constructive in every utterance. I want to build and not to tear down. I have not found that fault finding creates business. I believe that bureau men and platform people all want to leave the world a bit better for their work. I realize, too, that the small bureau man sometimes has hard picking and finds it impossible to live up to some of the things he had hoped to accomplish. If I sell my time to a small or new bureau I am taking a greater risk that my contract may not be fulfilled. Sometimes a bureau will guarantee a block of time and do its best and still be unable to live up to its obligation. There are failures in every line of business.

But after taking all that into consideration there are certain offenses which seem to be without excuse. Two of such instances have recently been called to my attention.

The Metropolitan Glee Club made a contract with a certain bureau man of the South for a number of weeks' time—five or more, I believe. F. M. Gates, manager of the company, gathered his men together, spent several weeks in rehearsing and finally went South, only to find that only three dates had been secured.

Harry Davies had a contract with a bureau in Ohio for five weeks and found, after he had filled eight dates, that that was all that had been secured.

It seems to me that that represents a carelessness of the rights of others which is unpardonable. A bureau may make mistakes. But to lead an attraction to go to heavy expense to prepare for dates which have never been secured and to be so unmindful of the rights of others as to leave the attraction unperformed to the condition is unpardonable. The very least that either of these bureaus could have done would have been to have notified the attractions frankly of the conditions. In both cases the dates could have been filled by merely postponing them until the latter part of the block of time promised and the people could then have gone on to their following block of time. As it was, four weeks' time was lost in each case, and the companies left to shift for themselves apparently without any compunction on the part of the bureaus.

We have not mentioned the bureau names in this article because as yet we have not heard from them, and we do not wish to do any one an injustice. But a second offense of that sort will certainly call for an investigation. We believe that these cases should be investigated by the I. L. C. A., and a proper report made to members that similar disappointments may be avoided.

I. L. C. A. CLASS AT WORK

Geoffrey F. Morgan, president of the I. L. C. A. class of 1923, is hard at work trying to secure a record membership. He recently sent out a letter to his class members which should stir up not only his own class but others to make similar efforts. Here is the letter:

"My Dear Classmate in I. L. C. A.:

"The sickly looking young man in the spectacles was vainly endeavoring to stand on his head in the corner.

"'Hey there,' said we; 'what in the world are you trying to do?'

"'Why, you see,' he explained; 'I'm a freshman in a correspondence school, and I've just had a letter from the sophomores telling me to haze myself.'

"I couldn't help thinking of this story when I heard that Frank Dixon had appointed me president of the class of 1923 in the I. L. C. A. An examination of the Year Book reveals the fact that there are just one hundred and two of us scattered over the length and breadth of the country. Some of you I have never met and some of you I may never meet, so that we too must resort to correspondence, but I send you all my fraternal good wishes, and invite your co-operation and support in an effort to make the class of 1923 a record one in other respects than that of mere numbers.

"In this connection it is only fair to say that as director of the present drive for new members in the association I shall be disappointed if the 1924 total does not far exceed

even that of our own illustrious group, for I have urged every chairman to be satisfied with nothing less than double his present enrollment. Thus we may be outdone when it comes to QUANTITY, but, of course, when it comes to QUALITY—well, that's altogether something else again!

"Meanwhile I want to ask three things of you. First, please write and introduce yourself, and I will try to answer every letter. Second, do everything you can to advance the interests of the I. L. C. A. and increase its membership. And third, plan right now to be present at the convention next September so that we may show the crowd what a real class looks like!

"Cordially and sincerely yours,
"GEOFFREY F. MORGAN,
"President of 1923."

"WILDCATTERS" NEEDED

Never was there as great an opportunity for "wildcatters" as now. For the uninitiated let me explain that a "wildcatter" is a representative or booking agent who handles only one attraction, booking either on percentage or guarantee. For years it has been difficult to secure the best attractions for that sort of booking, because the time of the standard features was all taken by the bureaus. Just now, however, changes in the business have left many fine attractions with much open time, and these people are all looking for individual management. During the past twenty years there have not been many successful "wildcatters" handling regular platform features. Phil Ray was one of the first and best I have known. Col. Hunt also has made a success of it for nearly twenty years and is still going strong. The Davis Brothers are notable examples of individual booking. There may be others, but my attention has not been called to them.

The qualifications of a "wildcatter" are somewhat different from those of the bureau representative. He must be prepared to take almost any kind of a contract, always keeping the welfare of his client in mind and be able to turn a poor percentage contract into a good one by a whirlwind ticket selling campaign. With the right sort of advance man engagements of this sort are most valuable. With an inexperienced agent the experient might prove disastrous.

Roy Harvey, of the Lyceum Magazine, proved to be a good "wildcatter" of a platform specialty. Undoubtedly there are many others who could make a success of the work. We do not believe that the work of the Lyceum bureaus is on the wane except for temporary fluctuations which mirror the financial temperament of the people. But the tremendous growth of the platform field due to the demand for features for special occasions—ladies' nights for clubs, regular club dinners, lodge nights, etc., is such that we believe a hundred "wildcatters" might be employed in this country and that their work would have no ill effects whatever on the regular lyceum field.

There are many standard attractions now being booked in that way—Strickland Gillilan, Edmund Vance Cook, Thomas Brooks Fletcher, Byron King, who, by the way, recently gave a week's dramatic program at Waynesburg, Pa.; Edward Howard Griggs, Stanley L. Krebs, etc. And the list is growing. If you are discouraged because in some way you have been crowded out of the bureau list perhaps the "wildcatter" can be of help to you too.

NEWS NOTES

One of the greatest lyceum courses of the country is the one offered at the Art Institute of Dayton, O. The lectures given there are upon the subjects of art and home planning. The first series of lectures cover such topics as Beauty, Art and Life, The Appreciation of Beauty and Art, Beauty in Color, Beauty in Form, Beauty in Arrangement and Beauty in Idea. The series of home planning covers such topics as Home Planning and Decoration, The Color Scheme and Its Development, etc. These lectures are given by Theodore Hanford Pohl, director of the Institute and lecturer in aesthetics in Antioch College.

Edwin Markham, the poet, whose "Men With the Hoe" was one of the most notable contributions to literature of his generation, has been giving lectures during this season. He appeared recently on the general lyceum course at Dayton, O., and newspaper comment is decidedly favorable to his platform efforts.

State educators of Georgia have organized a plan for securing lecture courses for various schools there. The arrangement of the lecture series is expected to be of great benefit to the State, inasmuch as it will offer opportunity for its leading educators to be heard on questions and subjects of interest and educational profit without the cost of going to the principal State centers. Speakers engaged for these series are many of the best-known educators of Georgia.

Israel Zangwill, the great Zionist leader and British novelist, is filling a series of lecture

engagements in America, usually presenting the lecture entitled "The Drama and Life." He gave this lecture January 14 at Northwestern University, Evanston, Ill., and is booked to appear before a great many college audiences this season. Zangwill is undoubtedly one of the foremost literary exponents of the culture of the Jewish race. He was born of Jewish parents in London and educated in the Jewish Free School. His literary offerings are among the foremost works of fiction of the day.

Jane Addams, of Hull House fame, is doing her little platform work this season. Most of her engagements are in Chicago. She opened the lyceum course at Temple Shalom, Pine Grove avenue and Grace street, January 22. There is always a demand for Miss Addams on the platform, she has been rather reluctant to fill such engagements. Since her return from the Orient she has been in even greater demand than before.

The platform seems to have become a fertile field for the advertiser. Heinz and his fifty-seven varieties are now exploited on the platform by a series of illustrated lectures.

The fire department at Clinton, Ill., has been holding a carnival each year for the purpose of raising money for equipment. This year it has cut out the carnival and put in three high-grade lyceum attractions. The Clinton Public speaks as follows of the reason for making the change: "Following some experience in the past few years the members of the fire department have determined that they shall never again seek to secure revenue thru the sponsoring of a street fair or carnival. The lyceum contract was secured in the belief that the production would appeal to a class of citizens who were not particularly pleased with the presence of a carnival." The numbers secured for its course are Rainbow Ladies' Orchestra, Capt. Dinny Upton and another attraction to be announced later.

J. H. Eschman, of Minneapolis, passed thru Chicago on his way to New York. He has lectured for the Extension Division of the University of Minnesota and will now take a world tour as special lecturer for the Thos. E. Cook Company. His lectures on foreign travel.

R. E. Morningstar started in his twenty-fifth booking season in the lyceum in January in the Southwest. In order to properly celebrate his silver anniversary of lyceum endeavor he booked Racine, Wis., and Streator, Ill., for two splendid courses of more than \$3,000 for the combined numbers before leaving for Oklahoma.

R. F. Glosup, who has been booking for the Coit-Alber Independent Chautauqua Company during the fall, is spending January representing the Emerson Lyceum Bureau and has been meeting with fine results.

Helen Mittick, one time a bookkeeper for the old Chautauqua Managers' Association and who since has been identified with one of the big advertising firms of Chicago, decided she wanted a change and began booking for the Emerson Bureau January 1. She sent in a contract for her first town and has been giving a good account of herself in Northern Minnesota.

Florence Layton, one of the successful representatives of last season, is representing the Emerson Bureau in Kansas and, of course, doing good.

T. Elmore Lucey says his biggest audiences are those that pay no admissions. They run into the millions and he gets a real kick out of the work, having recently broadcasted over KPO, San Francisco, and KJL and KFI, Los Angeles. Immediately after reading his poems over the ether many friends called up and he was the recipient of invitations to more than one New Year's dinner in the City of the Angels. By the way, there is a big and growing colony of platform folk in Southern California now. Among those Lucey fraternized with while swapping holiday yarns were: Ford Howell, Dr. Daniel F. Fox, the two Davis Brothers, Geoffrey Morgan and the Elliot Family orchestra.

Mrs. Roy Reguler's name appears occasionally on the radio programs of the Pacific Coast. The Regulers, who are well-known lyceum entertainers, have a cozy hangout in Los Angeles.

"About the hardest job I ever had in pulling an audience from tears to laughter," wails T. Elmore Lucey, "was piled on me the other night in El Monte, Calif. One of the prime movers in my entertainment at a local church was the lady Sunday school superintendent, who is very popular. On the day of my appearance she was almost killed in an auto accident and the whole town was upset. After a committee had conveyed her greetings from her hospital cot to the audience and called for several prayers for her recovery he introduced me, and I stepped before a 'sea of up-turned faces' that were muffled in sob-handkerchiefs. That was some experience, I'll say."

Dr. Bruce Brown, a familiar figure on the chautauqua circuits of the East for years, is now one of the most popular ministers of Los Angeles and is in great demand for lectures and civic addresses in addition to his pastoral work.

Easy to Play Easy to Pay BUESCHER True-Tone SAXOPHONE. Except a Book Free. To a fair to use Saxophone—study, in saxettes or in tenor sax band; in tenor saxophone; in orchestra and many other things you would like to know.

FREE TRIAL You may have six days' free trial of any Buescher Grand Saxophone, Cornet, Trumpet, Trombone or other instrument. Easy terms of payment can be arranged. Mention the instrument interested in and a complete catalog will be mailed to you free.

BUESCHER BAND INSTRUMENT CO. Everything in Band and Orchestra Instruments. 1234 Buescher Block, Elkhart, Indiana.

"The High Cost of Ignorance"

A Thought-Provoking Lecture by MRS. TAYLOR Z. MARSHALL.

It is high time that the American people took stock of themselves to determine where they stand morally, intellectually and culturally. Mrs. Marshall has done a great thing in fearlessly presenting this problem. Available for special engagements and for Chautauquas of 1924. Address BILLBOARD PLATFORM SERVICE, Crilly Building, Chicago.

HUGHIE FITZPATRICK

Acrobatic Health Clown. Four years with Swarthmore and Redpath. Available 1924.

Address HUGHIE FITZPATRICK, 503 W. 111th Street, New York City.

WESTERN LYCEUM BUREAU

W. I. ATKINSON, Mgr., Blackhawk Bank Bldg., Waterloo, Ia. Member of the Federated Bureaus. The best Lyceum service of America.

ALBERT PHILIP MEUB

Chautauqua Entertainer. Open for 1924 engagements. Offering a program of wholesome humor. Personal address: 2051 N. Lake Avenue, Pasadena, Calif.

WANTED FOR Chautauqua and Lyceum Company

Character of Second Business Woman, about 35 or 40 years of age, JUVENILE MAN capable of playing Comely. Education, refinement and ability absolutely essential. People with Shakespearean experience preferred. Will not consider letters that do not cite full information, descriptive and contain photo. L. VERNER SLOTT, Verdonville, Mich., or per route in U. S. 211.

DEAN W. J. LHAMON

LECTURER LISCOMB, IOWA. Twenty-three years' experience on the best Chautauqua Circuits. Three attractive Lecture Subjects. Available 1924. President Thomas W. Sadal, Iruy College, Springfield, Mo., writes: "His love of truth is one of his most marked characteristics as a thinker and speaker. All of his work is of the constructive type."

LIVE BOOKING AGENTS WANTED

Boston, New York, Chicago, Los Angeles, San Francisco By Lecturer of International Reputation for BEAUTIFULLY ILLUSTRATED TRAVEL TALKS.

Literal Commission on All Engagements. Address THE LECTURER, 23 Oakland St., Medford, Mass.

WILLIAM STERLING BATTIS

is doing for Dickens in America what Branahy Williams has done for the novelist in England. —The Dickensian Magazine, London, England. A Numerous Entertainment of the Highest Literary Value. Personal address, 8315 Yale Avenue, Chicago, Ill.

End your correspondence to advertisers by mentioning The Billboard.

ROTARY

The Billboard Platform Service is prepared to take care of your weekly Feature problem—the address or the entertainment—and to furnish the exceptional Feature for the Ladies' Night. We have arranged with our Platform People to offer special terms. Fine list of headline features to select from. Address

Billboard Platform Service Crilly Building, CHICAGO

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

RATES AND CONDITIONS

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 List 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.

RATES FOR TWO-LINE NAME AND ADDRESS

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. Parlatan Bag Co., 17 East 33d st., N. Y. C. Kachman Nov. Co., 16 E. 18th st., N. Y.

BEADED NECKLACES

Kachman Nov. Co., 16 E. 18th st., N. Y. BEADS (For Concessions) Mission Factory K., 519 N. Halsted, Chicago. National Bead Co., 14 W. 37th, New York City.

BIRDS, ANIMALS AND PETS

Bartels, 45 Cortland st., New York City. Max Geisler Bird Co., 50 Cooper Sq., N. Y. C. Greater St. L. P. S. Co., 1109 Market, St. Louis. Musser's Bird Store, 518 N. 12th, Philadelphia. Pan-American Bird Co., Laredo, Texas.

CAROUSELS

M. C. Millons & Sons, Coney Island, New York.

CHEWING GUM MANUFACTURERS

The Helmet Gum Shop, Cincinnati, O. Toledo Chewing Gum Co., Toledo, O. Zulu Mfg. Co., 539 St. Claire, Chicago.

CHINESE BASKETS

Fair Trading Co., 307 6th av., N. Y. C. A. Kosa, 2012 N. Halsted st., Chicago. Oriental Nov. Co., 28 Opera Place, Cincinnati, O.

CIGAR LIGHTERS AND MOISTENERS

Drake Mfg. Co., 290 E. Water, Milwaukee, Wis.

CIGARETTES

Lizgett & Myers Tobacco Company, 212 Fifth ave., New York City.

BOTH SELLER AND BUYER ARE BENEFITED THRU DIRECTORY ADVERTISING

The Billboard Trade Directory will benefit you in two ways. First—if you want to purchase certain goods and do not remember the dealer's name, refer to the Descriptive headings of goods wanted and find one or more names under the caption.

Second—Your name and address placed under a proper heading in the Trade Directory is advertising that has a sound foundation, the kind you can rely on.

This class of advertising is not for the man who expects boom business the first time his name appears. It's for the man who is looking for a fair percentage of inquiries, increasing in proportion to the number of headings used and the time the ad appears.

THE BILLBOARD PUB. CO., Cincinnati, Ohio: If my name and address can be set in one line under (name heading) insert it 52 times in The Billboard Trade Directory for \$12. If it cannot be set in one line, write me about rate.

BIRD CAGES

Nat'l Pet Shops, 2313 Olive, St. Louis, Mo. Nowak Importing Co., 84 Cortland st., N. Y. C.

BLANKETS (Indian)

Gilham, Kelseyville, Calif. C. C. McCarthy & Co., Williamsport, Pa.

BULBS AND BATTERIES

Maurice Levy, 406 Leeann Bldg., Pittsburg, Pa.

BURNT CORK

Chicago Costume Wks., 116 N. Franklin, Chgo.

CAGES (Arena)

J. W. Fisk Iron Wks., 73 Park Pl., N. Y.

CALCIUM LIGHT

St. L. Calcium Light Co., 516 Elm st., St. Louis.

CALLIOPES

Tangley Mfg. Co., Muscatine, Ia.

CAMERAS FOR ONE-MINUTE PHOTOS

Chicago Ferrottype Co., Chicago, Ill.

CAMERAS FOR PREMIUMS

Seneca Camera Mfg. Co., Rochester, N. Y.

CANDY FOR WHEELMEN

Furitan Chocolate Company, Cincinnati, Ohio.

CANDY IN FLASHY BOXES

Edwards Novelty Co., Ocean Park, Calif.

CARNIVAL GOODS AND CONCESSIONAIRES SUPPLIES

Advance Spec. Co., 164 W. Monnd, Columbus, O. Am. Nov. Sup. Co., 422 E. Water, Elmira, N. Y. H. B. Novelty Co., 308 5th st., Sioux City, Ia. James Bell Co., 34 Green st., Newark, N. J.; 2082 E. 4th st., Cleveland, O. Reiset Fair & Carn. Sup. Co., 784 Broad, Newark, N. J. Fair Trading Co., 307 6th av., N. Y. C. Karl Guggenheim, Inc., 65 W. 17th st., N. Y. Midway Nov. Co., 302 04 W. 8, K. C. Mo. A. Mitchell, 16 Sutton ave., New Rochelle, N. Y. T. H. Shanley, 452 Broad, Providence, R. I. Singer Bros., 586 Broadway, New York City. O. Schwarz & Co., 401 W. Baltimore, Baltimore.

CARS (R. R.)

Houston R. R. Car Co., Box 224, Houston, Tex.

CIRCUS AND JUGGLING APPARATUS

Edw. Van Wyck, 2643 Colerain, Cin'ti, O.

CIRCUS WAGONS

Beggs Wagon Co., Kansas City, Mo.

COFFEE URNS AND STEAM TABLES

H. A. Carter, 400 E. Marshall, Richmond, Va. Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

COIN OPERATED MACHINES

Exhibit Supply Co., 509 S. Dearborn, Chicago. The Hance Mfg. Co., Westerville, Ohio.

CONFETTI AND SERPENTINES

Kindel & Graham, 785-87 Mission, San Fran.

CONVENTION DECORATORS

Hagerstown Decorating Co., Hagerstown, Md.

COSTUMES

Brooks-Mahlen, 1437 Broadway, New York City. Chicago Costume Wks., 116 N. Franklin, Chicago. Harrison Costume Co., 910 Main, K. City, Mo. Kampmann Cost. Wks., S. High, Columbus, O. E. Monday Costume Co., Inc., 147 E. 34th, N. Y. C. Hehrer Costume Co., 511 3d ave., N. Y. City. Stanley Costume Studios, 306 W. 22d, N. Y. A. W. Tams, 318 W. 6th st., New York City. Carl A. Wurst, 940 6th ave., New York City.

COSTUMES (Minstrel)

Chicago Costume Wks., 116 N. Franklin, Chicago. Hooker-Howe Costume Co., Haverhill, Mass.

COSTUMES (To Rent)

Brooks Costume Rental Co., 1437 B'way, N. Y. Hooker-Howe Costume Co., Haverhill, Mass.

COTTON CANDY FLOSS MACHINES

Nat'l Candy Mach. Co., 286 E. 37th st., N. Y. C.

COUNSELORS AT LAW

Leon A. Berezniak, 7 W. Madison, Chicago.

COWBOY AND WESTERN GOODS

Harrison Costume Co., 910 Main, K. C., Mo.

CRISPETTE MACHINES

Long Bakins Co., 1976 High st., Springfield, O.

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All Baba, Box 55, Station 1, New York. B. L. Gilbert Co., 11135 S. Irving ave., Chicago.

CUPID DOLLS

Cadillac Cupid Doll & Statuary Works, 1362 Gratiot ave., Detroit, Mich.

DART WHEELS AND DARTS

Apex Mfg. Co., Norristown, Pa.

DECORATIONS AND BOOTHS

M. E. Gordon, 160 N. Wells st., Chicago.

DOLLS AND TEDDY BEARS

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(Continued on page 62)

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(Continued from page 61)

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Would Like To Have Position as a Cook in Circus or Carnival Show. JOHN SMITH, Stagg Hotel, Kansas City, Mo. feb2

TATTOOED MAN WANTS WITH LARGE CARAVAN or circus; have swell outfit; state best terms in first letter. T. A. McLENDON, Dwinia, Virginia.

ELECTRICIAN AND MECHANIC AT LIBERTY: fifteen years' experience of circus lighting, both gas or electric; have electrically equipped, handled and maintained the Hazenbeck-Wallace Circus for past four years, previously with the Barnum-Bailey; also auto truck-repairing. CHAS. A. KRICK, 526 1/2 W. Washington St., Indianapolis, Indiana.

AT LIBERTY—For Circus or Carnival, Repair Man. Tunes swing organs, pianos, etc. Work at your winter quarters. References. WALDRON, 1001 Walker Carthensville, Missouri.

CIRCUS SIDE-SHOW ACTS open for coming season. Punch, Magic, Ventriloquism, Illusions, Lecture, Balloon and Openings. A valuable all-round side-show man of experience and ability. KING COLE, 400 South Halsted St., Chicago, Illinois. feb16

LADY, age 32, wishes position with concessionaire or medicine show. Can demonstrate and lecture. R. MASON, 130 W. Mohawk St., Buffalo, N. Y.

AT LIBERTY COLORED PERFORMERS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Colored Drummer at Liberty—Have own drums. Age 21. New York preferred. WILLIAM DAVIS, care Mills, 42 W. 135th St., New York City.

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—Red-Hot Colored Xylophonist for fast dance orchestra or vaudeville organization, also play drums, and hot on them, too. Ten years' experience. Age, 22; height, 4 ft., 10 in. Jazz, fake, read and sing Tuxedo. Just closing twenty weeks' contract with 8-piece organization, chance of this ad state salary. Ticket? Yes. Address VERNON HUGHES, 9 W. Park Ave., Columbia, Missouri.

AT LIBERTY—COLORED PERFORMER. 15 years' experience. Vaudeville, stock and concerting. Good ballad singer, quartet leader. Featuring old man, Banjo specialties, Straight or characters. Change? Yes. Producer for medicine shows. Ticket? Yes. BEN FERGUSSON, 706 Riverview Ave., Alexandria, Indiana.

AT LIBERTY—Piano Player and Drummer. Jazz man. Tuxedo. Read, fake, 10-10-10-10 jobs only. Ticket? If far. Sober colored box. SGT. G. L. BROWN, 36 Beaver Street, Danbury, Connecticut.

AT LIBERTY DRAMATIC ARTISTS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Character Dancers. Apache and Tango. GABYSKA & MONTY, 368 Steinyway Ave., Astoria, L. I.

AT LIBERTY MAGICIANS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

MAGICIANS AT LIBERTY—FIRST-CLASS ASSISTANT. Handy with tools, etc. Late of leading English Magicians. BERT GREEN, 341 West 58th St., New York City. feb9

MAGICIAN, Ventriloquist, Punch-Judy, Fire Eater, Lecture, Make openings, Wife Mind Reader, Buddha. Take charge Ten-in-One. Salary or per cent. Those who wrote before, write again, mail lost. PRINCE MANLEY, 3511 Lindell, St. Louis, Mo.

AT LIBERTY MISCELLANEOUS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Female Impersonator—Young man. Age, 23; height, 5 ft., 4; weight, 125. Want to join stock company, musical, bal. med., circus or anything where I would have chance to learn female impersonating. No experience or wardrobe. Very good appearance as a dame. Do anything while learning. If you don't mean business save your stamps. "AMBIBITIOUS", care Billboard, Chicago, Illinois.

The Girl in the Lion's Mouth. Booking picture theaters in Illinois and Missouri. This is not a picture, not a vaudeville act. The greatest sensational, pleasing and drawing attraction ever booked in picture theaters. For further information address the originator and sole owner, D. RAY PHILLIPS, 1330 So. Broadway, St. Louis, Missouri.

YOUNG MAN, 21 years old, would like to learn the show business. Ambitious. Neat. Write or wire A. WOLFF, 251 13th St., Milwaukee, Wisconsin.

AT LIBERTY M. P. OPERATORS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Projectionist — Experienced, reliable, married. For first-class house. Make own repairs on Powers and Simplex. Simplex preferred. Go anywhere. CHAS. E. METZLER, 423 West Main, Clinton, Illinois. feb2

MOTION PICTURE OPERATOR—15 YEARS' experience, with knowledge of any type machine and generator sets; sober, married man; 28 years old. Wire or write B. F. GRANT, American Theater, Columbus, Georgia.

OPERATOR—ANY EQUIPMENT; GO ANYWHERE; can furnish references. HERMAN STUBER, 104 Graham St., Elkins, West Virginia. feb9

AT LIBERTY—Projectionist. Absolutely reliable and efficient. Desires position anywhere. Handle any machines. Best references. State salary. Wire or write. PROJECTIONIST, 2110-A College Ave., St. Louis, Missouri.

OPERATOR—Locate anywhere permanently. My motto: Keep the picture on the screen. Write or wire. FRANK J. MCINCROW, Jefferson St., Marietta, Ohio.

OPERATOR AT LIBERTY—13 years' experience. Married and reliable. State all in first letter or wire. FRANK MAYO, Box 277, Americus, Ga. feb2

AT LIBERTY MUSICIANS 3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

A-1 Clarinetist—Use One Clarinet. Theatre only. C-BOX 215, Billboard, Cincinnati.

(Continued on Page 64)

A-1 Clarinet, Double Alto Sax. Experienced theatre and dance work. Young Reliable. Neat appearance. CLARINETIST, 2617 Ellis Ave., Chicago, Illinois. x

A-1 Cellist—Desires Road Engagement. Experienced in pictures and vaudeville. Will go anywhere. CELLIST, care Billboard, 1212 13th St., Boston.

A-1 Drummer-Tympanist—Union. Experienced theatre, dance. Tympani, marmalaxophone, drums, bells, full line of traps. Play violin parts on marmalaxophone. Young, neat, reliable, strictly sober. DRUMMER, P. O. Box 57, Warrenton, Mo. Phone 99.

A-1 Flutist at Liberty—Union. Thoroughly experienced musician. Go anywhere. Address C-BOX 230, care Billboard, Cincinnati, Ohio. feb-23

A-1 Violinist-Leader—Experienced photoplay leader. Fine tone. Cue pictures correctly, but no grind. Large standard library; not jazz. VIOLINIST-LEADER, 117 Caldwell, Louisville, Kentucky.

A-1 Violinist—Theatre, Concert, Dance. Know all standards. Good Jazz player also. Go anywhere if good salary and steady. All answered. Tuxedo. Double Alto Sax. Locate or troupe. Address VIOLINIST, 106 East Sixth St., Little Rock, Ark. feb-9

A-1 Violinist (Leader)—With large library. Desires permanent position in picture theatre. Experienced leader. Also entirely competent and reliable. Have held long engagements in first-class picture theatres for the past ten years. Cue pictures correctly. Can furnish excellent orchestra pianist and other musicians desired. References. Address VIOLINIST, 602 Seneca, Leavenworth, Kan. feb-2

A-1 Violinist Leader and Pianist—Organist at Liberty for first-class picture house or hotel. Large library. Union. Prefer joint or will take single engagements. Address LEADER, 9 Calhoun St., Orangeburg, S. C. feb-16

A-1 Violinist (Leader) With large library. Desires permanent engagement in picture theatre. Twelve years' experience in cueing pictures. Thoroughly experienced musician. Reliable. Can furnish an excellent orchestra pianist and other musicians. References. Address VIOLINIST AND ORCHESTRA LEADER, care Billboard, 225 Lee Bldg., Kansas City, Missouri. feb-2

Able Saxophonist, Double Cellist. Union. Well rounded with both. Wishes steady engagement. CELLIST, 475 Main St., Norwich, Connecticut.

At Liberty—Cellist. Fifteen years' experience. Fast reader. Good tone. Want steady work. Go anywhere. Can make good. CELLIST, 123 King St., East, Sherbrooke, Quebec

At Liberty—Drummer. A. F. of M. Experience and appearance. DEAN RICHMOND, West Baden (Springs Hotel), Ind.

At Liberty—Real Dance Drummer. Young, congenial, union. Troupe or locate. C-BOX 229, care Billboard, Cincinnati.

At Liberty—Trumpeter. Experienced. Theatre and all lines. Address TRUMPETER, 13 Lafayette St., Albany, N. Y.

At Liberty—Violin Leader. Large library of high-grade music. Cue pictures correctly. Thoroughly experienced in all lines. M. H. LINGO, 901 S. 4th, Moberly, Mo. feb-9

At Liberty—Violinist. Director. Vaudeville, pictures. PROF. F. J. D., 139 14th St., Buffalo, New York. feb-2

At Liberty—Violinist. Union. Competent musician. Experienced all lines. EDW. DAWKINS, 134 So. 3d Ave., Phoenix, Arizona. feb-9

At Liberty Feb. 3—Violinist Leader. Wife, Pianist. Large library for cueing pictures. Thoroughly experienced in all lines. Address VIOLINIST, 910 South 4th, Moberly, Missouri. feb-9

At Liberty Feb. 17 or Later—Cellist. Solista. Union. Age 29. 12 years' experience hotel, theatre, opera, symphony, etc. Southern. State preferred. Address CELLIST, Postbox 377, Omaha, Nebraska.

At Liberty on Two Weeks' Notice, good Vaudeville Drummer. Full line of traps, tympani. Can cut the stuff first engagement only. L. A. COOK, Palace Theatre, Flint, Michigan. feb-2

Banjoist Who Sings Absolute harmony and rhythm on standard or tenor banjo and full harmony solos on standard. Baritone voice. Playing vaudeville at present. Want to locate. C-BOX 228, Billboard, Cincinnati.

Cellist—A-1. Experience, Ability. Lots of tone. Address VIOLONCELLIST, Box 194, Hudson Falls, New York. feb-9

Cellist, Doubles Saxophone and Clarinet, disengaged. Thoroughly experienced professional player. MUSICIAN, 447 W. 24th St., New York.

Clarinet at Liberty—Union. Experienced all lines. EUGENE SLICK, 431 Madison Ave., Anderson, Indiana.

Clarinetist Wants Position—15 years' experience; all lines. Age, 32. Union. Transpose. H. BABCOCK, R. 79, Jamestown, New York.

Drummer and Pianist—Joint or separate. Tympani, bells, xylophone. DRUMMER, 134 W. Jefferson, Louisville, Ky.

Drummer, Tympani, Bells, Xylophones and Chimes. Twelve years all lines; union, married, 3 1/2 years last engagement. Would consider evenings only if salary is right. E. H. CHURCH, 219 Front St., Punxsutawney, Pennsylvania. feb-2

Experienced Cellist at Liberty for picture house or hotel. OTTO MEYER, care General Delivery, Spokane, Wash. feb-2

Experienced Clarinetist—All lines. Troupe or locate. BUFORD HURT, 43 Sidney St., Johnson City, Tennessee.

Experienced Theater, Dance and Concert Drummer. Age, 28. Would like to locate in small town. MELZAK, 67 Montrose Ave., Brooklyn, New York.

First-Class Trumpet at Liberty for vaudeville or picture house, concert band or any good work. 20 years' experience. Use Feb only. Open for engagement now or later. Write C-BOX 208, Billboard, Cincinnati, Ohio.

Organist at Liberty—Several years' experience. Splendid library. Two diplomas in organ. Union. Good organ and salary essential. VIOLA COPELAND, L. V. C. M., Kennon Hotel, Goldsboro, N. C. feb-2

Organist With Reputation—Largest Eastern firms. Reliable. Decidedly worth investigating. Reading. Any time before May. East or West. Address C-BOX 209, care Billboard, Cincinnati, Ohio. feb-9

String Bass—Symphony Orchestra instrument. Write MUSICIAN, 360 Babcock St., Eau Claire, Wisconsin.

String Bass—Union, Age 23, sober, neat and experienced in all lines. Locate or troupe. Am now working, so don't write unless job is reliable. Address JAMES SELIMOS, 104 S. Canal St., Chicago. x

Tenor Banjo—Note Reader. Know harmony. Read A 1 man. Tax personality, young, union, single. Wide playing experience. Special arrangements. Want position with real band. Go anywhere. References. RUSSELL C. MANUEL, Gen. Del., New Orleans, Louisiana.

Trio—Violin, Piano and Cello. Cellist doubles Saxophone (Violinist Leader.) All A-1 Musicians. Experienced and reliable. Desires permanent position in picture theatre or hotel. First time at liberty in four years. Large library. Cue pictures properly. References if desired. Will consider separate engagements. Address "TRIO", care Billboard, 225 Lee Bldg., Kansas City, Mo. feb-2

Trio—Violin, Piano and Cello. Cellist doubles Saxophone (Violinist Leader.) All A-1 Musicians. Experienced and reliable. Desires permanent engagement in picture theatre or hotel. First time at liberty in four years. Large library. Cue pictures properly. Can furnish other musicians. References if desired. Will consider separate engagements. Address "MUSICIANS" 602 Seneca, Leavenworth, Kan. feb-2

A RULE GOVERNING CLASSIFIED ADVERTISING COPY

A NUMBER of Classified Advertisements come to The Billboard for insertion under Help Wanted, Salesmen Wanted and Business Opportunities that do not mention the article, service, investment, salary or commission. In order that we may prevent the insertion of unworthy or questionable advertising, we require with copy of ad a full set of literature describing plans or proposition to be mailed to inquirers. We must have all booklets, letters and circulars on file for our own information, as well as to inform inquiring readers of the advertisement as to the nature of the proposition or details of the plan. THE BILLBOARD PUB. CO.

Flutist—A-1, Desires Permanent engagement with first-class theatre orchestra. Must give two weeks. References if desired. Address FLUTIST, care Billboard, St. Louis, Missouri. feb-9

Just an A-1 Dance Violinist or side man in theatre. Young, union. All ham outfits lay off. Wire "VIOLINIST" MILLER, Ribland Center, Wisconsin.

Oboe—Fine Tone. Reliable and experienced in concert. Symphony and pictures. Wire or write. Union. L. O. W., 112 S. 3d, Richmond, Virginia.

Organist—Expert Picture Player and Solista of exceptional ability at liberty. First-class trained musician of international reputation. Union. Splendid library. Good modern instrument essential. Will consider good position anywhere. State make and size of organ, working hours and best salary. Wire or write ORGANIST, 343 West Eighth St., Erie, Pennsylvania.

Organist—Chicago, Columbus experience. Union. Large library. Good organ essential; available now. J. O. OBERDORFF, 623 East Wheeling St., Lancaster, Ohio. feb-2

Organist at Liberty—Experienced in the best. Go any place. FRANK STONE, 407 Twelfth, N. W., Canton, Ohio.

Organist at Liberty—Several years' experience. Splendid library. Two diplomas in organ. Union. Good organ and salary essential. VIOLA COPELAND, L. V. C. M., Kennon Hotel, Goldsboro, N. C.

Organist Available—Experienced. Union. High-class picture work. Concert reputation. Choicest references from largest firms. If in need let me inform you of ability, etc. by letter. Address C-BOX 209, Billboard, Cincinnati, Ohio. feb-2

Trombonist—Experienced, wishes steady work in theatre; picture house preferred. A. F. of M. Write or wire. ROSCOE BENER, Parkside, Pennsylvania. feb-16

Trumpet Player of Ability—Experienced in all lines. Seeks permanent location. Union. Address J. BAKER, Room 217, 404 1/2 E. 12th St., Kansas City, Missouri.

Trumpeter of Ability and Experience for first-class orchestras. Union. V. HUNT, Gen. Del., Dallas, Texas.

Trumpeter—University Man, prefers conservative legitimate dance orchestra. Read and fake; travel or locate. Full particulars first letter. Reply immediately. FER-GUSON GREGG, 6102 Kimbark, Chicago. feb-9

Vaudeville Style Drummer—With beautiful outfit, wishes to connect with hot jazz band for feature vaudeville act or burlesque. Correct tempo, personality, appearance and reliable. Oh, yes! I juggle the sticks, you bet. BILLY SAUNDERS, Hotel Statler, Buffalo, New York. feb-9

Violin-Leader and Cello, Double Sax. Both experienced and reliable. Large library. Cue pictures accurately. Union. VIOLIN-CELLO, 2008 Huntington Ave., Newport News, Virginia. feb-2

Violinist and Leader—Young man, with good library, for pictures or road show. Long experience. By March 1. No dance work considered. JOS. J. ANGLINO, 731 Island Ave., Milwaukee, Wisconsin. x

AT LIBERTY—VEGA TENOR TUBAPHONE Banjoist. Union. Tuxedo. Plenty dance and show experience. Just finished engagement with McDonalds of Omaha. Prefer hotel engagement. Will troupe. State highest. Unreliable parties, lay off. Can furnish hot piano and sax. Write; don't wire. L. STENNETZ, McCook, Neb.

A-1 VIOLIN LEADER, WITH 12 YEARS' Experience, playing big-time vaudeville. Age, 33. A. F. of M. Reliable. Desires steady position. Distance no object. VIOLINIST, 615 Sixth St., Ames, Iowa.

ALTO SAXOPHONIST—HIGH SCHOOL GRADUATE; wants position in store or similar employment in town where music can be used to advantage, locate anywhere. Address BOX 263, Spring Valley, Minnesota.

AT LIBERTY—CORNETIST; CAN JOIN AT ONCE. ROY HARPSTER 938 West Wayne St., Lima, Ohio. feb-9

AT LIBERTY—DANCE TROMBONIST; READ, fake, transpose, good appearing tuxedo, union, can furnish references. Address T. B. BREWER, Viroqua, Wisconsin.

AT LIBERTY—DRUMMER; TYMPANI BELLS, complete line of traps; years experience playing high-class picture houses; Package with vaudeville AL SCHNABEL, 1199 High St., Bowling Green, Kentucky

AT LIBERTY—FIRST-CLASS VIOLINIST, double E flat saxophone; wife plays piano; up-to-date, snappy music, vaudeville, pictures, dance, etc. J. BROWN, 83 Tip Ave., Jersey City. feb-23

AT LIBERTY—TRUMPET; DANCE OR THEATER work preferred; union, American; age 22; state all in first. R. W. ZUBROD, 392 Lowell St., Dayton, Ohio.

AT LIBERTY FEBRUARY 1—BAND AND ORCHESTRA director. Organizer and teacher. Young married, experienced. Reference. Wishing to locate. Wife teaches piano and voice. L. E. RAY, 7022 Plano Ave., Chicago.

BAND LEADER AT LIBERTY FOR SHOW Bands. Address MR. BANDMASTER, Musicians' Headquarters, 1214 North Line, Hastings, Nebraska.

BANJO ARTIST—VAUDEVILLE AND ORCHESTRA work. AL SANGUINET, 21 Irving St., Worcester, Massachusetts. feb-9

CAPABLE VIOLINIST—ORCHESTRA LEADER. Experienced in vaudeville, pictures, road shows and dance. Library. A. F. of M. Age, 33. JOE LEWIS, 1012 N. Graham, Milwaukee, Wisconsin.

CLARINETIST—DOUBLES SAXOPHONE AND cello, first-class player on each instrument; open for good orchestra or vaudeville engagement. MUSICIAN, 447 W. 24th St., New York.

CLARINETIST AT LIBERTY. CALL 313 Ryan, Lake Charles, Louisiana. feb-9

DOUBLE BASS AND TUBA. AM WORKING, but desire a change. Road, vaudeville or pictures. Experienced. EDW. H. GRUZARD, Box 482, Little Rock, Arkansas. feb-2

ORGANIST AT LIBERTY—LONG EXPERIENCE color pictures; union man; large library; go anywhere; prefer South. Wire or write WM. ROWE 106 Franklin St., Dubois, Pennsylvania. mar-1

ORGANIST—EXPERIENCED PICTURE PLAYER. Union. Large library. Good organ essential. State hours and best salary. Address F. B., Billboard, Chicago, Illinois.

PIANIST AND CLARINET, DOUBLING C-SOP. Sax. Young, congenial, union, tuxedo. Separate or joint engagement. W. BLACKER, Box 145, Pittsburg, Kansas.

TENOR BANJOIST—DOUBLE CELLO; WANTS position for the summer with classy dance orchestra; good singer; reliable; references, tuxedo; age 20. JOHN COLEMAN, Greenville, Ohio.

TENOR BANJOIST—WANTS POSITION WITH good dance orchestra for summer season. College man, good singer; doubles Piano. Experienced and very congenial. Age, 22. Address BANJOIST, Box 328 Gainesville, Florida. feb-2

VIOLINIST—YOUNG, EXPERIENCED AND reliable, desires change. Hotel preferred. Will go anywhere. UNION, Billboard, New York.

A-1 DRUMMER—Tmps, Bells, Marimba, Chimes, "Full line" traps. Experienced in everything. Union, young, neat. Have A-1 picture library. Can furnish other experienced Musicians. State all. "DRUMMER", 401 West Winona St., Austin, Minn.

A-1 SAX-CLARINET desires connection with good dance orchestra. Fine tone, improvise, memorize easily and read from any part. Feature hot "Divided Jazz Band Style" Clarinet and play Turkish Music on novelty Oriental. Prime novelty arrangements. Paul Whittman style; three new acts just finished. State hours and full particulars. Guarantee to make good anywhere. "A. K.", care Depot Hotel, Vincennes, Indiana.

ALTO SAX, doubling Clarinet, wishes connection with dance orchestra under good leader. Not a "wa", but will improvise. Read, also fake and improvise some. Don't mind locating and using music as side line. Have tuxedo. Neat appearance. State all. "MUSICIAN", Stratford Hotel, Knoxville, Tenn.

AT LIBERTY—Lady Saxophone Player. Experienced in all lines. Address M. ROGERS, Gen. Del., Chicago.

AT LIBERTY—Motion Picture Organist (Lady). Ten years' experience best city theaters. Union, competent and reliable. Address C-BOX 231, Cincinnati, Ohio. feb-16

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—Violinist, A-1. Thoroughly experienced in all kinds of theatre work. Symphony orchestra experience also. Desires position in good theatre. Local or else. VIOLINIST, 19 Strong Street, Woonsocket, Connecticut. feb2

AT LIBERTY—A-1 Violinist-Leader, with good library. Experienced in all lines; also play Viola. Satisfaction guaranteed. Address ORCHESTRA LEADER, care Liggett Theatre, Madison, Kansas. feb2

AT LIBERTY—Violin-Leader, with library. Desires permanent engagement in picture theatre. Small town considered. Address JOHN M. SWANNICK, 214 W. Washington St., Anna, Illinois. feb2

AT LIBERTY—Organist. Union. Experienced. Location in Indiana, Illinois, Michigan or Ohio. Salary and less than \$50 per week. Address FLORENCE ALSTON, 712 W. 3rd St., Mishawaka, Ind. feb2

CLARINETIST—Experienced. Desires position in legitimate theatre or picture house. Play fine tenor; no jazz. Good ref. music and play also Saxophone. C. Write or wire HENRY HERMAN, 213 N. Wackerline Ave., Chicago, Illinois. feb2

CORNET OR TRUMPET, long experience in theatre work, wants steady job. No transpo. Nonunion, but willing to join. THOMPSON, 200 Church St., Hartford, Connecticut. feb2

EXPERIENCED DRUMMER at liberty after April 25. Brass, Traps, etc. Double A-1 Trumpet. MUSICIAN, Box 34, National Soldiers' Home, Me. feb2

OLDF AND KENNEDY, Man and Woman, doing two acts. Rings, Cradle, Iron Jaw, Comedy Acrobatics. Hastings, Bozong, 320 Monroe Ave., 12303 Rapids, Michigan. feb23

TRAP DRUMMER—Experienced dance and theatre work. Union. Help and Nymphomane. Location preferred. P. H. GRANT, 9 Sanson St., Cortland, N. Y. feb23

TROMBONE, union, double on Oboe. Some experience in theatre work. Wants steady job, no dance or traveling work wanted. MUSICIAN, 200 Church St., Hartford, Connecticut. feb23

AT LIBERTY PARKS AND FAIRS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

Secretary of Fair, Notice—Western Ohio Auto Polo Club is now conducting for season of 1924. Write W. C. PARSONS, Palestine, Ohio. feb23

FIRST OPEN-AIR Magic and Illusion Show. Two hours of fun and amusement. Master loud-speaking telephones and massive searchlights are carried. Curiousness solicited from ball parks, fairs and grand stands for 1924 season. TORRINI, THE MAGICIAN, David Clifford Dunnicca, 1250 Birch St., Los Angeles, California. feb23

GAYLOR BROS.—Four Fira Acts. Fairs, Celebrations. Two Acrobatic Frogs. European Hard-head Rascals. Chinese Novelty Equilibrist. Comedy Clown and Dog. 3906 17th St., Detroit, Mich. Feb 23

GEYER AND MARIE—Two Feature Fira Acts, embracing sensational Pyramid Building, Rolling Globes, Contortion, Educational Dog, High-Diving Monkey. Address BOX 385, Dayton, Ohio. feb23

AT LIBERTY PIANO PLAYERS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Dance Pianist—Neat, young, union, tuxedo. Read and improvise. Can furnish best of recommendations. State salary. Write or wire, DARYL L. C. SHELDON, Box 63, Ulysses, Nebraska. feb23

First-Class Orchestra Pianist—desires position in picture theatre. Absolutely competent and experienced musician. Have held long engagements in first-class picture theatres for the past ten years. Good sight reader and acquainted with most of standard libraries. Union. Address PIANIST, care Billboard, 225 Lee Bldg., Kansas City, Mo. feb23

Orchestra Pianist and Accompanist. Thoroughly experienced. Sight reader. GUDRUN HANSEN, 95 Courtland St., Fort Richmond, Staten Island, New York. feb23

Pianist at Liberty for Med.—Shows, Read, Fake and Transpose. Double hits and small parts in Negro Acts. No reasonable offer refused. Address FANNIE CRAWFORD, 322 Clark St., Waverly, New York. feb23

Wanted at Once—Red-Hot Pianist—desires job in daytime and dance work evenings. Also an Bass Player in Band. Am capable of directing small band. South Side. Solo preferred. JACK LEE, Alexandria, Minn. feb23

A-1 PIANIST—EXPERIENCED THEATER. dances with work; wishes to locate in Detroit. MELZAK, 67 Montrose Ave., Brooklyn, New York. feb23

MALE PIANIST—EXPERIENCED ALL LINES: new in position; wishes good offer; state full particulars. Address C BOX 62, Billboard, Philadelphia. feb23

MALE PIANIST DESIRES IMMEDIATE ENGAGEMENT: love dance, vaudeville, pictures. union. BOX 789, High Point, North Carolina. feb23

AT LIBERTY—Lady Pianist. Union. Desires position in picture theatre playing all styles. (see pictures) later history. Would consider good dance orchestra or solo work. No not write particulars. Address HAZEL MAY WYNN, 3915 Chestnut Street, Omaha, Nebraska. feb23

AT LIBERTY—Lady Orchestra Pianist. Twelve years' theatre experience. Motion picture library leader, solo or else. Union. Address C-BOX 284, Billboard, Cincinnati, Ohio. feb23

FIRST-CLASS PIANIST, double Organ, wishes position with orchestra in theatre playing Keith, Loew, Panthea Vaudeville. Union, single. Years of experience. Now with Keith act. Want to locate. Tuxedo. Would consider good hotel, dance, concert job. write JOE RAMPONE, National Vaudeville Artists' Club, 229 West 16th St., New York City. feb23

AT LIBERTY VAUDEVILLE ARTISTS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—A-1 Sister Trio. Dancing, comedy, singing. Experienced. all styles, character, ballet, novelty dancing. Have act, single, double, triple numbers. Fireproof dress, good wardrobe. LA VERNE SISTERS, 5035 Turney Rd., Cleveland, Ohio. feb23

At Liberty—Alzine Tonki. Dancer, young man, female impersonator, solo dancer. Ballroom or stage. Fluffy wardrobe. Write A. T. HARPER, Star Drug, Breckenridge, Texas. feb23

At Liberty—Harry Livingston. Old-time medicine performer. Write and black-face musical acts. write him, black-face banjo turns, put on acts, face negro or piano. Address HARRY LIVINGSTON, 39 Elm St., Old Town, Maine. feb23

At Liberty—Rope Spinner. Age, 22. Would like to connect with some vaudeville act. I can spin 5 loops at one time and many other difficult tricks. Write TEX COVEY, 720 Molalla Ave., Oregon City, Ore. feb23

Medicine Shows, Notice—Regular Comedian, all styles Dancer. Cause of this, manager misrepresented. Can join on wire. State your salary limit. HOT-FOOT HARRIS, General Delivery, Mansfield, Pa. feb23

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.

From the Report of the Thirty-Fifth Annual Meeting of the New York State Association of County Agricultural Societies, Held in the New County Court House, Albany, N. Y., January 18, 1923.

Published in the Year Book, Page 28

RESOLUTION

WHEREAS, The Billboard, a Fair, Circus and Carnival paper, published at Cincinnati, O., and Charles Ringling, of Ringling Bros.' Shows, won a notable victory for cleaner and better Fairs, Carnivals and Shows at the International Convention of Fairs and Expositions held in Toronto recently; now, therefore,

The New York State Association of County Agricultural Societies, in convention assembled, tender our congratulations to The Billboard and Charles Ringling for the good work in which they are engaged, and agree not to permit or tolerate on the grounds of our Societies any of the following:

- 1. Any show or concession that permits gambling, either with or without apparatus.
2. Squeeze, tilt or any other Fair spindle wheels, apparatus or device where merchandise prizes are given.
3. Hoochie Coochie dancing.
4. Any secret or "behind-the-curtain" show or "blowoff" given for men only.
5. Any show or exhibition which in character is obscene or suggestive.

A Member: I move its adoption. Mr. President. Seconded. Carried.

Ross & Sherman Red-Hot Comedy Sketch. Connection with road show. Night stands. Age, 21. Photos if desired. FREDDIE ROSS, care Billboard, New York City. feb23

AT LIBERTY FOR MED.—BLACKFACE SONG and dance team; change for week. Tickets? Yes. COLLINS AND STOCK, 800 Spring St., Quincy, Illinois. feb23

AT LIBERTY, for tab, shows, The Davises, Jack and Geraldine, man and wife. Jack, producing comedian, ch. artists and general business, feature blackface. Wife, subroite and characters, leads numbers; good value. We do double specialties. Can join at once. Salary your limit. Address, JACK DAVIS, care Millard Hotel, Room 344, Omaha, Nebraska. feb23

AT LIBERTY—The Musical Mornin, man and wife and two children, boy and girl, both sing and dance; man, comedian; wife, character and acrobat. Change six nights, complete. Do singing, talking, comedy, novelty, musical act. Playing on violin, guitar, alto, jazz horns, harmonica, bells, hand saw, bass fiddle and sewing machine. Travel, eat and sleep in our own house car. What can you offer us? Kuala Florida. feb23

AT LIBERTY—Charlie Golden, Hebrew Comic. Good singing voice. Do specialty. Join on wire. Experience musical ballads, vaudeville, burlesque. CHAS. GOLDEN, 623 Woodlawn Ave., Buffalo, New York. feb23

AT LIBERTY—Rings, Hand Balancing, Comedy Chair Balancing, Traps, Combination Act and Comedy Music. Tickets? Yes. BERT RENZO, Gen. Del., Muskegon, Michigan. feb23

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES 4c WORD, CASH, NO ADV. LESS THAN 25c. 6c WORD, CASH, ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A Dollar Takes All—Everybody can use this strong original material. 1 Monologs, 3 Doubles (all typed scripts), 2 Plays, Recitations, copy "Happy Howls" (32 pages of wows) and 105 Popular Song Parodies, etc. Everything \$1. VIN SULLIVAN, 1809 Avenue B, Brooklyn, New York. feb2

For Original, Exclusive Acts, Sketches, Monologs and Special Songs write J. C. BRADLEY, 110 King St., New York City. feb9

make 'em laugh! It pays. Helps win success. I teach how by mail. Sample lesson, 10c. JACK FANBY, (BB), 157 E. 4th St., New York. feb23

Plays, Musical Comedies and Vaudeville Acts. Stamp brings new catalog. NEW YORK PLAY BUREAU, 111 West 125th St., New York. feb9

The Greatest Bargain in the country. Any Act, Sketch or Monologue written for order for \$10 cash or money order. Don't delay. NAT GELLER VAUDEVILLE CO., 333 E. 179th St., Bronx, New York. feb23

Agents — Doing Good Every- where selling Rain Bow Rug; dandy boxes. Every housewife a buyer. Samples and full particulars, 25c. Address B. E. SPECIALTY CO., 2102 Ave. G, South, Birmingham, Ala. feb9

Agents—Jamaica Ginger Ex- tract. Also Vanilla and Lemon Extracts; ab- solutely pure. Bargains. COLUMBIA EX- TRACTS, 18 Columbia Heights, Brooklyn, New York. feb23

Agents—\$1 Value, Sells for 25c. 300% profit. Sample, 10c; \$6 gross. Millions sold. BATES MFG., 2746 Broadway, New York. feb23

Agents—\$5 Hour. Sell Astor Silk and Knit Neckties. Finest line ever sold to wear through agents. ASTOR NECKWEAR CO., 318a Broadway, New York. feb2x

Eight Dollars for Seven Hours! Peck's Rivets quickly mend leaky kitchen- ware. Sells everywhere on sight. Samples free. Box, 25c. PECK COMPANY, Medina, N. New York. feb23

European Money for Giveaway Advertising Purposes. Wholesale quotations free. HIRSCHNOTE, 70 Wall St., New York. feb23

Import Your Own Goods—The big German export and import magazine, "Telegraph-Post", 132 pages, printed in English. Contains over 1,600 display advertisements, names and addresses of German and other foreign exporters, offering goods of all descriptions, from large machinery to the smallest article manufactured. Sample copy, 50 cents. No checks. JAS. CHRISTENSEN, Lock Box 824, San Francisco, California. mar23

Live Agents Make \$10 A Day Selling Eureka Strainer and Splash Pre- venter for every water faucet. Takes on sight. Widely advertised and known. Get details to- day. A. S. SEED FILTER COMPANY, 73 Frank- lin, New York. feb23

Make \$3 to \$7 on Each Sale— Taking orders guaranteed custom-made Rain- coats. Profit in advance. WORLD RAINCOAT COMPANY, 659 J. Morris Park Ave., New York. feb23

New Wonderful Seller—Over 100 per cent profit on every sale of Harper's Ten-Use Set. Needed in every home. Washes and dries windows, sweeps, scrubs, mops, etc. Greatest year-round seller. Write HAZEL BRUSH WORKS, 105 2nd St., Fairfield, Iowa. feb23

Rummage Sales Make \$50 daily. We start you. Representatives wanted everywhere. Permanent business. "CLIFCROS", 609 Division, Chicago. feb23

Sells Like Blazes! New Instant Stain Remover. Fine premium every sale. Big profits. Omit free. Write quick. CHRISTY, 25 Union, Newark, New York. feb23

Soap Specialists — Honestly Medicated Soap. COLUMBIA LABORATO- RIES, 19 Columbia Heights, Brooklyn, N. Y. feb23

The Agents' Guide — Tells where to buy almost everything. Copy, 50c. WILSON, THE PUBLISHER, 1400 Broadway, New York. feb23

You Can Make 500% by Selling our Walk-Well Foot Powder, a product of merit. LIVINGSTON BROS., 84 John St., New York City. feb9

\$60-\$200 Week—Appoint Sub- Agents. 20% commission. Guaranteed genu- ine gold letters for store windows. Easily ap- plied. METALLIC LETTER CO., 442 N. Clark, Chicago. feb23

27,000 Records Guaranteed with one Everplay. Wonderful invention. Eliminates needles for phonographs. New; dif- ferent. Cannot injure records. \$15.00 daily easy. Free sample to workers. EVERPLAY Desk 21, McClung Bldg., Chicago. feb23

AGENTS—Our line of very high-grade Medicines to well known and an exceptionally profitable line, together with our Perfumes, Extracts, Cosmetics. Exclusive agency contracts. MANFORD PHAR- MACAL CO., St. Louis, Missouri. feb23

AGENTS—Make more money. Get my book. How To Be a Successful Agent, price, \$1.00. Satis- faction guaranteed. Free The License Question- naire. THURSTON, 917 Ft. Wayne, Indianapolis, Ind. feb23

"A PHYSICIAN IN THE HOUSE". 960-page illus- trated cloth book. Sells at sight for \$2.50. Sample, \$1.00, postpaid. STERN PUB. HOUSE, 508 South State St., Chicago, Illinois. feb23

AGENTS MAKE 500% PROFIT handling Auto Memorgrams, New Pictures, Window Letters, Trans- fer Flags, Novelty Signs. Catalog free. HINTON CO., Dep. 123, Star City, India-na. feb23

AGENTS—100% profits. Fastest selling Novelty for lodge members. EMBLEMATIC BELT CO., Ash- land, Ohio. feb23

AGENTS—Sell guaranteed Kettle Popcorn Machines, new and used. NORTHSIDE CO., 1306 First, Des Moines, Iowa. feb23

(Continued on Page 66)

AGENTS—100% to 200% profit selling Dr. Randall's Herb Tablets, Herb Bitters, Liniment, Soap, Corn Remedy, Foot Powder, etc. Get our price first. SUMNER CHEMICAL COMPANY, 803-B, Altoona, Pa. feb2

AGENTS—Best seller, Jem Rubber Repair for tires and tubes; supercedes 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. 706, Philadelphia, Pennsylvania. feb23x

AGENTS—Big money selling Household Necessities. Sample 25c. WEBSTER CO., 2545 N. Clark St., Chicago, Illinois. feb2

AGENTS—Make \$3.00 an hour. New, quick-selling specialty that's breaking all records. Particulars free. Sample, 12c. TAYLOR'S NOVELTY SHOP, Columbus City, Indiana. feb2

AGENTS—\$1.00 per day. Sale every house. Sample free. MODERN SPECIALTY CO., St. Louis, Mo. feb23

AGENTS—Sell Wolverine Laundry Soap. Wonderful repeter and good profit maker. Free Auto to hustlers. WOLVERINE SOAP CO., Dept. B-13, Grand Rapids, Michigan. mar15x

AGENTS—Get our price list. BOX 732, New Britain, Conn. feb2

AGENTS—Sell Dan-D Iron, Rust, Spot and Stain Remover. 150% profit. Sample, 20c. Particulars free. DAN-D PRODUCTS CO., Box 69, Augusta, Georgia. feb16

AGENTS, OPPORTUNITY SEEKERS—I have something to interest each and every one of you. Cost 50c to make; sells for \$8.00. Repeat orders. Sample and full particulars, 10c. DE SOUZA, 82 Potomac St., New Bedford, Massachusetts. feb2

AGENTS, STREETMEN, HUSTLERS!—Samples and free particulars of several new, wonderfully profitable propositions. PATTON PRODUCTS, 215-B Jenifer Building, Washington, D. C. feb16

BEONEI—3 Playing Cards are shown, front and back, one is laid aside, when picked up it's blank. Boys, this is rich. Sample and quantity prices, 25c. CHAS. PATTERSON, 212 E. 5th St., Flat 17, Cincinnati, Ohio. feb2

CAMPERS AND TOURISTS buy at slight. Write KIERMAN CO., Whitewater, Wisconsin. feb2

CARD SIGNS for every business. Big profits for agents. Sample, 10c. SIGNS, 810 St. Louis, New Orleans. feb2

DEMONSTRATORS, Agents, Solicitors, get a live one. Send 50c for sample and quantity prices. Make money fast. MILLER, 528 Main, Norfolk, Va. feb23

DISTRIBUTORS, Crew Managers and Agents—We can compete with any manufacturer in the United States on prices and quality. New "Hubco" Sanitary Napkin Supporter; 35 other good sellers. Write for free sample and booklet. HUBER RUBBER & MANUFACTURING CO., 768 Penn Avenue, Pittsburgh, Pennsylvania. feb23x

DISTRICT MANAGERS and Representatives—16 Hosiery Numbers, 13 Neckwear Numbers, guaranteed. Write for free samples. Commissions as high as 120%; 10% bonus to managers. We deliver all sales. THE LEXINGTON CO., Dept. 1131, Lexington, Kentucky. feb2

DISTRICT MANAGERS wanted every city and county in U. S. to manage branch offices. No experience required; we teach you how to earn \$100-\$200 weekly. Must appoint sub-agents, salesman. Firette sells to every home store, factory, office, garage, hotel, public building, etc. Lifetime opportunity for men with few dollars' capital. Your territory open. Write FIRETTE CO., Manton, Pennsylvania. feb23

FORMULAS—Dependable manufacturing Formulas, with complete working directions. Charges reasonable. Write me, S. WIGGINS, Chemist, 135 Market St., Pittsburgh, Pennsylvania. feb23

FORTUNE MAKER—Thread-Cutting Thimble. Live wires only. Sample, 15c. AUTOMOTE MFG. CO., 3733 Monticello, Chicago. feb23

FOUR-WHEEL BRAKES (mechanical) for all cars. Quick, smooth, positive, easy pedal action, perfect equalization and freedom of steering when braking on curves. Franchise worth thousands to live distributors. McENERY PRODUCTS CORPORATION, 796 Golden Gate Ave., San Francisco, California. feb23

HEET PAC WATERLESS HOT-WATER BOTTLE—Exclusive territory granted. Sample, \$2.00. Write or wire for particulars. MANUFACTURERS MID-CONTINENT SALES CO., Wichita, Kansas. feb23

JUST OUT—Greatest novelty of today. Agents, add this to your line and make some easy money. Sell the new marvelous Magic Bill Book. Marvelously constructed, opens from both sides and has no hinges. It will keep you guessing the way it performs its magic feat. Made of fine leather and especially designed to carry paper money. It will fit any inside pocket. Sample, \$1, postpaid. A. L. SCRUGGS, Box 20, Kincaid, Kansas. feb23

KEYLESS DOOR LOCK—Put on one minute; no nails or screws. Prepaid, 25c; 50c value 12 Tools in one, 25c. Agents wanted. SALES AGENCY, P. O. Box 409, Johnstown, Pennsylvania. feb23

HERE THEY ARE, FIFTY FAST SELLERS. Every body needs and buys. Fifty dollars weekly easily made. B. & G. RUBBER CO., Dept. 516, Pittsburgh, Pennsylvania. feb23x

MAKE BIG MONEY selling Rubber Bags, duplicating Bag Runs in appearance. Every home \$1.50 prospect. Write or wire. TRUMP BROS., RUBBER CO., Akron, Ohio. feb16

MAKE MONEY IN YOUR SPARE TIME—Easy to make \$1 to \$2 an hour by following our instructions. No money or experience necessary. Write today for particulars. Costs nothing to investigate. AMERICAN PRODUCTS CO., 1533 American Building, Cincinnati, Ohio. feb23

MANUFACTURE and sell your own goods. 500 Formulas and 53 valuable Money-Making Plans, including Universal Letter Writer, clearly explain how, \$3, postpaid. RITNER SPECIALTY CO., Box 382, Philadelphia, Pa. feb23

MEDICINE AGENTS—Sell Blood Medicine under your label. 1 lb. of Laxated Herbs and Iron Compound, Powder (water soluble) makes 32 dollar bottles of strong Tonic. Price, \$2.00 pound; 5 pounds, \$1.50, labels free. CHAS. FINLEY (Druggist), 4151 Olive, St. Louis, Missouri. feb16

MEDICINE AGENTS, Pitchmen, Druggists, \$1.00 package Gilman's (Grand-red) Herbs makes 40 large dollar bottles excellent Tonic (water solution). Labels free. GILMAN, Box 170, Flint, Michigan. mar1

MEN'S SHIRTS—Easy to sell. Big demand everywhere. Make \$15.00 daily. Under sell stores. Complete line; exclusive patterns. Free samples. CHICAGO SHIRT MANUFACTURERS, 241 W. Van Buren, Factory 201, Chicago. feb23

SELL NOVELTY PAINTINGS. Car furnished Agents. ENTERPRISE, 392 1/2 19th St., Milwaukee, Wisconsin. feb23

SELL Japanese Inense Perfume. Everybody likes its fragrance. Attractively boxed. Write for particulars. BEA CO., Importers, Los Angeles, California. feb16

SPLENIO STAMPING OUTFIT, complete, with tools, assortment checks and case, for \$3.50. MRS. MATHEWS, 61 Beran St., Brooklyn, New York. feb23

STREET MEN, AGENTS, make own goods. 21 Formulas for a self-addressed envelope and silver dime. MATT PITTMAN, Parkville, Kentucky. feb23

SUCCESSFUL Agents, Dealers, Specialty Salesmen and Spare-Time Workers read The American Salesman. Sample copy, 5c. AMERICAN PUBLISHING COMPANY, Emery Bldg., Zinc, Ark. feb2

"THAT'S THE BEST STUNT I EVER SAW." Is what most people say the first time they see Lightning Polishing Waste or Cloth demonstrated. No wonder a live agent makes a fortune 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. feb16

TRICKS—Six fast sellers. Sample of each, 25c. Lists free. CAESAR STIPPLES, 3 W. Huron St., Chicago. feb23

WONDERFUL INVENTION—Eliminates all needles for Phonographs. Saves time and annoyance. Preserves records; lasts for years; 12,000,000 prospects. \$15.00 daily. Free sample to workers. EVERPLAY, Dept. 223, McClurg Bldg., Chicago. feb23x

YOU CAN MAKE \$75.00 to \$100.00 a week selling our big line of 150 articles, used constantly every home. Write us, we will send you our handsome \$15.00 sample case outfit on trust. FEDERAL PURE FOOD CO., Dept. M, Chicago. feb23

Animal Freaks and Birds Alive wanted by O. K. HAGER, care Billboard, Cincinnati, Ohio. sep13-1921

ALIVE—Two monstrous Porcupines, only \$10. FLINT, North Waterford, Maine. feb23

CANARIES—Grand lot, \$12.00 dozen. We ship everywhere. Write for free catalog. Largest bird and toy store in Missouri; wholesale and retail. NATIONAL PET SHOPS, 2335-2336-2337-2338 Olive Street, St. Louis, Missouri. feb23

ENGLISH SHEPHERD MALE PUPS, \$20; Females, \$15.00; German Police Male Pups, \$30.00; Females, \$25.00; Scotch Collie Male Pups, \$10.00; Females, \$5.00; French Bull, male, 8 months, \$53.00; Boston Male Screwtail, 4 days, \$35.00; Newfoundland Bitch Pup, \$15.00 DETROIT BIRD STORE, Detroit, Mich. feb23

FOR SALE—Troupe well-trained Doves, with props, cheap. W. E. WEAVER, Box 21, Otego, Kan. x feb23

GERMAN POLICE OGS—Puppies, 3 months old. Wonderful markings and color; pedigreed and registered. Cheap for quick sale. INGHAM, Clatskanie, Virginia. feb23

PAIR COATI MUNDIS, \$25.00; large Peccary, male, \$25.00; same Assail, \$20.00; pair large Lemurs, \$50.00; three-year-old tame Black Bear, \$100.00; 10-pound tame Black Bear, \$50.00; pair Porcupines, \$8.00; pair racoons, \$2.00; two Red Foxes, \$30.00. DETROIT BIRD STORE, Detroit, Michigan. feb23

PARROTS, Dogs, Canaries, Monkeys, etc. We make a specialty of high-class Birds and Animals of all kinds. Cages, Sticks, B-movies and Supplies. PLEASANT PET SHOP, 3171 Easton Ave., St. Louis, Missouri. mar1

PEIGREED AIREAOLE PUPPIES for sale. Three months old. Eligible to A. K. C.; farm raised, from prize winning stock. CHAS TUCKER, Rt. 3, Box 75, Louisville, Illinois. feb16

REGISTERED PIT BULL PUPS, \$15. BULL-DOGS, 501 Rockwood, Dallas, Texas. mar8

WANTO—Trick Dog, also small Pickout Pony. OBERT MILLER, Smith Center, Kansas. feb9

WANTED TO BUY—Very small Mule or Burro (10 key) Station. Address C-BOX 223, care The Billboard, Cincinnati. feb23

make 'em laugh! It pays. Helps win success. I teach how by mail. Sample lesson, 10c. JACK PANSY, (BIO), 17 E. 47th St., New York. feb23

BOOKS OF MAGIC, and others, BOX 732, New Britain, Conn. feb2

FREE—Upon request I will send you illustrated literature describing the following named books: Astrology, Clair Ter Reading, Clairvoyance, Concentration, Entertainment, Healing, Hypnotism, Mediumship, Mesmerism, Mysticism, Occultism, Personal Magnetism, Success, Salesmanship, Sorcery, Will, Vocal Philosophy, etc. A. W. MARTENS, Rt. 274, Burlington, Iowa. feb16

HAVE YOU PLENTY OF MONEY? If not send a dime for "Business Progress", a most helpful magazine on making money in spare or full time. PRITTY PUBLISHING CO., 2750 Lister, Kansas City, Missouri. feb23

SELL BOOKS by mail. Circulars furnished. Fast territory; big profits. Particulars free. THOMPSON PUBLISHING CO., Cincinnati. feb23

WE FURNISH fast selling Books, Novelties, etc. Catalogs with price list, 10c. OUPHEUB CO., 1309 Canal St., Chicago, Illinois. feb16

BUSINESS OPPORTUNITIES 40 WORD CASH. NO ADV. LESS THAN 25c. 60 WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A Gigantic Deluge of Mail—10c brings 1,000 packages of mail, magazines, bargain offers, money-winning plans. "WEST-LAN", 2825 North Halsted, Chicago, Illinois. feb23

For Sale—Furnished 12-Room House. Two baths; fine neighborhood. Rent \$175.00; Income, \$380. Good home and business, \$3,500; terms. OWNER, 438 W. 34th St., New York City. feb23

Health, Happiness and Success—new subscribers to the Business Builder Magazine will receive as premium Bernard McFadden's Physical Culture Magazine (jubilee edition), The Modern Plan, which sells for \$10.00; Four Other Plans for mail order trade (each sells at \$1.00); application blank for the best course ever put on the market, and which cannot fail to bring you Health, Happiness and Success, and a 100,000 German banknote. Send in One Dollar for a year's subscription at once before this offer is withdrawn. All the above mentioned will be sent you free and The Business Builder Magazine for one year, 12 months. SUPERIOR DISTRIBUTING CO., 750 Houghton Place, Dept. 1001, New York. feb23

Killian's Komical Kalling Cards, "Every Kard a Laugh". Dime brings complete assortment with novelty catalog. Another dime brings copy of my 112 Novelty Magazine. KILLIAN, 1390 Temple, Detroit, Michigan. feb23

Old World Money Fortune—50,150,000 German Marks, 100,000 Bolshevik Roubles, 5 pre-war Russians, 1,000 Austrian Kronens, 1,000 Polish Marks \$1.00. LAMBERT'S NOVELTIES, East Point, Georgia. feb23

Start an Advertising Agency Business—Complete instructions, 10 cents, coin. UNIVERSAL SALES COMPANY, Box 132, Springfield, Illinois. feb23

\$600 Will Start You in Amusement Business that will pay profit of \$50 to \$150 a week. Sure and steady all year. No risk. No experience required. Send for full particulars. PINTO BROS., Coney Island, New York. feb9

BUSINESS SUITABLE anywhere for Lady or Gentleman. \$1,000 cash. Over \$200 per month can be made. P. O. BOX 409, Johnstown, Pennsylvania. feb23

FIVE COLLECTION LETTERS that will collect 25¢ account without friction. Gets the dough and is worth a dollar, for thirty cents. MCKINGHIT AGENCY, 214 West Jefferson St., Louisville, Ky. feb16

GERMAN MARKS—Hundred 100,000 notes, \$1.75; thousand, \$16.50; hundred 50,000's, \$1.75; 1,000, \$15.00, postpaid. Agents wanted. Samples, 25c. WEISS, 1115 Lamar, Memphis, Tennessee. feb23

INCH DISPLAY ADVERTISEMENT, 166 Magazines (price, \$15; year, \$50). WOOD'S POPULAR SERVICES, Atlantic City, New Jersey. feb23

PATENTS—Write for free Guide Books, List of Patent Buyers and Record of Invention Blank. Send model or sketch of your invention for our free opinion of its patentable nature. Terms reasonable. VICTOR J. EVANS CO., 9th and G, Washington, D. C. feb2

STEREOPHONIC STREET ADVERTISING OFFERS, with slides, \$25. GUNNBERG MFG. CO., 1319 Jackson Blvd., Chicago, Illinois. Makers. Illustrations free. feb2

WE START YOU IN BUSINESS, furnish everything; men and women, \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factory". Where Opportunity Lifetime, booklet free. A. HILLIER HAGSDALE, Drawer 98, East Orange, New Jersey. feb23

CARTOONS 30 WORD CASH. NO ADV. LESS THAN 25c. 50 WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

"BALDA'S TRICK DRAWINGS"—Stunts with pen and reputation. Chalk Talk Crayons, Perforated Puck Sheets, Wax Pictures, 143c free. BALDA ART STUDIO, Oshkosh, Wisconsin. mar2

100 LIGHTNING STUNTS WITH CHALK, \$1.00. Sample, 25c. CARTOONIST, 2935 Euclid, Kansas City, Missouri. feb9

GET IN LINE FOR MORE BUSINESS The Spring Special Billboard Will Be Your Starter THE Spring Special Number comes out at a time when attractions are being engaged, when shows and people are being booked, plans completed, goods bought and sold and preparations made to open the main entrance of The Outdoor Show World. Whatever your "want" may be, to sell, to buy or to seek competent people, the Classified Columns of The Billboard will help you to that end. The Spring Special Number of The Billboard is the big issue that pulls readers of Outdoor Shows and business executives of Parks, Fairs, Beaches, Circuses, Carnivals, Summer Theaters and Chautauqua Platforms. Take advantage of this opportunity. The 105,000 edition will be distributed March 18. Last Classified form will close tight Thursday, March 13, 5 p.m. Regular rates. The Billboard Pub. Co. Box No. 872, Cincinnati, Ohio.

WANTED—Soap Agents, to sell Special Holiday Goods and 150 other products. No money required. Write LINRO CO., Dept. 232, St. Louis, Mo. feb23

WE START YOU without a dollar. Soaps, Extracts, Perfumes, Toilet Goods. Experience unnecessary. CARNATION CO., Dept. 235, St. Louis. feb23

\$100 A DAY Easy—Quick sales every home. Complete line Pure Foods, Quality Soaps, Perfumes, Beauty Products, Spices, Extracts, Tonics, Jewelry, highest grade Rubber Goods, etc. Big money-making offers. Catalog, outfit free. Write now. WESTERN PRODUCTS CO., Dept. J6, 606 N. Oakley, Chicago. x feb23

\$10 DAILY silvering mirrors, plating and refinishing lamps, reflectors, autos, beds, chandeliers by new method. Outfit furnished. Write GUNMETAL CO., Ave. G, Decatur, Illinois. feb16

100% to 150% PROFIT taking orders for our exclusive Dealerships. Become district manager; appoint sub-agents. KING'S BETTERLYNE, Michigan City, Indiana. feb2

ANIMALS, BIRDS AND PETS 40 WORD CASH. NO ADV. LESS THAN 25c. 60 WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

All Kinds of Freak Animals wanted. Alive or mounted. Also Specimens in Jars. State lowest price. Send photo or sample. CONEY ISLAND FREAK ANIMAL SHOW, Coney Island, New York. mar22

For Sale—1 Beautiful Young male Fox Terrier, Back Somersault Dog, \$80 remittance with order. Also other selected Dogs, cheap; very suitable for training. PROF. F. WISEMAN, 1105 Ridge Ave., Philadelphia, Pennsylvania. feb23

STUFFED FISH AND ALLIGATORS—Porcupine Fish, Ballon Fish, Cow Fish, Saw Fish, Saws, Bat Fish, Moon Fish, Flying Fish, Angel Fish, Trigger Fish, Horned Toads, Baby Turtle, Star Fish, \$1.00 each; Stuffed Alligators, \$1.50 up; Armadillo H. cats, \$1.50; Stuffed Sharks, 2 to 15 feet. JOS. FLEISCHMAN, 1103 Franklin, Tampa, Fla. feb9

ATTORNEY AT LAW 40 WORD CASH. NO ADV. LESS THAN 25c. 60 WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

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. feb23x

ATTRACTIONS WANTED 50 WORD CASH. NO ADV. LESS THAN 25c. 70 WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ETHEL THEATRE, Ethel, W. Va., wants Road Attractions, Tab. Shows, Vaudeville Acts. TOM MURPHY, Manager. feb2

WANT TO BOOK—Two Carnivals for the season; one early and one later. Write or call on EDWARD WESTERMAN, Mound City, Pulaski Co., Illinois. feb16

WANTED, QUICK—Chautauqua Bookers. Real proposition. THE SHANNON ATTRACTIONS, Nichols, Iowa. feb23

BOOKS 40 WORD CASH. NO ADV. LESS THAN 25c. 60 WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below. I Supply Mail Order Books, Imprint Catalogs. Send 10c for details. B. DORN, 711 S. Dearborn, Chicago. feb23

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.

CONCESSIONS WANTED

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Notice To Merry-Go-Round

owners—The City of Elmhurst, N. Y., Park Commission will receive bids for a Merry-Go-Round concession at Elmhurst Park during the season of 1924. The Park Commission will guarantee that a band concert will be held at this park on every Sunday afternoon during the season. Address all communications to the CITY CLERK, Elmhurst, New York. feb2

DALLAS CELEBRATION CO. wants Ferris Wheel, Concessions, 1050 Holladay, St. Louis, Mo. feb2

SPACE WANTED—Lease or Amusement Park to display Playball, BASKETBALL CO., 51 East 10th Street, New York.

WANTED FOR SEASON 1924—Rides and Concessions of all kinds. Wanted to rent—Modern, well-equipped Hotel Cafe, Soda Grill, exclusive Refreshment Stand, Privilege. No other amusement park in valley. OAKDALE PARK AND AMUSEMENT CO., Le Roy, Minnesota. feb2

COSTUMES, WARDROBES AND UNIFORMS

(USED) FOR SALE—WANTED TO BUY. 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ASSORTED LOT SINGLE UNIFORMS. Tuxedo Coats, \$8.00; Full Dress, \$3.00; Late sizes. Flags cheap. JANDORF, 229 W. 9th St., New York City.

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play no bloomers. Yes, you'll top the midway with my Arkansaw Kids or Cats. Write for folder. E. SICKENBERGER, 1720 Casgrain, Detroit, Michigan. feb16

Fifty Pairs Ladies' Black and

Tan Riding Boots. The lot at \$7.50 pair. WRIGHT, 8 W. 60th St., New York City. feb13

FATES OF BOOKS AND PLAYS

TO the current discussion of what is the matter with the stage in England. Mr. A. A. Milne has contributed an article in which he brings out some of the hampering conditions under which a modern drama must be produced. If it is going to be a success, it must be so immediately. The first few weeks will tell the story. This is not the case with a novel. The publisher and the author can afford to sit down and wait for the public to find out about it. If critical notices are favorable, and if praise of the book by word of mouth becomes sufficiently general, the sales may be expected to mount, and the final financial account need not be cast up until after a year or so. But for the producer of a play no such watchful waiting is possible. His high and inevitable overhead expenses—anywhere from \$5,000 to \$20,000 a week—will eat him up unless the public patronage begins early and in full volume. Hence the restless activity of the theatrical manager, his devising of ingenious plans and resorting to novel methods in filling up his house during the first critical weeks.

Writing as both author and playwright, Mr. Milne is inclined to feel that the latter's lot is less happy. So many elements of uncertainty enter into the success or failure of a play. One of them is the verdict of the theatrical critic. Mr. Milne makes the point that adverse criticism can kill a play, but only if it is a play seriously written. A frivolous play is immune. It may disastrously fail or it may score an astounding success, but in neither case will it be because of what the critics have written. The result is, according to Mr. Milne, that the critics for the most part pass by the emptier theatrical performances as something which the public may or may not like—no man can foretell—and reserve their more severe standards and their heavier critical artillery for ambitious and serious plays. Concerning such a play they assume that the public needs to be told what to think, and proceed to do it. The result is, in the opinion of Mr. Milne, that "the author who most needs the help from the critics has, when most in need of it, the most to fear from them." Mr. Milne is not so foolish as to suppose that he knows the remedy. He simply states the difficulty. In characteristic cheerful mood, he sums up the case by exhorting the hope that millionaires or the London County Council will not endeavor to "do something", since it may be after all that the public gets as good plays as it deserves, the playwrights as much funding and praise as is good for them, and the managers fall only because they produce dramas that ought to fail.

—NEW YORK TIMES.

Slot Machines—Bargains. O.

K. Counter Mint Venders, \$10.00 each. Bells, without venders, \$20.00 each. Check Boy, \$25.00. C. M. COPE, 46 North Tremont Ave., Indianapolis, Indiana.

ARCADE MACHINES FOR SALE. Write for price list. MENVES, 69 Main St., Brooklyn, N. Y. feb2

BLUES, Canvas Chairs, Tents, Stages, Drums, Opera Chairs. SHOW SUPPLY HOUSE, 1011 West Broad St., Columbus, Ohio.

DOUBLE TRAPEZE for foot whirls and Shoes, almost new. D. CARRAY, Tuckahoe, New Jersey.

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ESCAPE BOX, sliding panel, double lock, mail sack. Complete, full instructions, Fifteen dollars. CHAS. RIPLEY, Box 12, Orange, Virginia.

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THREE LATE MODELS, Exhibit make, Oracle Fortune Telling Machines, counter size, for penny play, complete with signs and in good working order, \$19.00 each. A. W. JOHNSON, Saroy Hotel, Bellingham, Washington.

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(Continued on page 68)

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YOU CAN PLAY THE PIANO BY EAR in a few days if you follow the simple, clear and concise instructions in our Self-Instructor in Piano Playing and Ear Training. It is the only method that has stood the test of years. Written by George W. Beiler, famous music composer, whose latest work, "My Rose Is O' Mine", is being broadcasted by the larger radio stations and is now reissued on piano rolls by Q. R. S. and Planostyle. Send three dollars for a copy and if you are not entirely satisfied return the book within five days and we will refund your money. HARMONY MUSIC COMPANY, 5692 Glenview Ave., Cincinnati, Ohio.

25 BEST OF ALL FIRE TRICKS and Formulas, \$1. Complete instructions for Real Conjurators, \$1. PINNY, 6 Lowery, Charleston, South Carolina.

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ACTS THAT MAKE GOOD—Spiritualistic, Mind Reading, Crystal Gazing, Magic and Esoteric Acts. Feature Acts for show or vaudeville. Easy to present. We start you right. Also have Magic Bags, Cabinets, Handcuffs, Leg Irons, Pa. Kite Cast Escape, Animated Irresistible Illusion, Musical Flower Productions and many others. Very low prices and prompt service with postage paid. Descriptive circulars, for stamp. GEO. A. BURE, Adams, New York. fe22

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BARGAIN—Champion Handcuff Act, 30 N. 2nd St., Rochester, N.Y. H. A. GALENE, 122 Ave. St., Rochester, New York.

CUTTING A HANDKERCHIEF IN TWO, a real pocket mystery, 50 cents, no stamps. NEW IDEA MAGIC, Box 473, Toledo, Ohio.

CRYSTAL GAZING GLOBES, all sizes. List free. We buy second-hand Medical Apparatus of all descriptions. OTTO WALDMANN, 1430 First Ave., New York.

ILLUSIONS and Magic Goods at reduced prices. Wonder Show, May 25-30. Stamp for complete list. E. EASTWOOD, 243 Front, Portsmouth, Ohio.

MINDREADERS, Crystal Gazing—Our catalogue contains the most complete list of Mental Effects, Supplies and Apparatus for the mind. New Editions. STAMPS. NELSON ENTERPRISES (note new address), 301 Greenwood, Columbus, Ohio. fe23

MYSTERIOUS HINDOO CARD TRICK, including cards, 50c. postpaid. WILLIAMS, 115 W. Whiting St., Chicago.

SACRIFICE—Magic Outfit of late Prof. Silvers. Has large variety. Packed in two trunks. First \$100.00. MRS. MARY McDONALD, 5782 Iroquois Ave., Detroit, Michigan.

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Hundred - Thousand Mark

Notes, three dollars per hundred. Sample, dime. SANAKER SHOP, Viborg, S. D. fe18

WILL RADIO HURT THE PLAYHOUSES?

WILLIAM A. BRADY, a theatrical producer, was quoted the other day as taking a gloomy view of what the radio is about to do to the business he is in. In Bradesque style he phrases his conviction that "unless the radio business is curtailed immediately by organized effort it is likely to make the legitimate stage about as profitable as an ice cream factory in Alaska."

Reporters who sounded out opinion in New York's white light district failed to find any confirmation of Mr. Brady's pessimistic forebodings. Managers of musical shows, on the contrary, felt that broadcasting hits from their productions actually stimulated public interest and fattened box-office receipts. Naturally this would not hold good with dramas, but managers of spoken plays are not yet prepared to admit that theatrical broadcasting is anything to be afraid of. When the phonograph came into popularity there were predictions that "canned music" would be a blow to the playhouse and the concert stage, but it has not proved so. More universal use of the radio may decrease newspaper reading. However, there is no evidence yet to sustain such a theory. The radio, the newspaper and the theater each has its peculiar appeal, and there is likely to be room for all in dispensing information and entertainment.

—BROCKTON (MASS.) ENTERPRISE.

ARTIFICIAL EYES, \$3. Fitted by mail. Booklet free. DENVER OPTIC CO., 537 Barclay, Denver. fe23x

BUY THESE BARGAINS BY MAIL: \$78 for 12 acres, choice lake frontage; \$75 for 25 acres, trout stream accessible; \$97 for 50 acres, beautifully wooded, shooting; \$195 for 50 acres, hunting camp site; \$19 for small acreage, Georgian Bay; \$125 for good acreage, big game district; \$215 for large acreage, hunting camp site; \$285 for mining claim, may be worth a million. Also beautifully situated hunting camps and fishing lodges, where there is real hunting and fishing. Summer cottage sites, islands of all sizes, heavily wooded acreage, all situated in Muskoka, Georgian Bay District, with its ten thousand lakes; Alcequin Park, with its three hundred lakes; Highlands of Ontario, Lake of Bays, and the famous Muskoka Lake region. All offered payments of \$3.00 and upwards. Send for illustrated list of the above and one hundred other properties seized at 1/4 sold for taxes. If you are interested in the forthcoming boom in Canadian gold and silver mines, and would like a mine all your own for two or three hundred dollars, send for list 2104. Every property is fully described and offered at stated price. Send no money. Send for list today, so you will have first chance. If you wish you may make payments to your local trust company. TAX SALE SERVICE, 72 Queen Street, West, District 18, Toronto, Ontario, Canada.

MUSICAL INSTRUMENTS AND ACCESSORIES

FOR SALE—WANTED TO BUY. 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Buescher Bass Saxophone

Bought last October. Gold bell, pearl keys, shaped push-lined case. In best of condition. \$150.00. P. F. LAForge, 1901 Second St., Bay City, Michigan.

NOTE—Count All Words, Also Each Initial and Numbers. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

AIR CALLIOPHE—Tanyer self-playing, late model, recently used, complete with blower engine and pump. Has keyboard and can also be hand played. TANGLEY COMPANY, Muscatine, Iowa.

ALUMINUM CHIMES, cheap. FALES, 1233 E. Pacific, Syracuse, New York.

BAND AND ORCHESTRA INSTRUMENTS—Deal with the professional house. We are our list send name and permanent address for latest catalogues. We have the largest selection of instruments in any shop used and sample instruments. We have instruments which we offer at bargain prices. Following are prices for all latest models, low pitch, rebuilt with new, with cases. Selmer Soprano, silver, \$60.00; Selmer Soprano, silver, \$75.00; Harwood Alto, brass, \$60.00; Harwood Alto, gold, \$75.00; Wurlitzer Tenor, \$80.00; Conn Tenor, silver, \$85.00; Harwood Baritone, brass, \$85.00; Conn Baritone, silver, \$120.00; many others. Send for list, also prices of new goods. We sell Blaesener, Vega, Pease, Robert, Deagan, Ludlow, Krump, etc. All of us are professional musicians and give you right service and prices at all times. Write for literature and rates. We are dealers. CRAWFORD-RUTAN COMPANY, 355 Grand Ave., Kansas City, Missouri.

BARGAINS in Band and Orchestra Instruments, all makes. Cheap. Cash or terms. Write for particulars. STAVACE-NOVOSAD MUSIC CO., PANY, Bryan, Texas. fe18

CALLIOPES FOR SALE—Close the estate of the late Barbara Mighty shows, the trustees offer for sale the following: One Pneumatic Self-Player Tanyer Calliope, \$400, cost \$1,200, see 30-Whistle Pneumatic Hand-Played at \$200, cost \$750, one Pitzer Calliope Trumpet Org. \$1,000, cost \$5,000; one set 48-note Deagan Calliope, \$150, cost \$500; one set 48-note Deagan Calliope, \$35, cost \$120. Send one-half with order, will ship on 10-day trial before paying balance. Calliopes are air-pressed and have blower and pump. We are selling these away to settle estate, so make it snappy. RICE & HAWTHEORNE, Carter City, California.

DEAGAN UNA-FON FOR SALE, cheap. C. W. DUCHEMIN, Lock Box 988, Indianapolis, Ind.

FLUTE—Db, silver, "Candy-Betty"; perfect. BOX 141, Portland, Connecticut. fe22

FOR SALE—Hollow Cornet, complete in case; 115c. Fifty dollars. J. P. CONANT, Box 125, Parkerton, Wyoming.

FOR SALE—Ee Alto, \$18.00; Sild: Trombone, \$22.00; Keyed Trombone, \$35.00; Greenet Eb Alto, \$38.00; Conn Eb Bass, \$45.00; Eb Alto Saxophone, \$60.00; Eb Soprano Saxophone, \$40.00. Write J. T. FRENCH, 227 1/2 Erie Street, Toledo, O. fe18

VEGA-FAIRBANKS TUBAPHONE, Harjo Professional Model, 19-inch neck, 11-inch head, Treble Intaid with pearl, 29 reeds. Harjo is made of bird's eye maple with tortoise and ebony trim, triple all metal plate, ivory reeds, also genuine leather case, plush lined. \$126.00 takes this beautiful instrument, which has absolutely never been used. Upon receipt of \$25.00 to insure transportation, insurance, etc., will ship for examination; C. O. D. CHARLES BAILOWNS, R. 2, South River, New Jersey.

WANTED—Bass Clarinet in Albert and Boehm system. Will pay cash; must be cheap. STAVACE-NOVOSAD MUSIC COMPANY, Bryan, Texas. fe18

XYLOPHONISTS—Play our improved Chromatic Solo Xylophone at once. Played with batons and easy to learn. One or two featured on stage, gets the applause. Sure-fire hit for all occasions. Easy to play the double note tremolo from piano music; it's great. Weight, 18 lbs. Price with music rack and daily one-minute take-down stand only \$15 cash or C. O. D. examination. No catalog. Send order. F. M. REHFUSS CO., La Crosse, Wis.

PARTNERS WANTED FOR ACTS

(NO INVESTMENT) 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

WANTED—A Lady Partner for vaudeville show. One playing Piano. Send photo. LEWIS KING-GINS, Hokah, Minnesota.

PERSONAL

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Edwin Forest Moore—Last

heard from about 1900 as leader of orchestra in a Philadelphia theatre. Information wanted of whereabouts or whether still living. Address: PERSONAL TRUSTS DEPARTMENT, Central Trust Co., 125 W. Monroe St., Chicago. fe22

RESTAURANTS

3c WORD. CASH. ATTRACTIVE FIRST LINE. 5c WORD. CASH. NO ADV. LESS THAN 25c. Figure at One Rate Only—See Note Below.

STRICTLY HOME-COOKED MEALS, rookery, up-to-date house, two blocks east of theatre. Do my own cooking; have dining room to accommodate sixty people. Wire, phone or write for reservations. Meals, 50c and 75c. After-Theatre Parties and Dinners a specialty. MRS. EVA GRIFFIN, 613 Rhode Island St., Lawrence, Kan. Telephone 987.

SALESMEN WANTED

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Everyone Needs Wonderlite

Beauty Clair. Best clay known. Sells on merit. Good repeater. Protected territory open for 1,000 sales people. Large sample tube. See WONDERLITE PRODUCTS COMPANY, Casper, Wyoming.

SCENERY AND BANNERS

4c WORD. CASH. ATTRACTIVE FIRST LINE. 6c WORD. CASH. NO ADV. LESS THAN 25c. Figure at One Rate Only—See Note Below.

ARTISTIC MODERN SCENERY, Dye Drops, Banners, Fabric Backs at greatly reduced prices. Save big money. Send dimensions for cut prices and catalog. ENKEBOLL SCENIC CO., Omaha, Neb.

EXCLUSIVE TRUNK SCENERY—Dye and all fabrics. MILO DENNY, 1900 Cherry, Grand Rapids, Michigan. mar15

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING) 2c WORD. CASH. NO ADV. LESS THAN 25c. 4c WORD. CASH. ATTRACTIVE FIRST LINE. NOTICE!

No advertising copy accepted for insertion under "Schools" that refers to instruction 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. Figure at One Rate Only—See Note Below.

CLASSIC, The, Italian, Spanish, Aesthetic, Soft Shoe. 15 cents. Oriental Fancy Stage, Exhibitor. JACOBSEN'S 30 HOURS (1893-95), 80 Auditorium Bldg., Chicago. Mar 17.

HARMONY AND COMPOSITION TAUGHT practically by an established successful composer. A great help to all musicians, especially movie players. Incomplete rates. Address: STUDIO NO. 1, care Hillwood, New York City. fe18

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theatre expert. Reading bureau connected with school. Excellent opportunity for post-graduate. Address: THEATRE, care Hillwood, New York City. fe18

2ND-HAND SHOW PROPERTY FOR SALE

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Dog Show Property for Sale

Two Taylor Bell Trunks, containing Pictorial Performing Dog Paper, Lady's Uniform, suitable for working animals or other acts; size 32. Leaping Board for Leaping Greyhounds. Normber different size Dog Boxes, suitable for transportation. W. MEHRAN, Melrose, Rensselaer County, New York. fe18

For Sale—"Fountain" Con-

cession Game. Used one week. Cost \$250.00. A good grand store, or take the place of a wheel. Game of skill. LUNN, Reynoldsville, Pennsylvania.

Mack & Prantley (Riverside) New York.
 Mack & Brown (Hivera) Brooklyn.
 Mack & Lane (Grand) Shreveport, La.
 Mack & Laitke (Tivoli) Chattanooga, Tenn.
 Mack & Munnors (Hipp.) Baltimore.
 Mack & Marion (Towers) Camden, N. J.
 Mack, George (Electric) Springfield, Mo., 31-Feb. 2.
 Maiton & Cholet (Orpheum) Quincy, Ill., 31-Feb. 2.
 Maloney Will (Keith) Portland, Me.
 Malon & Redford (Keith) Columbus, O.
 Malon & Dade (Albee) Providence, R. I.
 Malon & Co. (Keith) Indianapolis.
 Malon Bros. (Majestic) Milwaukee.
 Malon, Van & Co. (Orpheum) Joliet, Ill., 31-Feb. 2.
 Malone & Hurr (Hipp) Pottsville, Pa.
 Malon & Rome (Harris) Pittsburgh.
 Margaret & Alvarez (Hushwick) Brooklyn.
 Margaret & Gill (Hushwick) Brooklyn.
 Malon & Martin (Palace) Lancaster, Pa.
 Malon & Hill (S.) Los Angeles.
 Malon & Manley (Pantages) San Diego, Calif.; (Hoyt) Long Beach 4-9.
 Malon & Martin; Fresno, Calif., 28-Feb. 2.
 Malon, Oscar, & Co. (Kodak) Chicago 31-Feb. 2.
 Malon & Crow (Orpheum) San Francisco; (Orpheum) Oakland 4-9.
 Maryland Singers (Scollay Sq.) Boston.
 Mason & Wynne (American) New York 31-Feb. 2.
 Mason, Lee, & Co. (Yonge St.) Toronto.
 Mason & Cole (Herve) (105th St.) Cleveland.
 Mason & Kevler (Orpheum) San Francisco; (Orpheum) Oakland 4-9.
 Massett Sisters (Pantages) Saskatoon, Can.; (Pantages) Edmonton 4-9.
 Matthews & Ayers (Palace) Cincinnati.
 Matthews, Three (Fulton) Brooklyn 31-Feb. 2.
 Max Harry (Hipp.) Baltimore.
 Medina, Three (Palace) Cleveland.
 Medina Trio (Pantages) Vancouver, Can.
 Medina Sisters (Orpheum) Sioux City, Ia., 31-Feb. 2.
 Melva Sisters (Murray) Richmond, Ind., 31-Feb. 2.
 Melvas, Three (Orpheum) Portland, Ore.; (Orpheum) San Francisco 4-9.
 Mendozas, The (O. H.) Jamestown, N. Y.
 Mercedes (Poll) Meriden, Conn.
 Mercedes (Dallas) Pittsburgh; (Temple) Rochester, N. Y. 4-9.
 Merid & Martin (Sist St.) New York.
 Merid & Martin Trio (State) Memphis, Tenn.
 Merid, Walter, & Co. (Crossett) New Orleans.
 Merid & Peers (Proctor) Albany, N. Y.
 Merid Girls (Living) Carlisle, Pa.
 Merid & Mack (Palace) Rockford, Ill., 31-Feb. 2.
 Meridman, Herb (Riverside) New York.
 Merid (Hoyt) San Diego, Calif.; (Hoyt) Long Beach 4-9.
 Merid, Four (Globe) Philadelphia.
 Merid, Monarchs (Majestic) Dallas, Tex.; (Majestic) Houston 4-9.
 Merid, Three (Imperial) Montreal.
 Merid Bros. (Washington St.) Boston.
 Merid & Grant (Keith) Winston Salem, N. C.
 Merid & Grant (James) Columbus, O.
 Merid (Royal) New York.
 Merid, Massell (Orpheum) Ogden, Utah; (Pantages) Denver 4-9.
 Merid & Duncan (Lyric) Hamilton, Can.
 Merid & Marage (World) Omaha, (Pantages) Los Angeles 4-9.
 Merid & Mitchell (Lyric) Holyoke, Mass.
 Merid & Sny (Lewy) Dayton, O.
 Merid, E. J. (Royal) Birmingham, Ala.
 Merid & Littlefield (Regent) New York.
 Merid, A., & Co. (Boston) Boston.
 Merid & Fred (Albee) Providence, R. I.
 Merid & Arnold (Roanoke) Roanoke, Va.
 Merid & Long (Hennepin) Minneapolis; (Orpheum) Des Moines, Ia. 4-9.
 Merid & Mack (Palace) New York.
 Merid, Polly (Orpheum) Galesburg, Ill., 31-Feb. 2.
 Merid's Collins, Dance Follies (Orpheum) Kansas City; (Palace) Chicago 4-9.
 Merid, Helen (National) New York 31-Feb. 2.
 Merid, Gene (Palace) Pittsburgh.
 Merid & Moran (Crossett) New Orleans.
 Merid, Wray & Co. (Grand) St. Louis.
 Merid, Jim & Betty (Hill St.) Los Angeles.
 Merid & Sheldon (National) Louisville, 31-Feb. 2.
 Merid, Alice (Shea) Toronto.
 Merid, Castle (Gates) Brooklyn 31-Feb. 2.
 Merid, Elida (O. H.) York, Pa.
 Merid & Campbell (Davis) Pittsburgh.
 Merid, Will (Shea) Toronto.
 Merid & Shaw (Majestic) Houston, Tex.; (Majestic) San Antonio 4-9.
 Merid & Young (Gates) Brooklyn 31-Feb. 2.
 Merid, Ed (Hajsh) Reading, Pa.
 Merid, Louis (V. Star) New York 31-Feb. 2.
 Merid Brothers (Majestic) Chicago.
 Merid & Glass (Orpheum) Oakland, Calif.; (Orpheum) Fresno 7-9.
 Merid & Brown (Greely Sq.) New York 31-Feb. 2.
 Merid Bros. (Maryland) Baltimore.
 Merid, Herman (Boulevard) New York 31-Feb. 2.
 Merid & Eric (Majestic) Springfield, Ill., 31-Feb. 2.
 Merid, The (Pantages) San Francisco 4-9.
 Merid, Albert (Keith) Buffalo, Me.
 Merid & Francis (12th St.) New York.
 Merid & Kennedy Sisters (Palace) Waterbury, Conn.
 Merid, L. & P. (Orpheum) Tulsa, Ok., 31-Feb. 2.
 Merid, Bob, & Co. (Globe) Philadelphia.
 Merid, Marion (O. H.) Nashville, Tenn.
 Merid & Allen (Keith) Boston.
 Merid & Hurr (Hushwick) Tacoma, Wash.; (Pantages) Los Angeles 4-9.
 Merid, O. & Band (Grand) Cedar Rapids, Ia., 31-Feb. 2.
 Merid, Odette (Keith) Boston.

Nicola (Keith) Toledo.
 Niobe (Royal) New York.
 Nixon & Sunda (Keith) Indianapolis.
 Noel, Lester, Co. (Miles) Detroit.
 Nolan, Paul (Orpheum) Oklahoma City, Ok., 31-Feb. 2.
 Nonette (Palace) Waterbury, Conn.
 Noni & Partner (Lyric) Canton, O.
 Nordstrom, C. Co. (Keith) Boston.
 Norman (Living) Carlisle, Pa.
 Norman, Karyl (Orpheum) Portland, Ore.; (Orpheum) San Francisco 4-9.
 Norman & Landee (Miles) Detroit; (Regent) Detroit 3-9.
 Norton, Ned & Co. (Majestic) Harrisburg, Pa.
 Norwood & Hall (Keith) Toledo, O.
 Norworth, Ned, & Co. (Orpheum) Madison, Wis., 31-Feb. 2.
 Oakea & Delour (Keith) Montgomery, Ala.
 O'Brien & Josephine (Aldine) Wilmington, Del.
 O'Connor Sisters (Orpheum) Seattle; (Orpheum) Portland 4-9.
 Octavio, Ellen (Grand) Shreveport, La.
 O'Donnell & Blair (Keith) Syracuse, N. Y.
 O'Donnell & Levi (Orpheum) Joliet, Ill., 31-Feb. 2.
 O'Hanlon & Zambini (Keith) Indianapolis.
 O'Hara, Rose (Hipp.) Terre Haute, Ind., 31-Feb. 2.
 O'Leary & Polly Ann (Broadway) New York.
 Olga & Nicola (Lyric) Indianapolis.
 Oliver, Barrie & Co. (American) New York 31-Feb. 2.
 Oliver, Gene, Trio (Gordon) Middletown, O., 31-Feb. 2.
 Oliver & Olson (Haito) Chicago.
 Olin, John, & Co. (Poll) Wilkes-Barre, Pa.
 Olson & Johnson (Hushwick) Brooklyn.
 O'Meara, T. & K. (Wm. Penn) Philadelphia.
 Ontario Duo (Harris) Pittsburgh.
 Orday, Laura (Alhambra) Philadelphia.
 Ormslee, L. & Co. (Flatbush) Brooklyn.
 Orplana, Two (Adams) Chester, Pa.
 Orton, Four (Boston) Boston; (Empire) Lawrence, Mass., 4-9; (Portsmouth, N. H., 7-9).
 Otto Bros. (Seventh St.) Minneapolis; (O. H.) La Crosse, Wis., 3-4.
 Overholt & Young (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 4-9.
 Palermo's Dogs (Keith) Philadelphia.
 Palo & Palet (Pantages) Hamilton, Can.; (Chateau) Chicago 4-9.
 Paramount Four (Majestic) Chicago.
 Pardo & Archer (Binghamton) Binghamton, N. Y.
 Parks, Grace & Eddie (Loew) Ottawa, Can.
 Pasquall Bros. (Orpheum) Brooklyn.
 Patricia (Academy) Norfolk, Va.
 Pearce & Williams (Liberty) Lincoln, Neb., 31-Feb. 2.
 Pearson, Newport & Pearson (Olympia) New Bedford, Mass.
 Peck & Harris (Palace) South Bend, Ind., 31-Feb. 2.
 Peppo (Hennepin) Minneapolis; (Orpheum) Winston, Can., 4-9.
 Peters & Lott (Columbia) St. Louis.
 Petleys, Five (Keith) Philadelphia.
 Phillips & DeVoe (Palace) Brooklyn 31-Feb. 2.
 Phillips, Four (Orpheum) Ogden, Utah; (Pantages) Denver 4-9.
 Phillips, Duncan & Joyce (Palace) New Orleans.
 Phondell Four (State) Nanticoke, Pa.
 Pickard's Swain (Delancey St.) New York 31-Feb. 2.
 Pierce & Ryan (Maryland) Baltimore.
 Pierce & Brown (Lyric) Canton, O.
 Pierce, Elmore, & Co. (Rialto) Racine, Wis., 31-Feb. 2.
 Pietro (Keith) Toledo, O.
 Pifer & Douglas (Columbia) Far Rockway, N. Y.
 Pined (National) Louisville, 31-Feb. 2.
 Pink Toss, Thirty (Hoyt) Toledo, O.
 Pinto & Boyle (Keith) Syracuse, N. Y.
 Pioneers of Variety (Strand) Washington.
 Pipkin, Lyle, & Co. (Majestic) Chicago.
 Pize & Dore (Kedzie) Chicago 31-Feb. 2.
 Plantation Days (Pantages) Denver; (Pantages) Pueblo 7-9.
 Polly & Oz (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 4-9.
 Ponzilli's Morks (Playhouse) Passaic, N. J.
 Post, Jones, & Co. (Palace) Springfield, Mass.
 Poster Girl (Regent) Kalamazoo, Mich., 31-Feb. 2.
 Powell Sextet (Empire) Lawrence, Mass.
 Powers' Elephants (Keith) Toledo, O.
 Powers & Wallace (State-Lake) Chicago; (Orpheum) St. Louis 4-9.
 Prosser & Klais (Albee) Providence, R. I.
 Primrose Minstrels (Grand) St. Louis.
 Prosper & Maret (Pantages) Kansas City; (Pantages) Memphis 4-9.
 Purcell, Charlea (Palace) New Haven, Conn.
 Purcella & Ramsey (Metropolitan) Brooklyn.

Queens of Syncopeation (Regent) Detroit.
 Quinn & Caverly (Palace) New Orleans.
 Quiry Four (Weller) Zanesville, O., 31-Feb. 2.
 Race & Edge (Pantages) Minneapolis 4-9.
 Racine & Ray (Hipp.) Baltimore.
 Rafferty's Dogs (Orpheum) Ogden, Utah; (Pantages) Denver 4-9.
 Rajah, Princess (Orpheum) Oklahoma City, Ok., 31-Feb. 2.
 Ramsay's (Garies) (Electric) St. Joseph, Mo., 31-Feb. 2.
 Rankin (Empire) Fall River, Mass.
 Rans (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 1-9.
 Rastell (Keith) Cincinnati.
 Raymond & Mackay (Keith) Washington.
 Raymond & Rogers (Palace) Waterbury, Conn.
 Raymond & Sebram (Keith) Dayton, O.
 Readings, Four (Temple) Syracuse, N. Y.
 Reaves, Rose (Hoyt) St. Joseph, Mo., 31-Feb. 2.
 Reck & Rector (Keith) Syracuse, N. Y.
 Redolent (Pantages) Memphis, Tenn.
 Redolent (O. H.) Boston.
 Red, Green & Yellow (Alhambra) New York.
 Redford & Madden (Lo 81) Dayton, O.
 Reed & Ray (Poll) Bridgeport, Conn.
 Reichen, Joe (Pantages) Los Angeles; (Pantages) San Diego 4-9.
 Remos, The (Orpheum) Omaha, Neb.
 Rempel, Harriet, Co. (Hushwick) Brooklyn.
 Remond & West (Loew) Montreal.
 Remond, The (State) New York.
 Remond & Florence Remond (Majestic) Chicago.
 Retlaw (Jefferson) Auburn, N. Y.
 Reisters, The (Orpheum) Tulsa, Ok., 31-Feb. 2.
 Reiverles (Seventh St.) Minneapolis.
 Reynolds & White (Main St.) Ashbury Park, N. J.
 Reynolds, Donegan, Co. (Colonial) Erie, Pa.
 Rhoda & Broesing (Hoyt) Toledo, O.

Rhodes, B., & Girls (Keith) Winston-Salem, N. C.
 Rice & Werner (Keith) Toledo, O.
 Rice & Cady (Orpheum) Aberdeen, S. D., 31-Feb. 2.
 Richard & Grey (Arcade) Jacksonville, Fla.
 Richardson, Frank (Capitol) Trenton, N. J.
 Rigolotto Bros. (Pantages) Portland, Ore.
 Ritter & Knapp (Pantages) Memphis, Tenn.
 Robbins, A. (Orpheum) Ogden, Utah; (Pantages) Denver 4-9.
 Roberts, R. & W. (Orpheum) San Francisco; (Orpheum) Oakland 4-9.
 Roberts, Joe (Pantages) Memphis, Tenn.
 Roberts, Little Lord (Federal) Salem, Mass.
 Roberts, Renee (Orpheum) Des Moines, Ia.
 Robinson, Bill (Davis) Pittsburg.
 Robinson's Syncopeators (Pantages) Los Angeles; (Pantages) San Diego 4-9.
 Robinson's, John G., Elephants (Hipp.) Pottsville, Pa., 31-Feb. 2.
 Rogers & Allen (Riverside) New York.
 Rogers, Mildred, & Co. (Majestic) Elmira, N. Y.
 Rogers & Donnelly (Pantages) Spokane; (Pantages) Seattle 4-9.
 Rogers, Chas., & Co. (Majestic) Ft. Worth, Tex.
 Rogers Sisters (Majestic) Little Rock, Ark., 31-Feb. 2.
 Rolis, Willie (Keith) Indianapolis.
 Romane, Homer (Poll) Wilkes-Barre, Pa.
 Rome & Gaur (Orpheum) New Orleans.
 Rome & Dunn (58th St.) New York.
 Rooney & Bent Revue (Franklin) New York.
 Rooney's, The (Davis) Pittsburgh.
 Rosaires, The (Binghamton) Binghamton, N. Y.
 Rose, Ellis & Rose (Alhambra) Philadelphia.
 Rose, Jack (Majestic) Springfield, Ill., 31-Feb. 2.
 Rose & Moon Revue (Proctor) Troy, N. Y.
 Rose & Thorne (Proctor) Troy, N. Y.
 Rosen, Jimmy, & Co. (Warwick) Brooklyn 31-Feb. 2.
 Rose's Midgets (Grand) Atlanta, Ga.
 Ross & Maybelle (Bijou) Birmingham, Ala.
 Ross, Phil & Eddie (Cross Keys) Philadelphia.
 Ross & Edwards (Olympia) Watertown, N. Y.
 Ross & Roma (Lyric) Mobile, Ala.
 Roth, Dave (Keith) Dayton, O.
 Roy & Arthur (Sist St.) New York.
 Royce, Ruby (Globe) Philadelphia.
 Rubville (Grand) Shreveport, La.
 Rubin, Ben, & Co. (National) New York 31-Feb. 2.
 Rudell & Dunigan (Imperial) Montreal.
 Runova, Shura, Co. (Arcade) Jacksonville, Fla.
 Runaway Four (Rialto) Hamilton, Can.
 Russell, Marie (Emery) Providence, R. I.
 Russell & Marconi (Maryland) Baltimore.
 Russell, Sue (Pantages) Minneapolis 4-9.
 Russian Art Co. (Royal) New York.
 Russo, Ties & Rosso (Miller) Milwaukee.
 Ryan & Lee (Orpheum) Denver; (Orpheum) Des Moines, Ia. 4-9.
 Ryan & Cortez (Grand) Oshkosh, Wis., 31-Feb. 2.

Sabbett & Brooks (Pantages) Tacoma, Wash., 4-9.
 Sale, Chie (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 4-9.
 Sallard Troupe (Cecl) Mason City, Ia.; (Orpheum) Clinton 3-9.
 Salle & Robles (Loew) Montreal.
 Samaroff & Sonia (James) Columbus, O.
 Samuels, Rae (Empress) Grand Rapids, Mich.
 Sanderson, Julia (Temple) Detroit.
 Santrey, Henry (Palace) Milwaukee; (Hennepin) Minneapolis 4-9.
 Sarafan (Pantages) Des Moines, Ia.; (Pantages) Kansas City 4-9.
 Sargent & Marvin (Davis) Pittsburg.
 Saus, King & Ann (Strand) Greensburg, Pa.
 Saunders, Lanche G. (O. H.) Glidden, Ia.
 Saxon & Farrell (Pantages) Pueblo, Col.; (World) Omaha 4-9.
 Schaffer, Weyman & Carr (Colonial) Lancaster, Pa.
 Schuck, Willie, & Co. (Main St.) Kansas City; (Royal) St. Louis 4-9.
 Scholders Sisters (State) New Brunswick, N. J.
 Schwartz & Clifford (Empire) Lawrence, Mass.
 Seabury, Wm., & Girls (Main St.) Kansas City; (Orpheum) St. Louis 4-9.
 Seale (Seventh St.) Minneapolis.
 Sealey, Blossom, & Co. (State-Lake) Chicago.
 Sewell Sisters (Orpheum) New York 31-Feb. 2.
 Seymour & Cupard (Pantages) Memphis, Tenn.
 Seymour, The (Palace) Milwaukee; (Hennepin) Minneapolis 4-9.
 Shadow & McNeil (Boston) Boston.
 Shadowland (Lyric) Indianapolis.
 Shannon, Cisse (Majestic) Milwaukee.
 Sharkey, Roth & Hewitt (105th St.) Cleveland.
 Sharrocks, The (Keith) Indianapolis.
 Shaw & Lee (Flatbush) Brooklyn.
 Shayne, Al (Orpheum) New York 31-Feb. 2.
 Shea, Thomas E. (Orpheum) New Orleans.
 Sherlock & Clinton (Lincoln Sq.) New York 31-Feb. 2.
 Sherman, Van & Hyman (Pantages) Spokane 4-9.
 Sherman, Dan, & Co. (Victoria) Greenfield, Mass., 31-Feb. 2.
 Sherril Revue (Pantages) Minneapolis; (Pantages) Racine, Can., 4-9.
 Shields, Ella (Palace) New York.
 Shields, H. & J. (Pantages) Des Moines, Ia.; (Pantages) Kansas City 4-9.
 Shwartz, The (Orhumi) Los Angeles; (Hill St.) Los Angeles 4-9.
 Shuff's Long Hair (State) Pawtucket, R. I.
 Shuff, Frank J., & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 3-9.
 Sinclair & Gasper (Alhambra) New York.
 Sinsler, Catherine, & Co. (Majestic) Grand Island, Neb. 31-Feb. 2.
 Singer Girls (Playhouse) Passaic, N. J.
 Singer's Midgets (Shea) Toronto.
 Singers, J., & Dolls (Tivoli) Chattanooga, Tenn.
 Skelly, Bert (Kedzie) Chicago 31-Feb. 2.
 Sloan, Bert (Adams) Chester, Pa.
 Smith & Barker (Lyric) Atlanta, Ga.
 Smith, Ben (Pantages) Minneapolis; (Pantages) Regina, Can., 4-9.
 Smith, Peter J. (Murray) Richmond, Ind., 31-Feb. 2.
 Smith, Tom (Gordon) Middletown, O., 4-9; (Huffington) Huntington, W. Va., 7-9.
 Smith, Tom (Hennepin) Minneapolis; (Orpheum) Omaha 4-9.
 Smythe, Wm. (Orpheum) Oklahoma City, Ok., 31-Feb. 2.
 Snow & Naline (Hill St.) Los Angeles.
 Solar, Willie (Proctor) Albany, N. Y.
 Song Birds, Four (Orpheum) Tulsa, Ok., 31-Feb. 2.
 Sothern, Jean (Orpheum) San Francisco; (Orpheum) Fresno 4-9.
 Southern, George (Dixie) Philadelphia, 31-Feb. 2.
 Sovereign, Max (Majestic) Springfield, Ill., 31-Feb. 2.
 Spencer & Williams (Keith) Winston-Salem, N. C.

Stafford, Frank, Co. (Pantages) Hamilton, Can.; (Chateau) Chicago 4-9.
 Standley, Stan, & Co. (Orpheum) Germantown, Pa.
 Stanley, J., & Co. (Palace) Manchester, N. H.
 Stanley, Eddie (Keith) Dayton, O.
 Stanley, Zella (Keith) Montgomery, Ala.
 Stanley, Tripp & Mowatt (Pantages) Salt Lake City; (Orpheum) Ogden 4-9.
 Stanton, Val & Ernie (Boston) Boston.
 Stars of the Future (Majestic) Springfield, Ill., 31-Feb. 2.
 Stars Record (Keith) Dayton, O.
 Stedman, Al, & F. (Temple) Detroit.
 Steele & Winslow (Palace) New Haven, Conn.
 Steppers, The (Orpheum) Allentown, Pa.
 Steppin' Fools (Lyric) Richmond, Va.
 Stoddard, Harry, & Band (Orpheum) Denver; (Palace) Chicago 4-9.
 Stoddard, Marie (Broadway) Springfield, Mass., 31-Feb. 2.
 Stolen Sweets (Rialto) Racine, Wis., 31-Feb. 2.
 Stone & Ioleen (Greely Sq.) New York 31-Feb. 2.
 Stone & Hayes (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 4-9.
 Story & Clark (Pantages) Vancouver, Can.
 Stover, Helen (Shea) Buffalo.
 Stanford Comedy Four (Seventh St.) Minneapolis.
 Strickland's, Chas., Entertainers (Metropolitan) Brooklyn.
 Strubel & Merton (105th St.) Cleveland.
 Sullivan & Mack (Cataract) Niagara Falls, N. Y., 31-Feb. 2.; (Lafayette Sq.) Buffalo 4-9.
 Sully & Hall (Scollay Sq.) Boston.
 Sully & Houghton (Golden Gate) San Francisco; (Hill St.) Los Angeles 4-9.
 Sultan (Empress) Grand Rapids, Mich.
 Sumner, Fred, Co. (Orpheum) Los Angeles; (Golden Gate) San Francisco 4-9.
 Sunart, Valois (Pantages) Salt Lake City; (Orpheum) Ogden 4-9.
 Sutton, H. & K. (Lyric) Canton, O.
 Sweeney & Walters (Orpheum) Wichita, Kan., 31-Feb. 2.
 Sweeney, Beatrice, & Co. (Orpheum) Quincy, Ill., 31-Feb. 2.
 Sweethearts (Loew) Montreal.
 Sweethearts, Five (Palace) Peoria, Ill., 31-Feb. 2.
 Swift & Daly (Strand) Kokomo, Ind., 31-Feb. 2.
 Swift, Thos., & Co. (State-Lake) Chicago; (Orpheum) New Orleans 4-9.
 Sydell, Paul (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 4-9.
 Sylvester & Vance (Fulton) Brooklyn 31-Feb. 2.
 Syncopeated Toes (Orpheum) Oklahoma City, Ok., 31-Feb. 2.

Tableau Petite (Lyric) Hamilton, Can.
 Tabor & Green (Palace) Milwaukee.
 Tamaki Duo (Temple) Detroit.
 Tango Shoes (Cosmos) Washington.
 Tangay, Eva (Orpheum) Brooklyn.
 Tannen, Julius (Hennepin) Minneapolis; (Orpheum) Omaha 4-9.
 Tarzan (Boulevard) New York 31-Feb. 2.
 Taylor, Dorothy, & Co. (Electric) Kansas City, Kan., 31-Feb. 2.
 Taylor, Howard & Them (Pantages) Des Moines, Ia.; (Pantages) Kansas City 4-9.
 Teka (Pantages) Portland, Ore.
 Telaar & Dean (Hipp.) Baltimore.
 Telephone Tangle (Fulton) Brooklyn 31-Feb. 2.
 Tempest & Dickson (Majestic) Dallas, Tex.; (Majestic) Houston 4-9.
 Tenor, D., & Co. (Hipp.) Cleveland.
 Texas Four (Garrick) Norristown, Pa.
 Thaler's Circus (Pantages) Spokane; (Pantages) Seattle 4-9.
 Thank You, Doctor (Golden Gate) San Francisco.
 Theater Comique Russe (Loew) Ottawa, Can.
 Thelma (Poll) Bridgeport, Conn.
 Thielan, Max, Troupe (Palace) Peoria, Ill., 31-Feb. 2.
 Thomas, Joe, Saxotet (Kedzie) Chicago 31-Feb. 2.
 Thomas & Mack (State) New York.
 Thornton & Squires (Allegheby) Philadelphia.
 Thursby, Dave (Poll) Worcester, Mass.
 Thuria, Alba (Orpheum) Champaign, Ill., 31-Feb. 2.
 Timberg, Herman (Orpheum) Los Angeles.
 Tinsdales, The (Pantages) Spokane 4-9.
 Tobias, Chas. (Gates) Brooklyn 31-Feb. 2.
 Tomkins, Susan (Temple) Rochester, N. Y.
 Tomner, H. B., Co. (Tivoli) Chattanooga, Tenn.
 Torcat's Roosters (Maryland) Baltimore.
 Tower & D'Hortos (Keith) Columbus, O.
 Towle, Joe (Majestic) Ft. Worth, Tex.
 Toyama Japs (Weller) Zanesville, O., 31-Feb. 2.
 Trella Co. (Pantages) Des Moines, Ia.; (Pantages) Kansas City 4-9.
 Trussell & Fuller (Orpheum) Aberdeen, S. D., 31-Feb. 2.
 Tuck & Cline (Pantages) Edmonton, Can.; (Pantages) Calgary 4-9.
 Tucker, Sophie (Palace) Chicago.
 Tucker, AL, & Band (Orpheum) Germantown, Pa.
 Turelly (Pantages) Spokane; (Pantages) Seattle 4-9.
 Turner Bros. (Loew) London, Can., 31-Feb. 2.
 Tuscano Bros. (State) New Brunswick, N. J.
 Twynette, Bolla Co. (Palace) Indianapolis 31-Feb. 2.

Uncle Hiram & Aunt Lelody Birdseed (Fair) Tampa, Fla., 31-Feb. 2.

Vadle & Gyl (Orpheum) Vancouver, Can.; (Orpheum) Seattle 4-9.
 Valda & Co. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 7-9.
 Valdo, Meers & Valdo (Lyric) Hamilton, Can.
 Valentino & Bottomley Troupe (Majestic) Chicago 2.
 Van Arnam's Minstrels (Nixon) Philadelphia 31-Feb. 2.
 Van Dyke & Vinc (Keith) Toledo, O.
 Van Hurn & Box (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 4-9.
 Van Hoven, Frank (Majestic) Dallas, Tex.; (Majestic) Houston 3-9.
 Vanderbilts, The (Warwick) Brooklyn 31-Feb. 2.
 Vandorogolts, The (Grand) Cleveland 1-3; (Victory Strand) Cleveland 4-9; (Winters) Akron, 7-9.
 Vane, Sbil (Orpheum) Brooklyn.
 Vanity Shoppe (Victory) Holyoke, Mass.
 Variell Bros. (Pantages) Saskatoon, Can.; (Pantages) Edmonton 4-9.
 Vavara, Leon (Towers) Camden, N. J.
 Vavos, The (Palace) Milwaukee (State-Lake) Chicago 1-9.
 Venetian Fire (Strand) Shenandoah, Pa.
 Venetian Romance (Victoria) New York 31-Feb. 2.
 Vernon (Scollay Sq.) Boston.
 Versatile Steppers (Pantages) Minneapolis 4-9.

Versatile Fire (Lyric) Mobile, Ala.
 Very Good Eddie (Alhambra) Philadelphia.
 Victoria & Dupree (Electric) Joplin, Mo., 31-Feb. 2.
 Vincent Bros. (Armory) Reading, Pa.
 Vine & Temple (Lyric) Indianapolis.
 Visser Co. (Palace) Cincinnati.
 Vivian, Anna (Orpheum) Wichita, Kan., 31-Feb. 2.
 Viviana & Jackson (Temple) Syracuse, N. Y.
 Viviana, The (Grand) Philadelphia.
 Voice, Office & Don (Toll) Wilkes-Barre, Pa.
 Voicesters, The (Tivoli) Chattanooga, Tenn.
 Von Gelle & Mary (Jole) Ft. Smith, Ark., 31-Feb. 2.
 Vox, Valentine (Lyric) Mobile, Ala.

Wager, The (Palace) Rockford, Ill., 31-Feb. 2.
 Wager, The (Palace) Rockford, Ill., 31-Feb. 2.
 Wahl, Dorothy (Belancy St.) New York 31-Feb. 2.
 Wahska, Princess (Grand) Philadelphia.
 Wainman, Harry, & Co. (Orpheum) Madison, Wis., 31-Feb. 2.
 Walter, Australian (Majestic) Milwaukee.
 Waldron, Marg., & Co. (Proctor) Mt. Vernon, N. Y.
 Walker, Dallas (Lyric) Birmingham, Ala.
 Walsh, Reed & Walsh (Palace) Brooklyn 31-Feb. 2.
 Walsh & Tate (Olympia) Lynn, Mass.
 Walters & Stern (Pantages) Tacoma, Wash., 4-9.
 Walters & Walters (Keith) Lowell, Mass.
 Walters, Three (State) New York.
 Walton, Bert (Pantages) Edmonton, Can.; (Pantages) Calgary 4-6.
 Walton, J. & J. (O. H.) Hornell, N. Y.
 Walton & Brandt (State) New York.
 Walton & Marshall (Grand) Atlanta, Ga.
 Wanda & Seals (Cosmos) Washington.
 Wanda (Empress) Grand Rapids, Mich.
 Wanzel & Palmer (Fordham) New York.
 Ward Bros. (State-Lake) Chicago.
 Ward & Van (Keith) Cincinnati.
 Ward & Wilson (5th St.) New York.
 Ward, Frank (Loew) Montreal.
 Ward & Bohman (State) Memphis, Tenn.
 Waring, Nelson (Jefferson) Muskegon, Mich., 31-Feb. 2.
 Watson, Jos. K. (Englewood) Chicago 31-Feb. 2.
 Watson Sisters (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 4-9.
 Watson, Harry, Co. (Palace) Cleveland.
 Watta & Hawley (Rialto) Amsterdam, N. Y.
 Wayburn's, Ned, Revue (Capitol) Hartford, Conn.
 Weak Spot, The (Palace) St. Paul; (Hennepe) Minneapolis 4-9.
 Weber & Clifford (Orpheum) Sioux Falls, S. D., 31-Feb. 2.
 Weber, Fred (Pantages) San Francisco 4-9.
 Webb's Entertainers (Proctor) Albany, N. Y.
 Wedona's Sensation (Empire) Fall River, Mass.
 Weston, Wagner & Noels (Capitol) Windsor, Can., 31-Feb. 2.
 Weston & Eline (Palace) New Haven, Conn.
 Wheeler & Wheeler (Hipp.) Portland, Ore.
 Whirlwinds, Three (Golden Gate) San Francisco; (Orpheum) Fresno 4-9.
 White Sisters (Orpheum) Denver.
 White & Puck (Shea) Buffalo.
 White, Elsie (Garrick) Norfolkton, Pa.
 White, Black & Useless (Proctor) Schenectady, N. Y.
 White, Porter (Temple) Syracuse, N. Y.
 Whitelaw, Arthur (Bijou) Bangor, Me.
 Whiting & Burt (Orpheum) Des Moines, Ia.
 Widener, Rusty (Grand) St. Louis; (Majestic) Chicago 3-9.
 Williams, The (Pantages) Tacoma, Wash., 4-9.
 Wilkens & Wilkens (Standard) Washington.
 Willard (Majestic) Harrisburg, Pa.
 Williams, Billy, Co. (Lyric) Atlanta, Ga.
 Williams & Keane (Palace) Cleveland.
 Williams & Taylor (Colonial) Erie, Pa.
 Williams & Wolfus (Bushwick) Brooklyn.
 Williams, Roger (Lynn) White Plains, N. Y.
 Willing & Jordan (Murray) Richmond, Ind., 31-Feb. 2.
 Wilson, Chas. (Orpheum) Champaign, Ill., 31-Feb. 2.
 Wilson, Al H. (Loew) Ottawa, Can.
 Wilson Bros. (Playhouse) Passaic, N. J.
 Wilson-Aubrey Trio (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 4-9.
 Wilson & Jerome (105th St.) Cleveland.
 Wilton, Ross, Co. (Lyric) Richmond, Va.
 Winsel, Louis (Pantages) San Francisco 4-9.
 Wirth, May & Family (Columbia) Davenport, Ia., 31-Feb. 2.
 Wohlman, Al (Bushwick) Brooklyn.
 Wolcott & Gille (Loew) Ottawa, Can.
 Wood & Wray (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 4-9.
 Wood, Britt (Pantages) Seattle; (Pantages) Vancouver, Can., 4-9.
 Wood, Wee Georgie (Temple) Detroit.
 Work, Frank & Co. (Luntz's) Seattle; (Pantages) Vancouver, Can., 4-9.
 World of Make Believe (State-Lake) Chicago.
 Worman & Mack (Pantages) San Diego, Calif.; (Hoyt) Long Beach 4-9.
 Wrecker, The (Gaiety) Utica, N. Y.
 Wylie & Hartman (Pantages) Saskatoon, Can.; (Pantages) Edmonton 4-9.
 Wyse, Ross, & Co. (Orpheum) Ogden, Utah; (Pantages) Denver 4-9.

Yamamoto Duo (Majestic) Little Rock, Ark., 31-Feb. 2.
 Yankee Four (Grand) Marion, Ind., 31-Feb. 2.
 Yarmark (Orpheum) Wichita, Kan., 31-Feb. 2.
 Yates & Carson (State) New York 31-Feb. 2.
 Yeders, Four (Pantages) Minneapolis; (Pantages) Regina, Can., 4-6.
 Yerke's Flotilla Band (Proctor) Newark, N. J.
 Yezta & Mandell (Metropolitan) Brooklyn.
 Yip Yip Yankers (Majestic) Houston, Tex.; (Majestic) San Antonio 4-9.
 Young Wong Bros. (Orpheum) Sioux City, Ia.; (Hennepe) Minneapolis 3-9.
 York & Lord (Orpheum) Brooklyn.
 York & King (Shea) Toronto.
 Young, Margaret (Golden Gate) San Francisco; (Orpheum) Los Angeles 4-9.
 Youth (Palace) Bridgeport, Conn.

Zarell & Zarell: Augusta, Ga.; Chattanooga, Tenn., 4-9.
 Zeck & Randolph (Majestic) Houston, Tex.; (Majestic) San Antonio 4-9.
 Zelaya (Princess) Montreal.
 Zeller & Bodwell (New Brown Hotel) Louisville, Ky.
 Zelon & Dreis (Orpheum) Omaha, Neb.; (Palace) St. Paul 4-9.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bauer, Harold: New York 31-Feb. 1; Rochester, N. Y., 6.
 Casals, Pablo: Chicago Feb. 3; Rochester, N. Y., 6.
 Chicago Civic Opera Co. (Boston O. H.) Boston 28-Feb. 9.
 Crooks, Richard: New York 31-Feb. 1; Detroit 3.
 Enesco, Georges: New York Feb. 3; Brooklyn 9.
 Friedman, Ignaz: Montreal, Can., Feb. 1.
 Gerhardt, Elena (Aeolian Hall) New York Feb. 3.
 Hayes, Roland: Boston Feb. 3; (Carnegie Hall) New York 5.
 Kuchanski, Paul: Rochester, N. Y., 30.
 Kreisler, Fritz: Boston Feb. 3; Washington 6; Baltimore 7.
 London String Quartet: Boston Feb. 5.
 Macbeth, Florence: Davenport, Ia., Feb. 5; St. Louis, Mo., 9.
 Muro, Yolanda: Chicago 3.
 Metropolitan Opera Co.: New York Nov. 5, indef.
 Nikisch, Mitja (Carnegie Hall) New York Feb. 8.
 Onegin, Sigrid: Buffalo, N. Y., Feb. 6.
 Patton, Fred: New York 31-Feb. 1.
 Paderewski, St. Louis Feb. 1; Nashville, Tenn., 6.
 Pawlwa & Ballet Russe: New Orleans Feb. 5.
 Rachmaninoff, St. Louis 6.
 San Carlo Grand Opera Co. (Curran) San Francisco 28-Feb. 9; (Philharmonic Auditorium) Los Angeles 4-8.
 Seldel, Toscha: Washington Feb. 1.
 Sisti, Alex: Brooklyn Feb. 1; New York 2; Washington 7.
 Sousa's Band: Oklahoma City, Ok., Feb. 2; New Orleans 9-10.
 St. Denis, Ruth, & Co.: Oklahoma City, Ok., Feb. 9.
 Thibaud, Jacques: Montreal, Can., Feb. 1.
 Werrenrath, Reinold: Rochester, N. Y., 30.
 Wagner, Siegfried: St. Louis, Feb. 6.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, indef.
 Able's Irish Rose: (Colonial) Cleveland, indef.
 Able's Irish Rose: (Republic) New York May 22, indef.
 Able's Irish Rose: Marion, O., 30; Findlay 31-Feb. 2; (Miller) Zanesville 4-6; Chillicothe 7-9.
 Adrienne: (Tremont) Boston Jan. 7-Feb. 2.
 Artists and Models: (Shubert) New York Aug. 23, indef.
 Rat, The: Oakland, Calif., 28-Feb. 2.
 Bat, The: Jacksonville, Tex., 30; Texarkana, Ark., 31; Hot Springs Feb. 1-2; Stuttgart 4; Little Rock 5-6; Pine Bluff 7; Shawnee, Ok., 8; Oklahoma City 9.
 Battling Butler: (Selwyn) New York Oct. 8, indef.
 Beggar on Horseback: (Belasco) Washington 28-Feb. 2.
 Berkeley Comedians: (Arlington) Boston Jan. 16, indef.
 Best People: (Adelphi) Chicago Nov. 12, indef.
 Blossom Time (No. 1): (Shubert-Detroit) Detroit 28-Feb. 2; (Hanna) Cleveland 3-9.
 Blossom Time (No. 3): Helena, Ark., 30; Clarkdale, Miss., 31; Greenwood, Feb. 1; Greenville 2; Vicksburg 4; Meridian 5; Laurel 6; Hattiesburg 7; Natchez 8.
 Blossom Time: Rock Island, Ill., 30; Iowa City, Ia., 31.
 Bridge, Al & Lole, Co.: (Garden) Kansas City, Mo., Dec. 19, indef.
 Bringing Up Father, John T. Pearsall, mgr.: Tupelo, Miss., 31; Aberdeen Feb. 1; Columbus 2; Talladega, Ala., 4; Opelika 5; Montgomery 6; Columbus, Ga., 7; Americus 8.
 Cat and the Canary: (Hillside) Portland, Ore., 31-Feb. 2; Boise, Id., 4-5; Pocatello 6; Idaho Falls 7; Logan, Utah, 8; Brigham 9.
 Cat and the Canary: (Bronx O. H.) New York 28-Feb. 2; (Shubert-Teller) Brooklyn 4-9.
 Cat and the Canary: (Cox) Cincinnati 28-Feb. 2.
 Cat and the Canary: (Ironwood, Mich.), 30; Iron Mountain 31; Iron River Feb. 1; Calumet 2; Hancock 4; Ishpeming 5; Marquette 6.
 Changelings, The: (Blackstone) Chicago Jan. 21, indef.
 Christie's, Andre, Revue of 1921: (Times Sq.) New York Jan. 9, indef.
 ChauveSouris: (Garrick) Chicago Dec. 16-Feb. 2.
 Clinging Vine (No. 1): (Montauk) Brooklyn 28-Feb. 2; (National) Washington 4-9.
 Cowl, Jane: (Selwyn) Boston 21-Feb. 2.
 Dance of Death (Lennox Hill) New York Jan. 29, indef.
 Deceit, The, with Richard Bennett: (Broadway) New York Jan. 14, indef.
 Ditch Fein Leo, In The Business Widow: (Cort) Chicago Jan. 13, indef.
 Dumbells, The, in Cheerio: Edmonton, Alta., Can., 31-Feb. 2; Saskatoon, Sask., 3-5; Regina 6-8.
 Fedora (Frazee) New York Jan. 23, indef.
 First Year, with Frank Craven: (Hollis St.) Boston Jan. 7, indef.
 First Year: Cedar Rapids, Ia., 30; Madison, Wis., Feb. 2.
 Fiske, Mrs. Frank C. Griffith, mgr.: (Nixon) Pittsburg 28-Feb. 2; (National) Washington 4-9.
 Follow Me, Max Michaels, mgr.: (Grand) Chicago 28-Feb. 9.
 Fool, The (Co. D): Houston, Tex., 30; Galveston 31; San Antonio Feb. 1-2; Dallas 4-5.
 Fool, The, Chas. Hunt, mgr.: Baltimore 28-Feb. 2; Washington 4-6.
 Fool, The, H. E. Smith, mgr.: (Mason O. H.) Los Angeles 28-Feb. 9.
 For All of Us, with Wm. Hodge: (Ambassador) New York, Jan. 14, indef.
 Gift, The: (Greenwich Village) New York Jan. 22, indef.
 Gingham Girl: (Lyric) Philadelphia Jan. 7, indef.
 Gingham Girl (Southern): Jackson, Miss., 30; Vicksburg 31; Memphis, Tenn., Feb. 1-2; Greenwood, Miss., 4; Greenville 5; Clarkdale 6; Helena, Ark., 7; Little Rock 8-9.
 Give and Take, with Mann & Sidney: (La Salle) Chicago Jan. 20, indef.
 Good Morning, Dearie: Selma, Ala., 30; Montgomery 31; Columbus, Ga., Feb. 1; Marion 2; (Jefferson) Birmingham, Ala., 4-6; (Atlanta) Atlanta, Ga., 7-9.
 Goose Hangs High (Bijou) New York Jan. 29, indef.

Greenwich Village Follies, John Sheehy, mgr.: (Royal Alexandra) Toronto, Can., 28-Feb. 2; (Detroit) Detroit 4-9.
 Greenwich Village Follies: (Shubert) Boston, Jan. 11, indef.
 Gypsy Jim, with Leo Carrillo: (49th St.) New York Jan. 11, indef.
 Hampden, Walter, Co.: (National) New York Dec. 17, indef.
 Hebron of Troy, N. Y.: (American) St. Louis 28-Feb. 2.
 Hell-Bent For Heaven (special matinee): (Klaw) New York Dec. 30, indef.
 Highwayman, The, with Jos. Schidkrait: (Playhouse) Chicago Dec. 28-Feb. 2.
 Honeymoon House: (Central) Chicago Dec. 23, indef.
 Hurricane, with Olga Petrova: (Frolie) New York Dec. 21, indef.
 In the Next Room: (Vanderbilt) New York Nov. 27, indef.
 Innocent Eyes: (Shubert) Philadelphia Jan. 21, indef.
 Irene: (Jefferson) St. Louis 27-Feb. 2.
 Just Married: Chattanooga, Tenn., 30; Nashville 31-Feb. 2; Columbia 4; Florence, Ala., 5; Jackson, Tenn., 6; Memphis 7-9.
 Kiki Boots, with Eddie Carter: (Earl Carroll) New York Dec. 31, indef.
 Kiki, with Lenore Ulric: (Powers) Chicago Dec. 24, indef.
 Lady, The, with Mary Nash: (Empire) New York Dec. 4, indef.
 Lady in Ermine: (Apollo) Chicago Jan. 27, indef.
 Last Warning: (Grand) Cincinnati 28-Feb. 2.
 Last Warning: (Southern) Birmingham, Ala., 30; Selma 31; Meridian, Miss., Feb. 1; Mobile, Ala., 2; New Orleans, La., 3-9.
 Laugh, Clown, Laugh, with Lionel Barrymore: (Belasco) New York Nov. 28, indef.
 Lightman' (Western): (Ford) Baltimore 28-Feb. 9.
 Little Nellie Kelly: Northampton, Mass., 30; Greenfield 31; Schenectady, N. Y., Feb. 1-2; (Opera House) Providence, R. I., 4-9.
 Little Jessie James (Little) New York Jan. 28, indef.
 Living Mask: (Forty-Fourth St.) New York Jan. 21, indef.
 Lollipop: (Knickerbocker) New York Jan. 21, indef.
 Lullaby, The, with Florence Reed: (Illinois) Chicago Jan. 21, indef.
 Maid of the Mountains: (Regina) Regina, Sask., Can., 31-Feb. 2; (Grand) Calgary, Alta., Can., 4-6; (Empire) Edmonton 7-9.
 Magic Ring, with Mitzie: (New Detroit) Detroit 28-Feb. 2; (Nixon) Pittsburg 4-9.
 Mantel, Robert B. (Macauay) Louisville 28-Feb. 2.
 Marcus Show of 1924, A. B. Marcus, mgr.: Porterville, Calif., 30; Taft 31; Bakersfield Feb. 1; Santa Barbara 2; Santa Monica 3; San Diego 4-5; El Centro 6; Yuma, Ariz., 7; Phoenix 8-10.
 Martin-Harvey, Sir John: (Great Northern) Chicago Jan. 28, indef.
 Mary Jane McKane: (Imperial) New York Dec. 25, indef.
 Meet the Wife: (Klaw) New York Nov. 26, indef.
 Merry Wives of Gotham (Henry Miller's) New York Jan. 16, indef.
 Miracle, The: (Century) New York Jan. 10, indef.
 Mister Pitt: (Thirty-Ninth St.) New York Jan. 22, indef.
 Moonlight (Lonzacre) New York Jan. 30, indef.
 Moscow Art Theater: (Johnson) New York Jan. 14, indef.
 Music Box Revue, Max Hirsch, mgr.: (Hartman) Columbus, O., 28-Feb. 2; (New Detroit) Detroit 3-16.
 Music Box Revue: (Music Box) New York Sept. 17, indef.
 Myers Oswald's Peek-a-Boo Players: (O. H.) Solon, Kan., 28-Feb. 2; (Oklahoma) Bartlesville, Ok., 4-16.
 Nelchibors: (48th St.) New York Dec. 26, indef.
 Nervous Wreck, The: (Harris) New York Oct. 9, indef.
 Nervous Wreck, with Taylor Holmes: (Sam H. Harris) Chicago Dec. 23, indef.
 New Door, The: (Playhouse) New York Jan. 7, indef.
 O'Hara, Fiske: Watertown, N. Y., 30; Ottawa, Ont., Can., 31-Feb. 2; Rutland, Vt., 4; Glens Falls, N. Y., 6; Pittsfield, Mass., 7; Schenectady, N. Y., 8-9.
 Old Homestead, A. Pitou, mgr.: Barnesboro, Pa., 30; Kittanning 31; E. Liverpool, O., Feb. 1; Wayne, Pa., 2; Newark, O., 4; Cambridge 5; Youngstown 6-7; New Philadelphia 8; Intontown, Pa., 9.
 Old Soak, with Tom Wise: (Princess) Chicago Oct. 21, indef.
 Ole & His Sweetheart, F. D. Whetten, mgr.: Rosholt, S. D., 30; Vebien 31.
 One Kiss: (Fulton) New York Jan. 27, indef.
 Original Dumbells: (Grand) Toronto, Can., 28-Feb. 2.
 Other Rose, with Fay Bainter: (Morosco) New York Dec. 20, indef.
 Otto, Bob, Musical Comedy Co.: (Columbia) Alliance, O., 28-Feb. 2; (O. H.) New Philadelphia 4-9.
 Outward Bound: (Ritz) New York Jan. 7, indef.
 Partners Again, with Bernard & Carr: (Foll) Washington 28-Feb. 2; (Bronx O. H.) New York 4-9.
 Passing Show, with Howard Bros.: (Tulane) New Orleans 28-Feb. 2.
 Patton, W. B., In The Slow Poke, Frank B. Smith, mgr.: Marion, Ill., 30; Benton 31; Centralia Feb. 1; Duquoin 2; Belleville 3; Newton 4.
 Peppy, with Madge Kennedy: (Apollo) New York Sept. 3, indef.
 Post, Guy Bates: Tulsa, Ok., 30; Ponca City 31; Bartlesville Feb. 1; Muskogee 2; Houston, Tex., 3-8; San Antonio 9.
 Potters, The: (Plymouth) New York Dec. 8, indef.
 Race with the Shadow: (Special matinee) (Garrick) New York Jan. 20, indef.
 Rain, with Joanne Bagels: (Maxine Elliott) New York Nov. 7, indef.
 Red-Light Annie, with Mary Ryan: (Shubert) Cincinnati 28-Feb. 2; (Shubert) Detroit 3-9.
 Rise of Louis O'Reilly: (Liberty) New York Dec. 25, indef.
 Robson, Max, A. Pitou, mgr.: Redding, Calif., 30; Chico 31; Sacramento Feb. 1-2; (Columbia) San Francisco 4-16.
 Roseanna: (Punch & Judy) New York Dec. 29, indef.
 Brown's Wild, with Miller and Lyles: (Colonial) New York Oct. 29, indef.
 Saint Joan: (Garrick) New York Dec. 28, indef.
 Sally, with Leon Errol: (Shubert) Kansas City 28-Feb. 2.

Sally, Irene and Mary: Alexandria, La., 30; Baton Rouge 31; Lafayette Feb. 1; Lake Charles 2; Galveston, Tex., 3-4; Houston 5; Beaumont 6; Austin 7; San Antonio 8; New York 2; Bronx O. H.) New York 4-9.
 Scanlan, Walter: (Garrick) Detroit 28-Feb. 2.
 Seventh Heaven: (Booth) New York Dec. 20, indef.
 Shame Woman, The: (Comedy) New York Nov. 5, indef.
 Skluner, Oris, In Sancho Panza: (Bronx O. H.) Philadelphia 28-Feb. 16.
 Slout, I. Verne, Players: Hillsboro, Kan., 30; Lost Springs 31; Alta Vista Feb. 1; Parkville 2; St. Marys 4; Solomon 5; Yuma, Colo., 7; Brd. City, Kan., 8; McDonald 9.
 Song and Dance Man, with George M. Coburn: (Hudson) New York Dec. 31, indef.
 Sothern & Marlowe: (Davidson) Milwaukee 28-Feb. 2; (Metropolitan) Minneapolis 4-8.
 Spring Cleaning: (Edginge) New York Nov. 9, indef.
 Stepping Stones, with Fred Stone: (Globe) New York Nov. 6, indef.
 Sumps: (Princess) New York Oct. 24, indef.
 Swan, The: (Cort) New York May 23, indef.
 Sweet Little Devil: (Astor) New York Jan. 21, indef.
 Tainish: (Belmont) New York Oct. 1, indef.
 Thank-!-: (Garrick) Philadelphia Jan. 7-Feb. 2.
 Theater Guild Leper-ory Co.: (Walnut) Philadelphia 28-Feb. 16.
 Three Men of Yesterday: (Strand) Rome, N. Y., 1-2.
 Topics of 1923, with Belysia: (Winter Garden) New York Jan. 14, indef.
 Topsy and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, indef.
 Uncle Tom's Cabin: (Newton & Livingston's) Thos. Aton, bus, mgr.: Indianapolis, Ind., 27-Feb. 2; Bloomington 4; Lafayette 5; Frankfort 6; Covarsville 7; Brazil 8.
 Unwanted Child: (Peoria, Ill.), 2; Dea Moines, Ia., 9.
 Up She Goes (No. 1): Marquette, Mich., 30; Escanaba 31; Menominee Feb. 1; Mantowoc, Wis., 2.
 Up She Goes: (Wilbur) Boston Jan. 7, indef.
 Vlna Troupe (Roumashsky's) New York Jan. 23, indef.
 Warfield, David: Helena, Mont., 30; Missoula 31; Spokane, Wash., Feb. 1-4; (Metropolitan) Seattle 4-9.
 Way Things Happen (Lyceum) New York Jan. 28, indef.
 Way Down South, Bernard McGraw, mgr.: Catskill, N. Y., 30; Stamford 31; Delhi Feb. 1; Walton 2.
 We Moderns: (Cohan's Grand) Chicago Jan. 20, indef.
 Whispering Wires (No. 1): (Plymouth) Boston Dec. 24, indef.
 White Cargo: (Daly) New York Dec. 24, indef.
 Wildflower: (Casino) New York Feb. 7, indef.
 Wynn, Ed, In The Perfect Fool: (Walker) Minneapolis, Minn., Can., 28-Feb. 2; (Orpheum) Duluth, Minn., 4-5; Eau Claire, Wis., 7; Winona, Minn., 8; La Crosse, Wis., 9.
 Young's, Ned, Show, H. K. Felts, mgr.: Decota, W. Va., 31; Berwind Feb. 1; Sharon 2.
 Zeno: (Cheesnut St.) Philadelphia Jan. 7, indef.
 Ziegfeld Follies: (Columbia) 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.
 Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.
 Auditorium Players: (Auditorium) Malden, Mass., indef.
 Augustin, Wm., Stock Co.: (Olympia) Gloucester, Mass., indef.
 Basinbridge Players: (Shubert) Minneapolis Aug. 19, indef.
 Bay-Lester Players (American) Enid, Ok., Jan. 21, indef.
 Blaney Players: (Fifth Ave.) Brooklyn, N. Y., indef.
 Boston Stock Co.: (St. James) Boston, Mass., Aug. 27, indef.
 Broadway Players: (Broadway) Columbus, O., 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.
 Carleton, Henry, Players: (Star) Pawlncket, R. I., indef.
 Carroll Players: (Opera House) St. John, N. B., Can., Sept. 3, indef.
 Century Players: (Auditorium) Lynn, Mass., indef.
 Champion, Chas. K., Co.: Taunton, Mass., 28-Feb. 2.
 Chase-Lister Co., Glen F. Chase, mgr.: Lead, S. D., 28-Feb. 2; Spearfish 4-6; Bellefourne 7-9.
 Chicago Stock Co., Chas. H. Roskam, mgr.: (Community) Catskill, N. Y., 28-Feb. 2; (Playhouse) Hudson 4-9.
 Circle Stock Co.: (Circle) Dallas, Tex., indef.
 City Players: (City) Roseville, N. J., indef.
 Cloninger, Ralph, Players: (Wilkes) Salt Lake City, Utah, indef.
 Colonial Players: (Colonial) Lawrence, Mass., indef.
 Desmond, Max, Players: (Desmond) Philadelphia, Pa., Sept. 15, indef.
 Dixon Players: (Grand) Burlington, Ia., Dec. 21, indef.
 Edwards, Mae, Players (O. H.) Rochester, N. H., 28-Feb. 2; (Ioka) Exeter 4-8.
 Empress Players: (Empress) Vancouver, B. C., Can., indef.
 Empire Theater Stock Co.: (Empire) Salem, Mass., indef.
 Forsyth Players: (Lyric) Atlanta, Ga., indef.
 Fulton Stock Co.: (Fulton) Oakland, Calif., indef.
 Garrick Stock Co.: (Garrick) Milwaukee, Wis., indef.
 Glaser, Vaughan, Players: (Uptown) Toronto, Ont., Can., 8 pt. 17, indef.
 Gordiner Players, Clyde H. Gordiner, mgr.: (Regina) Regina, Sask., Can., indef.
 Gordiner Players, S. O. & Chas. A. Gordiner, mgrs.: (Princess) Ft. Dodge, Ia., Sept. 2, indef.
 Gordiner Players (No. 3) (Cort) H. Gordiner, mgr.: (Rialto) Sioux City, Ia., Jan. 20, 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.

Hartman's June Stock Co. Adam W. Friend, mgr.: (Burnside Post O. H.) Mt. Carmel, Pa., indef.

Hawthorn, Henry, Repertoire Co.: (Copley Sq.) Boston, Mass., indef.

Kramer, Ella, Stock Co.: (Chestnut St.) Sunbury, Pa., indef.

LaVerde, Dorothy, Players: (Grand) Evanville, Ind., Sept. 2, indef.

Lewis, Bernice, With Co., Dave Hellman, mgr.: (Lyceum) Memphis, Tenn., Sept. 2, indef.

Lewis, Jack X., Players: (Jefferson) Roanoke, Va., indef.

Lutinger Stock Co. (Plaza) Bridgeport, Conn., indef.

Lutinger, Al, Players: (Lowell O. H.) Lowell, Mass., Sept. 3, indef.

Majestic Stock Co. (Majestic) Los Angeles, Calif., indef.

Mancini, Players, Geo. F. Hunnan, bus. mgr.: (Hilbert) Corpus Christi, Tex., Jan. 20, indef.

Martin, British Players: (Comedy) Toronto, Ont., Can., Sept. 3, indef.

Morocco Stock Co. (Morocco) 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.

Peruch Stock Co. (Lyric) Knoxville, Tenn., indef.

Pittsfield Stock Co. (Union Sq.) Pittsfield, Mass., indef.

Plainfield Stock Co. (Plainfield) Plainfield, N. J., indef.

Play 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.

Temple Stock Co. (Temple) Hamilton, Ont., Can., indef.

Toledo Stock Co. (Toledo) Toledo, O., indef.

Trent Players: (Trent) Trenton, N. J., indef.

Triplitt, Wm., Co.: Kissimmee, Fla., indef.

Waddell Players: (Rockford) Rockford, Ill., Sept. 26, indef.

Warburton Theater Stock: (Warburton) Yorkere, N. Y., Sept. 3, indef.

Washington Theater Guild, Inc. (President) Washington, D. C., Dec. 20, indef.

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.

Winnipeg Stock Co. (Winnipeg, Man., Can., indef.

Winniger, Frank, Co.: Sheboygan, Wis., 28-Feb. 2.

Woodward Players: (Empress) St. Louis, Mo., Sept. 1, indef.

Woodward Players: (Majestic) Detroit, Mich., indef.

BURLESQUE

COLUMBIA CIRCUIT

All Aboard: (Gayety) Pittsburg 28-Feb. 2; (Grand) Canton, O., 7-9.

All in Fun: (Gayety) Omaha 28-Feb. 2; (Olympic) Chicago 4-9.

Bathing Beauties: (Grand) London, Can., 28-30; (Grand) Hamilton 31-Feb. 2; (Empire) Toronto 4-9.

Don Tons: (Casino) Brooklyn 28-Feb. 2; (Orpheum) Paterson, N. J., 4-9.

Bostonians: (Gayety) Boston 28-Feb. 2; (Columbia) New York 4-9.

Broxy Times: (Gayety) Buffalo 28-Feb. 2; (Gayety) Rochester, N. Y., 4-9.

Brevities of 1923: (Yorkville) New York 28-Feb. 2; (Empire) Providence 4-9.

Bubble Bubble: (Gayety) Rochester, N. Y., 28-Feb. 2; Auburn, N. Y., 4; Elmira 5; (Colonial) Utica, N. Y., 7-9.

Chuckles of 1923: (Gayety) St. Louis 28-Feb. 2; (Gayety) Kansas City 4-9.

Copier's Jimmie, Revue: (Casino) Boston 28-Feb. 2; (Empire) New Haven, Conn., 4-9.

Dancing Around: (Empire) Providence 28-Feb. 2; (Gayety) Boston 4-9.

Follies of the Day: (Poli) Waterbury, Conn., 28-30; (Lyric) Bridgeport 31-Feb. 2; (Hurtig & Seaman) New York 4-9.

Giggles: (Gayety) Detroit 28-Feb. 2; (Grand) London, Can., 4-9; (Grand) Hamilton 7-9.

Happy Days: (Gayety) Dayton, O., 28-Feb. 2; (Olympic) Cincinnati 4-9.

Happy-go-Lucky: (Grand) Canton, O., 31-Feb. 2; (Columbia) Cleveland 4-9.

Hippity Hop: (Colonial) Utica, N. Y., 31-Feb. 2; (Gayety) Montreal 4-9.

Hollywood Follies: (Empire) Toledo, O., 28-Feb. 2; (Gayety) Dayton 4-9.

Jit Time: (open week 28-Feb. 2; (Gayety) Omaha 4-9.

Let's Ho: (Empire) Newark, N. J., 28-Feb. 2; (Miner) Bronx) New York 4-9.

Marion's, Inc. Show: (Empire) Brooklyn 28-Feb. 2; open week 4-9.

Monkey Shines: (Olympic) Chicago 28-Feb. 2; (Star & Garter) Chicago 4-9.

Nights of 1921: (Capitol) Indianapolis 28-Feb. 2; (Gayety) St. Louis 4-9.

Ones of Paris: (Columbia) New York 28-Feb. 2; (Empire) Brooklyn 4-9.

Red Girls: (Gayety) Washington 28-Feb. 2; (Gayety) Pittsburg 4-9.

Reel Brokers: (Van Curler) Schenectady, N. Y., 28-30; (Hermann) Rochester Hall) Albany 1-Feb. 2; (Casino) Boston 4-9.

Robbie Wild: (Hurtig & Seaman) New York 28-Feb. 2; (Yorkville) New York 4-9.

Six Stocking Revue: (Gayety) Kansas City 28-Feb. 2; open week 4-9.

Step on It: (Columbia) Cleveland 28-Feb. 2; (Empire) Toledo 4-9.

Talk of the Town: (Olympic) Cincinnati 28-Feb. 2; (Capitol) Indianapolis 4-9.

Temptations of 1923: Open week 28-Feb. 2; (Casino) Philadelphia 4-9.

Three Scandals: (Casino) Philadelphia 28-Feb. 2; (Palace) Baltimore 4-9.

Vaults: (Hyperion) New Haven, Conn., 28-Feb. 2; (Poli) Waterbury, Conn., 4-9; (Lyric) Bridgeport 7-9.

Watson's, Billy, Beef Trust: (Star & Garter) Chicago 28-Feb. 2; (Gayety) Detroit 4-9.

Watson, Bidding Billy: (Miner's Bronx) New York, 28-Feb. 2; (Casino) Brooklyn 4-9.

Whirl of Girls: (Orpheum) Paterson, N. J., 28-Feb. 2; (Empire) Newark, N. J., 4-9.

Williams, Molly, Show: (Palace) Baltimore 28-Feb. 2; (Gayety) Washington 4-9.

Wine, Woman and Song: (Gayety) Montreal 28-Feb. 2; (Van Curler) Schenectady, N. Y., 4-9; (Hermann) Rochester Hall) Albany 7-9.

Youthful Follies: (Empire) Toronto 28-Feb. 2; (Gayety) Buffalo 4-9.

MUTUAL CIRCUIT

Band Box Revue: Open week 28-Feb. 2; (Empire) Milwaukee 4-9.

Bills of 1923: (Starlet) St. Louis 28-Feb. 2; (Hudson) Indianapolis 4-9.

Broadway Billies: (Gayety) Louisville 28-Feb. 2; (Empire) Cincinnati 4-9.

Hanging Fools: (Broadway) Indianapolis 28-Feb. 2; (Gayety) Louisville 4-9.

Flirts and Skirts: (Howard) Boston 28-Feb. 2; (Olympic) New York 4-9.

Folly Town: (Majestic) Scranton, Pa., 28-Feb. 2; (Nesbit) W. Mass. 4-9.

French Models: (Olympic) New York 28-Feb. 2; (Star) Brooklyn 4-9.

Georgia Beaches: open week 28-Feb. 2; (Garfield) St. Louis 4-9.

Heiter Skelter: (Star) Brooklyn 28-Feb. 2; (Lyric) Newark, N. J., 4-9.

Hello Jake Gais: (Howard) Buffalo 28-Feb. 2; (Catharine) Rochester, N. Y., 4-9.

Joy Riders: (Penn Circuit) No. 2 28-Feb. 2; (Academy) Pittsburg 4-9.

Latin Thrill: (Academy) Pittsburg 28-Feb. 2; open week 4-9.

London Gaiety Girls: (Empire) Cleveland 28-Feb. 2; (Grand) Buffalo 4-9.

Make It Poppe: (Lyric) Newark, N. J., 28-Feb. 2; (Rajou) Philadelphia 4-9.

Miss Venus: (Gayety) Brooklyn 28-Feb. 2; (Howard) Boston 4-9.

Moonlight Maids: (Nesbit) Wilkes-Barre, Pa., 28-Feb. 2; (Empire) Hoboken, N. J., 4-9.

Oh, Joy: (Catharine) Rochester, N. Y., 28-Feb. 2; (Majestic) Scranton, Pa., 4-9.

Pell Mell: (Empire) Milwaukee 28-Feb. 2; open week 4-9.

Round the Town: (Folly) Baltimore 28-Feb. 2; (Penn Circuit) No. 2 4-9.

Sassy Bits: (Rajou) Philadelphia 28-Feb. 2; (Penn Circuit) No. 1 4-9.

Snappy Snaps: (Empire) Cincinnati 28-Feb. 2; (Empire) Cleveland 4-9.

Stop Lively Girls: (Empire) Hoboken, N. J., 28-Feb. 2; (Gayety) Brooklyn 4-9.

Step Along: (Penn Circuit) No. 1 28-Feb. 2; (Folly) Baltimore 4-9.

PENN CIRCUIT ROUTE NO. 1

Allentown, Pa., Monday.

Bethlehem, Pa., Tuesday.

Williamsport, Pa., Wednesday.

Lafayette, Pa., Thursday.

Reading, Pa., Friday.

Reading, Pa., Saturday.

PENN CIRCUIT ROUTE NO. 2

York, Pa., Monday.

Cumberland, Md., Tuesday.

Altoona, Pa., Wednesday.

Lewistown, Pa., Thursday.

Uniontown, Pa., Friday.

New Castle, Pa., Saturday.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Rusby's, J. M., U. S. McCarthy, mgr.: Madison, S. D., 30-31; Howard Feb. 1; Lane 2; Ledger 4; Salem 5; Parker 6; Canton 7; Sioux Falls 8-9.

Dixie, W. Allen, mgr.: Bakerton, Pa., 28-Feb. 2.

Coburn's, J. A. Coburn, mgr.: Bainbridge, Ga., 30; Thomsville 31; Brunswick Feb. 1; Savannah 2; Paris Island, S. C., 3; Alken 4; Columbia 5; Sumter 6; Bennettsville 7; Florence 8.

Hill's, Gus Evans Honey Boy, John W. Vogel, mgr.: Tipton, Ind., 0; Columbus 31; Greensburg Feb. 1; Knichtstown 2; Indianapolis 3; Aurora 4; Cynthia, Ky., 5.

Holtkamp's Georgia Smart Set: Fairbury, Neb., 30; Beatrice 31; Lincoln Feb. 1-2; Grand Island 3; North Platte 4; Kearney 5; Hastings 6; York 7; Columbus 8.

Helo, Rufus, Leon Long, mgr.: Greenville, Miss., 4-6; Cleveland 7; Mt. Bayou 8; Shelby 9.

Von Ansm's, John R. (Nixon) Philadelphia 31-Feb. 2.

Weaver's, Julie, Green River Co. (Dreamland) Tulsa, Ok., 28-Feb. 2.

White's, Lasses, Spatch & Co., mgrs.: Parsons, Kan., 30; Independence 31; Arkansas City Feb. 1; Eldorado 2.

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. Wilber, mgr.: (Acorn Banding Academy) Roanoke, Va., Nov. 25, indef.

Agnes, Jimmy, Orch.: (Bowman's Dance Gardens) Youngstown, O., Sept. 17, indef.

Alton's, June, Band: Paterson, N. J., 28-Feb. 2; Buchanan's Million Dollar Band: (Temple) Toledo, O., 28-Feb. 2.

Baker's, I. L., Broadway Ladies' Orch.: (Tori) no Café Trenton, N. J., indef.

Bakers, Clara, Orch.: (Hog Kats Palace) Juncos, Mexico, indef.

Bear Cat Orch.: Clarence Christian, dir.: (Burke's Banding Academy) Tulsa, Ok., Sept. 22, indef.

Black & White Serenaders, P. Iard, bus. mgr.: (Apollo Banding Academy) Toronto, Can., Oct. 27, indef.

Bon-Ton Orch., Alex. B. Smith, mgr.: (The California) 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.

Cravens' Family Band, Perry Cravens, mgr.: Clayton, N. M., 4-5; Dalbert, Tex., 6-7; Amarillo 8-9.

Crist's, C. J., Broadway Entertainers: (Hamilton Hotel) Hamilton, Bermuda, until May 1.

DeCarlo's Band: Port Jervis, N. Y., indef.

DeCarlo's Band: Monroe, La., 28-Feb. 2.

Del Monte Serenaders, E. R. Cummings, mgr.: Marshall, Mo., 30-31; Booneville Feb. 1-2; Moberly 3-5; Sedalia 6-7; Warrensburg 8-9.

Dixie Serenaders, Tom O'Kelly, mgr.: (Linger Longer Lodge) Raleigh, N. C., indef.

Duncan's Mile High Orch.: (Empress Rustic Garden) Omaha, Neb., indef.

Emerson's, Wayne, Orch.: (Fort Steuben Hotel) Steubenville, O., until March 1.

Eubank's, Phillip Lee, Orch.: (St. Anthony Hotel) San Antonio, Tex., Sept. 4, indef.

Field's, Hazel, Nights of Harmony: (Sahara-at-the-Beach) San Francisco, Calif., indef.

Fingerhut's, John, Band, Lakeland, Fla., until March 1.

Fuller's, L. F., Orch.: Kalamazoo, Mich., indef.

Georgia Melodians: (Cinderella) New York, indef.

Georgian Entertainers, R. M. Lydesley, mgr.: (Cascades Gardens) Chicago, Ill., indef.

Great Lakes Serenaders, George E. Felton, mgr.: Chautauque Lake (Fredonia), N. Y., indef.

Harris', Harry P., Orch.: (Knickerbocker) Nashville, Tenn., indef.

Hartman Bros. Orch., J. W. Hartigan, Jr., mgr.: Suffolk, Va., 31; Petersburg Feb. 1; Alexandria 2; Fredericksburg 4; Manassas 5; Culpepper 6.

Hawkins' Night Hawks: (Modern Cafe) El Paso, Tex., Nov. 12, indef.

Hill's, Billie, Players, W. A. Hill, mgr.: (Hotel Dale) New Orleans, La., 4-9.

John's, Hazel, Girls of Synopocant: Charleston, W. Va., 28-Feb. 9.

Johnson's, Chris, Orch., W. G. Prentice, mgr.: (The Pyramids) Chemung, N. Y., Dec. 11, indef.

Karm & Andrews' Orch.: (Arena Gardens) Detroit, Mich., indef.

Kemmler's Society Orch.: (Norpa Club) Pittsburg, Pa., indef.

Kentucky Sextet, Chas. Naldorf, dir.: (Hopkinson Mansion) Brooklyn, Ind., indef.

Kentucky Kernels, Jos. E. Huffman, mgr.: (Cathay Rathskeller, Sylvania Hotel) Philadelphia, Jan. 24, indef.

Kirkham's, Don, Serenaders: (Winter Garden) Portland, Ore., Sept. 8, indef.

Knudsen's, Mel, Northern States Synopocant: (Alhambra Gardens) Winnipeg, Man., Can., Oct. 1, indef.

Landry's, Art, Call of the North Orch.: (Loew's State) Long Beach, Calif., indef.

Lankford's, Walter, Band: Birmingham, Ala., until March 1.

Lee's, Homer F., Band: Richmond, Va., 28-Feb. 2; Danville 2-15.

Leaker's Orch., R. E. Lenker, mgr.: (Miles Academy) Williamsport, Pa., Nov. 12, indef.

MacBride's, J. A., Or. b. (Hotel Broward) Ft. Lauderdale, Fla., until March 13.

Marranzini's Band: Herkimer, N. Y., indef.

McBowell's, Adrian, Dixie Synopocant: (New Princess) Honolulu, Hawaii, indef.

Meredith, Jack, Entertainers: (Fountain Inn) Enstis, Fla., indef.

Miami Ramblers: (Mikado) Freeport, L. I., N. Y., indef.

Miller's, Morris, Swanee Royal: (Hotel Regis) Mexico City, Mex., indef.

Mills, Peck, Orch.: Floyd Mills, mgr.: Lancaster, Pa., Feb. 1; York 2; New Haven 4; Birmingham, N. Y., 5; Itasca 6-9.

Milton's, Benny, Radio Orch.: Cape Girardeau, Mo., 28-Feb. 2.

Mummolo's Band: Miami Beach, Fla., indef.

Nell's, Carl, Band: Elizabeth City, N. C., indef.

Original Domino Orch., W. H. Bullard, dir.: Charlotte, N. C., indef.

Original Broadway Five, Henry Cogerl, mgr.: (Rosemont) Brooklyn, N. Y., indef.

Original Pastimers' Orch.: Glenn C. Zenor, mgr.: Joplin, Mo., indef.

Oxley's, Harold, Entertainers, W. H. Halle, mgr.: (Victoria) Tamaqua, Pa., 28-Feb. 2; (Victoria) Bloomsburg 4-9.

Paris, Frank, Band: Greenville, S. C., indef.

Peterson's, Chuck, Merry Makers: (Arcade Terrace Garden) Racine, Wis., indef.

Romance of Harmony Orch., R. W. Stamper, mgr.: (Hotel Miami) Dayton, O., indef.

Royal Palm Entertainers, H. W. Hayworth, mgr.: (Goodwin's Palm Garden) Cincinnati, indef.

Satterla-Logan Orch.: (Arcadia Ballroom) Lansing, Mich., until April 27.

Society Bell Hops Orch., H. M. Richardson, mgr.: (Colonial Hotel) Johnson City, Tenn., indef.

Spindler's, Harry, Orch.: (Club Gallant, Greenwich Village) New York City, indef.

Stevenson's, Carlyle, Orch.: (Bon-Ton Ballroom, Lick's Dome Pier) Ocean Park, Los Angeles, Calif., indef.

Strechlo's Band: Findlay, O., indef.

Thomas's, Wit, Orch., W. H. Miller, mgr.: Battle Creek, Mich., 28-Feb. 2; Lansing 3-18.

Titoll Rainbow Orch.: (Titoll Ballroom) Racine, Wis., indef.

Troubadours, The, E. M. Holbrook, mgr.: (Winter Garden) Wichita Falls, Tex., until March 15.

Turner's Serenaders, J. C. Turner, Jr., mgr.: (Palais Royal) Worcester, Mass., indef.

Warner Seven Aces, Thomas M. Brannon, bus. mgr.: (Piedmont Driving Club) Atlanta, Ga., indef.

Worden's, Geraldine, Marigold Orch.: (Fort Des Moines Hotel) Des Moines, Ia., indef.

Hathaway, Magician, Paul Champlin, bus. mgr.: (Washington) Chester, Pa., 31-Feb. 2; (Penn Grove) Wilmington, Del., 4-9.

Kiggins, Lewis, Show: Eokak, Minn., 28-Feb. 2; Dresbach 4-9.

Laitne, X., Hypnotist, A. C. Rueh, mgr.: Nashville, Tenn., 28-Feb. 2.

Nanizaca Hawaiian Entertainers, Lester Harvey, mgr.: Elwood, Ind., 30-31; Newcastle 3-5; Portland 6-7.

Oldfield, Clark, G. & Hawaiians: Graham, Tex., 31-Feb. 1; Elcebra 2-5; Iowa Park 6-7; Breckenridge 8-9.

Ripley's, Geo. W., Vauderville & Pictures: Sandy Creek, N. Y., 28-Feb. 2.

HARRY RICH

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Smith, Mysterious, Co., A. P. Smith, mgr.: Hattlesburg, Miss., 28-Feb. 2.

Stuart's, Nell, Shows: Carpio, N. D., 28-Feb. 9.

Turtle, Wm. C., Magician: Waterloo, Ia., Feb. 2.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barlow's Indoor Circus, Harold Barlow, mgr.: Dubuque, Ia., 28-Feb. 2.

Corey Bazaar Co., E. S. Corey, mgr.: Bakerton (Elmora P. O.), Pa., 28-Feb. 2.

Elks' Circus, West Palm Beach, Fla., 4-9;

Gear, Billy, Productions: Lafayette, La., 2-9.

Nardier's, N. H., Indoor Circus: Johnstown, Pa., 28-Feb. 2.

O'Brien Bros. Productions (Armory) Augusta, Ga., 28-Feb. 2; (Tabernacle) Chattanooga, Tenn., 4-9.

Roberts, J. C., Circus Co. (Elks) El Reno, Ok., 28-Feb. 2.

Willis Bros', Shrine Circus, M. E. Willis, dir.: El Dorado, Ark., 28-Feb. 6.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Gray, Roy, Shows: New Orleans, La., 28-Feb. 2.

Jones, Johnny J., Expo: Tampa, Fla., 31-Feb. 9.

Legrette, C. R., Shows: Patterson, La., 28-Feb. 2.

(Continued on page 111)

ADDITIONAL ROUTES ON PAGE 111

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MINER'S MODEL SHOWS Now booking Concessions for 1924. Season opens middle of April. Address R. H. MINER, Manager, 181 Chamber St., Philadelphia, N. J.

FRANK J. MURPHY SHOWS NOW BOOKING Shows and Rides help for West. Men Go-Round and Ferris Wheel. Office, 245 W. 43d St., New York City. Winter Quarters, Norwich, Conn.

PRINCESS OLGA SHOWS Now booking Shows and Concessions. Rides and Shows. Winter Quarters, address F. W. WADSWORTH, 207 LaSalle St., Jacksonville, Florida.

SMITH'S SOUTHERN SHOWS Now booking Shows and Concessions for Season 1924. Open at the Cape Fear River, West Virginia. STEVE SMITH, Manager.

WINKLE & MATHEWS' UNITED SHOWS will book Merry Go-Rounds, Ferris Wheels, and Cak House etc. complete Auto Shows. Now Opening March 8. Address 1760 Washington Ave., Huntington, W. Va.

WISE & KENT SHOWS now booking Shows, Rides and Concessions for season 1924. Opens first week March. Address Winter Quarters, 123 Walker St., Atlanta, Ga. DAVID A. WISE, Manager.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bell's Hawaiian Revue: (Lyric) Butler, Pa., 31-Feb. 2; (Hipp) Warren, O., 8-5.

Covered Wagon, L. E. Manly, mns. dir.: Hopkissville, Ky., 30-31; Clarksville, Tenn., Feb. 1-2; (Victory) Evansville, Ind., 3-9.

Daniel, R. A., Magician: Atlanta, Ga., 28-Feb. 2; Gainesville 4-6.

Dante Co., Howard Thurston, mgr.: Ogdenburg, N. Y., 31-Feb. 2; Massena 4-3; Canton 6-7; Potsdam 8-9.

Finlay, Bob, & Cinema Girls, E. R. Cummings, mgr.: Marshall Mo., 30-31; Booneville Feb. 1-2; Moberly 3-5; Sedalia 6-7; Warrensburg 8-9.

CIRCUS MENAGERIE

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER

RAILROAD AND OVERLAND

PIT SHOWS AND PRIVILEGES

J. D. KESSLER TO PUT OUT MOTORIZED CIRCUS

Canton (O.) Theater Manager Intends To Open Dog and Pony Show in April

Canton, O., Jan. 26.—J. D. Kessler, veteran showman and for years manager of the Alhambra Theater here, announces he will put out a motorized dog and pony circus, playing Ohio and adjacent territory.

Kessler is now busy with preliminary details of his circus, which he expects to assemble early in April, taking the road the last of that month.

Quite a lot of equipment and some stock has been purchased by Kessler, and winter quarters have been established at the Stark County fair grounds here.

Kessler promises to have a corps of experienced showmen.

MORRIS PLAYING INDOORS

Will Open His Tent Show in April

Since closing his tent show October 10, Harry S. Morris, owner and manager of the Merril Show and father of the famous Morris troupe of acrobats, has been kept busy playing the circus and indoor circus dates. Capt. Scoton Bobbie, after a spell of illness, is again with the show and is living up to his reputation as an all-around showman. He is equestrian director and working the animal acts. The lineup of the show follows: Louis Morris, comedy traps, doubling back in double traps and doing a cloud swing; Marvellous Morris Four, acrobatic act; June Morris, dog and Spanish dances; Ida Morris, slack wire and balancing traps; Harry Morris, Jr., understander in barrel act and doing a tumbling number; Harry Morris, Sr., acting in the game for almost half a century, putting on some clever clown numbers; Capt. Bobbie, working two animal acts and a bucking mule number. Mr. Morris is of the old school and opens his show accordingly, that with leaps, he doing a double over three horses.

The show will be in Shelbyville, Ky., week of February 11 for the D.W.L. Mr. Morris has decided to make this his last date, inasmuch as he wants to give two of the girls an opportunity to finish high school. The winter quarters at Jeffersonville, Ind., is a busy spot. A new training barn has been built, and Arthur (Peter) Morris and force are tearing down old trucks and building new ones. The tent show will open April 15 at Jeffersonville on the same lot used for the past five years. John Morris, in charge of the advance, has a route planned which promises to be even better than last season.

All of which is according to Robert McAvoy.

BILLY EXTON WILL BE BACK WITH SELLS-FLOTO CIRCUS

Billy Exton has again signed to handle the banner department of the Sells-Floto Circus, making his fourth season in that capacity. He is with the Famous Players-Lasky company's Detroit show until the tented season opens. He recently made a trip to Toledo, O., and met a number of showfolk, on whom he comments as follows:

"Lou Backenstoe, last season manager of the act show with the Sells-Floto Circus, was in town making arrangements for the coming season. Lou didn't make known his plans for 1924 except to announce that he purchased an automobile to carry him around the country."

"S. Simon, national representative of the United Posting Service, of Detroit, was in town and closed several large contracts with a tobacco company. He visited Chas. (Kid) Mohr, who superintends the billing of Toledo and vicinity."

"Whitey Kerr, last season one of P. W. Barrett's photographers, can be found around the fair stand at the Navarro or at the Empire Theater telling red-hot stories of his first season with the white tops. Whitey will again be with Sells-Floto Circus and regrets that the season is not open now."

"Harry Strouse, who is an oddball in the circus business and in 1922 had the banners with the Walter L. Main Show, had his 'Talk of the Town' Show in Toledo recently at the Empire and seemed to be having his own."

"Saw Billy Ash, clown from the Sells-Floto Circus, who says he will be back when the show opens at the Coliseum in Chicago."

"John Schiller, late of the John Robinson Circus, sped thru Toledo, but would not impart any news. Methinks John was making inquiries about a venture he is interested in."

DUKE MILLS

Will Manage John Robinson Side-Show

Kansas City, Jan. 26.—Duke Mills, with the Ringling-Barnum show last season, is wintering here. He will have the side-show on the John Robinson Circus this season.

BILLPOSTERS' STRIKE

Foster & Kleiser Advertising Company Men Demand More Pay

A story was published in The San Francisco Journal, issue of January 17, that billposters employed by the Foster & Kleiser Advertising Company in San Francisco, Seattle and Los Angeles went on strike January 16, following the refusal of the concern to grant wage increases averaging about \$6 a week. Some 300 men, members of the I. A. B. P. & B., are affected. According to H. R. McNeill, Jr., manager of the San Francisco agency of the company, drivers and posters have been paid \$41 a week, overtime bringing their earnings up to an average of \$50 a week. Demands of the men, he said, would bring their flat salary up to approximately \$50 a week, exclusive of overtime.

Ben Brundage, secretary of the San Francisco organization of billposters, said that the strike was precipitated when Foster & Kleiser refused to participate in a conference between the men and employers, all of whom, he said, met the union's demands and are not affected by the strike. McNeill said that the company would proceed with its business as usual and that he anticipated no trouble.

LINDEMAN BROS.' CIRCUS

Will Tour on Sixteen Trucks—Animal Acts Playing Indoor Dates Until Opening

The quarters of the Lindeman Bros.' Motorized Circus at Knoxville, Ia., is a scene of activity. The trainers have been breaking new animal acts, such as dogs, monkeys, ponies and goats. Lindeman's will be a sixteen-truck motor show, with fourteen trucks back and two ahead. The show will have a real lineup of circus and animal acts. A twelve-piece uniformed band and in Tangle air callows will be carried. Canvas will be new from marquee to cookhouse. Sigbee will be general agent and Mrs. Sigbee contracting press agent, making their third season on the advance. Lester Labay will have charge of the No. 2 advance car with two billers. A number of indoor dates have been played with animal acts of the show. Knoxville, under auspices of the Red Men, will be played in February.

Doc Powers, old-time circus man, is a regular visitor at the quarters. The writer received a welcome letter from Frank P. Prescott, who is business manager of the Marcus Show, which is playing on Coast to successful business. C. E. Ehrman will be general agent of the Capt. Al Wilson Trained Wild Animal and Arling Bros.' Shows Combined. This show also belongs to the Lindeman Bros. Prescott, Ehrman and the writer were on the old Sells Bros. Dog and Pony show from 1912 to 1915 out of Watertown, Wis. Lindeman Bros. were in Knoxville Christmas week to look the new animal acts over. They also closed contracts for nine new trucks while in the city.

All of which is according to Albert Sigbee.

TRIP TO HONOLULU

Canceled by Atkinson Circus, Which Began 1924 Season Last Week in California

Manager Tom Atkinson has decided not to take his circus to Honolulu for reason that the American Steamship Company refused transportation for the elephants and big animals, reports Prince Elmer. Mr. Atkinson's contract called for the showing of the larger animals.

A few changes have been made in the show. Bones Holden began his duties as general agent the first of the year. A great deal of work was accomplished during the short stay at quarters. Two more cases were turned out by Master Mechanic Pop Atkinson and will be used for the dog and monkey act. The 1924 season opened with a two-day stand at Glendale, Calif., beginning January 22. New costumes and wardrobe for the big show and parade have been received from Chicago. Tom Beesley is again parade marshal as well as manager of the Wild West and concert Mrs. Harry Melville returned to her home in Fresno, Calif., after spending a few weeks with her sister, Mrs. Ethel Atkinson.

Joseph Bradley has everything lined up for his various departments. He promoted Ball Vardfield to assistant on concessions and privileges. Mack McEvans, of Universal City, has been secured as scenic artist and sign and banner painter. Mrs. McEvans will play the air cello.

On January 19 Mr. Atkinson exhibited animal acts and paraphernalia at the Maryland Hotel, Pasadena, Calif., which were engaged by some wealthy people of the town.

MIACAHUA



This dainty miss from Brazil is one of the best wire walkers before the public today. Season of 1922 she was a feature of the Walter L. Main Circus. At present she is playing the Keith Big Time. It is reported that Miacahua will be a feature of the Sells-Floto Circus this year.

DENNY AND SAMMONS

Expanding Billposting Interests in Northern Ohio

Canton, O., Jan. 25.—Bill Denny, long years identified with Meyers Lake Park as operator of a string of concessions and for many years with the opposition brigade and in advance of the Barnum & Bailey Circus, and S. Sammons, who had the opposition brigade on the same show, head a billposting plant in Washington, D.C., which is expanded by the acquisition of interests in Marion and Lancaster, O. These and six other Ohio towns where the concern has boards keeps the two ex-circus billposters on the jump. Denny says that in Marion the stands have increased from 170 boards to more than 700 and that a proportionate increase is true at Lancaster.

Denny will continue to retain his concession privileges here with his wife in charge.

TWO BILLS ON BUYING TRIP

Kansas City, Jan. 24.—Honest Bill, of the Honest Bill Shows, and A. B. Campbell, of the Lucky Bill Shows, arrived in Kansas City last Saturday from Ada, Ok., the shows' winter quarters, and were called at the office of The Billboard. They came to visit the Home Zoological and Amusement Company's farms at Independence, Mo., and were en route to Chicago, Penn., Detroit and Motine, Ill., for the purpose of buying motor trucks, equipment and paraphernalia for the shows, as Honest Bill is motorizing his circus for the coming year. Honest Bill announced that he is "going to have the Barnum of the overland shows this year." He has engaged the James and the Stokes, formerly of the Christy Shows, and has signed Joe Boss as boss canvasser for the Honest Bill Shows, and "Uncle Bill" of the Ringling Shows, as boss canvasser for the Lucky Bill Shows.

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

VIDALIA (GA.) TAX

Vidalia, Ga., Jan. 25.—1924 by the newly installed board of mayor and councilmen shows very few changes from former years. The tax for a circus is \$100 a day with an additional \$100 for a parade, while a dog and pony show can exhibit for half price. Taxpayers may exhibit here for a fee of \$25 a week for each place where admission is charged or for each place where there is any device for making a profit. There is a tax of \$25 on sawboards.

FUNERAL OF MRS. PATTERSON

Paola, Kan., Jan. 24.—The body of Mrs. Ota Naomi Patterson, wife of James Patterson, owner of the Gentry Bros. Patterson Circus, lay in state three days in the Patterson home here in an embankment of flowers. The pieces numbered more than 200. They came from bankers, working girls, showmen, laborers, actors, musicians, chambers of commerce, schools and social clubs. Persons from out of town attending were Mr. and Mrs. John Francis and Mr. and Mrs. Thad Rodecker, Kansas City; John B. Jeno, Dallas, Tex.; Ed Patterson, Arkansas City, Ark.; Louis Gehm, St. Louis; Walter Driver, Chicago; George Hanck, Kansas City; Mr. and Mrs. Robert Clay, Ottawa, Kan.; and Mrs. Harry Baggett, Anna, Ill. The pall bearers were J. H. Adkins, Geo. H. Warr, Rodney Harris, Charles T. Meuser, L. T. Bradbury and C. N. Emery. The funeral cortege to the cemetery had more than fifty automobiles.

WASHINGTON (GA.) TAX

The tax on amusements in Washington, Ga., for this year follows:

Circuses, two rings or more, street parade, side-shows and two performances in big top (one day only), \$100; smaller circuses, such as wagon shows, \$25; carnivals, larger ones, \$250 for a week; dog and pony show for one day, two performances, street parade and side-show, \$50; one-night stand tent shows, \$15 or at discretion of Mayor; tent shows for the week, such as dramatic and vaudeville, \$25; moving picture theater for one year, \$15; opera house for one year, \$15; shooting gallery, \$10 or at discretion of Mayor; merry-go-round for two weeks or longer, \$25; organ grinder or street musician at discretion of Mayor, \$5.

WHERE IS CHUCK CONNORS?

A. J. Sheridan, of 413 N. W. 4th street, Miami, Fla., in a letter to The Billboard asks promoters for the address of Chuck Connors. His reason is that an old trouper, answering his description, was drowned at Miami Beach, Fla., January 15, and the body was not recovered. Sheridan says that Connors was engaged by the Sparks Circus for the coming season as 24-hour man. Sheridan writes further: "It is also known that he had been building a boat at the beach. My opinion is that he had finished it, tried to buck the waves, that the boat capsized and he was drowned. Any information concerning him will be appreciated by the show colony here."

RECEIVE SALARY INCREASE

Philadelphia, Jan. 25.—Thru the untiring efforts of Brother Frank Lerman, agent of the Trocadero Theater, the billposters of the Thomas Cusack Company received an increase of \$5 a week the first of the year. He also put local No. 1, I. A. B. P. & B., in the 100 per cent union class, also the Quaker City Billposting Company.

RINGLING-BARNUM CIRCUS MEN MEET IN BALTIMORE

"Townsend Walsh, great circus fan, was recently in Baltimore for two weeks press agenting 'The Fool'. Judging from the amount of advance publicity this attraction is receiving, he must be working day and night with a battery of skilled lieutenants assisting him. The papers were full of stories and one ran the playlet in serial form, and the town and country side were billed like a circus," writes a friend of The Billboard. Continuing, he writes:

"Think that Townsend has become infected with circus methods and has been applying them alongside of the splendid press work he has achieved. The other night by chance Townsend ran into Al White and Irving Stannford and, of course, the circus was the 'picadee resistance'. When the conversation drifted into early experiences and Al White began telling of his adventures with a 'Tom' show in which the well-known Fred Stone played a minor role, Townsend was overwhelmed, for outside of his love for the circus the next person he admires is Fred Stone. Townsend was press agent for him at the time the show was motivational in the States. The subject of Fred Stone and early experiences was opened at 10 p.m. and the party broke up at 4 a.m."

"There has recently been quite a gathering of members of the Ringling-Barnum Circus in Baltimore, including Townsend Walsh, Stanley Dawson, Irving Stannford, Jack Hausner, Al White, Clifford Bammel and Harry Stecher. Bammel and Stecher spent January 13 and 14 in Baltimore, having 'blivered' over from Great Kill, Staten Island, to visit Stanley Dawson. They were caught in a terrible storm and arrived in Baltimore several hours behind schedule."

"Al White, Irving Stannford and Jack Hausner are wintering in Baltimore. The bunch ran into Clay Brown, who most circus folks know Clay had the misfortune to lose his father January 11. Chas. 'Buck' Sadtler is still shaking hands with the inebriated and outgoing travelers at Kerman's Hotel. Have heard from Marshall King and Mrs. King and expect to see them soon in Washington, D. C."

"Have never heard from or received any expressions from Nelse or Judkins Hewitt as to then stopping me using the corona on the Pullman. Think I will get satisfaction by having Joe Boynton write them a sarcastic letter. Chick Bell is still in Florida and writes that Uncle Frank Schaefer is feeling fine. Mark Kirkendall and Spike Foley announce that they intend to be with some circus the coming season. Eddie Postling and Pat Inker had quite a visit when Pat played Toledo with Thurston's Dante Show, of which company he is the manager."

"Eddie Delavin writes from Kansas City that he intends to make that town his winter quarters always. He reports that he and Mrs. Delavin are quite well. Carl Steinbrook is selling automobiles in Muncie, Ind., by way of winter vacation."

"Quite a number of circus people attended the performance of 'The Bad Company' at the Bronx Opera House, New York, January 11, including Matthew McEwan, Col. Courtney, Lew Graham, Clifford Bammel, Rosie Green, Harry Stecher, Charles Edwards and Jack Jamison."

"Clarence Dawson, who a few years ago was downtown agent with the R. H. Circus, is now engaged in real estate business in Columbus, O., and Kitty is operating a candy factory. They both, however, say that they never will be contented until they are back in the circus game."

"Clifford Bammel heard from 'Straight Ahead Willie', sometimes known as William Down (Continued on page 70)

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VERNON REAVER GOES HOME

Was Manager of Robert Ringling Concert Company, Which Closed at Sarasota, Fla.

Vernon Reaver, manager of the Robert Ringling Concert Company, completed his duties in that capacity when the season closed at Sarasota, Fla., January 19. After a few days there he jumped north, passing thru Cincinnati January 24 en route to his home in Des Moines, Ia. While in Cincinnati Mr. Reaver as usual paid a friendly visit to The Billboard and also visited his sister, who resides in Covington, Ky. He will stay in Des Moines for a few weeks and then go east to join the Ringling Bros. and Barnum & Bailey Combined Shows, working "back with the show".

The Robert Ringling concert tour, he stated, was very successful. Fifty concerts were given, averaging five a week. The tour was inaugurated at Madison, Wis., November 14 and the final date was played under auspices of the Sarasota Fair Association in the beautiful new Mira Mar Auditorium Hotel, Sarasota, to capacity business.

Mr. and Mrs. Charles Ringling met the company with their yacht at Tampa, Fla., and the next stands, St. Petersburg and Sarasota, were made by water. Those who engaged the boat trip, besides Mr. and Mrs. Charles Ringling, their son, Robert (baritone), and wife, Josephine Lucchese (soprano) and Margaret Carlisle (pianist), were Mr. Reaver and Dan DeBaugh.

The tour was under the direction of Dexter Fellows, who also handled the press. Al Butler did the contracting, and W. C. St. Clair looked after the advertising end.

SPARKS ENLARGING

Probable That Five Cars Will Be Added

Macon, Ga., Jan. 25.—It is almost a certainty that the Sparks Circus will be added to considerably for the coming season. Perhaps five more cars will be taken on. A number of new circus and animal acts will be seen. Cages, trucks and railroad cars are being gone over at Central City Park, this city.

TWO-CAR SHOW PROPERTY FOR SALE

All our three Car, Tents, Special Wagons, Cages, Animals, Reserve Seats and Blues; 90-ft. Round Top, two 30-ft. Middle; set steel Loading Rins, Side Show and Pit Show, Banners, Harness and Cage Wagons, large and small; large male L.W. female Buffalo, pair of hybrid Zebras, do not; male Zebu Cash only. G. W. CHRISTY, Beaumont, Texas.

WANTED CIRCUS ACT

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1016 Baltimore, Kansas City, Mo.

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Give reliable bill poster wanted who is kept plant in AA class. Experience required. O. G. MURRAY POSTER ADV. CO., Richmond, Indiana.

UNDER THE MARQUEE
By CIRCUS SOLLY

Messrs. Charles and John Ringling certainly are putting Sarasota, Fla., on the map.

Connecticut was exceptionally good for the Sparks Circus last season.

Sam Banks is still immured in the fastnesses of out of town.

It is said that Charles Sparks will next season carry a team of story men and work mules after the Ringling men.

Zack Terrell is busy in and out of Peru, Ind., getting the Sells-Floto Circus ready for its coming tour.

Eddie Jackson, general press representative of Sparks' Circus, is finding Macon (Ga.) a pleasant place to winter in.

It is urgent that Chas. Keenon, who was last heard of in and around Boston, communicate with Julius Thomson, Cincinnati tent manufacturer.

C. A. Hawkins pens that Clarence McKnight, balloon man of the Hagenbeck-Wallace Circus, has gone to Los Angeles for the winter and will again be with the white tops in spring.

It is likely that the International Circus and Christmas Fair at Olympia, London, England, will have three rings and two stages next season.

Word from F. C. Weaver is to the effect that the Flying Weavers have retired from show business and are now on their ranch at Ellsworth, California.

G. D. Steel probably uses the smallest business card in the world. It is a very tiny piece of card board on which is printed "G. D. Steel, Legal Department, Sells-Floto Circus."

Joe (Dare Devil) Cobb, former trouper, informs that he is on the police force at Birmingham, Ala., and that trouperers are welcome at his home.

Billy Deck says that he and Art Powell will again be with the Golden Bros.' Circus. The former will walk swords in Chas. F. Curran's side-show and the latter will sell tickets.

Bee Jung opened in vaudeville at the Knickerbocker Theater, Philadelphia, week before last. She has recovered from a broken ankle which she suffered last fall during her fair engagements.

Paul and Louise Etz and Gene and Mary Enoch are playing New York vaudeville dates. Both acts were with the Hagenbeck-Wallace Winter Circus and will be seen with the H.-W. Show the coming season.

Ed E. Wood, formerly on the advance of the Ringling-Barnum and Walter L. Main Shows, has been presenting a strong act in vaudeville thru New England. Says that he will be on the advance of one of the big ones this season.

John Downing, in the cookhouse on the Walter L. Main Circus in 1918, 1919 and 1920, and with the Barnard Exposition Shows in 1921, 1922 and 1923, will be back with the Main show this season. He is spending the winter in and around Boston.

The Marvelous Goldsberrys inform that they will be back in the show business this season with all new free acts, consisting of high wire, slack wire, posing, comedy acrobatics, barrel jumping and clowning.

G. W. Christy, of Gulfport, Miss., writes that the town has been his home for twenty-one years and that he likes it down there. He further says that he has three trucks, with a view of putting a show in virgin territory.

Horace Laird and his Five Merry Jesters played the Labor Temple Indoor Circus, Richmond, Va. They advertised the show a week before the engagement and were seen daily in the little red haud wagon.

Freddie, "the armless wonder", paid the first visit in eight years to his home in Utica, N. Y., recently. He played in the side-show at the indoor circus in Troy a few weeks ago. Last season he was with the Walter L. Main Circus.

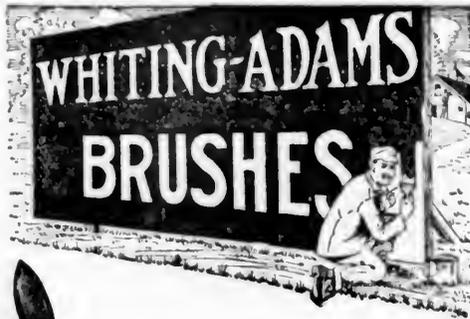
During the stay of the Bob Morton Circus in Phoenix, Ariz., the Conleys, tight-wire and iron-jaw artists and Lee Norris, clown, purchased twenty acres of orange land in the valley south of Phoenix. The land is ideally located for a home site.

Peggy Waddell will again be with the Honest Bill Show, doing his dance with the lions and work the elephant act. He will leave Ada, Ok., shortly to work indoor circuses with the Wilson Attractions.

While on his way from Syracuse, N. Y., to Marianna, Fla., to join the Mighty Hoag Shows, Capt. Fred D'Vey made a special trip to Herkimer, N. Y., to visit his old friend, George Meyer, whom he reports is getting along fine and dandy.

The Sparks Circus was well represented recently at Loew's American Theater, New York. Irma and Conners were on the hill the first half and Chester and Leone Earle and the Three Walters the last half. The three acts were well received.

At the request of her husband, Mrs. Christian Schroeder has come to this country to train a number of lions for the Ringling-Barnum Circus, now in quarters at Bridgmont, Conn. She arrived on the Steamship Orduna at New York January 16. F. B. Cook of the Ringling staff also was a passenger.



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You all know what a wonderful fight Nellie Revell has put up! Now let's get behind her and show how much we love and admire the pluck she has shown in the great battle by purchasing one of her very interesting books, "Right Off the Chest."

The De Luxe Edition, bound in leather, which will be personally autographed by the author, sells for \$10, plus 15c postage, and it's well worth the price, but if you feel you cannot afford this edition, the regular cloth-bound sells for \$2.50, within the reach of all, and a sum no one will miss.

In order that Nellie may know just how her "Old Pals" respond, we request that subscriptions be mailed to her direct, making check or postal order payable to "Nellie Revell," and forward same to her, care of the Somerset Hotel, 150 West 47th Street, New York City.
Yours Fraternally,
HARVEY WATKINS,
THOMAS J. GORMAN,
BILLY BURKE.

John Knorr, employee of the Sparks Circus who died January 17, was buried January 19 in Fort Hill Cemetery, Macon, Ga. The funeral was conducted from Hart's Chapel and a large number of his fellow employees of the Sparks show attended the services.

Word from Jake Posey is to the effect that everything is progressing nicely at the quarters of the Sparks Circus, Macon, Ga. Mike Carey is painting the show and Jake says he has never seen a better job and that everything is being done first class around the show.

Jim H. Rutherford, formerly manager of the Regent Theater, Lansing, Mich., which was destroyed by fire Dec. 28, is now associated with the Miles Detroit Theater Company, being in charge of the Orpheum Theater, Detroit. Ten years ago Mr. Rutherford was principal producing clown with the Barnum and Ringling shows.

Elmer E. Goodell, who was with the Sells & Downs and Cole Bros.' Shows, holding down various positions from 1902 to 1909, has been twenty-four-hour man with the Hagenbeck-Wallace Shows for the past three seasons. He served one season with "Uncle Ben" Wallace as twenty-four-hour agent.

Everything is found on the streets of New York, even wild animals. The report of the Sanitary Bureau of the Department of Health for 1922 shows that the carcasses of one

lion, one bear, one alligator, two camels, three elephants and one deer were removed from the highways. There is nothing to show just where they were found.

Bob Russell and Bernard Hartless will put out a "Jesse James" show under canvas, traveling by wagons and trucks. The latter will manage the show and the former will manage the H. L. Russell Virginia Show, which has not been out for two seasons. The stock has been put to work on state highway roads in Virginia and North Carolina.

Babe Pope and Doc are enjoying a few weeks at their home in Richmond, Va. They will play a two weeks' engagement at the Richmond Labor Temple Circus, after which they will join the G'Brien Bros.' Show for six weeks, and then Sparks' Circus. They closed contracts with Charles Sparks on their way home, after a pleasant season with the Mighty Hoag Show.

Arthur Bennett, former press representative of Sells-Floto Circus, is in New York. He suffered a fall from a horse some time back, closed his house near Philadelphia and went to California to rest a while, then went East. Known under the pen name of L. H. Yates he has been read by millions. "Doc" has not done any work for five months, but hopes to get busy soon as he is rapidly regaining strength.

C. M. (Chuck) Lonkford, last season with the Ringling-Barnum Circus, is now on location with the Wm. Fox Picture Company at Dodge, Nev., and expects to remain there until March 1. Jack Ford is the director, assisted by that well-known director, Justin B. MacClusky, of serial fame. Lonkford has contracts with the Barnes Circus in clown alley.

Word comes to Solly that Jesse E. Coleman, last season with the Sells-Floto and Hagenbeck-Wallace circuses, is confined to bed at his home in Springfield, Mo., 407 E. St. Louis street. Coleman recently made a trip to New York to take up his duties with George Wiatz, and upon his arrival there was unable to attend to business on account of a nervous breakdown. A few lines from friends will be welcomed.

J. (Doc) Baker, of W. R. Tumber's side-shows on the World Bros.' Circus last season, has "put into port", in Kansas City, for the winter until time to answer the spring roll call with the same organization. Doc Baker, as master magician, has been touring with the Belmar Company, hypnotic and magic show, for which he joined Cautin and Elkins in St. Louis and worked Missouri west into Kansas City.

R. D. Mooneyham has closed with Richard Bros.' Shows as bandmaster owing to the death of his mother on January 1. Mooneyham will be located in Dallas, Tex., until spring. He trouped since 1907, having been with the Cosmopolitan Shows, C. W. Parker, Stowe "Tom" Show, Wortham & Rice, T. D. Mosa, S. J. United Shows, L. J. Heth, T. A. Wolfe, Nat Reina and Richard Bros.' Shows.

Lulu Davenport, wife of Frank A. Cook, writes that they recently had as guests in New York Mr. and Mrs. Bert Cole, they being life-long friends of Miss Davenport. Miss Davenport underwent a successful operation on her ears and will join the Orrin Davenport act, which opens in vaudeville February 3. She will again be with the Hagenbeck-Wallace Circus the coming season, where she has many friends and admirers.

Mr. and Mrs. W. M. (Skinny) Matlock, of the Matlock Troupe, were recent callers at the Kansas City office of The Billboard on their return from California to Paola, Kan., winter quarters of the Gentry-Patterson Circus, with which they will again be connected. They made the trip in their automobile and had the pleasure of meeting Mr. and Mrs. James Hearty at El Paso on the way out and in Lordsburg on the return.

Mr. and Mrs. Bill Kopplin, of the Sells-Floto Circus, visited the home offices of The Billboard last week. Mr. Kopplin, who became ill following the close of the season, informed that he is again well, in fact never felt better. He was in Indianapolis during his period of illness under the care of one of the leading physicians. Kopplin will have two joeyas with him in clown alley this season. His wife will again be with him.

Spider Green, who was recently in Peru, Ind., is now in Beloit, Wis., employed as chef for the F. M. Manufacturing Company's cafeteria. He expects to be back for Capt. Seymour on the Sells-Floto Circus this season. Green says that Fred Collier has a large ring barn seven miles north of Beloit and is training horses. Fred Sly, who has been with athletic shows on carnivals, and Johnnie Hayward are also in Beloit. Green hears that M. Carl will have the privilege car on the Barnes Circus.

Writing from Aurora Ill., Frank H. Thompson, of Thompson Bros. Motorized Circus, says: "I followed the Sparks Circus in a few towns in this section. The natives boosted this show, stating it was the cleanest and best they had ever seen and that everyone with the show was very courteous. When people remember and speak of these things months after the show has gone it is bound to help. Another show, altho smaller, which made boosters of its patrons, was the Honest Bill Show while in Wisconsin.

Frank DeRue, well-known contortionist, after finishing fair dates just fall for the Western Vaudeville Managers' Association, booked his act, consisting of himself, Chas. Lake and Edward Siebert, in vaudeville. The act is booked solid until the fair season begins, when it will again work for the W. V. M. A., making its fifth consecutive season with that firm. Mr. DeRue states he has a vaudeville act that is different than other acts of this nature. He has a full stage special setting depicting a jungle scene. The act is dressed frog, monkey and Zulu.

Arthur (Blinky) Painter, sailmaker, on his way to the winter quarters of the Hagenbeck-Wallace Circus, West Baden, Ind., paid a visit to the Cincinnati offices of The Billboard January 22. While in the city he also made a call at the Thompson & Co. tent manufacturing plant. Painter will again work for Capt. W. B. Currtle, making his fourth season with him on the H.-W. show. "Blinky" has been in the show business for thirty-five years. He was at one time with the Barnum & Bailey Circus and made the European trip with that show. He was also with the Sells-Floto organization.

From Gil Robinson: "In reading the article on the death of Pete Conklin in The Billboard, issue of January 12, it was mentioned that he traveled with Barnum's Circus in 1866. Barnum's show was organized in 1871, with Barnum, Coup and Dan Castello. Castello had a hoop show with the John Robinson Circus in 1863. Pete Conklin traveled with our show, according to the list of performers in one of our route books, in 1868. I was treasurer of the show at that time and his salary was \$25 a week. His brother, John, traveled with the show in 1869. I have the route and salary books of the John Robinson Show from 1855 to 1906."

Tom Plank informs that Edward Burke, promoter, put on a circus the night of January 10 at the Hotel Maryland, Pasadena, Calif. A large stage was erected in the center of the dining room. Following the performance a big dance was held. Acts that participated were Victoria and Frank, acrobats; Alvin Ibrahim's dog act; Gordon Jones, trick and fancy rope; Merrott's novelty breakaway lad

(Continued on page 79)

THE CORRAL by Rowdy Waddy

Come on, managers and promoters, let's have the news of your 1924 doings.

Inquiries for the address of Bee Ho Gray. What say, Bee Ho?

Let's have the news on the coming annual Cowboy's Reunion to be held at Las Vegas, N. M.

Joe Bartles, of Dewey, Ok., knows cowboys and their sports. He has made Dewey famous as a place where a real one is held.

Horace D. Palo Alto—Have no special address on musical instrument firms in Italy. Suggest you inquire of a local firm of this nature for an address.

K. L.: Any show print company can give you prices. None of the persons you mention ever had "special paper" that we know of.

Does anyone know where Frank Mooney got his mail now? He was with different Wild West shows a few years ago.

Tom Burnett we would be glad to hear what you have to say that will interest the followers of cowboy contests. Write us.

One of our readers wants to know what became of Arizona Harry and Lone Star Max, who used to be well-known in Wild West circles.

Some of the oldtimers who are seen at cowboy contests were fast in cowboy sport in their day. How about Van Gifford, Eddie McGarry's ranching partner?

Joe Key advises that his Wild West show is in winter quarters at his home in Fort Lawton, Ok., and is being made ready for the coming season. Says he has a "nasty bunch" of horses for the boys to ride this year.

J. H. Strickland, better known as "Strick", is a contestant who has been at about all the leading contests for years. Many times you will find him acting as arena director. What's new "Strick"? Shoot in a few lines.

Now get this: All that the contest business needs to make it a great success, both in sporting circles and as a financial proposition for managers, promoters and contestants alike, is good common sense.

M. C., Seattle writes: "Please ask your readers to advise the address of Ted Elder and wife, trick riders; George Newton, trick roper, and Pablo Martinez, a Mexican boy who used to trick rope with Irwin's Wild West Shows?"

F. T., Chicago: The names are Mill and Helen Hill, Pascale Perry, and the "Shooting Stars" (don't know the other name). Can't give you any further information. The other act you refer to was Jack Dakota. Think he is no longer in the business.

The latest is that a little carnival in Arkansas has been announcing that its Wild West show would be titled "Rodeo". It has not so appeared in the news columns of The Billboard. Rodeos are not carnival shows, they are special events.

Prince Elmer informs from California that Tuck Bessley will again be with the Atkinson Circus (concert, as manager for the coming season "Texas Bill" has just joined from El Paso, Tex. Elmer will clown the concert.

Marion Stanley writes from Clarksville, Tex., that someone got his horse mixed with his by mistake while at Bonham, Tex. last November, and adds that he wishes the horse would hurry and find out the mistake, as it's value wasn't much, but it was a sort of keep-sake.

C. C., San Francisco—Write to the managers of the different contests direct. We do not know the present address of Tex Austin. No, he has not the management of the Cowboys' Reunion at Las Vegas, N. M., altho that end might be able to furnish you his correct address.

According to the entry blank of the rodeo during the Fat Stock Show at Fort Worth, Tex., March 9-13, the following events will be CONTESTED: Bucking contest, steer wrestling, calf roping, wild cow milking, wild horse race, steer riding, trick riding, trick roping, cowgirl bucking contest and cowgirl's trick riding.

Fog Horn Clancy and Bob Malone, while in Kansas City, Mo., January 19 to 21, visited The Billboard office and let it be known that they were headed south. Fog Horn informed that they are being filling gaps in their rodeo bookings. He is enthusiastic about the promising results of the rodeo to be held in Texas in March.

G. H., Omaha, inquires: "Can any reader tell them The Corral department the names of the cowboys and cowgirls who trouped with the Arlington & Washburn Wild West some years ago? If so, what is the present address of any of those people? (This information will have to be given by some of you folks who have been trouping for a few years back. Let's have it—ROWDY WADDY.)"

Monty Meechey writes that his father-in-law, Buckskin Ben, is sparing no expense on framing a nice outfit (fall new) for the Buckskin Ben Wild West, to again be launched in the spring. Says all new wood working machinery has been installed at winter quarters and that the work is progressing fine. Meechey, with his wife and son, Buckskin Ben, Jr., will be doing the work. Meechey wonders what has become of some of the hands on the Young Buffalo Show in 1913 and '14, including such fellows as Tex Young, "Powder

Season 1924 WALTER L. MAIN CIRCUS WANTS

BIG SHOW ACTS OF ALL KINDS, COMEDY AND NOVELTY ACTS TO FEATURE.

Sober, Experienced Boss Canvasman for Big Show. All year's work. Train Master.

WANTED—Now at winter quarters, good Woodworker for wagon shop. Man to break and work Ponies, Dogs, Monks and Horses.

WANT—Press Agent with Show. Will buy Animal Acts of all kinds.

PRIVILEGES OPEN—Photos, Balloons, Whip and Pennants, Cigarette Shooting Gallery, etc.

FOR SALE—Two very fine Stateroom Cars. Address ANDREW DOWNIE, Havre de Grace, Maryland.

WANTED FOR SIDE-SHOW—Scotch Band, Freaks and Novelty Acts of all kinds. Inside Lecturer who can make second openings, Man to work Untamable Lion Act. Address JOHN H. (DOC) OYLER, Mgr., Box 173, Havre de Grace, Maryland.

ROUND-UP—Mandan, North Dakota SECOND ANNUAL To Be Staged July 2nd, 3rd, 4th

Prize List now ready. Write for yours. Make this show on your way to Calgary Stampede. E. A. KETTER, Secretary.

Face" Tom Eckhart, Gyp, Holladay, Bill Hutchinson, Johnny Roberts, Tex Stewart, Carlo Haupt and others.

"The season is starting with a rush at San Antonio. Fred Becke produced a contest under the auspices of the Klan, January 24-26. Then there is Fort Worth, March 19-15, with Bob Tadlock as manager of the rodeo, and Houston, March 1-29, under Tom L. Burnett as the principal entertaining feature of the Southwestern Cattle Raisers' Association convention. So far Texas leads the season for early rodeos."

If contestants are not careful they are liable to "kill the goose that laid the golden egg". There are numerous contestants trying to promote their own shows and in the majority of cases the prizes are far below those offered by the regular promoters. Promoting and contesting are two separate fields. No promoter should enter the contest he promotes and it is a question whether it is policy for contestants to invade the promoting field.

There is much talk pro and con about people who are not in the game voicing an opinion about rules, etc., of the game. Why not listen to them a little closer? The fans of baseball discuss every phase pertaining to it, the public really pays the purses and it might be well to give the fans an ear when they feel like suggesting. Think it over! One of the best known contest men supplied the foregoing remarks.

One writer says: "I notice that in speaking of different managers of annual contests who should form an association few ever include Tom L. Burnett of Iowa Park, Tex. He shouldn't be overlooked. Mr. Burnett has produced three contests in Wichita Falls, Tex., one on his ranch, seventeen miles from Wichita Falls, in addition to a contest at Fort Worth and two at Dallas. He is a real cattleman, knows the cowboy game, always put on big purses and seems to be ready to go into anything for the benefit of the sport."

Fog Horn Clancy has been on a two weeks' booking tour thru Missouri, Kansas, Nebraska and Iowa. Clancy will have fifty-three head of stock and seventeen people to play independent rodeo dates and fairs. Bob Malone, of Merkel, Tex., will furnish the stock for the enterprise. Malone has sixteen bucking horses and sixteen brahma bucking steers. Among the bucking horses are several that have gained quite a reputation, including "Troubles", "Snowball", "Tickettee" and "Navajo".

T. G., Los Angeles, writes: "The boys and girls out here on the coast are for you and The Billboard. Your paper tells the truth and is not afraid to state facts as they are. For this reason there are a few who don't like your column. There's a reason. Keep on giving both sides of everything that comes up and any sensible person can see who the knuckers and soreheads are. Some of Wendick's advertising matter for his big Calgary show has reached here. He sure is telling about it early, and has something to tell, too. Good luck to all the Wild West hands, and may 1924 be the best year for them yet."

Horace Southly writes from Shreveport, La.: "While in New Orleans a few days ago I came across a folder regarding the stampede to be held at Calgary, Canada, next July. It was a peach. I understand that Guy Wendick himself writes all his publicity material on his cowboy contests. If he wrote the stuff contained in the folder it is great—with one exception. There is mention made of the Canadian Mounted Police in it, also stating that the motto of that famous organization is 'Maintain the Right'. How Mr. Wendick, or whoever wrote this, could make such a mistake, being located in a country where this organization belongs, I can't imagine, as it is generally known that the motto of the force is 'Get Your Man'. Still we all slip up sometimes, outside of that mistake I think the folder is wonderful and wish to congratulate Wendick and his associates for the wonderful distribution they are giving the publicity matter."

From Spokane, Wash., Jan. 19.—Spokane is to become a rodeo center in the Pacific Northwest, on a scale probably attained only by

Pendleton and Cheyenne. Then the sale this week of the past-famous Alan Race Track, twenty miles east of here and just across the Idaho line, by J. H. Seasmith to F. W. Thom, of Itzville, Wash., two good programs of major proportions were announced. The track was the home of the Coast Circuit Racing events in former years. The present one-mile track will be remodeled to also include a half-mile track, using part of the present course in this plan. The grand stands will be rebuilt to accommodate thousands of people. The first rodeo will be staged in July and next fall a general roundup will be staged. It will probably be known as the Spokane Bow Wow, perpetuating a name used by a former celebration here. Plans are already being shaped for the first rodeo. For the fall show Howard Tegland has already wired he would be here according to the promoter, also Kitty Canutt and Yakima Canutt, whose home is a few miles from the place, will be featured. That Mr. Thom means business and has the capital to back his show was substantiated by an investigation completed this week by business men.

Dear Rowdy: Well boy, now that we're all started out on the new year let's hope things will go along good for the cowboys, cowgirls, promoters and managers, not fergittin' the public folks who go to see the cowboy contests. I wuz talkin' to a man in Miles City the other day an' he said for the contest folks to keep their eyes open for a boy named Johnny Hardwick. Says Johnny is good at anybody's contest and that he has a little wife that rides wild cattle like they ought to be rode. He kinda was high on a boy named Matt Eggle, too. Said that these folks would sure stack up with a hull lot of good contest hands.

Did you fellows hear anything about a cowboy contest that they say will be pulled off Fourth of July week in New York City for big prizes? I heard it rumored in Billings a week ago. Neither Ringling nor Tex Austin are mentioned in this yer new deal I understand. It may be jest talk, but the feller that told me about it said that a friend of his had been out to furnish the live stock and that it would take place on sum grounds that had a race track. Seems like sum Eastern millionaires who are interested in horses are behind it. You all will probably get the particulars of it, if there is anything to it.

Ask Leonard Ward if he's goin' to ride under the banner of Nebraska at the contests next year? Kin you tell where Slim Allen ranges now? I wuz talkin' to a feller from Wenatchee (in the apple country) in Miles the other day and he ast me what had become of Slim. Seems Slim had sumthin' to do with a contest these yere Wenatchee folks put on at one time. This bird I talked to knew all about apples but not much about cowboys. Met a boy named Harrison in Miles that used to work on the Ladder outfit in New Mexico when Johnny Mullins wuz a kid. He says: "Mullins wuz a real cow hand on the range then—don't know whether this yer contest an' show business has quered him, but real stock work or not." I told him that I thought Mullins wuz about as good as ever, and that city life sure keeps him modern. I heard as how Mullins has got married, so he must still be alive an' steppin' along. Well, adios.—SOBER SAM.

RINGLING-BARNUM CIRCUS MEN MEET IN BALTIMORE

(Continued from page 76)

ing Willie is staying in Detroit with relatives and teaching the dog (the Senegambian whale hound he purchased last winter) new tricks. Expects to have a dog act in another year.

Band-Top Dutch awoke Matthew McGowan and Col. Courtney early one day in the new year asking if they would accompany him to some clergyman who would write up the articles of a pledge for him. Asked if he was going to swear off, he answered: "Oh, no, but am getting this for my friend, as I am afraid he drinks too much."

Ran into Wilfred Charnely, Charley Romick and several other circus men at the Amsterdam the other day. Eddie Delavin, Col. Courtney, John Shannon, Doc Nolan, Matthew McGowan and several others have written me letters asking after the welfare of Bennie (Brooklyn Barkle) Keeler.

Some one wrote me that Matt Thompson was living at Bexley, O., and studying for the ministry, taking an advanced course in

CIRCUS PICKUPS



AND NEWS NOTES ABOUT PEOPLE YOU KNOW IN THE SHOW BUSINESS by FLETCHER SMITH

The last time I saw George Caron was in Havre de Grace, Md., where he finished his season as special agent with the Walter L. Main Show. Recently he dropped in on me at Beaumont, Tex., coming up from Port Arthur with the stage carpenter of the Kyle Theater. George went to New York and was immediately secured to run the stage with the "Gingham Girl" Company. He has had a fine season and will be back in the circus game in the spring as car manager of one of the big ones.

Everett James, his wife and Master Harry, who were in Beaumont, have located for the winter in Ada, Ok., and will go out in the spring with the Honest Bill Show. Their son-in-law, Joe Stokes, is also with the show. Mark Smith, who had the side-show canvas with the Christy Show last season and who has been wintering in Beaumont with Danny McIntyre, has left to join the M. L. Clark Show with Art Gorman, who closed with the Itha Morgan Show.

The M. L. Clark Show, which started out before Christmas, ran into the rainy weather that has prevailed in this section for the past month and finally was obliged to close. After laying off for a week the show started out again and is doing a good business, now that the weather has cleared in Louisiana.

Arthur Burson, who enjoyed a visit at his home in Western Texas, has returned to Beaumont and is breaking in a new sensational slide for the Christy Show next season. Arthur will fill two engagements at indoor circuses at New Orleans the first of February.

George Huber, in charge of lion work with the Christy Show, mourns the loss of his mother, who died in Cincinnati two days after he left there for Beaumont.

Floyd King writes from Louisville that he has his show neatly stored away for the winter and will open in the spring with a fine outfit on five cars. The past season was a good one for Floyd. He is growing fast.

Eddie Hrotmas is still in Philadelphia, where he is working at the automobile repair business, but will leave early in spring to become electrician with a Southern show.

Charles S. Hale, a real oldtimer, who left the Robinson Show to sail down the Mississippi to New Orleans in his "Lone Scout", has been heard from. Charlie writes that his canoe was wrecked and he is now with the William Schultz Novelty Show playing thru Oklahoma.

Dave Farrell, who was press agent with the Sparks Show, is putting in the winter at Detroit, where he is doing newspaper work and waiting for the opening of the circus season. Dave recently returned from a trip to the Coast.

Charlie Dryden, Ray Wood, Bert Daro and Tex Chenette of the Christy Show are putting in the winter with the M. L. Clark Show and enjoying the trip thru Louisiana. They will be back with the Christy Show in spring.

C. O. Seultz, old-time billposter in Brazil, and who ran the billposting plant in Brazil, Ind., is now located in Los Angeles, where he is making good in the real estate business.

Jack Rittenback, "Bear Jack" who deserted the circuses last season to take the top with the Campbell Minstrels, is spending the winter in Philadelphia and writes that he has signed for next season and will be back in the circus game.

Alip and Mary Hazard, who were with the Howe London Show, are now playing vaudeville around New York as well as looking after the wants of a bright baby girl. They expect to be back with the white tops in spring.

My old friend, B. G. "Peck" Amsden, formerly legal adviser with the Walter L. Main Show and who left to put out his own repertoire show under canvas, is meeting with good success playing houses in Florida this winter.

"Peck" expects to work thru the Carolina and open his summer show in Illinois in spring. The only sport "Peck" has as this fall was hunting with his pedigree dogs around his home town, Litchfield, Ill.

Charles Summers, of the Christy Show Band, and Ed Le Roy are putting in the winter in Beaumont. The latter is billing time as assistant night clerk at the Beaumont Hotel.

UNDER THE MARQUEE

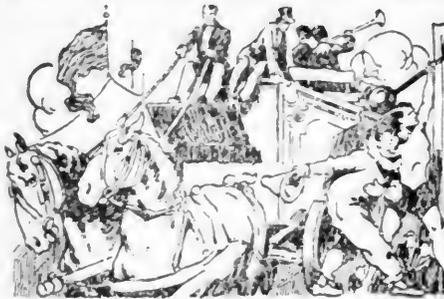
(Continued from page 75) der. Mrs. Ethel Atkinson's pony drill Plank put on the clown numbers and was assisted by A. A. Lawande, Scottie Mattraw, of the Fairbanks Studio, and the Hushman Brothers, midget clown. The show was at a hotel engaged for an early date at the Hotel Coronado at Coronado Beach, San Diego, Calif.

ASSISTANT TO BOXER WANTED

Must weigh at least 150. An American, neat dresser and box or wrestler. Must be able to get in touch with manager wanted but just a willing, strong man, and what you do not know I will teach you. You will get a long season with good pay in Macon, Ga., in April. In ready, state lowest salary. Remember that meals and berth are furnished. Address TOMMY MULLEN, Coronado Beach, Fla.

FREAK CALF FOR SALE

Calf was born several months ago and has two perfect heads. Well and heavy and a big attraction. Make me an offer. MANUEL MACEDO, R. P. D. Box 7, Dixon, California.



FAIRS AND EXPOSITIONS

Their MUSICAL and AMUSEMENT END in CONJUNCTION With their PRIVILEGES and CONCESSIONS



INTERESTING DATA FROM QUESTIONNAIRES

Secretary R. F. Hall Receives Illuminating Figures on Minnesota Fairs

R. F. Hall, secretary of the Minnesota Federation of County Fairs, some few weeks ago sent a questionnaire to all the members of the association in order to obtain information regarding the value of the fair grounds of the State, cost of conducting the fairs, etc. Up to the time of the annual meeting he had received replies from sixty-seven fairs, and from these he compiled a report showing an approximate total for the State determined from averages of the sixty-seven associations that reported. His report, which is quite illuminating, is given herewith:

Questionnaires Reveal Interesting Data
The total value of fair grounds in Minnesota is \$831,041, ranging from \$302 to \$60,000. Total value of buildings, \$1,530,000, ranging from \$1,000 to \$110,000. Twenty-eight societies bought rain insurance at a cost of \$12,500, and six received insurance, a total of \$5,100. The total attendance for the State, as a whole, was 1,155,000 people, ranging from 1,100 to 50,000.

The total appropriation by the County Commissioners was \$245,570, ranging from \$150 to \$2,000. The total receipts from dues and donations was \$324,000, ranging from practically none to \$1,925. The total receipts for the State was \$928,000, ranging from \$171 to \$27,250. The total amount paid out for secretaries' salaries in the State was \$25,000, ranging from none to \$1,200.

Forty-seven societies reported permanent improvements amounting to \$70,000, ranging from \$27 to \$6,000. The amount expended in the State for premiums was \$269,000, ranging from \$1,005 to \$4,723. The amount paid out for advertising was \$45,000, ranging from \$26 to \$1,600. The amount expended for horse racing, 55 reporting, was \$59,000, ranging from \$100 to \$3,700.

The amount expended for free acts, 64 reporting, was \$115,130, ranging from \$42 to \$5,655. The amount expended in the live stock departments, 47 reporting, was \$45,000, or an average of \$950. The amount expended in the poultry departments, 16 reporting, was \$9,000, or an average of \$562.

The amount expended in agriculture, horticulture and flower departments, 45 reporting, was \$15,000. The amount expended in women's departments, 16 reporting, was \$12,000, or an average of \$201, ranging from \$47 to \$607. The amount expended in school departments, 44 reporting, was \$9,000, or an average of \$200.

The amount expended exclusively for boys' and girls' club work, 17 reporting, was \$13,250, or an average of \$282. The number of judges had, 54 counties reporting, was 355, an average of better than six. The salaries and expenses of judges, 23 reporting, was \$5,910, or an average of \$255.87 for each fair.

A very few minor complaints were made against concession companies. Secretary Hall, in his annual report presented at the association meeting, spoke at length on the loss the State Legislature has passed for the benefit of the fairs. He said in part:

The several laws that the Legislature passed for the benefit of the county fair organizations of our State were all sponsored and passed by the influence of the Minnesota Federation of County Fairs. Our appropriation was raised from \$40,000 in 1917 to \$70,000, giving each fair association in our State \$1,700. The fact that the county fairs themselves had adopted a standard form of accounting and that a law had been previously passed authorizing the Public Examiner to examine all records before State and was paid was in a great measure responsible for our receiving this increase in our appropriation. The result of this increased appropriation will tend

(Continued on page 81)

INTERNATIONAL ASSOCIATION MEETS FEBRUARY 18-20

Don V. Moore, secretary of the International Association of Fairs and Expositions, advises that an "attraction" meeting of the International Association will be held in Chicago at the Auditorium Hotel February 18, 19 and 20. The association has no regular business to transact at that time, but there was a general request for a meeting in order that the secretaries might meet representatives of attractions. The International Motor Contest Association will meet in Chicago February 18 and the American Trotting Association February 19, both at the Auditorium Hotel.

SERVICE FEATURES

Will Have Prominent Place in New West Virginia State Fair Exhibit Building

The West Virginia State Fair at Wheeling, W. Va., we are advised by Secretary Bert Swartz, opened the new year very auspiciously with the commencement of construction of a fine, large building for the housing of exhibits at the annual fair, which this year will take place September 1-9, opening as usual on Labor Day. All plans were completed before the old year closed, so that on January 2, the day after the New Year holiday, contractors started the work of construction.

The new building will be a two-story structure of steel and concrete, 300 feet long by 100 feet wide. It will be fully equipped with running water, electric light and power and steam heat. On the first floor will be shown machinery exhibits, with electric power outlets available for their operation. On the second floor will be housed the finer mercantile displays, also women's and children's exhibits. This floor will have a commodious ladies' rest room, fitted up with all conveniences for the comfort of women visitors to the fair, including a tea room. Red Cross nurses will maintain an emergency hospital in the building and here the child health contest will be held. On one side of the building, facing the "beautiful Ohio" river, will be a balcony 100 feet long

BIG INTERNATIONAL EXHIBITION PLANNED

To Be Held in Montreal, Canada—Committees Now Working on Details

Canada, already the home of what is perhaps the largest annual fair in the world—the Canadian National Exhibition, at Toronto—bids fair to be the possessor of another exhibition in the near future that will take its place among the leaders of such events.

The Montreal International Exhibition Association has been formed, committees appointed, and the work of laying out a comprehensive plan for an exhibition of great magnitude is going forward with gratifying speed. A report on the project was presented to the president and members of the executive committee recently and at that time the recommendation was made that the name of the association be changed to the Montreal International Exhibition. The Maisonneuve Park Commission has offered whatever part of the park is necessary for the site of the exhibition. Elaborate landscape and leveling plans, prepared some years ago when the project was first considered, will, with a few modifications, be adaptable for the purpose in view. Plans for adequate sewerage and water systems also are ready for use and transportation facilities are assured. An estimate of the value of the exposition

SOUTH TEXAS FAIRS

Second Annual Meeting Largely Attended—1924 Dates Set

About fifty delegates and visitors arrived in Gonzales Friday, January 18, to attend the second annual meeting of the South Texas Fair Association, out of a membership of fifteen fairs, fourteen were represented, four of these were new members coming into the association this year.

The meeting was called to order by W. J. Donovan, president of the association, who gave his annual address, in which he stated the purpose of the meeting, and benefits to be derived from such an association. He spoke of the educational benefits to be derived from the county fairs. He also spoke favorably with reference to carnivals and concessions, rightly operated and honestly run. He stated that since the "clean-up" policy had been established there seems to be no reasonable objection, provided a reliable company is secured, and that every fair management should demand a clean carnival.

This address was followed by a report of Secretary-Treasurer Geo. J. Kempen of Seguin. His report was turned over to the auditing committee. Friday adjournment of the morning session the visitors were taken for a drive over the residence section of Gonzales (the "Lexington of Texas") and to the Gonzales County Fair grounds. Here they were shown what the Gonzales County Fair Association had accomplished in less than a year and a half.

Friday afternoon was devoted to the task of setting dates for the various fairs in the association so as not to have a conflict between fairs which would draw from the same immediate territory. A schedule was not adopted until Saturday morning.

Friday night the Gonzales Chamber of Commerce tendered the fair visitors a banquet and a large number of business men were in attendance to meet with the visitors.

The banquet was very much enjoyed by all present. The long tables were attractively decorated and held covers for over a hundred guests. There was a delicious menu. President J. H. Daniel of the Gonzales County Fair Association performed the duties of toastmaster in his usual happy manner. Several visitors responded with remarks that were both comical and helpful, most of them speaking along the line of better fairs and the purpose of fairs. The closing address of the evening was delivered by Hon. T. E. Harwood, who spoke on Texas history, with special reference to Gonzales as a historical place. During the banquet music and jazz were furnished by Gonzales' high-school orchestra. The Ladies' Guild of the Episcopal Church catered for the occasion.

Saturday morning was taken up with setting of dates, and the following program was adopted (some of the dates given are the exact dates of the fair, others are dates of the week in which the fair will be held): Fredericksburg, August 19-23; Boerne, August 25-31; New Braunfels, September 3-13; Elgin, September 15-20; Seguin, September 23-27; Alice, September 29-30; Marcor, September 30-October 4; Floresville, September 29-October 4; Bastrop, September 30-October 4; Franklin, October 2-4; Kenedy, October 6-11; Grange, October 6-11; Gonzales, October 15-18; Beeville, October 20-25; Victoria, October 27-November 1.

After the adoption of the above schedule, the following officers were elected: President, Judge E. Campbell, Floresville; vice-president, A. H. Rogers, San Marcos; secretary, George J. Kempen, Seguin; two members of the board of directors, W. H. Marsh, Beeville, and E. H. Staats, New Braunfels.

Kenedy was selected as the place for next year's meeting. Among the names of visitors registered were J. Leo, Loo, H. C. Beasley and Bobbie Waugh who came to represent their shows and attractions. Miss Camp and Miss Campbell, representative of the exhibition department of Texas A. & M. College, were in attendance to stress the importance of standardizing the exhibits, especially those of the home demonstration work, and of the premium lists.

Wm. Marsh of Beeville was made chairman of the Fair Racing program committee. The sentiment throught the meeting was for clean amusements. The meeting adjourned at 11:30 o'clock Saturday morning.

RED RIVER VALLEY FAIR

Sherman, Tex., Jan. 24.—The directors of the Red River Valley Fair have met and selected the following officers to serve for the year 1924: Lee Simmons, president; W. W. Blasingame, vice-president; and L. L. Etchison, secretary. The officials of the fair are optimistic over the outlook for the coming season. Dates are September 29 to October 1, inclusive, six days instead of five, as has been the custom in the past. Plans are being drawn for the erection of a modern athletic stadium, and football games between several of the larger colleges have already been booked for the fair. The fair officials are going to stage a historic concert this year, and will feature a real free act each day and night. Secretary Etchison is at work arranging the premium list which will be enlarged in every department. A large force of men has been at work for some time getting the fair grounds and buildings in good condition and they now present an attractive appearance.

A NATIONAL ASS'N OF COUNTY FAIRS

What Do You Think of It?

At the December meeting of the International Association of Fairs and Expositions one of the secretaries present suggested that a national association of county fairs would be of benefit to the fairs. The same thought was expressed by Col. Fred Terry, of Indianapolis, Ind., at the annual meeting of the Virginia Association of Fairs in Richmond recently. It is an excellent idea!

Such an organization, we believe, could be made of great value. The International Association is doing a great deal for the State and large district fairs, but the smaller fairs have problems peculiar to themselves that could best be handled by a separate organization.

Some difficulties in the formation of such an organization may be met, but these, doubtless, could be overcome.

What do our readers think of the idea? Is it worth while? Do you need such an organization? Let's have an expression of opinion.

by ten feet wide, with smaller balconies at each end of the building. On the other side concrete runways will extend to the second floor. The building will be located near the South Front street entrance to the grounds.

During the summer season the second floor will be used as a dance pavilion and dining hall. It is also expected that the structure will be in use throughout the winter for dancing, roller skating, conventions, etc., as it will be equipped with a heating plant for winter use. The location of the fair grounds in the very heart of the population of the Wheeling district makes it probable that the building will be in demand for various functions throughout the year. The erection of this building, which will cost approximately \$360,000, will bring the value of the West Virginia State Fair plant up to nearly a half-million dollars.

SECRETARIES OF NORTH AND EAST TEXAS MEET

On January 18 there took place a meeting of the secretaries of the North and East Texas fairs. The meeting was presided over by Lee Simmons, president of the Red River Valley Fair at Sherman. The secretaries present were J. L. Etchison, Red River Valley Fair, Sherman; T. J. Burdette, Hillsboro Fair; J. T. Wells, Tri-County Fair, Kearns; H. Cox, East Texas Cotton Palace, Athens; I. L. McBride, East Texas Fair, Tyler; J. C. Castellow, Ellis Fair; and A. F. Wood, president East Texas Cotton Palace, Athens.

Among the show people present were Harold Bishop, representing the Larkinn Shows; Thad W. Rodecker, the John Francis Shows; Jack Shaffer, the Wrench & Shaffer Shows; J. Geo. Loo, the J. Geo. Loo Shows; C. G. Dodson, Dodson's World's Fair Shows; and Tom W. Allen.

The secretaries went on record as heartily endorsing the Showmen's Legislative Committee as opposed to gambling and immoral shows.

NO CANADA FOR MARSH

Chicago, Jan. 24.—Edward Marsh, of the Edward Marsh Amusement Exchange, told The Billboard that he will neither attend the Canadian fair meetings this year nor send a representative. He emphasized the fact that he is not after any Canadian business.

plant when completed has been given as follows:

Grounds, improved, including sewerage and water systems, \$2,000,000; buildings owned by the association, \$6,000,000; buildings erected by other nations, \$7,000,000; total \$15,000,000. From this it will be seen that the enterprise is a gigantic one. A guarantee fund is to be created, to which the Dominion of Canada, the Province of Quebec and the City of Montreal will each contribute \$150,000 annually for thirty years to insure payment of interests and the annual sinking fund installment on a \$1,000,000 bond issue.

Twenty-eight countries have been invited to each construct a building at the exhibition to house the exhibits of those countries. Exhibits will cover a very wide range and in all probability will embrace all of the principal products of each nation exhibiting.

Just how soon active work on construction will be started has not been announced, but definite information on this is expected to be made public soon.

JONES GETS CLASS "A" CANADIAN FAIRS

Johnny A. Jones was awarded the contract for the Class "A" fairs of Western Canada at the annual meeting of the association in Saskatoon January 23. Worth Hamdell, of New York, got the grandstand bids. Alex Sloan, of the W. A. S. A., the auto racing, and Bert Earle the midway concessions.

A full account of the Saskatoon meetings will be found on page 5 of this issue.

PLANS PROGRESSING FOR SPOKANE INTERSTATE FAIR

Spokane, Wash., Jan. 21.—Raising funds for the Spokane Interstate Fair and paying up of \$75,000 now owed by the association will be financed thru straight bank loans this year instead of asking contributions from city business men. E. Simon is now preparing the 1924 premium lists for the fair, opening on Labor Day, and Earl Mae, leader of community singing last year, has donated his services for this year. Richard Chisvert, who wrote and produced the first fair program last year, has submitted a scenario of the new spectacle for the 1924 fair.

SIGNIFICANT RESOLUTIONS

Adopted at Annual Meeting of Virginia Association of Fairs

The resolutions of much significance to fair men were adopted at the annual meeting of the Virginia Association of Fairs at Richmond, Va., January 13 and 14. The one pertaining to the Showmen's Legislative Committee puts members of the association on record as agreeing to engage only such shows as are members of the S. L. C. While other associations have endorsed the committee, we believe that Virginia is the first to bind itself to engage only "red" shows, and the result will be watched with much interest. The other resolution pertains to merchandise wheels, and the stand against violations of the present statute is expected to weigh heavily in defeating the bill proposed for the repeal of the law. The resolutions are given in full below:

RESOLUTION NO. 1
WHEREAS, certain fairs in the State of Virginia, non-members of the Virginia Association of Fairs, and such fairs being conducted for the financial interest of a group of owners or stockholders, and such fairs not being operated for the benefit of the community in which they are supposed to serve. And because they have used numerous illegitimate methods to increase their receipts, these methods being charging for concessions and other concessions which have been barred from the members of the Virginia Association.

BE IT RESOLVED, that this organization, the Virginia Association of Fairs, again go on record as being in favor of clean fairs which maintain the highest possible standards for all attractions and concessions, and that nothing be permitted on our grounds of a degrading or dishonest nature, to the end that our fairs and concessions render the maximum service in the years to come.

BE IT FURTHER RESOLVED, that the members of the Virginia Association of Fairs agree not to contract, or to have on their grounds, shows, concessions, or combination of same which do not hold a membership in good standing, with the Showmen's Legislative Committee of America.

Committee:

- W. W. WILKINS
A. D. STARLING
EDW. V. BREEDEN
W. H. STARKEY
T. L. FELTS

RESOLUTION NO. 2
WHEREAS, it has come to the attention of this association that a bill has been offered in the General Assembly of Virginia now in session, repealing the present statute which permits merchandise wheels on the grounds of the fairs of this State; and

WHEREAS, it is the policy of the present statute to be fair in its operation and absolutely necessary to the existence of the fairs, both from an amusement and a financial standpoint; and

WHEREAS, it is the assumption of this Association that certain fairs must have permitted violations of this law, or no objection to the present law would prevail;

BE IT RESOLVED, that this association go on record and pledge its best efforts as a body and individually, to live up to the provisions of the present statute, and to use its further efforts to induce every fair in the State to cooperate to this end; and

BE IT FURTHER RESOLVED, that a strong grievance committee of members of this association be appointed and that the widest possible publicity be given to the fact that this committee will give careful consideration to all alleged violations permitted by any fair in the State, and report to the association any complaint which in its opinion should be considered by the association.

- THOS. H. McCALEB
W. C. SANDERS
J. CALLAWAY BROWN
J. N. MONTGOMERY
C. B. RALSTON

MICHIGAN FAIRS HAVE IMPROVED, SAYS BURRIS

Michigan fairs have shown wonderful improvement in the last five years. W. B. Burris, president of the Michigan Association of Fairs, declared at the annual meeting of the association recently. President Burris' address follows:

"Each year at our annual meeting, for ten years, it has been my pleasure to bring to you a message of some kind on some subject, relating to our mutual interests. My voice has always been raised in the interest of cleaner, more educational, and the highest possible for our fairs. This has been so in the past and will be so in the future. Today I desire to touch on three vital and important matters that should interest us all. First, improvement and morale of our fairs; second, intelligence in premium payments; third, State awards.

"I think I am in as close touch with fair conditions as any of our members, and it is gratifying to me to state to you today that I believe the morale and general educational value of fairs in Michigan has improved fifty per cent in five years. This should be a source of gratification to us all, as it is a responsibility we owe to good citizenship, and our efforts should be directed toward general improvement until we can say to ourselves, and the world at large, that we are functioning one hundred per cent in the worthwhile things our fairs represent.

"Second, intelligence in premium payments. To me, gentlemen, this is the corner stone of our future success or failure. I don't believe that the fact that a fair has failed out \$1000 in premiums is an argument conclusive that it is entitled to State aid or that the State has done its full duty. The argument should be: How well have you paid it out? What good have you done with it? Have you encouraged the worth-while things or had a large percentage of your premiums been paid on obsolete things that are of no value and which will ultimately lead the producer to loss or ruin?

I have given this matter considerable thought and research and I am sorry to say

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.



that I honestly believe thirty to fifty per cent of all money paid in premiums in Michigan is absolutely thrown away. Our fair is no exception, but I will say that if I can have any influence in the future I know one fair that will sharpen the old pruning knife and do some trimming on the dead twigs.

"An example to demonstrate my meaning is: How can a fair intelligently pay premiums on one hundred varieties of apples when there is no market value or sale on to exceed twelve or fifteen kinds. Better pay more and larger premiums on the right kinds, and in a short time the production of the wrong kind will cease. The same argument applies to every department of a fair and means that a compelling our premium books every care should be used and our efforts directed toward the production and exhibition of only the things science and experience have taught are the worth-while things to encourage. It may take a few years to remedy all the defects in our premium offers, but standing together and doing what we can each year will ultimately reach gratifying results.

"Third, State award. At every session of the Legislature in the past ten years, I have been present in the interest of our appropriation and I have been feeble. In my statement that we were spending the money wisely and well and our statistical records prove that my statements were correct. For every dollar the State has given the fairs the fairs have honestly added the full amount to what they were already paying and, in fact, the premiums have been increased in excess of the appropriation, as for instance, our premium payments in 1922 were \$100,000 more than in 1917. And as we have never received in excess of \$75,000 in any year, you can see that we have kept faith with our promise to the Legislature to spend their appropriation in the interest of agricultural development. The vital point I desire to make in my argument in this matter is, that I am satisfied the Legislature will go the limit with us on their appropriation if we do the things they desire us to do, namely, run our fairs clean, pay strict attention to the educational development, pay their money and intelligently come to them with our honest goods, lay our cards face up, that they may know and see that we are absolutely on the job in the interest of clean, honest development and then with the affiliation of the Agricultural Commission, the county agents, the best agricultural college to advise and direct us and a liberal and intelligent Legislature, a unit in our interest, there can be no doubt that the agricultural resources in Michigan will be improved and bettered from year to year and the State appropriation increased. If necessary, to make our fairs the schools they should be in intelligent educational development.

Fair Notes and Comment

J. C. Dennis, secretary of the Knox County Fair, Knoxville, Ia., has been given an assistant, O. E. Leasensky.

James N. Hoos, for fifteen years secretary of the Central West Virginia Fair Association, Clarksburg, W. Va., died January 10, of cancer, at a hospital in Cleveland, O.

An industrial exposition will be held under the auspices of the Jersey City Chamber of Commerce, at the Fourth Regiment Armory, Jersey City, N. J., from May 17 to May 24.

West Liberty, Ia., Jan. 19.—Altho many other fairs are abandoning the night show feature, the West Liberty Iowa Fair directors have decided to continue it.

Efforts will be made at Clinton, Mo., to carry out the proposed plans for a permanent county fair in Henry County, and Thomas B. Parks and C. A. Datsweller were appointed a committee to look over available sites.

A. M. "Dad" Price, who has been treasurer of the Clinton County Fair Association, Clinton, Ia., for the past fifteen years, has with Mrs. Price, departed for Seattle, Wash., where he will engage in the lumber business.

Groth Brothers, aerialists, will be seen at fairs and celebrations, as usual, during the season of 1924. They have two acts, a comedy revolving breakaway ladder act and a high double trapeze and iron jaw act.

Switzerland is to have an exhibit at the 1924 Canadian National Exhibition, Toronto. A number of other foreign countries have made tentative proposals to Managing Director John G. Kent for space at the fair this year.

Australia has sent to the British Empire Exhibition, London, England, a cheese weighing one and a half ton. A photograph taken at Pittsworth, where the cheese was manufactured, shows sixty school children seated on it.

The Germantown Fair Co., Germantown, Ky., at its annual meeting re-elected all of the old officers, as follows: President, C. D. Ashurst, vice-presidents H. A. French and W. N. Hamblong; treasurer, John Wallingford; secretary, Dan H. Lloyd.

Ray B. Smith and his Royal Scotch Highlanders' Band received a splendid welcome in The St. Petersburg (Fla.) Times when they opened their winter season in St. Petersburg early in January. The Times devoted an entire page to the band, with photographic reproductions of the members bordering the page, and across the top a picture of the band in Highland costumes.

YORK FAIR

Enlarging Grounds—1923 Was Successful Year

York, Pa., Jan. 24.—The York County Agricultural Society is about to acquire ten acres of land adjoining the fair grounds to add to the present seventy-four acres. Five of the ten acres have been purchased and negotiations for the remaining five are pending. The total cost will be about \$50,000.

The annual election of officers took place at a recent meeting of stockholders of the society, with the following chosen for 1924: President, John H. Wogan; vice-president, John H. Rutter; secretary, H. C. Heckert; B. H. Laucks, treasurer; J. Frank Peters, manager of privileges; H. D. Snyder, race secretary and manager of attractions.

The ten acres the society is annexing will be used as parking space for automobiles. This, with the present space, will give the fair twenty-six acres of parking space, which will not be too much when it is considered that last year cars entered the grounds at the rate of twenty-five a minute during the rush hours.

The fair had a most successful season in 1923 and looks forward to an even better one this year. Admissions in 1923 brought in \$30,072.85, grand stand \$11,011.75, and privileges \$28,843.95.

NO MISSISSIPPI-ALABAMA ASSN.

A. H. George, secretary and general manager of the Mississippi-Alabama Fair, Meridian, Miss., advised that it will be impossible to organize an organization of the fairs of Mississippi and Alabama at the present time, as it had been hoped for, due to the fact that Mississippi has few fairs and West Alabama is in the same position. However, much good has already been accomplished in discussing the matter. Mr. George states, as it has had a tendency to bring about a co-operation that has not heretofore existed.

JENNINGS COUNTY FAIR

North Vernon, Ind., Jan. 24.—At the recent annual meeting of the Jennings County Joint Stock Agricultural Association officers were chosen for 1924 as follows: President, J. D. Goss; secretary, Harry A. Stearns, succeeding W. H. Nantz, who resigned after twenty-five years in that position. Mr. Stearns also was elected treasurer.

The fair association was incorporated in 1881 for the holding of agricultural fairs and such fairs have been successively held at North Vernon for forty-three years.

The auto may be putting the horse out of business but it certainly is not lifting the price of horses. The New York City Police Department was recently presented with a \$3,400 horse by Mr. and Mrs. Edward Marzoff, on the occasion of their twenty-fifth wedding anniversary.

The Adams County Fair Association, Quincy, Ill., has re-elected S. H. Thompson, president of the association, W. E. Baker, vice-president, C. T. Mast, secretary, and W. J. Singleton, treasurer. Total receipts last year were \$65,273.

Dr. H. F. Morgan, president of the University of Tennessee, will be one of the speakers at a dinner to be given in connection with the annual meeting of the Association of Tennessee Fairs at Nashville, February 5. Dr. Morgan spoke at the meeting of the International Association of Fairs and Expositions, in Chicago.

At the annual meeting of the Tioga County Agricultural Society at Owego, N. Y., the treasurer's report showed a deficit of about \$2,500 on the 1923 fair, as against a profit of a like amount in 1922. The loss is attributed to unfavorable weather. Stephen M. Lounsbury was elected secretary of the fair.

Ten thousand dollars in purses and premiums are to be offered by the St. Louis County Fair and Race Meeting, Affton, Mo., in 1924. It is announced that the fair are August 28-September 1. Officers are: Jacob Stadt, Jr., president; Geo. H. Bowles, secretary; Henry Heinemann, superintendent of races.

Uncle Hiram and Aunt Luedy are at the South Florida Fair at Tampa, this week and next. Other free attractions include "Chocolo", the health show; Maximo, Cuban stock wire artist; Russell's Dangling Models, Allen & Lee, man law act; Maxine Schneider's Roman riding act. The great Nagel, tight wire; Fussner & Fussner, "The Girl in Red" and Klatawah, living horse, and others.

The Minnesota State Agricultural Society at its annual meeting urged the appropriation of money by the Legislature for the building of a big swine exhibition building to cost \$250,000, to hold the enlargement of the combined exhibition of State departments, which was one of the features of the 1923 State fair, and gave support to the building of the proposed Great Lakes-St. Lawrence waterway.

Crogeston, Minn., will be the scene of the annual Red River Valley Farm Show February 1 to 8. This show is sponsored by the North-west School of Agriculture as a part of the annual farmers' and women's week. Many interesting contests are on the program, and there will be extensive exhibits of all sorts

VOLUSIA COUNTY FAIR

Makes Splendid Start—New Plant Has Excellent Buildings

DeLand, Fla., Jan. 25.—But a few short months ago the Volusia County Fair was only a dream in the minds of a few progressive citizens of this Florida's most versatile county. Today this fair is a reality, with one of the finest fair plants in the South, and is just concluding a most successful exhibition.

The present plant consists of fifteen acres, with fifty acres adjacent secured for a driving park to be constructed next spring. The present buildings, recently completed, comprise the following:

Agricultural Hall, 150x155; Fine Arts and Education, 100x50; Poultry Building, 100x50; Live Stock Building, 100x50; Automobile and Industries, 150x104; Negro Building, 150x50; a total of 45,350 square feet of floor space. The Moorish stucco gates and office building are considered as among the most attractive in Florida. The fair has its own electric-power water supply system reaching to all parts of the grounds.

A landscape artist has laid off attractive flower gardens and parkways which, when matured, will make a veritable Garden of Eden of the spot.

The most modern equipment has been used throughout the poultry, live stock and kennel buildings. The free act program included daily and concert by Bushnell's Band, the Hosiery, Hippodrome, Lotie Le May in triple para-balloons, Almont on the trapeze and a pyrotechnical display. There were pageants under the direction of Jennie Pierce Jackson, of Boston, and special events.

The Johnny J. Jones Exposition Shows are furnishing the midway attractions.

The official personnel of the fair follow: President, S. A. Wood, DeLand; vice-presidents, F. N. Conrad, Daytona, and Senator H. G. Putnam, Oak Hill, Fla.; secretary-manager, E. W. Brown, DeLand; treasurer, R. G. Bennett, DeLand.

DeLand being situated in Florida's famous Orange Belt, citrus fruit will furnish the background of most of the community exhibits.

of farm products, as well as a comprehensive machinery and industrial exhibit. A number of prominent speakers have been engaged, including Duncan Marshall, minister of agriculture of Ottawa, Can.

At a meeting of the Oklahoma County Free Fair Association at the Chamber of Commerce in Oklahoma City, the locations and dates for the ten free fairs in the State and county were decided upon. Britton, Deer Creek, Council Grove, Witcher, Arcadia, Luther, Jones, Choctaw, Sonner and Nowalla townships will have one-day fairs during the week preceding the State fair in September.

The trend of sentiment toward cleaner fairs was demonstrated at the annual meeting of the stockholders of the Interstate Fair Association, Lynchburg, Va., when the question was brought up as to whether the Lynchburg fair, as at present conducted, contributes to the welfare, uplift and development of Lynchburg and the surrounding territory and a committee was appointed to report in thirty days with recommendations as to change of policy, etc. Fair men are awaking to the fact that in order to save the merchandise wheels and other harmless entertainment features the evils that have crept into the operation of some concessions must be eliminated.

William R. Baker, former editor of The Macon Daily Chronicle-Herald, Macon, Mo., has disposed of his interests in that publication so that he can devote more time to his duties as secretary of the Macon County Fair Association. Baker says that steps are now being taken to enlarge the scope of the fair so that this year it will be really a Northern Missouri project rather than confined to Macon County. New organizations are to be formed to push the various divisions of the fair and the first step he will take in that direction will be the formation of boys' and girls' clubs and these departments will be stressed particularly as well as other educational features of the fair. Baker also states he is now negotiating for some new and novel night features to be added to this part of the program.

BALLOON CORP. AIRO NEW YORK. Reg. U. S. Pat. Office. UNEQUALLED QUALITY BALLOONS For Sale at M. K. BRODY 1120 So. Halsted St. CHICAGO FEDERAL IMPORT. ING COMPANY 620 Penn Avenue. PITTSBURG BRAZEL NOVELTY MFG COMPANY 1710 Ellis Street. CINCINNATI SHRYOCK-TODD NOTION CO. 624 North 8th St. ST. LOUIS These agencies fill gas orders Order from our nearest agency. BUILDERS OF PARADE FLOATS WILLARD & MERRIFIELD, INC. 2304 West 8th Street. Coney Island, New York.

PLANS MATURING FOR GREAT SOUTHERN EXPO.

Washington, D. C., Jan. 21.—Plans for a great Southern exposition, mention of which was made recently, to be held in the Grand Central Palace, New York, in 1925, are rapidly being formed. It is announced, and are attracting a great deal of attention, F. Roger Miller, business manager of the Macon (Ga.) Chamber of Commerce, was in Washington recently consulting various Southern representatives and organizations before completing final arrangements for the event.

The exposition is to be held under the auspices of the Southern Exposition Association, which is made up of representatives of commercial, industrial and agricultural interests in the States south of the Potomac and the Ohio rivers.

These interests include agricultural organizations, chambers of commerce and other civic organizations. Commercial and industrial interests in the Southern States have subscribed to the underwriting of two expositions, and it is understood that each State government will make an appropriation to assist in financing the enterprise. The plan worked out by the committee in charge provides for the expenditure of thousands of dollars in a national advertising campaign during the coming year to arouse interest in the exposition and the products of the "New South".

All the available space of the Grand Central Palace will be required for the exclusive exhibition of the resources and products of the Southern States. More than one hundred thousand feet of exhibit space will be divided. The exhibits will include displays of commerce, industry, agriculture, transportation and natural resources, and will be the most elaborate exposition ever undertaken by the combined South.

The idea back of the exposition, as explained by Mr. Miller, who was formerly president of the Southern Commercial Secretaries' Association, and who is chairman of the Advisory Committee in charge of the exhibition, is "to acquaint the entire people of the United States with what the South is doing, and with the marvelous strides she has made in the last few decades."

William G. Sistine, prominent business man and lawyer of Greenville, S. C., has been persuaded to undertake the organization and management of the enterprise. Col. Joseph Hyde Pratt, State Geologist and Director North Carolina Geological and Economic Survey, Chapel Hill, N. C., is vice-president of the association, and the secretary is Col. Holmea B. Springs, of Greenville, S. C.

"The atmosphere of the Southern Exposition will be distinctly Southern," says Mr. Miller. "The decorations have already been tentatively outlined and will be unique in the city of New York. All of them will be gathered in the South and shipped and installed under the direction of a Southern decorator. Music for the occasion will be furnished by Southern orchestras."

Special events are being planned for the individual States participating, many of these to be staged under the auspices of State societies. One unique feature will be a Southern Products Dinner, to be given under the auspices of the Southern Society. Every article used in connection with this banquet will be a Southern product."

Associated with Mr. Miller on the Advisory Board will be: Walter Parker, general manager Association of Commerce, New Orleans, La.; A. V. Snell, manager Chamber of Commerce, Jacksonville, Fla.; W. H. Harty, manager Chamber of Commerce, Memphis, Tenn.; J. A. Gawthron, manager Chamber of Commerce, Richmond, Va.; O. L. Bunn, manager Chamber of Commerce, Birmingham, Ala.; W. E. Morrow, manager Chamber of Commerce, Louisville, Ky.; George Firmin, manager Chamber of Commerce, El Dorado, Ark.; and Ireland Hampton, manager Chamber of Commerce, Fort Worth, Tex.

Employment of a full-time manager, membership campaign to secure 2,000 subscribers at \$10 each and the erection of a grand stand in the Miami County Park has been decided upon by the Decatur (Ill.) Fair Association. At the annual meeting the following officers were elected: William Fulk, Cerro Gordo, president; D. T. Rose, Harrisstown, vice-president; H. P. Ash, Harrisstown, secretary; J. R. Pogue, Decatur, treasurer.

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.

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.

Pennsylvania State Association of County Fairs, J. F. Seldomridge, 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.

Ontario Association of Fairs and Exhibitions, J. Leslie Wilson, secretary, Toronto, Canada. Annual meeting to be held at the King Edward Hotel, Toronto, February 5 and 6.

North Dakota Association of Fairs, E. R. Montgomery, secretary. Meeting to be held in Grand Forks, N. D., February 27 and 28.

National Association of Colored Fairs, Robert Cross, secretary, Norfolk, Va. Meeting to be held at Liberty Hotel, Washington, D. C., February 22 and 23.

Maine Association of Fairs. Meeting to be held at Falmouth Hotel, Portland, Me., February 6 and 7.

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.

PENNSYLVANIA FAIR ASSN. EASTERN MEETING AT PHILA.

The eastern meeting of the Pennsylvania State Association of County Fairs will be held at the Lorraine Hotel, Philadelphia, February 6 and 7. The program arranged is as follows: WEDNESDAY, February 6: Address of President Harry White, discuss on of racing publicly, report from fair associations of any one who failed to fulfill with them their contract in payment or in any department of fairs, address by Wm. G. Comstock, secretary, Monroe Fair, on "County Fairs, the Good They Accomplish".

THURSDAY, February 7: Banquet at 6:30, Hon. A. E. Dax, Jr., of Philadelphia to be the principal speaker. Music and vaudeville entertainment, compliments of Wirth-Hamid Fair Booking Association, New York.

Wednesday Afternoon

Address of Welcome—Chas. H. Grakelow, director of Public Welfare, Philadelphia. Secretary's Report—J. F. Seldomridge.

Race Department—Dr. C. B. Mendenhall, Jordanstown, N. J.; Hon. U. D. Murphy, Harrisburg, Pa.; and A. E. Leatherman, secretary, Union Trotting Association, Philadelphia.

"Ideas of a Successful Fair"—Fred B. Parker, secretary and commissioner, Batavia, N. Y.

"Co-Operative Legislative Work"—Tom Nokes, Johnstown, secretary, Pennsylvania Outdoor Advertising Association.

"Horsemen and Horse"—Dave McDonald, Pittsburg.

"Co-Operation of the Fair Directorate with Fair Secretary"—George L. Dobyne, Port Richmond, N. Y.

"Something of Interest to Every Secretary Pertaining to Clean, Moral, Wholesome Outdoor

ALL SET FOR MEETING OF ILLINOIS ASSN. OF FAIRS

All preparations are complete for the annual meeting of the Illinois Association of Agricultural Fairs, which this year will take place at Aurora, Ill., February 5 and 6. Governor Len Small, president of the association, will preside. Mayor Charles H. Groves will deliver the address of welcome on behalf of the city, and Attorney Fred B. Shearer for the Chamber of Commerce. A splendid array of speakers has been provided, as previously mentioned in these columns. The annual banquet and entertainment will be held in the armory. The banquet will be furnished by the Aurora Chamber of Commerce and the entertainment by the United Fairs Booking Association, Western Vaudeville Managers' Association, Bohin-on Attractions, Sun Booking Exchange, Thorne-Duffield Fireworks Co., Gordon Fireworks Co., Minter Fireworks and Amusement Co., and others.

INTERESTING DATA FROM QUESTIONNAIRES

(Continued from page 80)

to stabilize the amount paid out in premiums by each association.

"The new law that was passed at our last session of the Legislature requiring the records to be uniform and as prescribed by the Public Examiner also requires a greater amount of time and responsibility by the secretary of the association. More demands will be made upon him by the association and the public. It will mean that your secretaries must be paid for their services according to their worth. It may possibly mean an increase in salaries but be assured that the county fair organizations of our State at the

THE LATLIP FAMILY



This well-known family of acrobats has appeared at many fairs during the past few years with the Latlip Attractions, and during 1924 will again play Ohio and adjoining States.

Amusements and Fair Games"—Thomas J. Johnson, commissioner, Showmen's Legislative Committee.

"Legislative Need for County Fairs of Pennsylvania"—Discussion.

Report of Nominating Committee.

Introduction of Representatives of Horse and Show Papers.

MT. VERNON (ILL.) FAIR

Mt. Vernon, Ill., Jan. 21.—At the annual meeting of the Mt. Vernon Fair and Agricultural Association held here last Thursday, the following officers were elected for 1924: President, C. R. Keller; vice-president, Geo. H. Newcome; secretary, Martin Henn; treasurer, Harold Watson. Dates for 1924 were set for September 23-27, five days and nights.

Vice-president Newsome states that the 1923 fair was the most successful in the eighteen years of the association. The fair board voted to buy additional ground, as the fair is expanding. A number of permanent improvements are scheduled for this year.

NEW RACING CIRCUIT

Newark, O., Jan. 24.—A new light harness racing circuit is being formed and a meeting will be held soon. The new circuit will be known as the Central Ohio Racing Circuit, starting in May and closing the week of July 5. The cities interested are Newark, Marion, Fremont, Tiffin and Mansfield. Dates will be arranged at the first meeting.

COSHOCTON RACE MEETING

Coshocton, O., Jan. 24.—A harness racing meeting will be held on the half-mile track here June 30 to July 5, inclusive. The turf on the track here was relaid last summer and the course is now one of the fastest in the State.

the State. Only 47 reports had been received at time of the meeting, but in several cases the secretaries reported that their records had not yet been returned from the Public Examiner's office, and therefore, they were unable to complete this report.

DATES ANNOUNCED FOR S. W. MISSOURI CIRCUIT

Carthage, Mo., Jan. 26.—Emma Knell of this city, secretary of the Southwest Missouri District Fair Association, has announced that the Missouri-Kansas Grand Racing Circuit, embracing fairs of the two States, including two State fairs, has decided upon the following dates for next year: Fayette, Mo., opening week, July 28; Marshall, Mo., week of August 4; Missouri State Fair, Sedalia, Mo., week of August 18; Nevada, Mo., week of August 25; Southwest Missouri District Fair at Carthage, Mo., week of September 1; Kansas State Fair at Topeka, Kan., week of September 8; Lawrence, Kan., week of September 15.

The association has gone on record, Miss Knell reports, to encourage the raising of young harness racing stock and plans to offer a purse of \$300 in each town for two-year-olds. All racing on the circuit will be on the 3-to-5 heat plan. It is the belief here that the board of directors of the fair association in Carthage will decide on a four-day fair the coming season instead of five days, the length of the fair last year. The change seemed to add only to the expense of the exposition and did not add anything to the revenue of the fair association. It also is planned to open the fair on Labor Day, September 1.

S. E. IOWA FAIR MEN MEET

Hurlington, Ia., Jan. 26.—"Infixing classifications in speed events, limitations of some entries, regulations of concessions, season-ticket sales and general finances were some of the topics of the meeting of Southeastern Iowa fair officials here last week at which definite campaign of co-operation was outlined. H. M. Delft, secretary of the Tri-State Fair Association, of this city, temporary secretary of the meeting, was appointed to distribute questionnaires on these topics through the district in an endeavor to knit all associations in a general organization. Later meetings will be held to act upon such suggestions as may be produced. Reduction of overhead expenses without impairment of the show was chief topic of the session. Among the fair officers present were: Secretary Walter Elzlit, West Liberty; President Holland Hobbs, Mt. Pleasant; Newell Moore, speed superintendent, Mt. Pleasant; Secretary L. W. Hall, Eldon; Secretary Russell Canby, Winfield; President W. B. Hunt, Hurlington.

Following this session department superintendents of the Tri-State Fair met and went over many new features for their work, which has been started already with the idea to make the entries in this year's fair the largest and best handled in the association's history. Secretary Delft had a busy day keeping both sessions going.

NAPLES (N. Y.) FAIR

Naples, N. Y., Jan. 25.—The forty-third annual fair of the Naples Union Agricultural Society will be held here September 4, 5 and 6. It was decided at the annual meeting of stockholders, this year's fair is counted on to largely eradicate the \$1,500 deficit which stands on the society's books. Within the past two years more than \$2,500 has been spent in making permanent repairs to the fair buildings and grounds, including a new bridge, bleachers, free attraction platform, improvements on the grand stand building of a back wall at the entrance to the grounds, installing electricity on the midway and purchasing a new tent. The treasurer's report showed the 1923 receipts were \$8,000.95. The disbursements included among other things: Insurance, \$125.80; printing and advertising, \$544.85; attractions and music, \$1,265.92; salaries for secretary, treasurer, judges, superintendents, office assistants, etc., \$704.00; race purses, \$1,072.89; premiums paid, \$3,593.50. When the State share of the premium money is received the deficit will amount to approximately \$1,500.

J. Gordon Lewis was elected president for 1924, D. J. Doughty treasurer, John C. Bolles secretary, John Bartholomew acting superintendent of fair grounds, A. J. Walker superintendent of fair races, John C. Bolles superintendent of privileges.

BROCKPORT (N. Y.) FAIR

Brockport, N. Y., Jan. 25.—Plans to create greater interest in the Brockport Fair were made at a recent meeting of the Monroe County Agricultural Society here. Altho a partial financial report showed a deficit a spirit of optimism prevailed at the meeting. Frank Hunter of Hilton was elected president, L. W. Adams and Dr. Harry Green vice-presidents, Harold G. Dodson secretary, Fred B. Richards treasurer, and Morton G. Read general superintendent.

Advertisement for HAMBURGER DISPENSER and HAMBURGER HAND KIT. Includes images of the products and pricing information: SANITARY HAMBURGER PRESS \$10.00, LUNCHMAN'S HAND KIT \$39.00. TALBOT MFG. CO., 1213-17 Chestnut St., St. Louis, Mo.

FOR SALE GLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address: BICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

MISSOURI STATE FAIR BOARD ORGANIZES

Sedalia, Mo., Jan. 23.—The Missouri State Fair Board met in annual session a few days ago and perfected its organization for 1924 by electing C. D. Bellows of Maryville president, George W. Arnold of Sedalia vice-president, W. D. Smith secretary and W. H. Powell, Sr., Sedalia, treasurer. Secretary Smith then announced the following appointments in the administrative office on the Missouri State Fair grounds: Mrs. E. R. Hinkle, chief clerk; James W. Price, publicity director, Princeton, Mo.; M. H. Williams, superintendent of concessions, Carthage, Mo.; Marguerite Phelan, chief stenographer; Louise Weise, stenographer; R. H. Nichols, stenographer; C. P. Spieler, shipping clerk; W. A. Young, custodian, and S. W. Wilson, assistant custodian.

FAIR NOTES

Carl M. Johnson, of Rush City, Minn., was re-elected president of the Minnesota State Agricultural Society at the annual meeting in January. E. J. Stillwell was re-elected vice-president and J. L. Mitchell of Austin a member of the board of managers. W. T. Morrissey has been elected president of the West Michigan State Fair Association, Grand Rapids, Mich.



RINKS & SKATERS

(Communications to our Cincinnati office)

MANY ICE RINKS OPERATING

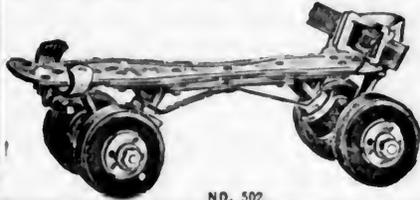
The severe weather that has visited all parts of the country this winter has resulted in the establishment of many ice skating rinks, most of them under municipal auspices. At Aurora, Ill., the swimming pool at the Central States Fair and Exposition park has been turned into an ice skating rink under the management of Edward Ream. Music has been provided for the entertainment of the skaters and a powerful radio receiving set also is to be installed to give the fans programs both afternoon and night.

One of the events planned by the manager is a masked skating carnival. There will also be speed skating contests with some of the best known amateurs in the country competing, as well as local contests.

The rink is one of the finest in the country and is an ideal place for winter races and other events.

A number of new skating rinks have been built in Eastern Canada, there now being two hundred indoor rinks in the territory, plus about the same number of outdoor rinks. December was an unsatisfactory month for rinks, due to lack of ice. In only one of the centers has there been sufficient patronage for speed skating, but exhibitions of fancy, trick and a robotic skating by professional performers

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Public demand for clean, high-class entertainment is inevitable, and Fair Secretaries are becoming more discriminating in their selection of attractions.

We invite you to investigate the acts under exclusive contract with us. Compare them for skill, dexterity and price. We believe you will find our offerings the most exclusive and best known "Head Line" Acts in the country.

Wire, call or write us for full particulars.

THE JOE BREN PRODUCTION COMPANY
Tenth Floor Garrick Theatre Bldg., Chicago, Ill.

have been popularized greatly in the past two years. It was not until 1923 that such acts penetrated Eastern Canada to a large extent, but there came a deluge then. This year's indications are for numerous ice acts playing extended engagements in Eastern Canada. Single acts are not as popular as mixed acts consisting of at least one man and one woman. Last winter three of the acts played thru January, February, March and part of April in the indoor rinks and part of April in the outdoor rinks during winter carnivals.

SKATING NOTES

Billy Carpenter, whom we hadn't heard from for a long time until recently, is located at

Midway, Pa. Kick in with some news, Billy. We knew "Freezy" couldn't keep out of the game. He's back in it after several years' absence, and, we understand, making good.

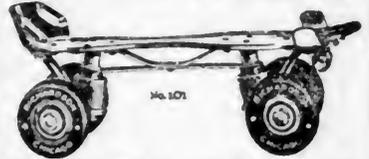
Joe Forrest, a line from you will be appreciated.

What does the coming summer hold for the roller skating game? Right now is a good time to make plans and "get set".

So-called rink managers who allow the "rough-necks" to dominate the rink and who not only tolerate but encourage girls of unsavory character to frequent their place are the men who are killing the game. We have had reports on several such this winter. The self-respecting mana-

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No. 101

Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.

Richardson Ball Bearing Skate Co.,
3312-18 Ravenswood Ave., CHICAGO.

WANTED TO RENT—Pavilion in Amusement Park for Roller Skating. Also want to buy Portable Rink. LOUIS STRECKER, 1707 S. Fifth Street, Terre Haute, Indiana.

gers ought to do their utmost to rid their rinks of the undesirables—and also rid the game of men who have no regard for decency or the future of the business.

Several inquiries have reached us during the past few weeks as to available locations for rinks. Owners having rinks for sale or those wishing to procure rinks are overlooking an excellent opportunity if they do not make use of the advertising columns of The Billboard. In no other way can they reach the people interested in the skating game.

Well, friends, I'm back once more, after a year away from the "column". It's good to greet old friends again and to have the opportunity to make new ones. I've been a little out of touch with the game, but interested nevertheless, and will appreciate a line from every skater, rink manager and others who would boost the interests of roller skating. It needs all the boosting all of us can give it, so let's get busy and put some real pep into it. I'm with you—and for you.—NAT S. GREEN.

The skating editor has received several requests recently for information pertaining to the war tax—just whether admissions are taxable or not. An inquiry has been addressed to the Internal Revenue Department and the editor hopes to publish the information in an early issue.

Langner Brothers are conducting a roller skating rink at Bridgeport, Conn.

2 - BIG WEEKS - 2
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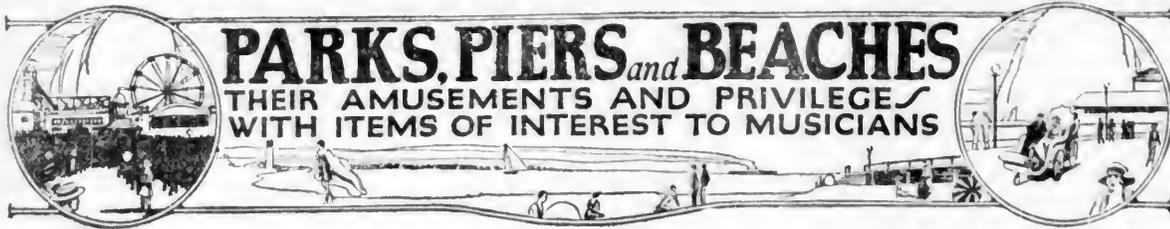
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LOS ANGELES



PARKS, PIERS and BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

ROCKAWAYS TO BE GREATEST SEASIDE PLEASURE RESORT

Within a few months work is to be started on the new ten million-dollar boardwalk that is to be built around the Rockaway Peninsula, Queens county, by the City of New York, according to a statement issued by Borough President Maurice E. Connelly.

According to plans which have been perfected the boardwalk will surpass anything of its kind hitherto built. It will be eighty feet wide along the coast of the Atlantic Ocean from Jacob Rittenberg Park at Beach 140th street to Beach Twenty-fifth street. It will be about six miles long, or four times the length of the walk opened last year at Coney Island. It will also be double the length of the famous Atlantic City Boardwalk.

A Great Pleasure Resort

In his announcement of the preliminary work Borough President Connelly said:

"The completion of this boardwalk and the companion pieces of engineering construction, the boulevard across Jamaica Bay, will make the Rockaways the greatest seaside pleasure resort, I believe, in the world.

"The work on the Jamaica Bay Boulevard is progressing rapidly. It will require a year or possibly more after the contract for filling in is let to complete the work, and until that filling is done construction of the boulevard cannot be finished.

"Practically eight years were consumed in obtaining the necessary legal rights to permit construction of the cross-bay boulevard. Almost as long a time was required to get out of the way legal difficulties before final steps could be taken looking toward the construction of the boardwalk. These legal clouds have now been brushed away to such an extent that we may proceed.

"The portion of the beach front for which request has been made shall be acquired as shown on the map will approximate 1,200 feet in width. The reason for the proposed acquiring of this wide area is that the State has at various times made grants to private individuals, and it is desirable that the City of New York become the undisputed owner of the entire waterfront.

"Land in every section of the Rockaway peninsula now unimproved or improved inadequately, particularly that abutting on or adjacent to the boardwalk, will increase enormously in value.

"So great will this increase be that there will necessarily follow the razing of hundreds of structures which will be replaced by magnificent hotels and residences which will require the expenditure of untold millions of dollars in the Rockaways.

"This construction and the increased land value will many times over repay the City of New York and her people for the expenditure that will be necessary to acquire this land and build this boardwalk.

Great Development Possibilities

"There is no ocean front in this country—in fact, I may say in the world—that presents the possibilities that are presented by the development of the Rockaway ocean front.

"Front foot values of land in Atlantic City along the ocean front are as high as \$7,000. My belief is that values in Rockaway will equal or not exceed values in Atlantic City. There are all the reasons why it should.

"Devoting so much attention to this boardwalk does not mean that Queens has not a greater need. Our greatest necessity is for rapid transit. How much will this boardwalk be worth if we have no means, that is, no adequate means to reach this ocean-front promenade? Hence transit must be obtained.

"This, not only that we may reach the ocean front, but that the intervening territory from

the shores of the East River to the ocean front shall be served by an underground rapid transit line that will enable us to develop the territory within our borough and to provide the means for the people of our sister boroughs and visitors to our city to go through the Borough of Queens and to reach this ocean-front development."

FAIRYLAND PARK CO.

Holds First Annual Banquet and Outlines Plans for 1924

Kansas City, Jan. 26.—It was a Benjamin-Fairlyland "party" at the first annual banquet of the stockholders of the Fairlyland Amusement Company, owner and operator of Fairlyland Park, held Tuesday night at the Coates House. It was a triumph for Sam Benjamin, manager of one of the most interesting parks of the Southwest, who thought his dreams were to be fulfilled last season when Fairlyland was prepared for its debut, which occurred June 16. But he reckoned not on unfavorable weather conditions, late start, inadequate transportation facilities and other barriers that were hard to surmount, and at the close of the season, September 15, he was face to face with apparently a complete demolition of his hopes.

Tuesday night, however, when the stockholders for the banquet assembled, with an assessment of 20 per cent paid in, and knowing their stock was now worth 100 cents on the dollar, that Fairlyland was a success, was going over, that more extensive and comprehensive improvements were started for 1924, with the City Council promising aid in having the transportation company making the needed extension of the Prospect avenue car line to the park's gates, with the Board of Directors and all stockholders voting Sam Benjamin 100 per cent efficient and capable, it was a decided vindication, realization and triumph for him and Fairlyland Park.

When the dining room doors were opened two hundred stockholders and guests took their places at the tables, and the fun commenced. President H. A. Mayer, who was toastmaster, introduced John B. Pew, city counselor, who, with the guests standing, pronounced a short laudation. While a sumptuous dinner was served, A. B. (Sandy) Sinclair, cheer and song leader, uncorked many surprises and laughs. The entire assemblage sang "Fairlyland" to the tune of "Maryland, My Maryland," which brought cheers, until the writer of the parody, Mrs. Geo. Pence Snyder, was introduced. Then the Mrs. Snyder Quartet offered several numbers, and Mr. Sinclair presented Marguerite Brown, who soloed "Kiss Me". After more community singing Grace Jones sang "Dreamy Melody". The fun closed with a five-minute playlet, "Gathering the Nuts", which caused roars of laughter.

Mayor Frank H. Cromwell, of Kansas City, who also is vice-president of the Fairlyland Amusement Company, then made a most felicitous address.

Mayor Cromwell was followed by Mr. Pew, city counselor, who told what Fairlyland Park meant to the city.

Joe Guzzardo then talked on the finances of the park. He was witty, earnest and sincere, and when he finished the room echoed with applause. Mr. Guzzardo stated that the gate receipts last season were \$29,000, and that

"WISCONSIN ZOO"

To Be Installed at Wisconsin State Fair Grounds

Milwaukee, Wis., Jan. 21.—In addition to the many amusements park features which are to be a part of the Wisconsin State Fair plant, the management of the fair plans to install a "Wisconsin Zoo", which is expected to become one of the outstanding educational features of the fair.

In this zoo will be found living specimens of the many kinds of animals, birds and fish found in the Badger State. It is announced by Secretary Oliver E. Remey. Arrangements for the addition have been perfected by Commissioner John D. Jones, Jr., and Secretary Remey and Commissioner Elmer S. Hall, of the Conservation Commission.

"A Wisconsin Zoo," said Commissioner Hall, "will be of incalculable educational value to citizens of Wisconsin, and especially to the boys and girls of the State, about 50,000 of whom attend each State Fair on the opening day."

Already collections of specimens are being made so that the zoo may be realized as soon as possible. The project has been under consideration by State officials for some time, it was said.

RIESENBERGER AGAIN TO MANAGE CONEY ISLAND

Arthur L. Riesenberger, for sixteen years manager of Coney Island, Cincinnati, O., but who retired last spring when the island was sold to John W. Hubbard, of Pittsburgh, will resume the management this year. It is announced by R. K. Hynicka, one of the new owners of the park.

Mr. Riesenberger's long experience, executive ability and popularity were responsible for his reappointment to his old post.

the park's share of rides, concessions, etc., had been \$109,000.

Sam Benjamin was next presented, and tendered an ovation. He said that five or six weeks ago things looked mighty black for Fairlyland Park, but now, with the board, concessionaire, etc., back of him, he had a lot of new things in store for the patrons for 1924, with the park now financed. He reminded that the subject of his speech at the National Association of Amusement Parks Convention at Chicago in December was "How I Built Fairlyland on a Shoestring", and stated that all he talked about the entire time he was in Chicago was Fairlyland. When Mr. Benjamin had finished a rising vote of thanks was given the three men who had worked so hard to put Fairlyland over. R. R. Robinson, Henry Mayer and Joe Guzzardo.

After an informal discussion and expressions by the stockholders, R. R. Robinson, trustee for the creditors, was announced. He explained the difficulties and the smoothing of the ways, and predicted clear sailing ahead. Mr. Hutchinson and Mr. Laughlin, of the Federal Trust Company of Kansas City, concluded the speaking. Through the evening a spirit of optimism prevailed, and it was the general opinion that Fairlyland would prove a successful enterprise this year.

Officers of the Fairlyland Amusement Company are: Henry Mayer, president; Frank H. Cromwell, vice-president; W. R. Cook, secretary-treasurer, and Sam Benjamin, general manager.

Park Paragraphs

"Leave 'Em With a Smile"

George A. Schmidt is automobiling in California. A. R. is slaving in Chicago. Pretty soft for G. A.

Mike Helm, owner of Electric Park, Kansas City, Mo., is fishing at Miami. Pity the poor park manager. His lines are hard.

Fred J. Collins, too, has left Northern cold and snow behind and is dispersing himself at Daytona Beach, Fla. He'll be back at Jollyland, Amsterdam, N. Y., in the spring, ready to launch "the park beautiful" on another successful season.

Parks are not overlooking the radio craze. Several have announced that they will have big receiving stations where patrons may listen in on broadcasting programs every day.

Kiddies' playground features will be found in many parks this year that have not previously had them. It's a paying proposition, as has been proved by many park managers who have tried it out.

M. G. Helm, who is chairman of the Entertainment Committee of the Anglers' Club of Miami, Fla., is putting on the next "Gambol" for that organization.

West Baden Springs Hotel, West Baden, Ind.,

has sent out engraved cards announcing the opening of "America's most palatial bath house" February 20.

W. Hal Marshall talked to the Kiwanis Club of Kankakee, Ill., recently on the subject of the benefits to be derived from an amusement park rightly conducted and showed the club wherein the Kankakee Amusement Co., with which Marshall is connected, is planning to conduct an amusement park that way.

A cub born to a Russian brown bear at the Cincinnati Zoo, recently was the cause of more or less commotion when Superintendent Sol Stephan tried to coax it from the den. The mother showed fight, and the attempt was given up.

Millard & Merrifield, banner palaters and float builders, of Coney Island, N. Y., have shipped a new banner to Tampa, Fla., for the "Twin Tornado" show on the Johnny J. Jones Exposition. Several other banners are now on the stretcher and will be delivered shortly.

Charles J. Gelsor, well-known ride operator, of Coney Island, N. Y., recently returned from a coast-to-coast trip as selling agent for Pinto Brothers, manufacturers of "kiddle" rides, and reports a most successful trip.

WILMINGTON PARKS

Wilmington, Del., Jan. 25.—Extensive improvements will be made this season to Wilmington's two amusement parks—Shellpot and Brandywine Springs. The name of the Henry & Young Amusement Company, which was the lessee of both parks, has been changed to the Diamond State Amusement Company on account of the old interest having sold their stock previous to opening the two parks last season. John A. Miller will again be the general manager of the company. H. T. Price will again be press representative and will book excursions for the two resorts.

At Shellpot Park the midway is being completely rebuilt and there will be a number of other improvements. Several new buildings are to be erected and work has been started on several new rides. The park company has purchased five additional acres of land adjoining the old park and on this the Wilmington Natatorium Company will erect a swimming pool costing \$250,000. It will be the second largest pool in the country. It is said, and will be up to date in every respect. There will be accommodations for 3,000 bathers. This will be the first pool of the kind to be constructed in the vicinity of Wilmington.

Other improvements contemplated at Shellpot include a new loading platform and abed for the trolley line, new walks and various other changes. It is intended to make Shellpot one of the biggest and best parks in this section of the country.

Brandywine Springs Park, noted for its natural beauty, will be put in excellent shape. It will be used largely as a resort for Sunday School excursions and similar affairs. It has a considerable number of attractions. It is a little over a half hour's ride from Wilmington.

Both parks will be extensively advertised outside of Wilmington and the management expects to entertain several hundred excursions during the season in addition to the regular park patrons.

Both parks were successful last year under the new management and were greatly improved. That the parks will be well looked after is assured by the fact that every important employee of the park is a stockholder and every stockholder gives personal attention to the parks.

CARLIN TO DEVELOP A CENTER FOR ATHLETICS

Baltimore, Md., Jan. 25.—John J. Carlin, owner of Carlin's Park, Baltimore's leading summer amusement resort, announced this week that approximately \$500,000 will be spent to develop a center for both amateur and professional athletics of many kinds at Carlin's Park with Charles L. Ornstein, who recently retired as athletic director of the Third Army Corps, in charge.

Mr. Carlin states that work will begin at once on the conversion of a portion of the park property into the athletic plant. Baseball, soccer, boxing, wrestling, basket ball and swimming will be made the predominant sports, it was announced. The plan is regarded as one of the most progressive in athletics since the erection of the Baltimore Stadium, and it will give Carlin's an even higher standing than it has hitherto enjoyed.

Excavation has already been started on the natatorium. It will be of concrete, with a white tile finish, oblong in shape, 300 feet long by 200 wide. The depth will vary from 18 inches to 10 feet. All styles of diving will be made possible, and a straightaway of 100 yards will permit championship races under official rules. Seventy per cent of the pool will be not more than four and one-half feet deep for bathers, and the balance of 30 per cent deep water for swimmers. The pool will contain 2,500,000 gallons of fresh water.

The building in connection with the pool will be 440 feet long and 45 feet wide. There will be basement, first and second floors and a roof garden. The roof will be terraced to afford a view of the pool, and will contain a 2,500-seat concrete stand for spectators.

There will be a sand beach on two sides of the pool, which will have volleyball, handball and tennis courts, with ample room for handling medicine and beach balls.

Free instruction in diving and swimming will be given to the boys and girls of Baltimore public schools by competent instructors during special hours. The pool will occupy five acres. The contract has been awarded and the pool is scheduled to open on May 15.

Associated in the natatorium enterprise are former Mayor James H. Preston and Major Ezra B. Whitman, chairman of the Public Service Commission.

A field, 350 by 600 feet, has been portioned off for baseball and soccer, and will include a grand stand with a seating capacity between 10,000 and 15,000. It has been estimated that the grand stand will cost between \$25,000 and \$30,000.

The large building now used for dancing and roller skating will be converted to the use of basket ball and indoor boxing and wrestling. Plans for construction are complete and work will start at once. The augmented seating capacity will be 4,500, and will permit the staging of high-class attractions.

During the summer, the Arena, which last summer was given over to the presentation of grand opera, will be used to conduct both amateur and professional boxing and wrestling, with a seating capacity of 3,500.

OREST DEVANY IN NEW VENTURE

New York, Jan. 24.—Orest Devany announces that the construction of Fair East Park will be put off till next season. Mr. Devany expected to open up this year, but the people who own the property on which he was going to locate will not give him a favorable lease, so he has returned to concessionaires all the money deposited by them for space in his new park, he announces. Perhaps work will be started before 1924 is over and his new park is expected to open early in 1925.

Mr. Devany announces that he will operate an advisory service for park owners and managers and an office for booking acts, rides and concessions.

NEPTUNE BEACH

Is New Amusement Park Under Construction at Niagara Falls

Niagara Falls, N. Y., Jan. 25.—A new amusement park is under construction here and is expected to be ready for the summer season of 1924. The resort will be known as Neptune Beach and will be operated by the LaSalle Amusement Corporation, of which Joseph Paonessa is president and Harry Parke secretary-treasurer.

The park is located on the new river road from Buffalo to Niagara Falls and the cities of Tonawanda and North Tonawanda. It is five miles from Niagara Falls and has five-cent fare from that city and from Tonawanda.

"We are now building a dance pavilion 120 by 80 feet," says President Paonessa. "We also are grading a parking space for a thousand automobiles, and are constructing a bathing pavilion with 300 lockers. Twenty midway stands, four rides and three 'fun houses' are being installed. We draw from 120,000 people within a radius of six miles and have more than a million people within a twelve-mile radius, which takes in Buffalo, Niagara Falls, Ont., and St. Catharines, Ont."

WORLD'S GREATEST NOVELTY RIDE



THE CATERPILLAR

This is the wonderful little trick Ride which swept the country in 1923. We built 52 for Amusement Parks alone. It is the Laughing Ride with a collapsing green tunnel that looks like a giant Caterpillar and the big 10 H. P. blowers that blow the patrons into fits of laughter. It beat all but the biggest coasters in 1923. Many are sold already for 1924.

Here Are the Figures

THE CATERPILLAR. We built 52 CATERPILLARS during the year 1923. The receipts were larger than on any other small ride ever built.

THE CATERPILLAR at Kingswood Park, Pittsburgh, grossed \$3,192.00 the first week (week ending July 1) and carried its entire cost the first three weeks (\$4,250.46).

THE CATERPILLAR at Rocky Glen Park, Scranton, grossed \$1,157.00 on Decoration Day and \$1,585.00 on July 4.

THE CATERPILLARS at Coney Island grossed over \$40,000.00 each during 1923.

THE CATERPILLARS at Pfisterland Park, Kansas City, Mo., grossed \$1,186.00 on July 4, 1923.

THE CATERPILLAR at Adora Park, Youngstown, O., took in \$2,000.00 on Decoration Day and \$1,820.00 on July 4.

THE CATERPILLAR at Cascade Park, New Castle, Pa., net \$200.50 on December 25 and \$1,202.55 on July 4.

THE CATERPILLARS at Riverside Park, Chicago, Ravenna Beach, Boston, Howe Park, Detroit, and Palisade Park, New Jersey, all took in more money than any other rides except the biggest coasters.

CATERPILLAR receipts were immense at Erie Beach, Buffalo, Luna Park, Cleveland, Riverside Park, Indianapolis, and at Venice and Long Beach, Calif.

At Toronto **THE CATERPILLAR** took in \$23,836.00 in eleven days. At Luna Park's new Park in Memphis **THE CATERPILLAR** grossed over \$7,000.00 in one week.

The Johnny J. Jones **CATERPILLAR** grossed over \$7,000.00 in two seasons, breaking all records.

This Ride had the largest sale of any Ride ever marketed during its first year.

We Need Your Order Now if You Want Prompt Delivery.

TRAVER ENGINEERING COMPANY BEAVER FALLS, PENN.

Builders of the MYSTERIOUS KNOCKOUT, the wonderful Walk Thru Show, which got \$3,330.10 at Memphis in one week in September, 1923. Twenty-six already sold to the leading Parks and Shows of America. Goes into one wagon. Space required, 20x30 ft.

THE JOYPLANE, for Parks only. The thrilling circular Coaster Ride. Endorsed by Luna Park, Coney Island; Westview Park, Pittsburgh; Cedar Point Park, Sandusky, and Johnny J. Jones. They all say it is the best Park Ride in our list.

THE SEAPLANE or Traver Circle Swing. This is a standard Ride in ninety per cent of the Parks all over the world and on all the big Carnival lots. No Park complete without it. We have two used portable outfits for sale.

The Merry Mix-Up—the dandy little portable CHAIR SWING. Goodings, of Ohio, will have four in 1924. Took top money with Gooding, 1923. Easily gilled. Two men can handle. Erected in 2 hours. Got \$652.20 in one day.

ELY AEROPLANE SWINGS

We will give you, respectively, for best service, and to our customers, we will accept reasonable proposals for the purchase of our machines from good sources in the United States. You are sure to get the best.

ELEVEN RESORTS DRAWING FROM NEW YORK CITY HAVE OUR MACHINES
OUR MACHINES AND TERMS ARE ALWAYS RIGHT.
See Our Baby Aeroplanes Before Placing Your Order.
J. W. ELY COMPANY, Inc.
WHITE PLAINS, N. Y.

FOR SALE CATERPILLAR RIDE

Wonderful opportunity for Carnival Manager or Independent Ride Man to secure this money-making ride at a low cost. Only used latter part last season, and now half interest to practice Ride Man and take charge of ride. Part cash, part terms. Write to BOX 1-143, care The Billboard, Cincinnati, Ohio.

FOR SALE—MINIATURE RAILWAY
Complete, in first-class condition.
W. B. WARNEKE, 7464 Flora Ave., St. Louis, Mo.

FLORIDA BEACHES

To Be Pictured at All-Florida Exposition in Madison Square Garden

Jacksonville, Fla., Jan. 21.—Duval county's display in the All-Florida Exposition to be staged in Madison Square Garden in February will reveal not only the agricultural possibilities and products of the county, but photographs of the vast expanse of beaches from Manatee south also will be shown. It is announced by Harry W. Hebb, chairman of the committee in charge of the exhibit.

Hebb declared that the Duval county beaches are the finest in the world and that he would do his best to tell the world about them.

FAIR GROUNDS MAY BE MADE INTO CITY PARK

Tyler, Tex., Jan. 24.—City Manager U. W. Prater has suggested that a part of the grounds of the East Texas Fair here be made into a city park. Manager Prater stated in announcing his program for 1924 that he had in mind extensive park improvement for the city, and that it would not cost a large amount to convert a portion of the fair grounds to park purposes. The matter probably will be put up to the citizens.

THE CATERPILLAR

World's Latest Novelty Ride.

Portable Rides built for Parks, Expositions and Piers, with but a few restricted cities and parks. Has earned \$2,537.50 in one day, \$6,510.00 in three days, \$7,902.10 in one week and \$90,337.02 for one season's business.

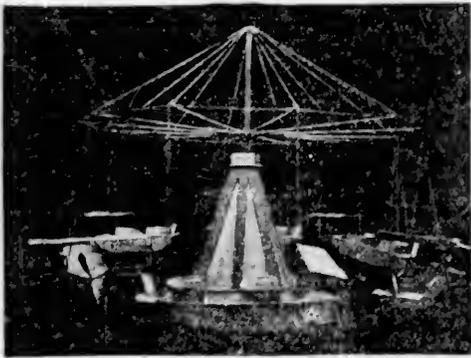
SPILLMAN CAROUSELLES for PARKS and CARNIVALS
32 ft. to 60 ft.

SPILLMAN FOUR-CYLINDER POWER PLANTS

Write for Catalog.

Spillman Engineering Corporation, North Tonawanda, N. Y.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.



KIDDIE AIRPLANES

(PATENTS PENDING)

We are in position to accept a few more orders for early Spring delivery
GET YOUR ORDER IN NOW AND INSURE EARLY DELIVERY

Price, \$475.00. Six Cars, 12 Passengers

Thirty minutes puts it up or takes it down. All parts guaranteed.

PINTO BROS., CHAS. J. GEISER,
Sole Selling Agent

2944 W. 8th Street,

Write for
**ILLUSTRATED
CIRCULAR**
Showing our various
devices

CONEY ISLAND, N. Y.

Originators of Kiddie Riding Devices



Cash In With Whirl-O-Ball

The New Automatic
"Loop-the-Loop" Game

For All Amusement Places
Parks, Piers, Resorts

Wonderful Side-Line for—
Billiard Halls, Soft
Drink Places, Shoot-
ing Galleries, Cigar
Stores, etc.

Own Your Own Business

Be Independent; oper-
ate 2 to 12 Whirl-O-
Ball Games in any
ordinary store room or
tent. "Cash in" BIG.

FASTEST money-making ball game
ever invented. C. N. Andrews re-
ports: "Last month's receipts,
\$935.65—this month holding same average."
Whirl-O-Ball is a light form of bowling—just
right for everybody, men, women and children.
Healthful and fascinating! Players "drop nickel
in slot—roll balls—watch your score add up."

Extra thrill when balls loop-the-loop,
enter target and work scoring device.
That gets 'em. Your receipts all profit.
Every feature automatic—coin collector, ball re-
lease, score register. No attendants necessary.
Each Whirl-O-Ball Game is 3 1/2 x 20 ft.; shipped
quick by express or freight; set up in 30 minutes.

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.

DODGEM JUNIOR

NEW DESIGN. Fast, snappy and direct steering arrangement, with
speed control. One or two persons can operate car. Manufactured,
sold and operated under patents covering this type of Riding Device.

PRICE, \$350 Per Car. Easy Terms.

STOEHRER & PRATT DODGEM CORPORATION, Lawrence, Mass.

THE LATEST AND MOST SENSATIONAL RIDE ON THE MARKET TODAY.

THE FLYER

(Trade-Mark Patent Applied For)

It paid for itself in six weeks on Sheesley Greater Shows. Every Park and Carnival wants one.
ORDER YOURS NOW.
E. F. P. CO., 88 Westfield Ave., Elizabeth, N. J.

EGYPTIAN SERENADERS NOVELTY DANCE ORCHESTRA

Open for summer engagement. Wire or write

FRANK A. KARCHER, Mgr., 325 Eighth Street, CAIRO, ILL.

HAVE OPENING FOR FERRIS WHEEL

Venetian Swings. FOR RENT—Dance Hall, Restaurant. Few Con-
cessions open. Fifteen minutes from heart of city. 200,000 to draw
from. Shellpot Park.

THE DIAMOND STATE AMUSEMENT CO.,

J. A. MILLER, General Mgr.

Box 127, Wilmington, Del.

WHITE MEDAL AWARDED
TO FRISCO PARK MAN

Boston, Mass., Jan. 21.—The highest hor-
ticultural honor in the United States has been
awarded to John McLaren, superintendent of
Golden Gate Park, San Francisco.

At the annual meeting of the Massachusetts
Horticultural Society here last week, it was
announced that Mr. McLaren was the recipient
of the Robert White medal for 1924, awarded
him as a mark of esteem for the work he has
done along horticultural lines.

The improvements at Golden Gate Park made
under Mr. McLaren's direction have attracted
wide attention, and has gained for him the
sobriquet of "Nestor of Horticulture". His
work also contributed much to the beauty of
the Panama-Pacific Exposition.

Have you looked thru the Letter List?

DAYTONA BEACH AMUSEMENT PARK

NOW OPEN

Summer TWO SEASONS Winter

WANTED

Rides, Shooting Gallery, Concessions
DAYTONA BEACH, FLORIDA

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 be-
tween New York and Keansburg, N. J.

Free Bathing Beach

New Point Comfort Beach Company
J. L. SCULTHORP, Manager.

OREST DEVANY

announces the establishment of a

Promotion, Development and Operation

ADVISORY SERVICE for PARK OWNERS, in Conjunction
With an OUTDOOR BOOKING OFFICE

PARK OWNERS Having been in the Outdoor Amusement Field for the
past 20 years, and having made Dreamland Park, Newark,
N. J., one of the biggest and best Parks in the country, I
am qualified by this experience to pass judgment on the spot you have
selected for your Park, advise you as to how to promote the company
to back it, how to lay it out, how to promote special doings to bring
patronage to it, how to exploit it by advertising and publicity, and all
the other problems pertaining to the management of your Park. Write
for further details. Rates reasonable.

**RIDE OPERATORS
CONCESSIONAIRES
FREE ACTS**

Get in touch with me. I can book you. Act,
your Concession or your Ride for you. I know
the good Park spots and can help you avoid
the "bloomers." List yourself with me.

226 W. 46th Street,

NEW YORK, N. Y.

WANTED CONCESSIONAIRES

TO PUT IN

VIRGINIA REEL, CATERPILLAR, COAL MINE, and STANDS for
Games of Skill and REFRESHMENTS

In New York's most successful Park.

FOR SALE - GYROPLANE.

Terms apply—CAPTAIN E. WHITWELL,
STARLIGHT AMUSEMENT PARK, E. 177th St., N. Y. C.

Now Under Construction for 1924 Season

NEW AMUSEMENT PARK ALONG CANADIAN PACIFIC COAST

Only one of its kind in the Western part of Canada. Open from May to
September. Wonderful location. Beautiful beach. Open for new ideas and
suggestions.

EASTERN HEADQUARTERS: Toronto, Canada, Terminal "A", Box 173.

Advertise in The Billboard—You'll Be Satisfied With Results.

PARADISE PARK

RYE BEACH, RYE, N. Y.

"The Million Dollar Amusement Park"

LOCATED ON LONG ISLAND SOUND

WE HAVE PROPOSITIONS OPEN FOR—Dance Hall, "Old Mill" (Lynn Welch, please write), Skating Rink, "Virginia Reel", Fun House or "The Pit", Freak Animal Show, Miniature Railway, "Love Nest", Boating (Canoes and Launches).

HIGH-CLASS CONCESSIONS WANTED—Photo Studio, Root Beer Barrel, Pop Corn and Crispettes, Waffles, Hamburger and also anything new. Fine opportunity for live Concessionaires. Will give exclusive on Frankfurters, Ice Cream and Soft Drinks.

HIGH-CLASS PROPOSITION for Modern Restaurant and Bath House. Remember, this is the fastest growing Park in the East and offers unlimited opportunity for getting good money. Long season. Opens Saturday, May 10, and closes Sunday, September 28.

LOCATED TEN MILES FROM NEW YORK CITY LINE EAST. Construction for a new Pier, with a boat line from "The Battery," New York, and landing for excursion boats will soon be under way, designed to be ready Decoration Day, May 30.

PARADISE PARK DRAWS from New York City, The Bronx and all Westchester and Fairfield County towns and cities, which are densely populated with live amusement seekers.

Over \$100,000 now being invested in additional physical and beautifying improvements.

We have now installed and ready for opening of the third season: Roller Coaster, "Dodgem", Ell Circle Swing, "Whip", Carouselle, "Frolic", Double Whirl, Autodrome, Shooting Gallery, and a large number of other standard Park Attractions.

PARADISE PARK IS REACHED BY The New York, New Haven & Hartford and Westchester & Boston Railroads, and all trolley lines direct from New York City, The Bronx and Westchester and Fairfield Counties towns and cities.

Write, Phone or Wire (Phone 1722 Port Chester) to
FRED H. PONTY, 8 South Main Street, Port Chester, N. Y.
FRED H. PONTY and JOSEPH HAIGHT, Owners and Operators.

"THE WHIP"

MANGELS' CHAIR-O-PLANE KIDDIE RIDES

W. F. Mangels Co.
 CONEY ISLAND, N. Y.

JUNCTION PARK

To Be Operated by Railroad Employees
 —Engle Gives Up Lease

New Brighton, Pa., Jan. 24.—Paul R. Engle, lessee and manager of Junction Park for the past six years, surrendered his lease with the Valley Traction Company January 1, and has left with his wife and two children for Los Angeles, Calif. Mr. Engle will be associated with H. J. Mallen & Company, one of the large development concerns of the Pacific Coast.

During the period of his lease upon Junction Park, the only amusement park in this county, he has held the lot upon which all of the large circus and carnival attractions have played, and is well known among the showfolks.

The park dancing pavilion is one of the important features and the retiring proprietor was one of the first in Western Pennsylvania to use traveling orchestras. Earl Fuller's band having been one of the first to play. He also played the United States Marine Band in the park theater, which for a number of years was used for stock and tab. shows. Mr. Engle has been president of the Junction Park Amusement Company and has been active in county political affairs and in newspaper work; a member of the county board of auditors and secretary of the county good roads association. His farewell party at the Junction, featured by the Mason-Dixon Orchestra, was held on New Year's Eve, with dancing from nine until four o'clock and was attended by nearly one thousand guests.

The park will be operated this year by the Conway Athletic Association, composed of railroad employees.

LAKE HERMAN PARK

Opens 1924 Season May 1—Will Be Under New Management

Madison, S. D., Jan. 25.—Lake Herman Park popular amusement and fishing resort two miles west of this city, is to open the season of 1924 May 1 under new management. It is announced by the owner, G. W. Vandandingham.

This park is especially popular with picnickers and in past it has had an average of three large picnics a week. There is dancing, fishing, boating and boating, in addition to many of the amusement features found in the average summer park.

Among the events already booked for the coming season are a big Sardinian celebration June 16, and a spectacular Fourth of July celebration.

TRIER'S AMUSEMENT PARK

A Going Concern, Long Lease, No Stock Selling Proposition

WE NOW HAVE Mammoth Miller Coaster, Dancing Pavilion, largest in state; Modern Aeroplane Fair, Whip, Newest Carrousel, Modern Fun House, Modern Filtered Bathing Pool, Penny Arcade, Pony Track, Base Ball Diamond, Kentucky Derby, Walking Charlie, Japanese Roll-Down, Shooting Gallery, Doll Bank, Chocolate Dron, Casino Building, Soda Fountains and Dining Hall, Lunch Parlors, Miniature Railway, Refreshment Stands, Playgrounds, fully equipped, large shaded Plastic Grounds, equipped with plenty of shelter houses, tables and benches, free to patrons. Free gate. Forty-five acres. Close-in location, walking distance, eight blocks from center of city. River frontage. Long-term lease. Owned and operated by a life-long resident of the City of Fort Wayne. Bank references. CAN USE a few clean, legitimate Concessions and Rides on long-time contract. Address

GEO. F. TRIER, Proprietor and Manager, Ft. Wayne, Ind.

CONCESSIONS TO LET ON PUT IN BAY ISLAND

Largest Summer Resort on Lake Erie, for Season 1924. Daily patrons from Detroit, Toledo, Cleveland and Sandusky. Different sizes of buildings for rest for ultimate games on main thoroughfare. My premises are located between the Park and Bathing Beach, west of Vetry's Monument. Prospects for season are good. You can do business here seven days a week. Who is willing for Concessions, state size of building wanted. Price for same is \$10 per foot frontage with buildings, \$8 per foot frontage without buildings. The above price is for the whole season. Season opens June 15 and closes after Labor Day. To ROSENFELT, Put in Bay, Ohio.

RYE BEACH HOTEL

FRONT SPACE TO LET

Most prominent corner facing Long Island Sound and Rye Beach, adjoining Paradise Park. Write or apply
S. GOLDAE, Attorney,
 Phone, P. C. 1440. Port Chester, N. Y.

NEW GAMES OF SKILL

Concessionaires, ask for our pay-as-you-earn proposition.
DIAMOND MFG. CO., Maata, Ohio.

AT LIBERTY—STURCHIO AND HIS BAND
 PHOENIX STURCHIO, Director; MAMMIE STURCHIO, Pianist. Will consider Parties, Balls and Entertainments. W. F. YATES, Mgr., 215 Beech Ave., Findlay, Ohio.

The Original Approved LUSSE SKOOTER

20 Buses, representing over 500 cars now listed with us for early delivery this coming season. Order now to insure prompt delivery. Write for booklets.

LUSSE BROS., Manufacturers
 2803-05-07-09 N. Fairhill Street, PHILADELPHIA, PENNA.



PHILADELPHIA TOBOGGAN COMPANY
 AMUSEMENT PARK ENGINEERS
Coasters—Carrousels—Mill Chutes
 130 East Duval Street, Germantown, Philadelphia, Pa.

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



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.

SKEE BALL

A safe investment for both Indoor and Outdoor Amusement Centers. Played by everybody—everywhere. Standard since 1914, with many imitators.

Write for Catalog.

SKEE BALL COMPANY, Coney Island, New York

MILLER & BAKER, INC.

AMUSEMENT PARK ENGINEERS

MILLER PATENT COASTERS & DEVICES

SPECIAL DESIGNS & STRUCTURES

Suite 3041, Grand Central Terminal, New York, N. Y.

BELVEDERE BEACH

The Bright Spot **AMUSEMENT PARK** Between the Two Boat Piers Keansburg, N. J.

Want Carouselle, Coaster, Caterpillar, or any good ride; Shooting Gallery; also legitimate concessions for season 1924. Buildings furnished. — Have Swimming Pool, Dodgem, Aerial Swing, Miniature Railway, Dance Hall, Boardwalk, Picnic Grove, Fine Bathing Beach. **P. LICANI, INC., Own.**

A CLEAN PLACE OF AMUSEMENT



LOOS AWARDED TEN FALL ENGAGEMENTS IN TEXAS

Usual Shows Open in March—Preparations for This and Launching of Great American Exposition Progressing at Fort Worth Winter Quarters

Fort Worth, Tex., Jan. 25.—J. George Loos, head of the shows bearing his name and of the Great American Exposition, the new Loos organization to be launched in April, returned a few days ago to his headquarters here from the South Texas Fair's Association meeting held at Gonzales, and informed that he had been successful in landing ten of the engagements, which include county and district fairs, at the following places: New Braunfels, Flatonia, Seguin, San Marcos, Lockhart, Gonzales, Beeville, the Victoria Centennial, Corpus Christi and the Turkey Trot at Cuero, all Texas and all fall events.

As previously mentioned in The Billboard, the J. George Loos Shows will again open at the Fat Stock Show here March 8-15. For the event the carnival grounds will be enlarged. Some buildings are being torn down to make room for a larger midway.

The Great American Exposition, which will officially open its season April 14, will have

twenty-five cars according to present plans and will consist of national and international as well as local (where it plays) exhibits, auto and style shows, free acts, eight riding devices and twelve shows. It is said the show is already well booked under the auspices of Chambers of Commerce.

Work at the Loos winter quarters, in the coliseum on the exposition grounds, is progressing rapidly. The tents to be used for the merchants' exhibits, etc., are now in the making. An imposing front entrance, eighty-five feet in width, is nearing completion.

BERK BROS. OPEN BRANCH IN TORONTO

New York, Jan. 24.—Berk Brothers, one of the oldest and best-known novelty firms in the country, and which has for the past fourteen years been catering to pitchmen and agents, has opened a branch office and stockroom in Toronto, Canada, under the management of S. H. Bloomfield, who has been associated with the main office here for some time.

The new office, known as Berk Brothers, Ltd., will be located at 220 Bay street. In addition to pitchmen's supplies a large line of carnival goods will be carried. In opening the branch Joe Berk said: "This is in line with our policy of always giving our customers the best service possible, and we will not deviate from our set policy of being wholesalers exclusively and will not run any concessions of our own."

FLYER FOR SHEESLEY SHOWS

New York, Jan. 23.—A new ride and one which promises great possibilities has been added to the device list of the Greater Sheesley Shows. Last season E. Heyer, representing The Flyer, demonstrated the device on the Sheesley Shows for about six weeks and the captain was so well pleased with its earning capacity that he purchased one. The Flyer, also according to the representative, has met with the approval of all who have seen it in operation and many will be seen in parks and with carnivals the coming season.

INSTALLATION MEETING

Ladies' Auxiliary, Heart of America Showman's Club, Has Very Pleasant Business—Social Event

Kansas City, Mo., Jan. 25.—The installation of officers and board of directors of the Ladies' Auxiliary of the Heart of America Showman's Club took place January 18 in the suite of rooms of Mrs. Sam H. Campbell, an earnest worker in the auxiliary and wife of Sam H. Campbell, of the Coates House. There was a large attendance and the ladies made a very pleasant social gathering out of the event.

Helen Brainerd Smith, retiring president, presented Mrs. Thad W. Hodecker, who performed all the installation ceremonies and made the speeches that accompanied the gifts to the president and others. Mrs. Hodecker installed the new president Mrs. Hattie Howk, and the three vice-presidents and the directors and then gave Mrs. Howk a beautiful oak gavel, presented to the club by Mrs. Smith, with her name and the dates of her service inscribed thereon. She then presented the retiring officers with the gifts of appreciation extended by the club. Mrs. Smith was given a lovely overnight bag, completely equipped; Mrs. Howk, an electric coffee percolator; Mrs. I. W. Deem, retiring secretary, a handsome electric coffee percolator and electric toaster, and to Miss Shelley, local Billboard representative a beautiful set of ornamental blue-colored bracelet and ear bells.

A card of thanks from James Patterson was then read and made of record in the minutes of the club, expressing appreciation for the beautiful flowers sent for the funeral of Mrs. James Patterson.

The next entertainment was a subject of discussion and the date was fixed for February 14. The anniversary luncheon, in celebration of the organization of the auxiliary, will be held about February 27, the date of the formation of the club. The ladies February 14 will give a dance and the annual St. Patrick's parade will be held jointly with the men's club. After that the "50-50" agreement will no longer be in effect.

Mrs. John Francis acted as marshal during the installation ceremonies and made a very efficient one. After adjournment the ladies all went to the Crane's Canary Cottage, where a delicious luncheon was served. There were twenty-six guests seated at the tables, although places had been reserved for twice that many. Mrs. Noble C. Fairly and Mrs. Gertrude Parker Allen and little daughter, Louise, of Leavenworth, came especially to be present at the installation meeting.

There were no special ceremonies in the men's club January 18, as the newly elected officers were installed election night.

WORLD'S FAIR SHOWS

Fort Worth, Tex., Jan. 22.—The work at winter quarters of Dodson's World's Fair Shows is moving along nicely. Frank Waldron announces that the repair work on the wagons is about completed, but there is a great deal yet to do on wagons being built, also new show fronts. Manager C. G. Dodson recently purchased a new berth car and a stationer car. "Mother" and "Dad" Benson have arrived with their baby merry-go-round, which is receiving a coat of paint. Boss Carpenter George Hoy has his new battleship pin show about finished. Rod Crall will have his pit show with this caravan. Rod has secured a baby elephant. Ed Murray, tramp comedian, is visiting his brother Walter at quarters.

Ladies of the show recently gave a birthday surprise party to Mrs. Frank Waldron on Melvin Dodson's private car. She received numerous presents and there was a sumptuous feast. Guests were Mrs. C. G. Dodson, Mrs. George Hoy, Mrs. H. Ward, Mrs. Schumann, Mrs. Carl Hanson, Mrs. Walter Murray, Mrs. Will Groover, Sue Walker, Mrs. Edith VanAult, M. George Franklin, Mrs. Flossy Johnson and Eva Vance. Word from W. J. Kelso, secretary of the show, was that he is arranging an indoor bazaar under auspices at San Antonio. "Pat" McCauley and wife will return in a few days from a visit to their Leavenworth (Kan.) home. Mr. and Mrs. Schumann, the past two years with a dramatic company, visited for a few days with Mrs. Schumann's brother, Doc Ward, who is in charge of blacksmith work. Electrician Carl Hanson's little son, "Do Do", has the measles and Train Porter Howard Hill has a slight attack of the grippe. Edl Menzell will return from Chicago in a few days. Rod Crall recently left the door of his kangaroo cage open and the animal escaped. It caused much fun and excitement. Mrs. C. G. Dodson recently gave a movie show party after luncheon at her apartments to ladies of the show, and Mrs. Bunny Ward gave a tea party that was greatly enjoyed by many.

F. VAN AULT (for the Show).

REYNOLDS BACK IN CHICAGO

Chicago, Jan. 25.—D. F. Reynolds was a Hill board caller Tuesday. He and Mrs. Reynolds left here about eight months ago and toured the Southwest by auto, finally stopping in Denver. Mr. Reynolds said they "made pitches" along the way.

The Billboard's Gains

WHILE the gains made by The Billboard are not at once great nor outstanding, their steadiness and consistency over the year show a healthy growth and prove The Billboard's ability to hold readers while acquiring new ones.

The Billboard printed for the issues of January, 1924:	For the corresponding issues of 1923:
January 5.....76,495 copies	January 6.....71,135 copies
January 12.....76,545 copies	January 13.....71,185 copies
January 19.....76,595 copies	January 20.....71,235 copies
January 26.....76,645 copies	January 27.....71,285 copies
TOTAL.....306,280	TOTAL.....284,840

Corresponding Month's Gain for the Year, 21,440 Copies

It is the rate per line per thousand copies that counts. The Billboard's rate per line per thousand copies is from one-fourth to one-tenth of that asked by other amusement papers.

SHOWFOLKS IN CINCY

Among showfolk visitors to Cincinnati and The Billboard during the week ending January 28 were:

Mr. and Mrs. G. A. (Dolly) Lyon, who, after remaining off the carnival lots last season, were en route from their home in Ohio to the Rubin & Cherry Shows, wintering at Montgomery, Ala., and with which they will again be associated with a magnificent Water Circus and Style Revue.

Vernon Reaver, went to his home in Des Moines, Ia., following the close of the season of the Robert Ringling Concert Company, with which he was manager.

R. L. Lohmar, general agent of the Morris & Castle Shows, to arrange for special paper with the Donaldson Lithographing Company. Says it will be the prettiest line of paper a carnival showman has ever laid eyes on. Came from Minnesota and Wisconsin Friday morning, January 25, and left that evening for Chicago.

Joe Walsh, special agent and promoter of the Sheesley Indoor Circus Company, jumped into town January 25 from Dayton, O., to arrange for paper with the Donaldson people. Busy with promotions for the Knights of Columbus Indoor Show at Dayton, which the Sheesley Company plays week of February 11.

E. C. BROWN & CO. MOVES

E. C. Brown & Company, concession supply firm of Cincinnati, of which Ed C. Brown is the operating head, has moved from its old location in Second street to larger quarters at 449 W. Court street. The new quarters is connected with a comfortable apartment which he and Mrs. Brown are enjoying, thus enabling him to operate a veritable day-and-night service. He stated to a Billboard man last week that he is enlarging his line of concessionaire's wares and that several new items are contained in the additions.

SO. STANDARD EXPO. SHOWS

Kansas City, Mo., Jan. 17.—The local office of The Billboard is in receipt of a letter from Chas. Tonnings, press representative of the Southern Standard Exposition Shows, wintering at Muskogee, Ok., stating that preparations are under way for the shows' opening in March at Muskogee, under auspices, Mr. Tonnings further stated that painters and carpenters are going over the entire equipment. C. A. (Curly) Vernon, owner and manager, had just returned from an extended trip thru the South, on which he contracted some new shows. Chas. Zerm will have three shows in the lineup of attractions.

The route of the Southern Standard Exposition Shows after Muskogee will lead thru Missouri, Iowa and Illinois. Mr. Tonnings adds that the show will go out with eight shows, three rides and about thirty-five concessions.

AMONG SHOWFOLKS AT HOT SPRINGS

Hot Springs, Ark., Jan. 24.—There has been quite a colony of outdoor showfolks here this winter. Among those noted have been Milton Morris and his father and mother, John R. Cashe and wife, Dave Morris, Mrs. Chas. Jameson, Mr. and Mrs. Art Andrews, Sam Shaffer, H. L. Lohmar and Mr. and Mrs. Roxey Porritt, all of the Morris & Castle Shows, and Mr. and Mrs. Harry Davis and Billy Swartz of the Wortham Shows.

CARNIVALS MAY PLAY CANTON

Canton, O., Jan. 26.—Rumors that Canton was to be closed to carnivals this year were put to rest this week with the reappointment of the cabinet members of Mayor C. C. Curtis.

It was common talk that carnivals would not be granted permits to show here this season. While the license fee is high some of the better-class shows come anyway. Mayor Curtis said he would grant permits to shows offering credentials that their attractions are free from gambling and the shows moral and clean.

"BILL" RICE ILL

Suffers Pneumonia Attack—Gradual Recovery Expected

Saskatoon, Sask., Jan. 25.—W. H. (Bill) Rice, widely known outdoor showman, is seriously ill at the King George Hotel from pneumonia, which he contracted during the meeting early this week of the Western Fair Association.

A nurse is in constant attendance, and, tho his illness is grave, Mr. Rice is expected to make slow but sure recovery.

SPILLMAN'S ACTIVITIES

North Tonawanda, N. Y., Jan. 23.—The Spillman carousel factory is a scene of activity due to the increasing demand for high-class attractions. Every department is functioning as a unit. Harry Illions, of Coney Island, N. Y., recently accepted a position as superintendent of the wagon department. He is an oldtimer in the carnival business and is well qualified for the position. Due to the demand for special wagons from carnival owners, also ride men, this department was inaugurated. There are five eight-ton wagons in course of construction, having steel frames (8x20 feet, 8-inch tires, Servin wheel and roller-bearing fifth wheels), for a new sensational ride coming out for the Johnny J. Jones Exposition this spring.

C. F. Zieger, of the Zeller United Shows, recently paid the Spillman factory a visit. He also stopped off to view the sights at Niagara Falls and vicinity. Mr. Zieger was surprised to see the vast amount of space covered by the Spillman Company, and, before departing, placed an order for a special Spillman carousel.

Mr. Vincent, an old-time ride operator at the Coast, placed his order for a fifty-foot, four-arch special park carousel, with the entire center closed, also the under side of sweep arms with electric wiring for 2,000 lights.

C. L. Bingan recently placed his order for a portable road carousel. Also Art. Gardiner, L. S. Gooding, Rev. George Haeh and Curly Sheeris have placed orders for carousels and caterpillars during the past ten days.

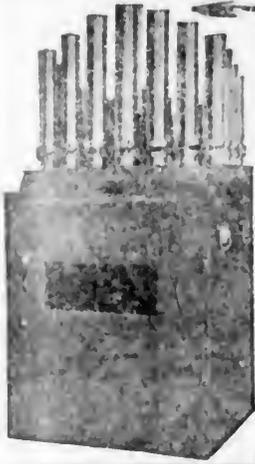
STEVENS "COMES BACK"

Enters Concession Partnership With Dave Morris

Kansas City, Mo., Jan. 24.—Dave Stevens, well known in the outdoor show world, and who last year managed his own hotel here, reports to the local office of The Billboard from Hot Springs, Ark., that he closed a contract for a string of concessions on the Morris & Castle Shows, with "Blain" Dave Morris as his business partner. Mr. Stevens stated that he will sell his hotel here.

MacCOLLIN AGAIN WITH KENNEDY SHOWS

W. X. MacCollin will again be at the head of the press department of the Con. T. Kennedy Shows the coming season. "Mac", as he is familiarly known to friends, is spending the winter with the "Kennedy Colony" of showfolk at Miami, Fla. The winter quarters of the shows are at Waco, Tex., and that particular location is expected to very soon be veritably alive with activity.



New Carnival Music "CALLIOPHONE"

"CA-LI-O-PHONE" BROADCAST BY "W. O. C."

"Listen In" Monday, February 4, between 8 and 9 for a special program broadcast by Station WOC, Davenport. Latham's Orchestra with Calliophone will entertain you.

While dressing everything up for your opening, don't forget that on your rides you still use the same Bang! Bang! Bang! music that we have all heard since childhood. If there is anything the carnival needs to give the public it is new music, and the Calliophone stands in a class by itself; a pleasing tone, uses 13.50 music rolls of ten inches, built of metal, guaranteed from 15 to 20 years, prices lower. Prompt deliveries. Hear it from Station WOC weekly.

MUSCATINE TANGLEY CO. IOWA

P. S. McLaughlin Shows

P. S. McLAUGHLIN, Owner and Manager.

We will open the 1924 Season latter part of April, in the Hard Coal Region. We are now ready to book Attractions and Concessions for coming season. All Concessions open, except Cook House, Clock Wheel and Statue Lamp. Write at once for choice Concessions. We only sell one of a kind and first party is first considered.

All Concessions must be legitimate, so those that have "graft" do not write. RIDES are all owned by the show—Merry-Go-Round, Ferris Wheel and Whip. Address all correspondence to

P. S. McLAUGHLIN, 37 Crisman St.-Forty Fourth, Kingstee, Pennsylvania.

We Are Sole Agents for

PENDLETON AND CAYUSE INDIAN BLANKETS and SHAWLS

To get the BEST results with Blankets use the BEST. We carry a large stock. All orders shipped same day received.

S. W. GLOVER, Manager
CAYUSE INDIAN BLANKET CO., 300 Palmer House, CHICAGO

Blankets
Beacon Wigwam, 60x80, - - - \$3.75 each
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Esmond Indian, 64x78, - - - 3.60 each
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DEPOSIT REQUIRED WITH ALL ORDERS.
ORIENTAL NOVELTY CO., 28 Opera Place, CINCINNATI, OHIO

SOFT DRINK MEN, ATTENTION!

Our OLFO ORANGE CONCRETE makes the finest and cheapest ORANGEADE simply by mixing with water and sugar. Ask Harry Levy of John B. Blinson Circus, or George Davis of Ringling Bros. FOOD COLORS AND FLAVORS OF ALL KINDS.

HENRY H. OTTENS MFG. CO., INC., 129-131 S. Front St., Philadelphia, Pennsylvania.

HARRY J. MORRISON SHOWS SEASON 1924

BOOKING SHOWS, RIDES, CONCESSIONS. Will furnish complete outfits to real showmen. Painted and all wheels open. CAN PLAY Free Act. Billy Thompson, write. WANT Freaks for Five-In-One. Will furnish wagons for Rides.

H. J. MORRISON, 426 East Main, Grafton, West Virginia.

COOK HOUSE MEN

ATTENTION!!!

Gasoline Stoves, Jumbo Burners, Urn Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mangles, 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.



Urn Burners (like cut) for Dressing 4 inch \$4.25
8 inch 5.50
Jumbo Burners for grates, from \$3.00 to \$4.25.

ATTENTION! SALESBOARD OPERATORS

Write and get prices on Salesboards from the cheapest factory in the country.

R. R. SANDERS, 508 Gay St., Nashville, Tenn.

WADE & MAY SHOWS

About Same Size Caravan as Last Year

Detroit, Mich., Jan. 23.—It is planned that the Wade & May Shows be about the same size as last season—ten cars, six shows, three rides and about thirty concessions. The show will be managed by W. G. Wade. E. C. May is looking after the advance work. He has just returned from a two weeks' trip.

One of the feature shows the coming season will be a Minstrel Show, with a fifteen-piece jazz band, owned and managed by Boyken & Boyken. J. L. Rusler, of Columbus, O., will have the string show, also do press work back with the show. Frank Wrightman will again have his long-range gallery—his sixth year with this show. James Watson, of Dayton, has the Penny Arcade. Eddie LeMay, of Tampa, Fla., who has had the juice with the show several seasons, will also have the cook house. He purchased a new outfit. Another to return is W. W. Potts, with his string of concessions. The writer will have the Educated Ponies. Jack Arthur, of Chicago, who will have charge of the merry-go-round, has arrived and is busy painting. E. J. CROCKER (for the Show).

RUBIN & CHERRY SHOWS

Montgomery, Ala., Jan. 23.—The steadily increasing demand for better outdoor attractions is the basis of Rubin Gruber's ideas for expanding a large amount of money this winter in beautifying the Rubin & Cherry Shows. Each day shows a marked improvement in the work at winter quarters under the supervision of Fred Lewis. New wagons being built to be used on the gearing are en route from the Fresh Company, in Maple Shade, N. J. The Neumann Tent & Awning Company is completing the order for new tops.

Clippings from newspapers at Miami Beach, Fla., contain splendid notices regarding Prof. Angelo Mummolo's Royal Italian Band, playing a winter engagement at that resort. Prof. Mummolo has been identified with the Rubin & Cherry Shows the past five seasons. Assistant Manager Walter A. White is spending the winter with his family in Quincy, Ill. Mrs. Edith Nagata and baby are getting along nicely. FRANK S. REED (Press Agent pro tem.).

SCHWABLE AMUSEMENT CO.

Scheduled To Open Early in March

North Little Rock, Ark., Jan. 23.—Every one around the winter quarters of the Schwable Amusement Company has been working steadily, getting ready for the opening early in March. Manager Schwable has the shows and rides looking almost as tho they had just come out of the factory. The paint shop has just completed work on the swing.

General Agent Macon E. Willis visited quarters and brought a few nice contracts.

The attractions so far for the coming season consist of "Buddy" Willis' African Opera, also Monkey Speedway, Ten-in-One and a platform show and two rides, merry-go-round and Ferris wheel, owned by the management. The concessions booked number fifteen. The executive staff includes: George Schwable, owner and manager; Macon E. Willis, general representative; Mrs. George Schwable, secretary and treasurer; Earnest Oliver, electrician; Tom Gowen, lot superintendent and trainmaster. HARRY LAWRENCE (for the Show).

THINK OF

IRELAND'S

When You Want The Best Grade of

CHOCOLATES

Packed in attractive boxes for any purpose.

CURTIS IRELAND CANDY CORP.
24 S. Main St., St. Louis, Mo.

New York Representative:

EASTERN STATES TRADING CO.
28 Walker St., New York, N. Y.

DOLL SPECIALS

LAMP DOLLS

No. 2—	.....	\$0.60
No. 12—With Flame	.....	.75
No. 12D—Fancy Dressed	.....	1.00
No. 13—Marabou Shade	.....	1.50
No. 15—Chesville Fringe	.....	1.75
No. 20—Reading Lamp	.....	2.25
No. 30—Popular Lamp	.....	2.50
No. 50—Library Lamp	.....	2.75
No. 60—Special 3-Globe Lamp	.....	3.50

ASSORTED CHOCOLATES

1/2-Lb. Per Dozen	.....	\$1.50
3/4-Lb. Per Dozen	.....	2.75
1-Lb. Per Dozen	.....	5.00

One-third cash with order.

EDWARDS NOVELTY COMPANY,
Venice, Calif.

Advertise in The Billboard—You'll be satisfied with results.

MAKE MORE MONEY!

\$3,000 PROFIT IN 4 MONTHS!

CRISPETTES



GEORGE ALEXANDER of Pennsylvania made \$3000.00 in 4 months making and selling CRISPETTES with this outfit. (Nov. 7th, 1923).

Jacob Gordon, New Jersey, (November 2nd, 1923), says: "Profits over \$4000.00 in 2 months!" I Messer of Baltimore \$2500.00, in one day! M. L. Cronen, Ohio, (November 3rd, 1923), writes: "Doing big business—sold over 200,000 packages Crispettes last year". Mrs. Lane, Pittsburgh, says: "Sold 2,000 packages in ONE day!"

We Start-You In Business

Crispettes easy to make, easy to sell. We furnish everything—complete outfit, secret formulas, raw materials, full directions, wrappers, etc. No experience needed. Little capital starts you on road to wealth. Open a retail store of your own. Sell wholesale to groceries, drug stores, etc.

Build a Business of Your Own.

Crispettes sell fast everywhere. Everybody likes them. They're a delicious confection. We'll tell you how to build a business of your own. Start now, in your town.

Profit \$1,000 a Month Easily Possible

Send for illustrated BOOK OF FACTS. Tells how many people in small towns and big cities are making big successes of Crispettes Business. Shows how, when and where to start. Full of valuable information. It's FREE. Write now. Postal brings it.

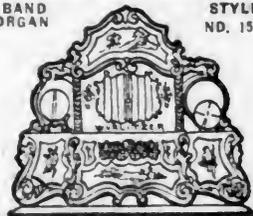
LONG EAKINS COMPANY
214 High Street SPRINGFIELD, OHIO

NOW!!

We are offering for your convenience

Free Storage

of your Band Organ during the winter months, assuring you absolute protection.



Band Organs Repaired

Expert Repairing and Rebuilding of 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 factory cost.

WRITE TODAY FOR PARTICULARS.

The RUDOLPH WURLITZER CO.
North Tonawanda, N. Y.

Minute Supply Candy Co.

NOW MANUFACTURING

High-Grade Hand-Dipped Chocolates

We specialize on high-grade Chocolates in flashy Brown-built boxes, and also Chocolates in medium priced boxes.

DON'T MISS OUR OFFER

on HONEY'S CONFECTIONS, the flashy "Give-Away Package". Special prices to large users on this package.

MINUTE SUPPLY CANDY CO.

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Join Mac for Real Spots

Genuine Virgin Territory for 1924

DONALD MACGREGOR'S SHOWS

WANT Shows, small Siotrome, Colored Musicians that will double Minstrels. Will furnish outfit to real showmen. All Concessions open with exception of Blankets, Silver and Novelties. No exclusive. Grifters and gamblers save your stamps, as it will POSITIVELY NOT BE ALLOWED.

DONALD MacGREGOR, Dublin, Texas.

BEAD WORKERS' SUPPLIES



APACHE BEAD LOOMS, 50c Each
 Instruction Book and Designs, Each.....\$0.25
 Beading Needles, 10 in a Paper, Paper..... .10
 Best Grade Seed Beads, Pound..... 2.00
 Lined and Lustré Cut Beads, Pound..... 2.00
 Gold-Lined Rosette Beads, Pound..... 4.50
 Gold and Steel Cut Beads, Pound..... 4.00
 Bugle 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 a 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.
 891 Broad Street, PROVIDENCE, R. I.

CARNIVAL CARAVANS

CONDUCTED BY ALI BABA

John Sheesley figures ahead—in several ways—Celebrations will be plentiful this year. Practically all fair men admit they need carnival attractions. Might suggest in Mr. Hewitt's satire list the "Dismantled Shows". When any paper lies in its headlines it lies Undue exaggeration is a form of lying. William Zeidman is one of the most silent of show owners—but he grows right along with it. Sweetest music to trompers—the Muebros' singlug. Live-wire but genteel ballyhoos put pep into the midway visitors. Johnny J. Jones seems to be covering quite a bit of fair territory in Florida this winter. All would like to ask several press agents, to whom did the managers sell their airplanes of about two years ago? Norman E. Beck, a hustler, has established a branch office of The Billboard in Detroit, in the Detroit Savings Bank Building. The December edition of the Civic Forum, Albany, N. Y., was devoted exclusively to church financing. The date of this issue is in February. But a few weeks and the "parade" will again start north. antagonism. It's the same with firms, including trade papers. (Read it again.) Complimentary to the thinking and analyzing outdoor showmen, particularly the leading spirits of the Legislative Committee, let it again be said: "They sure 'read between the lines.'" Having completed a new dome (and a dandy) at Montgomery, Ala., Capt. Hartley departed for Newark, O., where he will visit home folks and friends for a few weeks. With a good ballyhoos and a backing-up show inside there need be no long-winded announcements out front—especially after the first few performances. Ernie Will, electrician with the Macy Shows the past three seasons, recently returned to winter quarters and again signed in the same capacity. Beverly White's old newspaper friends in Chicago doubtless miss his presence this winter—Beverly being on the Coast trip with the Wortham Shows. Bob Burke, erstwhile concessionaire, is organizing a special-event circus company in Florida. Bob has the needed experience, tact and personality. Joe Oliveri is still at home in Washington, D. C. At last report hadn't decided with what caravan he will feed this year. Last several seasons with Z. & P. Adolph Seeman did go to Miami last fall, but Adolph's qualifications are head-and-

Don't Be a Follower —Be a Leader

Baby H.A. Wheels are going to be the feature rides for the coming season. 15 ft., 7 1/2 bodies high. Six miniature seats—red and green. Two persons can handle. **BIG ELI WHEELS HAVE NEVER WORN OUT.**

Eli Bridge Company
 Wolcott Street, Jacksonville, Illinois

J. P. Mackenzie, John Wendler, F. W. Fritsche

PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS.
 Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere. High Strikers. Portable Swings. Write for Catalog. **ALLAN HERSCHELL CO., INC.,** NORTH TONAWANDA, N. Y., U. S. A.

The AEROPLANE CAROUSSELLE

The latest invention and most attractive amusement riding device for Parks, Fairs and Carousels. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. **SMITH & SMITH, Springfield, Erie Co., N. Y.**

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. **ARTIZAN FACTORIES, INC.,** No. Tonawanda, N. Y.

ATTENTION Jobbers and Operators

Get our new low prices on Knife Assortments, Put and Take, Base Ball Boards and Numbered B-B Gum. They will surprise you. **Southern Chewing Gum Co.** 223 Church Street Nashville, Tenn.

A BIG SELLER EVERYWHERE! HOME RUN POPCOFN CRISPS and SWEET POPCORN

A most delicious and tasty popcorn. Popular with every one. Made with the best. Manufactured by **HOME RUN CRISP CO.,** 1316 Potomac St., San Francisco, California. Write Us for Prices.

GUERRINI COMPANY

Petromilli and e' Platanel Proprietors. **HIGH-GRADE ACCORDIONS.** Gold Medal P. P. I. E. 277-279 Columbus Avenue, San Francisco.

WRITE FOR CATALOG.

BUY YOUR SALES BOARD PADS DIRECT FROM THE MANUFACTURER
MANHATTAN CASE COMPANY
 125 Greene Street, New York, N. Y.

WRITE FOR CATALOG.

\$125 Made in One Day

For over ten years this has been an honest \$1. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many kinds in many languages. 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

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 Quantity 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.

\$50.00 A DAY PROFIT ON \$1,000 INVESTED

Eight new portable children's Riding Devices. Safe, attractive. Parents like them. **KIDDIE KARNIVAL CO.,** 1088 Main St., Green Bay, Wis.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards, Promotions and Concessions. Send 10c for samples and prices. **HELMET CHOCOLATE CO.,** Cincinnati, O.

REMINDERS OF YESTERYEAR



Up against it in the old days and "up against it" today—quite a difference, eh! But let's get it straight: The bar, rail, guns, signs, etc., were but props of a photographer at Hot Springs, Ark., where the picture was taken recently. Left to right: Milton M. Morris, J. L. Rammie, Dave Stevens, "Plain Dave" Morris and John R. Castle.

Jack Oliver, whatchu doin' in Georgia, old-timer? Thought you was in Buffalo, or some other Eastern point.

Looks like the Nardner Bros.' Shows will have a big circus attraction as the predominating feature this season.

Right now there are "handsaw musicians" at nearly all winter quarters. Most of 'em are playing the same air—"Speed".

How much headway is being made by the riding device owners in forming their own association?

This is "campaign" year but it already has the earmarks of being an exceptionally good one for outdoor shows.

Roy Tice and Joe LaVine are said to be busy in and around Cleveland, preparing to open the Columbia Shows in March.

Our Chicago office advised that among those attending the funeral of the late Mrs. James Patterson, at Paola, Kan., was Walter F. Driver.

Report was that "Doboh Seeman was under the weather for several days at Montgomery, Ala., and it was said the old standby was greatly missed at the R. & C. winter quarters.

Louis J. Kaupp inquired that he will be with the Johnny J. Jones far folks' show at Tampa and the Florida fair dates to follow. He is now at the winter-quarters town, Orlando.

Friends of Captain John Sheesley contend that all the oil on the Coast would not induce him to quit the carnival game. He loves the latter. It is his life.

The "certified and bonded" carnival company is a great thing to look forward to. Also it is feasible—perfectly practical—all in good time.

One's conscientiously good traits far override all ridicule and personal or "business" should-ers above a "saw and hammer" position. His head is filled with practical ideas.

The New York Fair Association gives The Billboard and Mr. Charles Ringling credit for good work in the clean-up campaign. Read the excerpt from the Association's Year Book published in the classified section.

"It's said the wanderers are beginning to show up almost daily at Montgomery, Ala., and from the number of riding the R. & C. Shows and Miller Bros.' Shows will not have much trouble in securing winter-quarters help.

A State-wide bathing beauty contest is planned in connection with the State convention of the American Legion at St. Petersburg, Fla., in March. Plans call for each post to enter a contestant from its city.

W. H. Devoyne has again signed with the L. J. Heth Shows as business manager. The show is scheduled to take the road, augmented in attractions, about the middle of March, from North Birmingham.

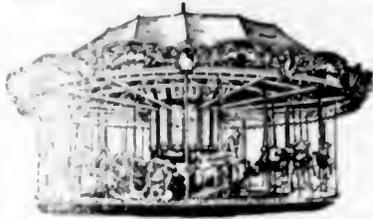
No. James, "King Gasparilla" is not at the head of any big show or shows. He's the yearly elected head of the "pirate" crew that anchors in Tampa Bay each spring during a week of community frolic at Tampa.

A. H. Barkley again successfully closed contracts for the West's Canada Fairs for Johnny J. Jones January 23. Barkley makes very little fuss. He works as smoothly and silently as a Corliss engine and quite as efficiently.

Among recent Cincinnati and Billboard visitors was Steve Dorgan, of the George L. Dohy's Shows, who was en route from New York to Chicago—in his "little red car". The writer was not on duty when George called.

Among members of the John M. Sheesley Circus Company who are in Baltimore on preliminaries to the Labor Temple Circus to be presented in the Fifth Regiment Armory February 4-9 are Mr. and Mrs. W. H. VanHoesen, Mr. and Mrs. W. L. Cassidy, Mr. and Mrs. Fred Kahn, Mr. and Mrs. Lew Finch, James

"SUPERIOR" TWO HORSE CARRY US ALL



Write for illustrated circular and prices. M. C. ILLIONS & SONS, 2789 Ocean Parkway, Coney Island, New York.



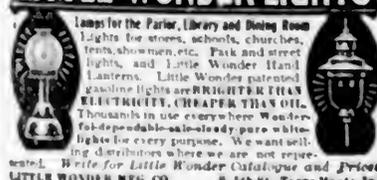
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- List of items and prices: 1000 Make Birds, Long Stricks, Gross, \$ 6.00; 1000 Make Birds, Short Stricks, Gross, 4.50; 1000 Make Birds, Short Stricks, Gross, 4.00; 1000 Make Birds, Short Stricks, Gross, 2.50; 1000 Make Birds, Short Stricks, Gross, 1.00; 1000 Make Birds, Short Stricks, Gross, 2.00; 1000 Make Birds, Short Stricks, Gross, 10.00; 1000 Make Birds, Short Stricks, Gross, .85; 1000 Make Birds, Short Stricks, Gross, 5.00; 1000 Make Birds, Short Stricks, Gross, 6.00; 1000 Make Birds, Short Stricks, Gross, 8.00; 1000 Make Birds, Short Stricks, Gross, 3.50; 1000 Make Birds, Short Stricks, Gross, 2.50; 1000 Make Birds, Short Stricks, Gross, 7.00; 1000 Make Birds, Short Stricks, Gross, .85; 1000 Make Birds, Short Stricks, Gross, 6.00; 1000 Make Birds, Short Stricks, Gross, 4.25; 1000 Make Birds, Short Stricks, Gross, 1.50; 1000 Make Birds, Short Stricks, Gross, 4.25; 1000 Make Birds, Short Stricks, Gross, .40; 1000 Make Birds, Short Stricks, Gross, 4.00; 1000 Make Birds, Short Stricks, Gross, 6.50; 1000 Make Birds, Short Stricks, Gross, 6.50; 1000 Make Birds, Short Stricks, Gross, .75; Fruit Baskets, Baskets, Aluminum Goods, Wheels, Illustrated Catalogue Free. NO FREE SAMPLES. TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.

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THE AND VELL BACK Memory of UNKNOWN SOLDIER to HIS MOTHER. Size 10x14, on heavy coated card-board. Illustration of the boy marched away. Only a Vision of the Boy in the Colors and a Tie of the Boy at the Bottom. Very attractive. Quick returns. \$8.50 Hundred. Sample 12 Cents. Dealers only. Half cash with all orders. KOEHLER, 150 Park Row, New York City.

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FUTURE PHOTOS—New HOROSCOPES Magic Wand and Buddha Papers. Send four cents for sample. JOS. LEDOUX, 100 Wilson Ave., Brooklyn, N. Y.

FOR SALE 3 NEW 54 KEY ORGANS J. A. ROTHENHAM, Rogers, Mass.

Austin, R. J. Norman, J. W. Williams and Claude R. Ellis. Joseph E. Walsh is in charge of the promotion of the John M. Shesley Circus Company which will present the indoor circus of the Knights of Columbus in Memorial Hall in Dayton, O., February 11 to 16.

J. J. (Shubert) Brooks, electrician of the Greater Shesley Shows, has charge of the electrical effects of the Shesley indoor circus organization, and now has a "crew" in the person of his old side-partner, Alex "Shook" Sironi.

A showman graduated to the honor of being champion heavy-weight pugilist of the world—Jack Dempsey. The writer is not certain, however, what show or "house" Jack was at one time connected with. Somebody supply the authentic information.

Jim Sullivan, Jack Cullen's first-hand assistant, never says much, but he sees and knows a lot about the carnival business. W. A. Jackson, late of the J. F. Murphy Shows, will be with the Cullen Show as electrician, grinder and ticket seller.

Doc Hall says he's still vacationing—mostly just eating and sleeping along with visits to the Lake Umbagog at Fort Smith, Ark., but expects to soon get busy with general-entertaining. He thinks 1924 will be a good year for all showfolk.

Doc Stanton postcarded from Pana, Ill., that he will be with the Metropolitan Shows, in charge of the Ferris wheel. Said a letter to him from Mr. and Mrs. Wescott stated they were spending the winter at their home in Chicago.

Marion H. Lunn infers that the Bantly & Lunn Arcade is doing a nice business with forty machines in operation in Bohren's Rose Garden, Reynoldsville, Va. Says the show will take to the road with the Harry Copping Shows in spring. He and Bantly visited Buffalo recently.

Wonder if Guy Boston and wife remember Shelbyville, N. C., about seventeen years ago? It was a "wow" of a big day's receipts in the park (too). Guy Boston and the Mrs. may also recall it. That spring (1907) saw Doc's start in outdoor show business.

Harry E. Dixon, formerly with carnivals as general, special and press agent, advised from Indiana that he will return to the outdoor field the coming season as assistant manager and press representative with one of the leading carnivals.

J. S. Bullock postcarded that he and wife were motoring Florida and stopped over at Atlantic Beach, Fla., to sign up for three concessions—silverware, wheel, lamp dolls and juggling—with the Wise & Kent Shows, to open about the first of March.

At the rate and methods now prevailing, within a year or two more, there will be little need of local organizations securing the average professional promoters for their indoor special events. They are being "schooled" very fast.

Doc Collins, according to report, will be due a lot of credit for the appearance of the inside of A. D. Murray's "Awakening of Egypt" with Rubin & Cherry, and that he is a mechanic with good ideas is reflected in the work he is turning out.

Marie Campbell underwent an operation at a hospital at Toledo, O., recently, and stood it nicely. She will have to undergo another soon, if it has not already been performed. Before the first operation she was hardly able to walk.

If the weather man keeps up his unseasonable antics are long the "climate-seeking" showfolk will winter in Alaska—or some other far-North point. The races at New Orleans were called off January 21 because of cold weather.

"Soe" Burns wrote from Chicago that he signed with the Southern Exhibition Co. (Rodgers & Harris) to manage the side-show departments, to open with them at Muskogee, Ok., April 1. He was superintendent of reserved seats with the Gentry-Patterson Circus last season.

Ward (Dad) Dunbar and Eddie Schilling, of the Shesley Shows at Richmond, Va., are said to be snugly ensconced in the proximity of table board, a la pitch-billi-pong-winn, and are taking on so much assiduous that it is a matter of little consequence to them whether the bluebirds ever sing again.

A rumor was that M. P. (Maw) Tate was thinking of disposing of his restaurant at Flarpon Springs, Fla., and returning to the road. Mrs. Tate, however, wasn't taking so readily to the proposition, as she is "anchored for life" there, altho not greatly objecting to "Maw" again "trouping".

Two fellows in Cincinnati were conversing last week about large and small policemen. George Englebreth, of late park picnic promoter (may return to carnival this season), put a quietus on the conversation with this witticism: "The greatest policeman in the world was Joshua—he arrested the sun."

Quite a number of the "show letter" writers are getting their communications to the Cincinnati office too late in the week. At this season, when they are received as late as Saturday noon, they may have to remain on the hold-over. The past few weeks there has been a flood of them at almost last-form press time.

By the way, do you remember this bunch together on the same show some few years back: Jimmie Simpson, William Judkins Hewitt, Jack Cullen, James M. Benson, Andy Nolan, Bill Dwyer, Bill Martin, L. E. Merridett, Tom McNew, Matt Gay, Ed Koch and J. F. Murphy?

J. B. Cullen, it is assured that with you there the Rubin & Cherry Shows will have a real colored minstrel show. And it is known you have a high standard of equipment to build

(Continued on page 91)

NOW IS THE TIME TO PLAN YOUR CONCESSION FOR 1924

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CANARY SALES BOARDS

are big money makers. Everybody wants Canaries. You need to 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 individual 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 dispenses of the Sales Boards for you. Two Birds and two Brass Cages cost you \$11.00, and the Board brings you \$19.10. Your profit is \$8.00 per deal. Place no stock with boards, as each shows a lithograph of the bird and cage. Boards are \$2.25 per doz., \$17.00 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. SAM MEYER & CO., 24 West Washington Street. Phone, Dearborn 9683. (Night Phone, Keystone 4629). CHICAGO, ILL. We ship within one hour's notice week days and Sundays.

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Now is the time to have your Wheels made for 1924. The largest Wheel Operators use our Wheels. Why? Because they run true. Balance perfect. Do not warp. Pegs do not come out. Workmanship and painting cannot be beat.

Price: 32-inch Size, \$40.00. 36-inch Size, \$50.00.

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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 5c or 1c play. Simple timer device prohibits more than one player seeing picture for each coin. Attractive display sign. PICTURES—THE DUOSCOPE uses our wonderful genuine Stereoscopic Pictures 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 is a look. No merchandise to bother or buy. Send for big circular and special prices. Size, 20 in. High, 12 in. Square. EXHIBIT SUPPLY CO., 509 S. Dearborn, Chicago

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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 effects.

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. 25% deposit on C. C. D. orders.

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"RADIANT RAY" ELECTRIC
FLOOR BASKET

The most beautiful piece of glittering magnificence you ever saw.

No. 200—Absolutely new. Made of all reed, beautifully finished in two-tone, rich-colored bronzes. Contains nine (9) beautiful large size CLOTH flowers (6 ROSES and 3 ORCHIDS), each with a genuine MAZDA BULB inside. Equipped with 1 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.

We use only Genuine Mazda Lights made by National Lamp Works of the General Electric Co.



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ALASKA GOLD MINE

1500-Hole Board takes in \$75.00. Pays out \$30.00. The quickest selling Board.

IN DOZEN LOTS, \$2.50 EACH. SAMPLE, \$3.50.

Operators, get in on this. 25% deposit on all orders.

H. & K. NOVELTY HOUSE, 2702 S. Sheridan St., PHILADELPHIA, PA.

CARNIVAL CARAVANS

(Continued from page 90)
to, and it is almost unquestionable that Mr. Gruberg will not spare expense in building your kind of a show.

Dick (Dusty) Rhoades, special agent, who has been working on a Knight of Columbus indoor circus at Laporte, Mich., for the K. G. Harkout interests, writes that he was royally entertained by the local Elks' Lodge a week or two ago. Incidentally an error in a date line on the Trade Shows page last issue gave the town as Laporte, Ind.

From appearances those managers of small and medium-sized shows—that is, those who are bent on the "racket" and "dancing camps"—this season are to meet with disappointments. Some are "grabbing the bull by the horns" and say they will thus operate regardless of "threats". Showfolk will be watching, and will see—what they see.

Charles H. Pounds, secretary-treasurer of the Greater Sheesley Caravan, having been marooned for the winter at the Richmond headquarters, is happy again in the company of Mrs. Pounds and son, Clarence (Huck), the beloved kiddie of Sheesley showfolk, who spent the holidays at the Pounds home in Foster, O.

O. E. Trout and wife are motor-vacationing. They spent three weeks with the Missus' folks at Blissfield, Mich.; then to Pittsburg, Pa., for a week with their friends, Mr. and Mrs. J. J. Exler. They were to next go to Fredericksburg, Md., for a week with the Mister's folks; then to Washington, D. C., for a few weeks and then to Richmond, Va., to get their commissions ready to open the season.

O. A. Baker says he has been one busy concessionaire at Louisville, Ky., this winter, getting a string of six or seven concessions ready to open with the Imperial Shows in Michigan in April. Among the other carnival folks in Louisville are Stanford Baker, Jr.; Chas. Robinson now retired from the business, being in the circulation department of The Courier Journal; Harry Applegate and Arch Hicks.

Earle A. Crane and the Mrs. are wintering at Daytona, Fla., where Earle is on one of the horse-shoe pitching teams. When not thus engaged he and Mrs. Crane interest themselves in plans for a Spanish bungalow on some solid earth they recently purchased in Rio Vista, a new subdivision of Daytona. Meanwhile they are eagerly awaiting the call of the Zeldman & Polite Shows.

Writing from the Boston office of the Ridgway Engineering Company, Inc., of New York, H. N. Ridgway informs that an exclusive license under the H. N. Ridgway U. S. patents numbered 1,279,911, 1,341,219 and 1,341,220 had been granted to R. H. Brainerd, of Kansas City, Mo., to manufacture and sell one of the latest riding device thrillers, known as the "Klek".

Billy Gear says the Trade Booster Festival Week, sponsored by the Chamber of Commerce and to be staged in the Hippodrome, Lafayette, La., February 2-9, sure looks like a "bum-dinger". Gear is supplying the amusement attractions and promotions. Says the committee is giving away the equivalent of between \$500 and \$1,000 in prizes—instead of \$10,000 as was erroneously announced in a printed article recently.

G. M. Casey has been busy with publicity and kindred duties in connection with the presenting of the Chicago Civic Opera Company, by local guarantors, in the Forum at Wichita, Kan., March 20-21—Feodor Chaliapin in "Mefistofele" and Mary Garden in "Cleopatra". Present indications are that the event will go over successfully from a financial standpoint as well as popular presentation—without calling for any of the guarantee.

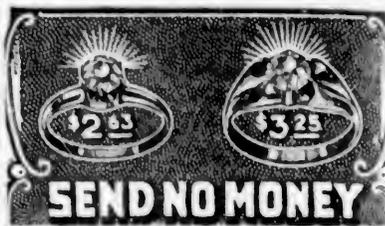
Seems that it required showmanship for New York City to grab the forthcoming Democratic National Convention, Tex Rickard, thru his big boxing and other show promotions, is a showman: And it is said that Tex showed the big town committeemen in quick order that they should not let such a thing as a few thousand dollars stand in the way of their losing the event—and to "do it now," without too much waiting on authority to pledge the mazzina.

Jarvis—No, there is no place in the country whereat a "dancing camp" (show women dancing with town men) or disgusting "wieggle" show is "required" by the natives, if one of these does draw heavier patronage than other attractions it but shows that because of it being on the lot the people who patronize the worth-while shows stay at home—and the clean-cut show, ride and concession owners are the big losers because of it.

It was "wreloosed" (written) to All early last week that among the "bunch" from the Middle West at the Rose Tournament, Pasadena, Calif., New Year's Day, were the following: A. Vance, "Slim" McKnight, James Joyce, Ed Halcomb, Gillan and Boston, direct from New York with swagger canes; A. J. Mason, of "Old Glory Concessions". The latter was en route to Kansas City, then will head south to the Battle of Flowers at San Antonio.

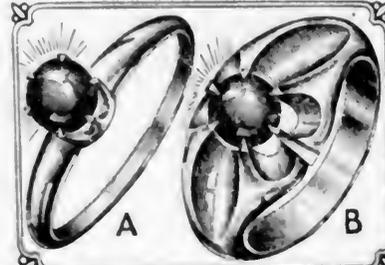
John M. Sheesley is busy these days supervising activities at winter quarters of the Greater Sheesley Shows on the Virginia State Fair grounds at Richmond, keeping in touch with developments on his tract at Signal Hill, Long Beach, Calif., where oil was struck on January 1, and directing his winter circus plans in Baltimore and Dayton. O. Captain John will have an augmented outdoor show the coming season, having arranged for ten rides and about twenty tented attractions.

The better way in Cleveland, O., is to get your supplies first. The police burned 5,000 punchboards there January 19. The owner, Morris Schwartz, of Philadelphia, was fined \$50 and costs and ordered to leave town in lieu of a 90 days' suspended sentence. Even the local expressman, in whose storeroom the boards were found, was fined \$50 and given ten days in the workhouse for promoting gambling despite his protestations that he did not know what was



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 (at price \$3.25, for Half Price to introduce, \$2.63, or in Gents' Heavy Tooth Belcher Ring (at Price \$6.50), for \$3.25. (Our finest 12k Gold-Plated mountings GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gents', with postman. If not pleased, return in 2 days for your back less handling charges. Write for Free Catalog.



MEXICAN LUCKY STONE

This new, beautiful flashing gem is now all the rage. The very latest thing in jewelry. This Mexican Lucky Stone is a brilliant ruby red, flashing with blue and green fire and is said to bring good luck to the wearer for a life time. We mount this beautiful gem in both lady's solitaire ring and men's tooth belcher ring as shown above. Both rings are our fine 12-karat gold filled quality. They are good sellers and big profit makers.

PRICES TO THE TRADE:

Sample, Style either A or B, prepaid, \$1.00; 12 of No. A for \$5.00; 12 of No. B for \$5.50; One Gross No. A, \$40.00; One Gross No. B, \$50.00.

Add 5% war tax. Cash or C. C. D. Order a few today and try them out. You will be back quickly for a cross or more.

Agents wanted: MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, New Mexico. (Exclusive Controllers Mexican Diamonds.)

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Our Aluminum is heavy weight, highly polished, with inside Sunray finish.

No. 705,
3 Qt. PAN, STYLE
WATER JUG
\$7.20 Per Doz.

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Catalog and prices free on request.

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STABLE ACCOMMODATIONS FOR ANIMALS

Also splendid Storage Accommodations for Trunks, etc.

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Send Money Order for \$1.00 and we will send you a Pen that is guaranteed for 5 years.

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NUMBERED \$6.75 BALL GUM,

Per Set, 1 to 1200 Drilled Crimped Numbers.

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Will furnish Pitt Show, Hawaiian and Platform Show to capable showman. WANTED—Rude Help, Concession Agents and Colored Performers. Address NYP 10178, Manhattan, Box 502, Tidaloming, Ohio

SLOT MACHINES FOR SALE

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THE WORTHAM SHOWS

offers to high-grade Independent Show Managers and Legitimate Concessionaires the most attractive spring route in the Carnival business, and a long route of State, Interstate and District Fairs and Celebrations of proven worth.

All dates, except Fairs, contracted under auspices of hustling and influential organizations. All Fair contracts signed.

1924 promises to be an exceptionally good year for outdoor amusements. Why not tie to an exceptionally good company, with exceptionally good bookings?

Want to hear from responsible owners of Feature Tented Shows, Motordrome, Penny Arcade, etc. Nothing too extensive to interest in Newness and novelty our objective. What have you to offer?

Want Colored Minstrel Performers. Address J. M. SHOAT, No. 20 Chartres Street, Houston, Texas.

Can place Legitimate Concessions, except Cook House, Hamburger and Juice. No exclusive.

Want sober and reliable Trainmaster, Head and Under Porters and experienced Ride Help.

Season opens at Paris, Texas, March 24, and includes Okmulgee, Tulsa, Arkansas City, Wichita, Springfield, Mo., and the big two-week date at St. Louis, under auspices of the World War Veterans.

Want experienced and capable Talker to manage one of the largest and most complete Water Shows on the road.

Address all communications to

J. T. WORTHAM, OWNER.

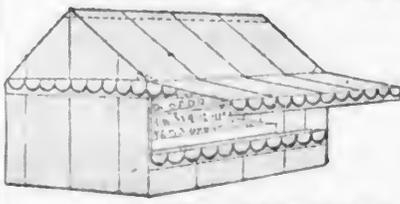
THE WORTHAM SHOWS.

PARIS, TEXAS.

Circus, Side Show and Concession Tents

ENDICOTT-HAMMOND CO.

155 Chambers St., NEW YORK CITY
Telephone Whitehall 7293



Tent department under the supervision of the well-known tent constructor

MAX KUNKELY

All sizes of tents to rent Send for prices

In the packages, Schwartz alleged that the earnings of the boards were for the benefit of a local charitable organization. In New York there is no objection to punch boards as such.

Here's the way one of the Brundage troupe figures it up: "Why all this railroading and burning up your bank roll on the steel rails—these transcontinental moves, the ocean-to-ocean jumps, the lakes to the gulf hops, etc.? The S. W. Brundage Shows practically exhibited in one State last season, and they had a big business. Make your show welcome so that you can play repeaters. Come back year after year and get increased patronage. It's the best policy."

Capt. Fred Delvey passed thru Cincinnati January 24, enroute from Syracuse, N. Y., where he presented the wild animal show at the recent Shrine circus, to rejoin the Mighty Haag Circus, as assistant manager, in winter quarters at Marianna, Fla.—formerly for sixteen consecutive years with this show. The past seven years Fred has been with carnivals, four years with Hartford's Metropolitan and three with J. F. M. ...

Henceforth, we will make a still stronger effort than ever to print facts for our readers—that is, we want to make as total an elimination of almost groundless predictions, exaggerated "news" from writers, guess-work comment, etc., as possible. The facts of rumors or plans are news, but until they are executed they are not "fast" news. In this connection on the part of "show letter" writers is not only bad "news", but is very rotten publicity for the show itself—it boomerangs with a sting to it, "Billyboy" and its readers thank some of the "show representatives" for (after a few suggestions from Al) gradually cutting down much on the "old bull" the past couple of years—there is still room for improvement. In a few words, all concerned want reliable news, not bunk, and the showfolk can greatly aid us in providing it.

Some "pick-ups" from Cleveland—"Red" Watson recently celebrated his "nth" birthday. His mother gave him a party, and there were about thirty close friends present. "Fat" Leonard, erstwhile carnival man, is around town. The Schultz family, all-around circus acts, have been kept busy this winter at carnivals, indoor shows, etc. Charlie Michale, who has been doing business in this section, expects to be in an official capacity with the Kelsley Circus Co. the coming season. Mr. and Mrs. Perez were in a store show on Ninth street with their mindreading and crystal-gazing acts, and are now working the outlying districts as Princess Elena and Co. Word reaches here that Peggy Waddell closed with the Honest Bill Show December 1, and is wintering at Ada, Ok. T. Faber and wife (Mrs. DeBeverleigh) have been touring about the country and stopped over here for Watson's birthday. Charlie Alton and his Jargo act have been working steadily about here this winter.

CARAVAN GOSSIP

(By I. Collier Down)

Tell us something, Curtis Valare. "Anslow," says J. M. Sullivan, "Old King Tut contrived it so they had to work to get at him."

"Every time some women 'bury the hatchet' they sink it in the bank roll," remarks Chas. Hutchinson.

If names mean anything, J. F. Law is a justice of the peace and C. J. Hrain a notary public in Franklin county, Ark.

We are wondering if the Indians are still wild in Texas. Doc Zeller, please stand up! Let's have Chas. McMahon tell about the Indians and the knife rack at Hardin, Mont., back in 1917.

John Laza claims to know "all about" Indians as he has his show at the Indian Pow-wow in Lincoln, Neb., last fall.

Speaking about Indians, Bob Tuttle attended a "party" on the J. L. Landes Shows in 1915, impersonated an Indian and introduced the snake dance.

Which reminds, that in the days of the Kit Carson Wild West Show the song was "The Battle of Wounded Knee", and the Indians thought it was real and nearly killed a couple of cowboys. Hello, Bill Morris!

Once there was a carnival company that stayed over all night in Powder River, Wyo., to see the Indians, and the troupe had to sleep in the depot. Did you have an upper or lower Bertha McMahon?

The young lady who has the ball-game concession across the midway says: "Many young men who think they are marrying cows, find out too late that they married can openers."

BALL GAME HOODS, complete with poles and ropes, without wires or return curtain. 7 ft. high front, 6 ft. high back, 3 ft. deep, 7 ft. wide, 8 oz. khaki, \$13.18. Stripes, \$19.90. 10-oz. khaki, \$26.12. Third cash, balance C. O. D. TUCKER DUCK & RUBBER CO., Ft. Smith, Arkansas.

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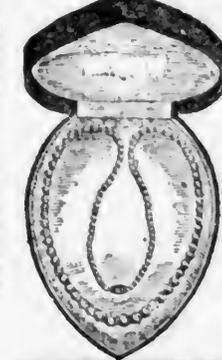
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AND PREMIUM BUSINESS. We have them in stock in barrels and bins, with complete instructions, at \$5.75, \$13.25, \$16.25, \$18.25 PER SET AND UP. Do not confuse our MA-JONG SETS with inferior outfits offered elsewhere. We guarantee our sets to meet your approval or refund full purchase price. We require 25% deposit on all orders.

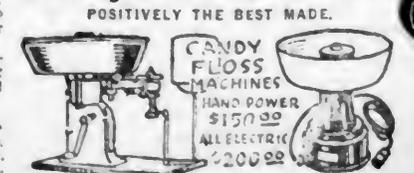
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90 days free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular rental fee. You keep all money machine takes in during trial period. Comes fitted with checks ready to set up on your counter and get the money.

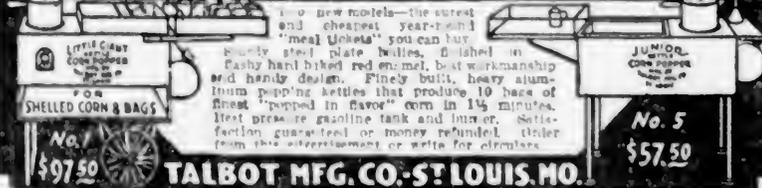
Wire us a deposit of \$25.00 at our expense. Machine will go forward day order it received, balance of purchase price billed C. O. D.

Don't forget to order parts with your machine. Silver King Mint Confections are delicious, wholesome and pure. A case of 1,000 Standard 5c Size Packages for \$13.00. A Box of 100 Packages for \$1.50. 5c Trade Checks, \$2.50 per 100.

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Can Place CONCESSIONS of All Kinds

Flash with anything you want. No stores. One more Ride that will not conflict with Caroussel or Ell Wheel. Only three Rides will be carried—no Whip. Want ten first-class Talkers, men capable of managing the Show they represent. 16 Grinders and Ticket Sellers. Living Side-Show Attractions for my beautiful Twenty-in-One Show. A Magician to handle Illusion Show, on per cent. Fred Terrill, write. A first-class Athletic Showman to handle the best equipped outfit on the road. Railroad tickets advanced to no one. If you are not smart enough to promote car fare to a good job, you would be of no help to me after arriving.

HARRY C. HUNTER SHOWS, North Side Post Office, Pittsburgh, Pa. Read the top line again.

First Call First Call First Call

VIRGINIA EXPOSITION SHOWS

WANTS FOR

MASONIC MID-WINTER CARNIVAL

February 23 to March 10—17 Big Days and Nights

Two Different Locations, Under the Auspices of Birmingham, Ala., Masons, Downtown in the Heart of the City.

Good proposition for Dog and Pony Show; also Ten-in-One, Motor-drome, Walk Through or any other high-class Shows capable of getting results. Will furnish complete outfits to reliable showmen.

NOTICE—Will place Legitimate Concessions of all kinds. No exclusive except Cook House and Juice.

Will also place Merry-Go-Round, Ferris Wheel, Whip or Sea-plane, starting here February 23d, for long season north under good auspices, until our Fairs start.

All our old people with us last season, get in touch with us at once.

PROF. TEDDY CARLO, PAUL JACE, FRANK LOUDIS, WIRE.

Booking Headquarters Now Open at Florence Hotel, Suite 228.

Address all mail and wires VIRGINIA EXPOSITION SHOWS.

OTIS L. SMITH SHOWS

WANTED FOR SEASON 1924: One more good Show to feature. Man to take charge and run Athletic Show, one or two good Platform Shows, Performers for Plantation Show, prefer those doubling in Band. Man to make openings on Animal Show; also Grinders and Talkers on other Shows.

ALL CONCESSIONS open except Wheels, Cookhouse and Soft Drinks.

WANTED HELP on all Rides; also Electrician, Trainmaster and Four and Six-Horse Drivers. All Shows and Rides on wagons. This is a fifteen-car show, with stateroom accommodations. Show opens the middle of April in one of the best spots in Pennsylvania.

Address all mail to

OTIS L. SMITH, 135 So. Washington Street, Wilkes-Barre, Penn.

Member of the Legislative Committee.

P. S.—Wanted attractions for Pit Show. Address Arthur E. Waterman, 241 Purdy Street, Buffalo, New York.

WANTED FOR

A. J. MULHOLLAND SHOWS

Two first-class Shows; must be clean. Will also book Caterpillar, furnish wagons for same. Concessions all open, except Cook House and Corn Game. **WANTED**—Freaks, Glass Blowers, Platform Acts, Magician that can do Punch and Lecture; also good Grinder to take charge of Big Snake Show. Address Chas. Raymond, Hartford, Mich. All others address

A. J. MULHOLLAND, 204 Allen Blvd., Kalamazoo, Mich.

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REED & JONES CARNIVAL

New Show Starting From El Dorado, Arkansas

El Dorado, Ark., Jan. 23.—C. S. Reed and W. A. Jones will launch the Reed & Jones Improved Carnival, a new eight-car show, carrying seven shows, three rides, about 25 concessions and a ten-piece band. Work in winter quarters here started the first of the year. The season opens here the week of March 3-14.

Mr. Bergard is repairing and painting his "whip" ride. "Powder River" Frank Moss has about completed his big Wild West Show, and he has a wonderful front for it. Ed Moore and Tommy Price are building four brand new concessions to add to their string. "Dutch" Baker is also adding some nice concessions to his list. Emil Morahl is building a new Sankelund show and two concessions—ars he is thru with cook houses. "Shorty" McDer-mott has arrived from New Orleans. Mrs. Nellie Reed is having her concessions rebuilt and painted, is also adding a 16-foot concession for her sister, Nora Trout-ham, who joins next month. "Dad" Kirby is doing the work on Mrs. Reed's stands and will again have them in charge. W. H. Thomas has arrived with his War Show, ready for the opening. The management states that the show will be operated on strictly clean methods in every way. Mr. Reed has had nineteen years' experience in show business—circus, dramatic, vaudeville and carnival—and will act as general manager. Mr. Jones has been in the business several years, as agent and concessionaire, and will be the secretary. All of which is according to an executive of the above show.

COLEY GREATER SHOWS

Buck Daly joined the Coley Shows with his Big Wonderland Show at Boston, Ga. He has a neat frameup. He come from the Lew Du-four Shows.

"Slim" Troyer joined with his Big Ell wheel at Moultrie, Ga. Everybody on show has been doing real good considering weather encountered.

Mrs. Fred Bardin joined her husband at Moultrie, coming from Hot Springs, Ark. "Mother" Gates is doing some real business at her cook house.

The writer met H. C. Murphy at Moultrie. He was with the Sparks Circus seasons 1917, '18, '19, playing cornet in the band. He has a neat store, and sells The Billboard and other papers and magazines, and has a nice restaurant in connection. Tifton, Ga., was the stand for week ending January 19.

BENNIE SMITH (for the Shows).

CAPT. LATLIP'S RIDES

Charleston, W. Va., Jan. 23.—The outlook for Latlip's Exposition of Rides for the coming season seems very bright.

Capt. Latlip has just returned from a three weeks' trip to the northern part of Ohio and brought back with him contracts for some fair and fall festivals.

Lady Marion, Baby Rita, Capt. Badison and Virginia Latlip will be among the free acts. The work at the winter quarters has been going on ever since the closing, and nearly all of the rides now are about like new. All new canvas will replace the old this season.

There will be only a limited number of concessions carried this year. Fred Latlip will soon leave Ashland, Ky., for the winter quarters and he and his men will put on the finishing touches to all the work. The show will make only two jumps from Blanchester, O., to Prestonsburg, Ky.

ROY REX, (for the Show).

FISHER AGAIN WITH BERNARDI

"Big Hat" Al Fisher advised by telegram recently from San Francisco that he would again be general agent for the Bernardi Exposition Shows (Felice Bernardi, manager). His wire also stated: "We will endorse and join the Showmen's Legislative Committee."

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AMERICAN MADE RAZORS

Black handles, forged steel, round and square covers. Each Razor in leatherette case. Dozen \$3.00

HIGH GRADE NOTION ITEMS

- Gro.
- B25—"Our Veteran" Needle Eock, \$8.50
- B26—"Army & Navy" Needle Eock, 7.50
- B27—Handy Dandy Needle Eock, 6.00
- B23—Lion Needle Books - 4.50
- 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 50c.

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.

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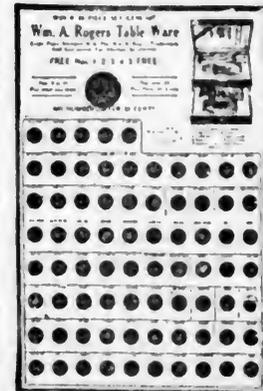
Some Time In May, 1924

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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Rogers' Nickel Silver 26-Piece Silver Set. In a fancy box, and an 80-Hole Sales-card, when sold brings in \$22.05.

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12 Sets, Each,

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- 20 No. 7-Space Wheel.....16.50
- 30 No. 5-Space Wheel.....17.50

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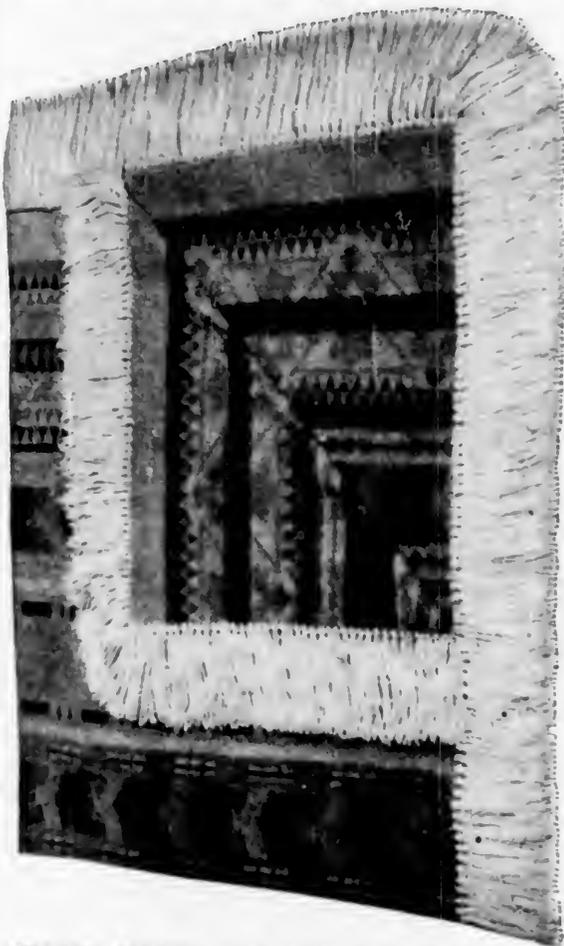
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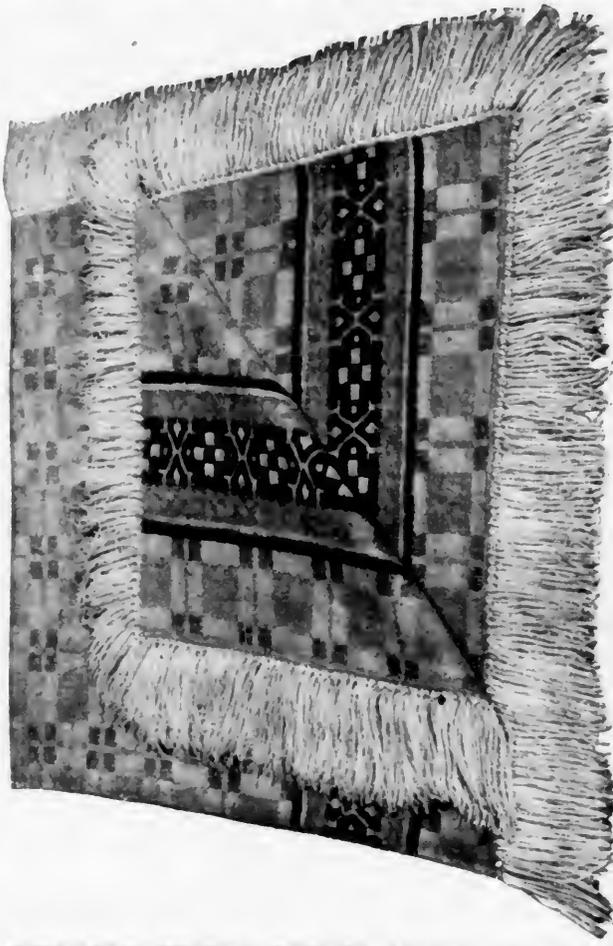
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BEACON SHAWL—Size 60x80. Packed 12 to a case. No. 26—CODE NAME, WARMTH.

OUR NEW LINE

ECKHART'S SPECIAL DUPLEX SHAWL—Size 66x80. Packed 12 to a case. No. 25—CODE NAME, COMFORT.

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17
18
19
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No. 31. CODE NAME, TIME—Packed in individual cartons, 12 to case. This clock is finished in a beautiful mahogany and measures 19½ inches wide, 9 inches high, 4½ inches deep. It is fitted with a 24-hour extra fine movement, and has a 5½-inch convex dial.



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No. 36—CODE NAME, OVAL. This new item is finished with our special lacquer process with leaves and buds in natural colors, especially adapted for Fruit Joints and Corn Game. Packed in individual cartons, 12 to a case.

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ONE OR A CARLOAD
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Announce the opening of a
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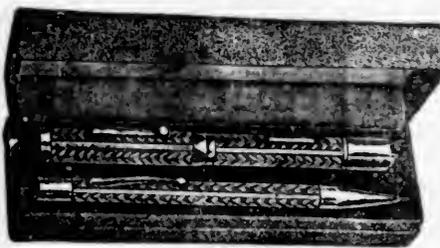
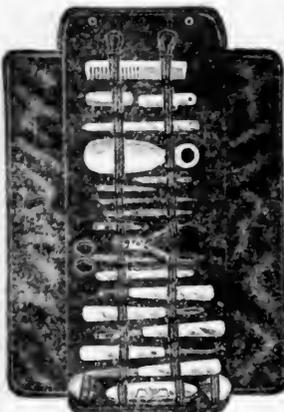
Under the direction of S. H. BLOOMFIELD.

Pitchmen and Concessionaires visiting Canada are invited to make this Branch their headquarters.

STOP! LOOK!! READ!!! SMILE!!!!

75c per Set

Special Per Set, 33 Cents



No. 182—Consisting of 21-Piece French DuBarry Manicure Set, in black leatherette roll-up case. Per Dozen..... **\$9.00**
 Sold not less than dozen lots.
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 14-Piece Beautiful Gent's Touring Set, in beautiful leatherette case. Per Dozen..... **\$30.00**

No. 154—Mounted Self-Filling Pen, clip attached, complete with pencil and one-year guarantee, in beautiful display box. Per Dozen Sets..... **\$3.96**
 Sold not less than dozen lots.
 No. 152—Fine Mounted Lever Self-Filling Fountain Pen, complete with pencil, one-year guarantee, in beautiful display box. Ladies' or gent's sizes. Per Dozen Sets..... **\$6.00**
 No. 153—Fine Mounted Lever Self-Filling Pen, complete with pencil and one-year guarantee, in beautiful display box, at Per Dozen..... **\$39.60**
 \$4.00, or Per Gross Sets.....
 No. 155—14-Kt. Gold-Filled Mounted Lever Self-Filling Pen, with beautiful pencil to match and solid gold points, in exceptionally fine display box, at Per Set, \$2.00. Per Dozen Sets..... **\$16.50**

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25% Deposit, Balance C. O. D.

House of MYER A. FINGOLD, 21 Union Square, New York

Don't Let Them Fool You I HAVE THE X ON THE "RED JACKET" FOUNTAIN PENS **\$13.50 Gross**



The Great Noise Maker, "CRY BABY" For the New Orleans Mardi Gras, Balls, Parties. Get your orders in 1924.

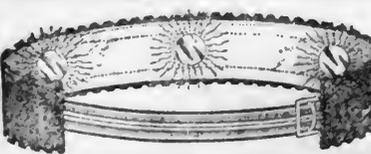


Here we are again, MA-JONG, full set to sell for 25 cents. Get my price. Something new every morning.
 Full line of FOUNTAIN PENS and PENCILS. Get my Price List. You all know the Button Package that is getting the money.
 21 Ann Street, New York City.

HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY



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.



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-Gainers.
THE ELECTRIC APPLIANCE CO.,
 Inc. 1891, Burlington, Kansas.



Blustery weather lately (almost everywhere).
 How's th' 'Hair Gladiator', Paul? Demonstrating this winter?

How about the viaduct in K. C.—anybody working there these days?
 "Goin' tu try a pitch?" "Sure! Where's my overcoat?"

Have you ever figured that a magnetic personality is on par with "exceptional brains" when dealing with "Mr. Public"?

How's yourself, and "Beasle" (the monk.) and 'er diamond tooth, Doc Baker? Whereat, in Texas, eh?

Wonder if Doc Silver Cloud (McLean) will put out his Indian Village medicine show at some future date?

Is Frank Fox, the erstwhile razor worker, still Mayor of one of the Northern California cities?

Barney Briscoe and Grant Jones, jewelry workers, recently left one of the big cities of Pennsylvania for Florida.

Seems that Frank Schaulfer and the missus have decidedly forked the pitch business. The past several summers they have been anchored in Riverside Park, Dayton, O.

John Simmons says he wishes there were more holidays as generally popular as Christmas and New Year's—and that it was customary for the natives to buy presents.

Speaking of cold weather, have you ever been in a boarding house where there was a roaring fire in the old-fashioned fireplace and all the "outside" doors of the room wide open? How many times did you close those doors?

A hicktown storekeeper in Mississippi had one of the boys write in that he (the shop keeper) intends to pull a big sale next month. What's that got to do with the price of pitchmen's "porkchops" next winter?

Doc George M. Reed postcarded from Columbus, O.: "My name can go down for the proposed association—George had purchased a new "light-six" and expected to leave last week for New York.

Michael Kelley "shoots" from Harrisburg, Pa.: "Hear that Frank Malloy is seen around Chicago still cleaning up with his new "roadster" car. Would like to have him remember the boys by piping now and then."

Billy Holcomb, the little feller with the "big family", sold health books for a while with Doc Reynolds in Philly, but report has it that Billy has returned to his old line—soldier.

Mae Island infeed from Toronto that she will not have opportunity to take to the road with a med. show before April, owing to her mother being in ill health. She added: "Let's have a pipe from Dainty Batetta."

Talking about "silent ones" this winter, what-anniter with Doc Pete DuVall and his cotermite of workers? Also Doc Harry Neal? Dr. Harry North has not said a word for publication for several months. 'Bout time he's loosening up a little.

It is now "Royal Dusty" Rhodes, the paper subscriptionist. "Dusty" postcarded from Sarasota, Fla. that he was going home to Jacksonville for a needed rest. This hustling paper man has been going steadily for more than a year without a vacation.

M. T. Graham says to tell the specialty boys he will have a new puncture-proof advertised in the Spring Special issue. Says he is not doing bad in Chattanooga having a good corner to work on, and "fried chicken, not New Orleans beans"—wonder what he means?

From Hot Springs, Ark., Doc George A. Groom postcarded: "The Mrs. and I are having a good time, just taking it easy during the winter. Does Ross Dyer and Redwood, also Doc Palmer, of Anderson, Ind., down here and doing a little vacationing."

Now and then some of the boys send their pipes to one of our branch offices. The editor of this "column" is located at the publication office, Cincinnati, so please send them direct, as otherwise there is a needless but unavoidable delay getting them in print.

Louis Moore, former pen man and lately mark salesman (with a big window bash), rambled into Cincy about two weeks ago. Don't know at this writing whether he arranged to work or not. Louie "took in" Central States territory last summer. Said he would probably head southwest.

Frank Hall'keox now of Orlando, Fla., advised that Dr. Ayers and several others, all on health books (internal baths and physical exercises), were in that city a few weeks ago. All worked clean and had the best corner in town. Frank, incidentally, is still progressing nicely in the real estate business at Orlando.

Report had it that N. A. Reed was noted in the rostrum of Harbison Agricultural College, Columbia, S. C., lecturing on the importance of agriculture, in behalf of the Progressive Farmer. The report also had it that McFarland and a couple of others were kept busy taking subscriptions in that locality.

"Who's Who in Memphis" furnished by Jas. E. Miller; "O. S. local, notations, Frank Little, sharpener; Montgomery, pens; J. W. Smith, needle threaders; Doc Gaudin, inliners; C. I. Stuy, med.; Chesterfield and Stanley, corn med.; H. D. Glink and Fred Cummings, peders and pens in Bry's; Art Middleton and Ben Nathan, son, peders in Gildsmith's; the writer, just

(Continued on page 95)

\$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 \$10.00 a day. Experienced salesmen make thousands as usually 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. Shinn, Pres. 73 Franklin Street. NEW YORK CITY.

MEDICINE MEN

Make Your Connections With **THE VETERAN HOUSE OF SUPPLIES**

QUALITY speaks for itself and SAVY SERVICE CANNOT BE BEATEN.

Write for prices while you can have protection on territory.

Savoy Drug & Chemical Co.
 170-172 N. Halsted St., CHICAGO, ILL.

We Pay \$8 a Day

taking orders for Jennings Guaranteed Hosiery. Written guarantee with each pair to wear and give satisfaction or new hose free.

Year round Position
 No Lay offs
 Regular customers and repeat orders make you steady income.
 Hose for men, women and children, all styles, colors and finest line silk hose, all guaranteed. Low price. No experience necessary. Write for samples.

JENNINGS MFG. CO.
 Home - A-52 Dayton, Ohio

COLLAR BUTTONS

I'll Make 'em—You Sell 'em

Send 25c for Sample and Prices

J. S. MEAD, Mir., 4 W. Canal St. Cincinnati, Ohio

AGENTS

"TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00, and sells readily at a bargain price, \$1.50. Send 50c for sample package today and price in quantity lots. N. Y. STATE TRADING GOODS CO., 53 East Houston Street, New York.

AGENTS REAPING A HARVEST WITH THESE 3 ITEMS:
RUBBER BELTS With Grip Buckles, \$12.50 Gr. With Roller Buckles, \$15.00 Gr. Sample, 25c. Prepaid.
FIBRE SILK KNITTED TIES Per Doz., \$3.25. Per Gr., \$36.00. Sample Tie, 50c. Prepaid.
Rubber Key Holders Per Doz., \$1.10. Sample, 25c. Prepaid.
 25c with order, balance C. O. D.
HARRY LISS, 35 So. Dearborn, Chicago.

\$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS

\$3.25 A DOZEN, \$35.00 A GROSS.

Sample, 40c. Prepaid.

Made of finest grade of Gingham and Parcolin cloths, rubberized to a pure Para rubber. Has 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.

RUSSIAN, GERMAN, AUSTRIAN, SOVIET MONEY FOR ADVERTISING PURPOSES

Complete Stock. Lowest Prices. "RIGHT AT THE MARKET"

Write for Big Free Circular and Wholesale Quotations.

HIRSCH & CO., 70 Wall St., N. Y.

AGENTS, DISTRIBUTORS

RADIO-PACK, the wireless hot bag, sells on sight. No experience or capital required. Demonstration sells it. Steady repeat demand for "recharges". Collect your commission as deposit. We deliver and collect balance C. O. D. Write today for selling plan.

RADIO-PACK CO., 50 Pearl St., New York, Dept. B.

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks. Follow, etc. Sample check, with your name and address, 30c.

PLEASE DIE WORKS, Dept. D, Winchester, N. H.

Advertise in The Billboard—You'll Be Satisfied With Results.

Nickel Silver Plated Medallion Frame. Our Own Original Creation

"The House That Leads" START RIGHT!!!

Let Gilbert show you how to make more money than you ever made before. Gilbert has been making successful money makers for the past 31 years. The Medallion Frame and Photo Medallion shown here is one of the biggest money makers. You sell it from \$3.00 and up, leading you a profit of \$2.33 or more. You can get from 8 to 10 orders a day as a beginner. A great number of our agents get from 15 to 30 orders a day. You can do this, too. You do not 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 Pocket 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 a four 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., 606-14 Gravesend Avenue, Brooklyn, N. Y.

SINGER BROS.

B. B. 1000—Imported Indestructible Pearls. 24 inches long. White clasp, with stone setting, without boxes. Per **\$9.00**
Dozen
Boxes for the above. Each, 45c.

B. B. 1001—Special value Opalescent Pearls. Length, 24 inches. Sterling silver clasp, with white stone setting. Extra fine Pearls. Without boxes. **\$13.50**
Per Dozen
Boxes for the above. Each, 45c.

Singer Bros. write for our special "Department B" circular on new, quick selling complete boards.

SINGER BROS., 536-538 BROADWAY, NEW YORK.

TO ANYONE WHO KNOWS THE GAME OF HOUSE TO HOUSE SELLING GET THIS



THE LITTLE GIANT Electric Table Stove

IS THE BEST HOUSE TO HOUSE PROPOSITION IN THE WORLD.

IT HAS EVERYTHING

Flashy, attractive appearance, which permits perfect approach. Captivating demonstration. Instantly evident utility. Pronounced economic value. Surprisingly low prices. A \$5.00 article for \$2.98. An unequivocal guarantee to the purchaser.

It toasts two slices of bread at once. Cooks bacon, eggs, omelets, etc. Keeps the coffee percolator hot right at the dining table. It heats the baby's milk, the father's shaving water, the daughter's curling iron. It saves building a fire on chilly days, warms a bed room or bath room. Its uses, in fact, are innumerable.

Quit selling receipts. Give the people something for their money and make more for yourself. Our men make as high as \$150.00 a week and more.

If you have successful house to house experience, send \$1.90 for sample, selling talk and proposition. Don't wait! Some live wire may beat you to exclusive rights in your territory. Address

WALDVOGEL & CO.
Box No. 1691. INDIANAPOLIS, IND.

NEEDLE BOOKS
Gold and Silhouette Cardboard Covers



No. 105—On style illustrated, 4 panels and folds like wallet. **\$14.00 Gross**
No. 104—Same as above with 3 folds. **10.00 Gross**

SELF-THREADING (1,000) NEEDLES \$2.75
(100 Packages)

\$1.00 deposit will bring gross order, balance C. O. D.
We guarantee full satisfaction or money refunded. ILLUSTRATED CIRCULAR FREE ON REQUEST.

NEEDLE BOOK SPECIALTY CO.
MACHINE NEEDLES, NEEDLES IN PACKAGES AND BOOKS ONLY.

661 Broadway, NEW YORK CITY

AGENTS Big Winner \$90.00 a week Just Out

New Invention, Marvelous Quickedge Sharpener—a perfect, low priced Knife and Shear sharpener. Patented. Abolishes dull knives and shears forever from every home. Needed every day. Mechanical wonder. Works like magic. So simple a child can use it. Draws fine, keen, accurate edge on any kitchen knife, carving knife, paring knife, skinning knife, sticker, bread knife, or shears and scissors in 10 seconds. Just put knife in slot—turn crank—sharpens both sides at once—automatically. Always ready. Housewives demand it on sight. Will last for years. Absolutely guaranteed. The biggest, fastest seller invented in ten years. A necessity.

We Want Hustlers—Make \$15 a Day

An immediate cash opportunity for men and women, who want to work fast and make money fast. Ten second demonstration gets orders at every home. No talking necessary. No competition. Sells at every house—in town, city or country. Every woman wants one—Exclaims, "Just what I've always wanted." Sold on absolutely money back guarantee.

No Experience Necessary

Profits start first day. Business furnishes capital. Gilbert, W. Va., sold 36 in eight hours. W. S. Swift, Montana, sold 9 in two hours. Herndon took 7 orders first hour. Super, Wis., made \$55 in two afternoons. Lewis of Kans., says, "I sold 100 sharpeners in four days." Kain, Ky., sold nine after supper. Hall, N. J., writes, "I think it's great. Sold six in half hour." Kerr, Md., says, "Women can hardly wait for them. You can make this money."

200% Profit—Start Now
Leave 50 on trial—pick up 50 orders at 200% Cash profit. Get busy at once. We take all the risk. No charge for territory. Your time is your own. No boss. High class, clean, money-making, unlimited opportunity. **Send No Money**—just write for complete particulars **FREE.** We'll hold your county for you. This means \$15 a day up to \$7500 a year to agent who gets your county. You can have it **FREE.** Send your name and address. Give name of your county. Act at once. Address—

Quickedge Sharpener Co.
502 Sharpener Building
Jackson, Michigan



Only \$2 Selling Price
Sharpens Any Kitchen Knife, Carving Knife or Shears in 10 Seconds

Balloons—Gas and Gas Apparatus



Your name and address printed on a No. 70 and shipped same day. \$21.00 per 1,000.

No. 90—Heavy transparent, five colors, pure gum gas balloons. Gross, \$3.50.

As above, fifteen different patterns on both sides. Gross, \$4.00.

70 Patriotic, \$3.60 Gross.
Sawtooth, \$3.00 Gross.
Down Stroke, 35a Gross.
50¢ with order, bal. C. O. D.

YALE RUBBER CO.
15 East 17th Street, New York City.

WINDOW SIGNS AGENTS 500% Profit 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. Anyone 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 are very durable and easy to sell. Letters costing \$1.50 sell for 25¢. One agent says: "Your letters are the best thing I have seen in years. I have made \$125.00 the first week and still going strong." Paul Clark says: "Smallest day \$28.70." H. Glider made \$835.00 in six weeks.

\$60 to \$200 A WEEK

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

THE FAMOUS "AUNTY MAY" WATERPROOF APRONS



The best on the market. We are now ready to ship our new patterns. Twelve different patterns and Percal patterns to choose from.

PER DOZEN, \$3.00, PER GROSS, \$40.00.

Sample Apron, 50¢, prepaid.

3-IN-1 BAGS, \$3.25 per Doz., \$38.00 per Gross.

PLYMOUTH BAGS, also 1x1 1/2, \$3.25 per Dozen, \$38.00 per Gross.

Over 45 other fast sellers. Immediate shipment. Write for catalog.

CENTRAL MAIL ORDER HOUSE
223 Commercial St., Dept. B, BOSTON, MASS.

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, Dentist, etc. Pays for itself the first day in saving of sharpening cost. Sells for 50¢. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25¢ for sample.



The Premier quick-sharpening KNIVES, SCISSORS, CLEAVERS, SICKLES, SCYTHES, LAWN MOWERS, etc., to the keenest edge. Excellent for removing insulation from electric wires. Any one can use it. Handiest article in the home.

MORE THAN A MILLION USE IT.

PITCHMEN— We also have an all-metal Sharpener that sells for 25¢. Price to you, \$11.50 per Gross.

PREMIER MFG. CO.
367 Willis Avenue, East, DETROIT, MICH.

You Can Make Money With These Goods



Nail Files . . . \$1.75, \$2.00, \$2.50
Ratchet Pliers \$1.35, \$1.50, 2.15
Court Planer . . . 1.50
"Close Back" Collar Buttons 1.75
Needle Books \$5.25, \$6.00, 7.00
Pencil Sharpeners . . . 4.00
Broom Holders . . . 4.25
Perfume Vials . . . \$2.15, 2.50

Deposit must be sent on all C. O. D. orders. Postage extra on goods listed. Prompt shipments always. No catalog. Send for price list.

CHARLES UFERT, 133 West 15th St., New York.

AGENTS WANTED



Sport Clothes, Hiking Knickers, Golfing, Skating, etc. Special Wool Tweed, two pockets, with belt, striped buckled, two-button adjustable band at knee. All sizes. Sample order, \$2.65 Each. Any quantity.

Dresses: Style #28. Best quality annual two-piece Dress. Colors: Check, Navy, Brown and Red. Peter Pan collar. Also same colors with Sailor collar. Style No. 330. Sizes: Children, misses and juniors. Sample order, \$4.75 Each. Any quantity. Retail at \$10.

Style 500. Middle: Style No. 402. All-white regulation School Middie. Sample, \$1.35 Each, \$13.00 per Dozen. Prompt deliveries. Must have 25% deposit on all orders, balance C. O. D. Cash or money order only. Mail Order Dept. C. F. 500 Agents wanted, men and women. Write for our special numbers.

NATIONAL SPORT CLOTHES MFRS., Room 202, 799 Broadway, New York City.

SAME SUPERIOR QUALITY



\$19.50 Gr.

No. B-7—GENUINE FINE BLACK LEATHER 7-10-1 Billbooks. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". POSTPAID. Sample, 35¢. 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, Ill

AGENTS SELL SILK KNITTED TIES 100% PROFIT



TIES OF QUALITY
Newest Patterns
\$2.95 PER DOZEN

Regular \$1.00 seller at stores. Convince yourself. Sample Tie, 50¢. Orders, 25% deposit, balance C. O. D.

FAMOUS TRADING CO., 621 Broadway, NEW YORK.

SOAP AGENTS

Digest profits. 200 articles. Free Samples.

PITCHMEN FOLDING PAPER TRICKS
\$5.00 per 100. Sample, prepaid, 10¢. MODERN SPECIALTY CO., 8 N. 16th St., St. Louis, Mo.

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, Canvasers 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.

AGENTS - Make \$3.00 An Hour

Fastest Selling Specialties on the Market

Item	Price Per Doz.	Sell for
Handy Folding Egg Boiler.....	\$1.30	25c
Universal Jar Opener.....	2.00	30c
Velvet Grip Broom Holder.....	1.30	25c
Utility Kitchen Tool.....	.70	15c

Samples of all four Specialties, postpaid, for 50c. 25% deposit required with all C. O. D. orders.

WE OFFER TO AGENTS THE LARGEST LINE OF STEEL AND WIRE SPECIALTIES ON THE MARKET.

GENERAL PRODUCTS CO., 5 Oliver St., Newark, New Jersey

PIPES

(Continued from page 96)

loading. The town is closed except doorways and shops. The natives seem afflicted to a great extent with a "disease" known as brokettis of the pocketarius."

How could those interested in any jewelry auction business expect it to last any length of time should worked-over principles of the size-old jam pitch be introduced into a supposed-to-be legitimate store business? In these days it requires favor with the public far more than "auguring" of officials to even get a good start.

In the majority of instances "politics" has more to do with pressure being brought to bear against street salesmen in towns than any actual grievances against the salesmen themselves or their profession. Bill is reasonably sure of one spot in a big city of Indiana that is a hot-bed of contention between the city and county officials.

"Bill" is slated for a special article in the Literary Section of the coming Spring Special of "Billyboy" on the pitche-men and demonstrators' profession. It will be along the lines of advancement, entitled "Pipes, Puffa and 'Rings'". The points in connection with the latter term may prove a pleasant surprise to the boys.

Dick Edwards pipes that after encountering about two weeks of bad weather he landed in Durant, Ok., with better prospects, but found the place closed to the streets—more on account of political factions than against pitche-men, altho the "trade lot", he says, can be worked. On that location, however, adds Dick you get a good "looking" crowd—very strong on the "looking."

Deck McCann postcarded from Houma, La.: "What'samatter with the paper boys—why don't they pipe oftener—getting too much business? If it's the case they should come to Louisiana, where it has been raining almost every day—except Christmas." Says he saw about twenty in one town—all getting (some) business, and that he's headed for Alabama. He sends congrats. to the newlyweds, Mr. and Mrs. John Smart.

L. G. Baker, who last season had out the Baker Motorized Medicine Show in the Central States, has returned north from a vacation trip to Georgia. He stopped off in Cincinnati January 24 and said he will put out the show again the coming outdoor season. He and Mrs. Baker have their own furnished apartment in Louisville, Ky., but L. G. may attend to some business in Ohio before returning to that city.

Jack Smart informed from Sacramento, Calif., that he and the Mrs. were leaving that city for about a two months' honeymoon trip, which would lead them to Florida—in Jack's new "roadster". Mrs. Smart was leaving the show "Bringing 'n Father on Broadway", playing the State Theater there, January 19. Jack added that he had exceptionally good results with subscriptions in California, working with the registration bureaus thruout the State.

Edward H. Drum, of Cincinnati, who was connected with the med. shows of Dr. Payne, of Lexington, Ky., and others some years back, before becoming one of the Tonic distributors for L. T. Cooper, is now in Europe promoting a large medicine company which, writes Drum from Dublin, Ireland, under date of January 14, is to promote sales and advertising of its products with two shows of forty people each. Visits to London, Paris, Monte Carlo and Nice, Italy, were to follow Drum's stay in Dublin.

Bill was last week informed of a death in the ranks of pitche-men last summer, the notification of which did not reach us for publication, to the writer's recollection. Larry Bernstein informed that Joe Briscoil (who had an impediment in his speech), brother of Barney Briscoil, and who made the eastern and southern fair several years with jewelry including watches, was found dead last July 8 in his room in Philadelphia. Joe's friends among the boys were legion.

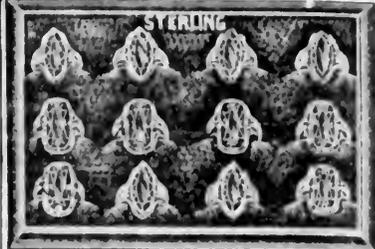
According to a "clippage" there is a town in Oklahoma now closed to itinerant salesmen, probably to the delight of the retail merchants' association. A propaganda writer in a local newspaper has been plugging for such discrimination for some time. Bill understands that a careless worker provided the "finishing touches" to the propaganda by leaving a kitchen table standing right on the sidewalk all night that was virtually covered with fruit, etc., which he had been demonstrating with. There's a good tip to him and others.

E. W. Moore pipes from Georgia that he had a successful fall and winter season, but has cut his show to four people. Will again enlarge in the spring and play his past two years' territory in the Carolinas. Says he is getting most of his stock put up by the Becker Chemical Co. and his health packages by the Seyler Medicine Co., both firms in Cincinnati. He is living at Conyers, Ga., and wants the boys to visit him when in that little city. Moore says that some time ago he purchased a lot near Stone Mountain which he lately sprang into special prominence, where he expects to build a restaurant, which he feels will be a very remunerative project.

Doc Go Wanzo Nema and wife (Belle Baker on the stage) were last week visitors to Cincinnati on a shopping and business trip from Hamilton, O., where they are residing this winter. Doc was a caller at The Billboard and stated that he will not play the territory he has the past two years (Pennsylvania) with this show the coming season, but will head straight west to the Coast. He is to carry a large wagon with other necessary tents and automobiles, he paying the greater part of the equipment himself. For his performance he will use regular hook bills, with changes each night (both Doc and his wife are strong in dramatics).

Larry Bernstein answers a recent inquiry in Pipes by piping that he made his usual trip (Continued on page 100)

New Sterling Rings



No. 500—Ladies' Sterling Silver Rings, with stones of assorted colors. One dozen in tray. Per Dozen..... \$7.50

No C. O. D. without deposit. Send for White Stone Catalogue

S. B. LAVICK CO.

412 South Wells Street, CHICAGO, ILL.

SILK KNITTED TIES



\$2.85 DOZEN

50¢ SELLERS

WONDERFUL VALUES

DIRECT FROM MANUFACTURER WEPTEEN KNITTING MILLS 706 12 STREET NEW YORK

Agents Wanted PHOTO MEDALLIONS



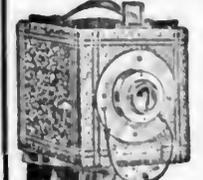
Something New For The Holidays

Sell our large and extensive line of beautiful hand-colored Photo Medallions, also our New Clock Medallions, color, oval and 10-in. round. Photo Jewelry, Photo Albums, 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

EARN \$100 A WEEK



The 1924 Mandellette 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 FERROTYPE CO.

2309 W. Erie St., Dept. B., CHICAGO, ILL.

NEW BAMBOO SELF-FILLING FOUNTAIN PEN



Our price always lowest. \$42.00 PER GRO. \$4.50 per Doz.

Write for SAMPLE and PARTICULARS, 50 CENTS. Others a far clearer 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—MEN and WOMEN

HOME PATCH-RITE

A transparent fluid for mending (tint or dark fabrics, hosiery, etc.) A neat, smooth patch, and it "HOLDS-TITE." Big profits. Exclusive territory. HOME PATCH-RITE DISTRIBUTING CO., McKeesport, Pa.



PARADISE BIRDS

Nearest to the Genuine Article Imaginable. FULL, BEAUTIFUL, WITH BIRDS' HEAD, COMPLETE.

\$18.00 Dozen Sample, \$2.00

\$30.00 Dozen Sample, \$3.00

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

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 COROVAN. SAMPLE DOZEN, \$2.25.

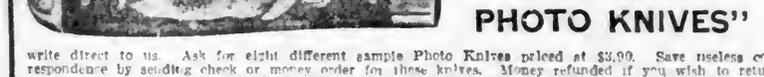
RUBBER BELTS With Nickel Silver Lever Buckles \$15.00 gro

With Roller or Lever Buckles.... 14.00 gro

Colors: Black, Brown, Grey, Smooth and Walrus. One-third deposit on all orders, balance shipped C. O. D. Write for Catalogue. Complete Line of Genuine Cowhide Leather Belts.

PITT BELT MFG. CO., 705 5th Avenue, PITTSBURGH, PA.

If Your Jobber Cannot Supply You With "LACKAWANNA PHOTO KNIVES"



write direct to us. Ask for eight different sample Photo Knives priced at \$3.00. Save useless correspondence by sending check or money order for these knives. Money refunded if you wish to return the knives. LACKAWANNA CUTLERY CO., LTD., Nicholson, Pa.

STAR GOGGLES

Canze Side Shield Cable Temples Amber Lenses. DOZ., \$2.25. GROSS, \$24.00.

"7-in-1" OPERA GLASS

DOZ., \$2.00. GROSS, \$18.00. Made of Celluloid. NEW ERA OPT. CO. Dist. 12, 17 No. Wabash Ave., Chicago.

MILITARY SPEX

Imitation Gold, Large Round, Clear White Celluloid Lenses. All numbers. DOZ., \$3.00. GROSS, \$35.00.

A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, plateless, and tintype, with a Daydark Camera. \$11.00 and up. No dark room, flash on the spot, so 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; \$1.25 per 1,000; 4x2 1/2, 65c per 100; \$5.85 per 1,000. Prints, 2 1/2" and 50c per 100, \$2.00 and \$1.50 per 1,000. 32-oz. Developer 30c per package. Something new, Daydark Tinting Solution, to make your tintypes and direct cards a lighter color, setting away from the tintype effect. Enough solution to tone 500 thin or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.

REDUCED PRICES ON TONIC AGENTS

If you want to make \$15 to \$30 daily, answer this ad. FERDIE'S NOVELTY SHOP, BEACH'S WONDER REMEDY CO., Columbia, S. C. 1520 So. Ridgeway Ave., Chicago, Ill.

THE BIG SENSATION WHITE GOLD RINGS

The real white gold flash and set with the finest faceted Egyptian Im. Diamonds. No hand set rings. Read our big ads.

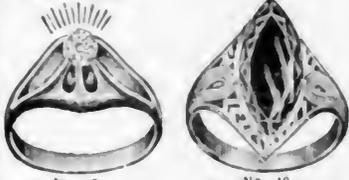
THEY GET BIG MONEY QUICK.



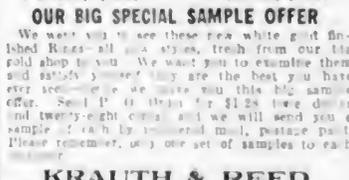
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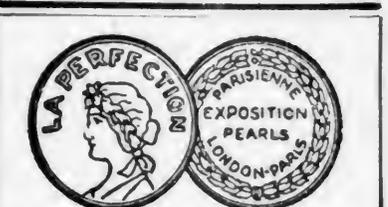
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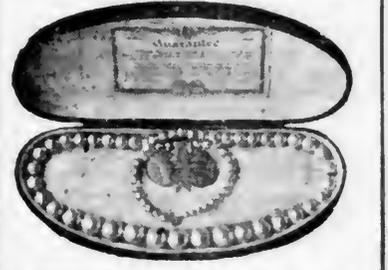
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PIPES

(Continued from page 98) to Indiana for the Christmas business, with pens, but had one stand in a store at South Bend and another at Logansport. Instead of at Indianapolis, as formerly. Good business in both stores, Larry writes. "I read with much interest Frank Trafton's piece regarding my association for pitchmen. He has given much thought to the subject. It seems the time is ripe for pitchmen to form their own association. For my part, Mr. Trafton can start right now. I will be glad to chip in my bit, and doubtless many other pitchmen would do the same. Larry's mail address is 1731 Arch street, Philadelphia.

A probably heretofore unheralded witicism on the part of the departed "Big Foot" Wallace has come to recollection: Wallace was stopping one winter in a boarding house at the front of which was a flight of about fifteen steps. During an extremely cold spell they were covered with ice, and while attempting to descend, the well-known pitchman's pedal extremities slipped and he slid the length of the stairs, bumping each one. Reaching the bottom in a state of nature, he no longer laughed at the "show." Before arising "Big Foot" looked suggestively at him and said: "If you're too fat to clean off that flight of steps whyth'd don't you turn it end for end? There's no ice on the risers' of 'em!"

James Grimes, peeler man in former years, pipes that two years ago he decided to quit the game and enter a located commercial line in Pennsylvania. Last summer, however, his "feet commenced to itch," the "malady" developing into "road fever." Says his remembrance that he heard of a Florida farmer who, when his family was stricken with yellow fever, purchased several barrels of lemons and refused himself, spouse and offspring in their home and "ate the fruit and were cured". He decided to take a chance (he wanted a vacation, anyway), and left post-haste to the Peninsular State. Says he has devoured about all the lemons obtainable, but with no relief—result, he's given in to the "disease" and will be among the boys again next summer.

John C. Crowe inquired from Indianapolis: "Noticing in Pipes where one Ed Powers was pitching fountain pens in Miami, Fla., I am wondering if this is the same Ed Powers who used to work subscriptions around the auto shops in Detroit—when Fenerty was pitching vegetable soap, and myself herb tablets? The Powers I knew was thinking of going into the pitch business. I would like to know if this friend is the same? Another good fellow I recall was he who had a shoeshine place in Pittsburg and worked a telephone. I believe his name was Huston. I first met him in Akron—a mighty fine man, and I have never forgotten the little favors he did me and others. Another good-hearted lad (I have forgotten his name) was from Lancaster, Pa., and worked silver-plating. I remember the money orders he sent home weekly from Detroit."

One of the Eastern knights on his way south stopped off in Cincy last week (says to omit his name until he gets located), and gave the following Philadelphia: "The town is closed, as usual, altho the usual roster of fellows are wintering there, working now and then at shops, and suburban spots on Saturdays. Among the knights were John Kenneth, inhalers; Wilmington Jack and Fulton, nickel-plate; St. Clair, plunger; Jim Hammel, dancing monkey; Snyder, pens; Jack Dorsey, soap and tooth powder; Louis Yesner, intensifiers; Tommy West and Abe Chery, pens and glasses; Dan Colleary, soap; Bill Casey, buttons; Morgan, buttons and sharpeners; Reynolds, books; Chas. Pratt, gun-gad-uh; Newman, pens and glasses; Vill Schultz, lighting calculators; Sam Aptica, pens and glasses; John B. McCloskey, pens; Frank Mansfield, pens; Archie Smith, stones; Tom Mason, chocolates; Bill Hettv, buttons; H. Maylin, sharpeners; Dave Smith, cement, and several others whose names he did not learn.

Joe Noonan, well known vet. of pitelation, wrote from Oklahoma City, Ok.: "To let the boys of the fraternity know that I am still a patient here in the tuberculous hospital, I left here last spring, but had to come back. While I am very far from being well yet I have gained some in weight and am feeling better now than ever since here. Had quite a delegation of road men to visit me several weeks ago. Among the oldtimers I know were Soapy Williams and wife, Pete Ellisworth (the old vet. himself), Matt George and Wolley, of paper notes. They brought me a nice package of delicacies, also a fat contribution of cash, from themselves and some more of the folks downtown for which I wish to thank them one and all, as it came at an opportune time—my funds were all. I would greatly appreciate visits from any of the boys who pass thru Oklahoma City, also letters from all, when they can find time to write a few lines. Among those who write me regularly are Mike Whalen, and Ward and Elmer Kane. My old friend, Mike, is getting to be quite a rambler in his 'old neck'—just had a few lines from him, from Louisville, Ky." Noonan's address is Box 1275, Oklahoma City, Ok.

A. B. (Zip) Helder believes that readers of Pipes enjoy a little humorous nonsense now and then, so he pulls this one: "I was sitting here reflecting what a darned fool the average man is, especially myself as one of the 'kiddies.' The subject is so interesting that I cannot refrain from sending a few of the particulars. A few years ago I was in an enterprising mining town in Illinois. I had made several efforts to rally a crowd and finally came to the conclusion that the folks weren't interested in any subject dealing with their feet. As a sort of last resort I got back on my soap box and started a discourse on the Darwin theory—of man descending from the ape, etc. It seemed that I had no sooner got the word 'antropoid' out of my mouth than there was a helluva crowd around me. They were hanging over hitching posts and on telephone poles, and right in the midst of the proceedings were two learned men of the cloth (looking me straight in the eyes—they almost had me hypnotized), and I thought to myself, 'here I where I must stand good or be handed over to the mob.' However, from the expression on

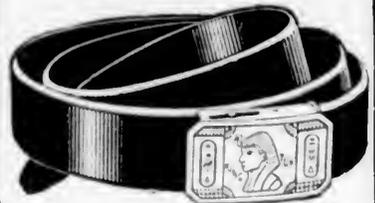
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AGENTS

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the people's faces I gained courage to 'go thru with it', and I must say I made quite an intelligent and interesting address on my subject. In consequence I did quite a nice business with corn medicine that night. On returning to the hotel I noticed that all of the guests in the office acted exceptionally friendly toward me, and the next morning on my way down the main street merchants in front of their stores greeted me with 'Good morning, Doctor!' That day the local newspaper ran about a column and a half about Darwin and his theory. I honestly believe that if I had a barrel of monkey glands that night I could have sold every one of them. But somehow or other some of the merchants had talks with city councilmen and the Mayor and the Chief (after someone suggested there be excursions run into town to hear me talk—thus causing traffic jams, etc.—I guess), and my license was revoked and I was politely requested to move my business to some other town—which I did, satisfied that I got by so well. I've had some tremendous 'pass outs' and have heard other fellows tell of 'bigger ones', but I believe that was the 'biggest' one on record—unless it was the one Doc Michael Whalen had in Markon, O., at the late President Harding's Notification a few years ago. I sincerely hope that none of the boys will consider this a 'lie', as half of it is true (tell Bill your part of it, Mike)."

T. A. WOLFE SHOWS

Preparation for Coming Tour Progressing

Increased activity marks the trend of the make-ready work and "doings" in the T. A. Wolfe Shows' winter quarters at Columbia, S. C. The recent cold wave that hit the Southeast did not miss Columbia, but General Superintendent E. A. Potter was prepared. In short, all animals and workmen were made comfortable. Visitors continue at the winter home. During the past week there were more than a hundred, among them Mike Alexander, erstwhile boss hostler and elephant man of the old Barnum and the Barnum Show days), and uncle of the late Frank Alexander, boss hostler, known as Delavan. Another visitor was the veteran agent, W. W. Howling, who stopped at Columbia on his trip North from Miami, Fla. He highly praised the equipment of the Wolfe Shows. Hon. Edward Stalger, one of the late President Harding's lieutenants, of Marion, O., spent a whole day at winter quarters. Hon. Roy McEllhaney, of Hamilton, W. Va., was a guest of "Gov." T. A. Wolfe last week.

An inspection of the show train found the cars in good shape, and Edward Latham, who has charge of the parking space at Camp Jackson (Columbia), says that when the car builders and repairers finish their work the T. A. Wolfe "beauty special" will be flashy, stanch and up to every requirement of the regulations governing inspections. The trainers have been busy since the season closed and the "stunts" being taught the denizens of the "zoo" and the horses and ponies will be revelations—educational and amazing unto patrons. Harry Potter, general agent, is arranging railroad contracts and placing everything in tip-top shape for the early starts. The bookings look golden. General Manager T. A. Wolfe has been on the go visiting many principal points of the country to look at pagants, acts rides and get new ideas. DOC WADDELL (Press Representative).

New York, Jan. 29.—Merle Evans and Clyde Inalls, of the Lingling Barnum Shows, have sailed from London on the Malestic and are due here January 30. They have been connected with Capt. Perrin Mills' International Circus and Fun Fair at the Olympia. The show closed on Wednesday.

GERMAN MARKS
50,000-MARK NOTES, \$1.25 a Hundred, \$12.00 a Thousand.
100,000-MARK NOTES, \$1.75 a Hundred, \$15.00 a Thousand.
ONE BILLION-MARK NOTES, \$2.00 a Hundred, \$18.00 a Thousand.
Special prices in larger quantities. Samples, free with all orders.
WORLD ADVERTISING NOVELTY CO.,
Three, Park Row, New York.

Medicine Men
If you work office, it is important that you get your Special Jiffy 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. Naghten St., Columbus, O.

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.

SIGNS, BANNERS, CARDS
Easily painted with the aid of Letter Patterns. Every letter perfect and ready for outlining, and they cost but a trifle. If interested send stamp for sample. **JOHN F. RAHN,** 62433 Greenwood Ave., Chicago.

A BILLION-MARK NOTE for 25c
The flash, 100,000 Mark Notes, 25c for 10, Million-Mark Notes, 25c for 5. Fine bunch of samples for 25c. Special wholesale prices, any quantity desired. Agents clearing up everywhere. **SOUTHERN SALES CO.,** 522 Fairfax Building, Fort Worth, Texas.

SPECIAL TO ROAD MEN
Send for circular of our Three Hais. **BENNETT'S HAT FACTORY,** 123 Broad St., Jacksonville, Fla.

GO INTO BUSINESS for Yourself
Establish and operate a "New System" Specialty "Candy Factory" in your community. Money-making opportunity unlimited. Either men or women. Write for booklet free. Write for it today. Don't put it off. **W. HILLYER RACEDALE,** Drawer 42, EAST ORANGE, N. J.

Big Money Maker

\$100 Seller for 25c

WINDOW DEMONSTRATORS, SALESBOARD OPERATORS, PREMIUM USERS, AGENTS

Here's the opportunity you men are looking for—a quick and profitable seller. Think of it! A nationally known trade-marked Pencil for less than you usually pay for ordinary unbranded makes.

LEADOGRAPH

Pencils are known the world over, for they are manufactured by the makers of the famous Inkograph Fountain Pen. Not only will you be giving your customers real merchandise, but you yourself will reap large, handsome profits. Every pencil you sell means 25c profit. We defy any one to match this offer. A wonderful flash, made of highest grade hard rubber. Handsomely chased and hand polished. The same as a High-Grade \$5.00 Fountain Pen.

Get Busy Big Profits Are Yours

ACT QUICK! Delay spells big losses. Those who hesitate lose. Be a winner. Your customers know Leadograph's fine reputation and will want one. Order a gross today and cash in.

Only Gross Lots Shipped at This Price

Orders at this amazingly low price will be filled only in gross lots! Surely no one will hesitate. It only means an investment of **\$36.00 Per Gross.** We guarantee prompt delivery. C. O. D. orders filled when accompanied by a \$4.00 deposit. Orders in dozen lots filled at **\$3.60 Per Dozen.** Cash with order. Sample on receipt of 50c. Write for special proposition on **INKOGRAPH FOUNTAIN PENCIL.**

INKOGRAPH CO. Inc. 670 6th Ave. New York, N.Y.

OWING TO THE LARGE SALE OF THE "RESERVE BANK BOARDS"

enabling us to manufacture in large quantities, we have decided to give our customers the Rock-Bottom Price, **\$12.50** (Where it will remain.)

THERE IS NO? THE DISTINCT FEATURES

Our sensational board is going to be adopted by the up-to-date operator. are going to be recognized as the one great achievement in salesboards this year.

CLOSED TERRITORY OPERATORS EVERYWHERE

has never been so near the point of large salesboard profits. can see the added fascination by placing one upon their counter.

Wholesalers and Jobbers: Place a sample in the hands of your salesmen; get our prices; be the first. Operators: Send in your order today. \$2.50 cash, bal. C. O. D., prepaid.

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SOLE DISTRIBUTORS
209 Savoy Theatre Bldg. Wilkes-Barre, Pa.

Johnny J. Jones Exposition Shows WANT

To join at once, Head Porter. Give reference and how long you have worked for each Manager. Want one more Big Show Builder. Don't wait. Write and state just what you can do and your proposition. Can also place Side-Show People, Acts, Lady Divers, Talkers, Ticket Sellers, Ride Men and other useful Carnival People. Year around proposition if you make good. Have greatest route of Fairs ever played by one company, starting Western Canadian Fairs in June, then Canadian National Exhibition, biggest annual event in the world. A season's work in thirteen days, and then to the big Tennessee, North Carolina, South Carolina and Florida Fairs, and Cuba for the winter. Spending over one hundred thousand dollars on new equipment and repairs. Address until February 9th. South Florida Fair, Tampa; then Winter Quarters, Orlando, Florida.

The Latest Portable Sensation of All Amusement Games

THE GOLDEN EGG RACER

(Patented Game of Skill)

A new, real, live, money-making Novelty Racer. Demonstrations from 10 to 5 P. M. daily.

THE GOLDEN EGG RACER COMPANY,
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Fashion's Newest Decree in Ladies' Bags.

Made from best crushed leather, strong lined. Contains swinging change purse and hanging mirror. Colors: Black, Brown, Gray and Tan. Size 7x8. Retail \$2 to \$2.50.

Price, \$11.50 Doz., Postpaid
Single Sample, \$1.10.

Send for complete catalog.
ECONOMY SALES CO.
104 Hanover St., Dept. 309, BOSTON, MASS.

With a Pocket Demonstration Outfit

In two minutes you can sell CLER SITE to the most skeptical owners of automobiles, etc. Also, steamships, and locomotives. Amateurs not permissible to them.

Highly rated. Larger results. Permanent course. Leads reports \$50.00 a day—Smith \$20.00 Hart \$27.00. Our demonstration is in Broadway the sensation of New York. Telephone, telephone or write. Territories gone \$200. Live proposition for live men and women with live organization. Address the CLER SITE CO., 1818 Broadway, call at 1661 Broadway, New York, or Phone Columbus 5301.

PROTECTION

From grease and dirt. Can you imagine the convenience of this dark khaki garment? Slips into place without touching your shoes, and is held comfortably by steel spring bands for that job at the home, office, automobile or campsite. Spare time men are making \$1000 to \$2000 per day selling it.

AGENTS and others write for proposition or SPECIAL PRICE sample JIFFY-JUMPER, \$1.50, postpaid. Money refunded if not satisfied.

JIFFY-JUMPER CO.,
Archer Ave. and 33d Street, Chicago, Ill.

AGENTS

Make big money selling Shirts. GENUINE IMPORTED ENGLISH BROADCLOTH, guaranteed well made and full cut. All sizes, all colors. Lengths: White, tan, gray and blue.

\$1.60 EACH, \$19.20 DOZEN
Retail Value, \$5.00. Sample Swatches free on request.

25% deposit, balance C. O. D.
CORONET TRADING CO.,
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AGENTS EARN \$250.00 A WEEK

We want 500 Men and Women. See our advertisement on page 97.

National Sport Clothes Mfrs.
704 Broadway, NEW YORK CITY.

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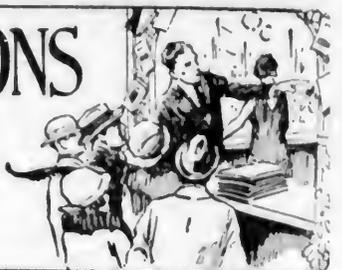
The last proposition you have been looking for. The National Digest.

THE NATIONAL DIGEST,
657 Washington Street, Boston, Mass.



TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



INDOOR CIRCUS STARTS

Heavy Attendance and Excellent Bill Mark Opening of Affair Under Production of Dehnert and Craycraft, at Richmond, Va.

Richmond, Va., Jan. 25.—Under the auspices of the Central Trades and Labor Council of Richmond, the Mighty Circus began an engagement at the Coliseum Monday. It will close February 2. The show is being staged by F. Dehnert, owner-manager of the Famous Wonderland Shows, and his associate, C. W. Craycraft. Mr. Dehnert arrived a few days ago entirely recovered from the effects of an operation for appendicitis which he underwent in a Covington, Ky., hospital.

The season opened with banner business, the big Coliseum, which has a capacity of about 4,000, being packed to the doors. The heavy attendance is holding up fine. Every form of wheel permissible under the law is in operation. Appearing on the bill are: The Reding Rooneys, headed by Charles Rooney; Rita and Dunn, high wire; the Flying LeVans, casting act; Horace Laird and his Clown Band; the Twentieth Century Lions' Act, William H. Kerney's Ponies and Bucking Mules, George White and his clowns, the Bellman Troupe of Acrobats, White and White, Walter Staunton, Great Williams, physical culture exponent and gymnast; Earl Cowden, sensational trapezist, and Miss Pope, daredevil aerialist, doing a side-for-life act.

SHEESLEY CIRCUS AT BALTIMORE FEBRUARY 4-9

Baltimore, Md., Jan. 25.—In this city's most spacious building—the Fifth Regiment Armory—the Indoor Circus of the Baltimore Federation of Labor will be thrown open Monday night, February 4, for a week's presentation of stellar circus acts and an artistic array of merchandise booths by the John M. Sheesley Circus Co. Never has a similar affair been launched here upon a scale so pretentious. More than 400,000 tickets are out.

A feature of the event will be the attendance of notable men on various nights, separate programs having been assigned to each occasion. There will be nights for the Order of the Mystic Shrine, B. P. O. Elks, Ancient Order of Hibernians, Local Order of Moose, Knights of Columbus and P. O. Eagles. An automobile and circus parade, with elephants, clowns, calliope, etc., from the city hall to the armory, will precede the formal opening by Mayor Jackson. The splendid decorative scheme of the auto show will be largely utilized for the circus, a week intervening between the shows. Special events include entertainment of inmates of the Crippled Children's Home and hundreds of newsmen, under the patronage of the Baltimore American.

John M. Sheesley and President Henry F. Broening of the labor federation are in personal charge. William H. Van Hoosen has represented Mr. Sheesley in an executive capacity. The entire indoor organization of Mr. Sheesley will be brought here this week in preparation for the circus, which is to be followed by the Knights of Columbus Indoor Circus in Dayton, O., to be held in Memorial Hall, February 11-16. **CLAUDE E. ELLIS** (Press Representative).

PLAINFIELD BAZAAR-CIRCUS

New York, Jan. 25.—The official program of the Indian Bazaar and Circus-Land Celebration, as presented this week at Plainfield, N. J., by the Improved Order of Red Men, Mianotomo Tribe I. S., contains the names of Toto, clown; the Gauthiers, aerialists; Miss Sinters, perpendicular ladder; King Karlo, Yagul Indian entertainer; Mellor and his skating bear, Tokio Sisters, in Oriental music; Lina Bernie & Co., burlesque boxing, and the Tokio Troupe of fancy and trick cyclists.

Victor Lee has his Mecca of Wonders as an added attraction. He is assisted by Mme. Zara, explorer. The Red Men Sergeants, under the direction of Al Robinson, furnished the music for dancing during the intermissions. The program was prepared by Louis G. King. The performance was under the direction of W. J. Hanley.

CANTON (O.) SHOW

Canton, O., Jan. 25.—Plans are shaping rapidly for the Canton Eagles' Indoor Circus, week of February 28 in City Auditorium, under direction of Knisely Bros. C. A. Huber, in charge of promotions, arrived Monday from Cleveland and began at once on a popularity contest and a baby show.

F. Knisely, who is busy with an indoor circus his company is staging in Cleveland for the Colored Lodge of Elks, will come here later. Fred Witter, for many years identified with the Lyceum Theater here, has been made chairman of the Eagles' Circus Committee. Knisely has already contracted the Nelson Family, the Riding Rooneys and Siviera Johnson.

MARLOWE SIGNS UP DATE

Canton, O., Jan. 21.—The Marlowe Amusement Company announces contracts have been signed for an indoor show at Wooster, O., under auspices of the Wooster Band, in the Wooster Armory, under supervision of George Marlowe. He plans to use ten acts, including the Flying LaPearls, Marlowe, the Frog Man; the Zeiglers and Hill and Hill. In addition to the circus performance there will be a local merchants' exposition.

DETROIT SHOW "ALL SET"

Detroit, Mich., Jan. 24.—All is ready for the Midwinter Circus and Carnival to be staged by the Detroit Lodge No. 34 of B. P. O. E., January 28-February 2, in their big Temple building. J. J. (Jimmy) Kelly, of the Kelly & Amert Amusement Co., has contracted all "midway" attractions. Acts engaged are the Five Petowers, Lavine and Lavine, the Three Ralphs, Water's Dog and Pony Circus and others.

ROSIE REIFFNACK INJURED

Syracuse, N. Y., Jan. 24.—The second annual indoor circus of Tigris Temple, Nobles of the Mystic Shrine, came to a successful close Saturday night. The show was marred a trifle Tuesday night when Rosie Reiffnack, who was being carried about the ring on the uplifited hand of her sister, both riding, fell as the horse stumbled and struck on the portable ring bank. Two bones of the hip were broken, and she will be compelled to wear a plaster of paris cast for several weeks.

BROOKLYN TO HAVE EXPO.

Brooklyn, N. Y., Jan. 24.—A "Buy Your Own Home" Exposition will be held at the Brooklyn Ice Palace March 23-April 5. Handsome and instructive electrical appliances will be put in by the Brooklyn Edison Company, which will exhibit for the first time.

ROBERTS' CIRCUS COMPANY

Enid, Ok., Jan. 23.—This week finds the J. C. Roberts Circus Company in Enid, appearing at Convention Hall under the auspices of the Elks. Monday night 6,175 people attended the opening and Tuesday night there were over 7,000 paid admissions. General Agent Hallock has turned in some nice contracts calling for week stands under Shrine and Elks' auspices. Ardmore will be played February 4-9, to be followed by Tulsa and other spots. Ted Powell's "Zoo" is doing a nice business.

POOR TO SHARE PROCEEDS

Fort Dodge, Ia., Jan. 25.—Fifty per cent of the proceeds from the Moose Charity Bazaar to be held here next week will be given to the poor of the city. Six nights of entertainment are scheduled, with dancing on Wednesday and Saturday nights, the music to be furnished by Larry Geer's Orchestra. Ajax and Emily, strong act, will give a change of program nightly. There will be no other entertainment features.

CINCINNATI FOOD SHOW

February 25-March 1 are the dates for the annual winter food show to be staged at Music Hall, Cincinnati, O., by the Cincinnati Retail Grocers' Association. More than 100 exhibits are assured.

ELKS' CIRCUS

Produced at Marietta, O., by Irving J. Polack Co.

New York, Jan. 26.—A copy of the program of the Elks' Indoor Circus, Marietta, O., as produced by Irving J. Polack, was received here today and contains the names of several well-known performers; among whom are found the Morales Family in stunts for life, teeth suspension and slack rope work; Madame Edna, in a display of dexterity on the tight wire. Rae and Lily, clever comedians on the horizontal bars, the Rendow Trio, comely acrobats; George H. Stanley, cabaret entertainer, of Baltimore, Md., and the Frost Brothers, tumblers. The executive staff for Mr. Polack includes Frank Hagerty, general representative; Cecil E. Vogel, business representative; Walter Rowd and E. K. Johnson, advance promoters; Edward Davis, superintendent of privileges, and W. F. Baldwin, property master. According to reports the affair has been a financial success. The dates were January 19 to 26.

EVANSVILLE FUN FESTIVAL

E. Brown writes that he has the preliminary plans for the Elks' Charity Fun Festival in Evansville, Ind., going full swing with over 9,000 tickets already sold. The opening date is February 20. This is the fourth big event of the indoor class that Mr. Brown says he has held since November 1.

RAVENNA (O.) LEGION CIRCUS

Ravenna, O., Jan. 25.—Local American Legion members have completed plans for an indoor circus to be held January 28-February 4. The International Amusement Company is to furnish the attractions.

FAIR-BAZAAR AT PENN YAN

Penn Yan, N. Y., Jan. 25.—The local post of the American Legion will hold a fair and bazaar February 5-9 in the new plant of the Penn Yan Boat Company. There will be about thirty booths and concessionaires. A carnival dance will be one of the features.

BIRMINGHAM BAZAAR

Birmingham, Ala., Jan. 25.—Plans for an indoor carnival and bazaar are being made by the Service Men's Club of Birmingham, week beginning February 11. Several handsome attractions are planned. The interior of the armory will represent a big midway. Captain H. R. Smith is in charge of arrangements.

Outdoor Celebrations

PARADE OPENS SOCIETY CIRCUS

New Orleans, Jan. 24.—Headed by Gladys Moore, resident in all the glory of a drum major, the parade preceding the Society Circus, staged at the Shrine Mosque opened in a "blaze of glory" January 19. Those on the program were Josie Corbera, Cherry Blossom, June Priester, Eunice Smith, Ludo Band, under the direction of Prof. Harry Mendelson; Troop No. 48, Boy Scouts, under the leadership of J. T. Hadden, scoutmaster; pupils of Josie Corbera, Norma Nuss and Anna Adams. Other features were the parade of The Wooden Soldiers and hand-balancing by Pete and Louis Willere. The affair was staged by Ruth Harrison.

I. O. O. F. CIRCUS WEEK

The I. O. O. F. Circus Week at Olive Hill, Ky., an annual event, will be held for a week beginning July 4. With prizes to be given by the committee and a lot of hard-working members to push it there is assurance that the event will grow from year to year. Hon. W. F. Fultz, of Olive Hill, is secretary of the committee.

WINTER CARNIVAL FOR MCCALL

McCall, Id., Jan. 21.—Skating events, dog and snowshoe races will be on the program of the winter carnival to be held on Fayette Lake February 29-March 1.

MINNEAPOLIS WINTER CARNIVAL

Minneapolis, Jan. 23.—A winter carnival will be held here February 4-8. Events will include a parade and winter pageant downtown and winter sports on the various rinks and slides.

"CASEY CARNIVAL" FOR N. O.

New Orleans, Jan. 21.—Arrangements have been completed for the "Casey Carnival" to be given by the Knights of Columbus March 1-2. Grand Knight Guste is in charge of the affair.

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 resale guarantee ticket. **\$2.75 each**

No. 204—Same as above, with sterling silver clasp, Rhinestone set. \$10.00 guarantee ticket with each set. **1.85 "**

No. 217—24-inch Iridescent HIGH LUSTRE PEARLS, 14-K Diamond Safety Clasp, in combination jewel and gift case. **5.95 "**

Each set contains \$25.00 resale 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

GENUINE IMPORTED WOOL RUGS



The Biggest Flash in Rugs ever offered. Just the item for Concessionaires, Sashboard Operators, Premium Bazaars and Bazaars. Big assortment of bright colors 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.

Send for Catalog of Rugs, Panels and Scarfs.

J. LANDOWNE CO., Inc.

No. 328—Size 26x54 inches. \$72.00 Dozen. 229 Fourth Avenue, NEW YORK.

WANTED VETERANS OF FOREIGN WARS SOCIETY CIRCUS and BAZAAR

FEBRUARY 18th to 23rd, Inclusive, FT. WAYNE, IND.

LOCATION—VERY HEART OF THE DOWNTOWN BUSINESS CENTER (GROUND FLOOR).

Worked by all city organizations, 1-5,000 population. Industrial conditions the best.

WANT Concessions (125x70 Floor Space).

WILL SELL Biscuits, Silver, Lamp Dolls, Floor Lamps, Ham and Roasters. All others. Your flash must be the best. Mike Smith, let me hear from you.

WANT Circus Acts (not Aerial), Jugglers, Tumblers, Head and Hand Balancers, Singers, Magician, Strong Man, Louise Cody, Leasick, Ida and Theo) Deino, Mister Musical Act, get in touch with me. Write or wire

J. F. JACOBS, 107 E. Main St., Fort Wayne, Ind.

YES, WE HAVE THE BEST LAMPS!

WE SELL THE BEST AT THE SAME PRICE OTHERS ASK FOR INFERIOR LAMPS

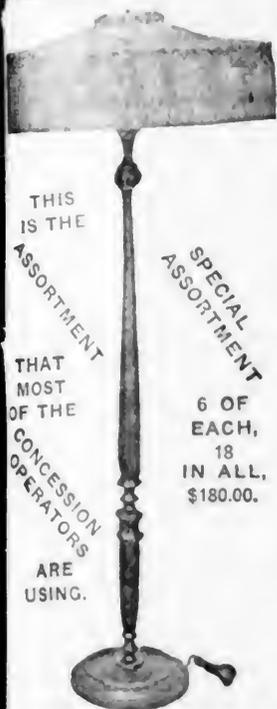
LAMPS ARE TOP MONEY AT ALL INDOOR CIRCUSES, BAZAARS, ETC.

SALESBOARD OPERATORS SAY THAT LAMPS ARE THEIR BEST BET. 12 BRIDGE LAMPS AND ONE JUNIOR FOR LAST SALE ON A 3,000-HOLE BOARD IS THE POPULAR DEAL.

SALESBOARD OPERATORS—USE OUR VEST POCKET BRIDGE LAMP DEAL. THIS CARD TAKES IN \$32.05 AND GIVES OUT 2 BRIDGE LAMPS. FOR OFFICE, FACTORY AND LODGES THIS CAN'T BE BEAT.

CONCESSION OPERATORS DON'T PLACE YOUR ORDER BEFORE YOU RECEIVE OUR CATALOGUE. IT CONTAINS MANY NEW ITEMS. READY FOR MAILING FEBRUARY 10. WAIT FOR IT—AND YOU WILL SAVE MONEY.

DIRECT SALES & SERVICE CO., 24-26 West Washington St., Chicago, Ill.



THIS IS THE ASSORTMENT THAT MOST OF THE CONCESSION OPERATORS ARE USING.

6 OF EACH, 18 IN ALL, \$180.00.



Beautifully finished, stippled, burnished gold and silver Polychrome Lamps. Silk Shades, heavy fringe, screw-off base.

SIX to shipping crate.

BRIDGE, \$8.50 Each.

JUNIOR, \$10.50 Each.

FLOOR, \$11.50 Each.

Sample, 50c extra.

STOCK PAPER —FOR— INDOOR CIRCUS

Large assortment to select from. Also have one-sheet Lithos for the Shriners, Elks, Eagle, Moose, K. of P. and Woodman of the World.

PROMPT SERVICE ON Dates, Banners, Heralds and Tack Cards

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THE DONALDSON LITHO CO.
NEWPORT, KENTUCKY.

At Last!—The Big One!

SOCIETY CIRCUS AND BAZAAR

Combined Auspices of the Police and Fire Departments, Huntington, W. Va.

TWO BIG SATURDAYS, FEBRUARY 9 TO 16
BENEFIT OF POLICE-FIREMEN PENSION FUND.
30,000 Tickets Being Sold.

Endorsed and approved by every city official in Huntington.

CIRCUS ACTS WANTED

Trapeze Artists, Troupe of Acrobats, Clowns, Animal Acts. Can use Zeidman & Polle's Lions if at liberty. Other Acts, write and state lowest salary and send photos and state just what and how many Acts you do.

CONCESSIONS WANTED

LEGITIMATE MERCHANDISE WHEELS of all kinds. Will sell exclusive on Blankets, Robes, Dolls, Sweaters, Corn Game, Ham and Bacon, Aluminum. Concessions will go big here. Grind Stores all open. Bill Price, Able Zeidman, Slim Hughes and all the old boys, let me hear from you. Space going fast. Wire your deposit at once if you want it. Can place American Palmist.

CAN USE Fast-Stepping Contest Man for "Miss Huntington" Contest. On percentage basis. Have no time to train amateurs, so know your stuff.

CLIFFORD AMUSEMENT COMPANY

FRED J. CLIFFORD, Gen. Mgr. BEN H. VOORHEIS, Gen. Rep.
Baceman's Academy, Huntington, W. Va.
Acts write MR. CLIFFORD. Concessions wire to MR. VOORHEIS.

SERVICE MEN'S CLUB INDOOR CIRCUS and BAZAAR

National Guard Armory — Old Post Office Building
One Week, February 11th to 16th, inclusive,
BIRMINGHAM, ALABAMA.

We want for this event Vaudeville and Circus Acts. Give all information in first letter. Size of stage needed and height required. Time of act, also if you do more than one act. For the above event we have all Concessions open. No Wheels. Address
MEN'S SERVICE CLUB, 1800-1810 2nd Ave., Old Post Office Bldg.

GEORGE M. BISTANY

Formerly Owner of World of Mirth Shows, Inc.

Will take the road season 1924 with a Three-Car Show. Like to hear from my former Showmen and Concessionaires. Have my own Merry-Go-Rounds and Seaplanes. Will book Eli Ferris Wheel

GEORGE M. BISTANY

1416 Broadway, Room 701, Penn. 4141. New York City.

ORIGINATORS and LARGEST Manufacturers of the ELECTRIC Lighted



VANITY CASE AS SHOWN
\$21.00 PER DOZEN.
Others, \$13.50 to \$63.00 per Dozen.
New 16-page Catalog is now at the press. Ready February 15.
Send your name and address in now for it. IT'S FREE!
UNIVERSAL LEATHER GOODS CO.,
442 to 448 N. Wells St., CHICAGO, ILL.

Cook Houses Complete

JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES.



The best of everything at lowest prices. Ask any road team. A great variety of goods built expressly for the Road Cook House and Resort Restaurant. Soft Drink Flavors and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage and Tamale Kettles, Tents, Lights. Anything special to order.
TALBOT MFG. CO.
1215-17 Chestnut, St. Louis, Mo.

SEASON'S BIGGEST EVENT National Orange Show SAN BERNARDINO, CAL.

February 15th to the 25th
Write bids for either one or more of the following exclusive Concessions: FLAPPER CANES, GAS BALLOONS, PENNANTS.
L. A. NOVELTY & TOY CO.
544 So. Los Angeles Street, LOS ANGELES, CAL.

ACTS FOR INDOOR CIRCUS
Shrine Temple Committee, Council Bluffs, Ia., April 25 to May 3. Only first-class acts. Send photos, particulars and last three dates. Prices four nights, eight nights, or two acts four nights each. P. O. 174, Council Bluffs, Iowa.

The J. N. Ring Fire Co.

No. 1,
OF RENSSELAER, N. Y.

Contemplate the running of a Carnival during the latter part of May, 1924. The committee will entertain propositions from outside Carnival Shows having a good clean Show, with attractive rides. Crowds will be supplied by our home city and also from Albany, with a population of 150,000, which is located directly across the river. Large lot, with power and spur track off trunk line, direct to lot, guaranteed for convenience of Car Shows. For information, write

C. W. FINKE, Chairman,
care J. N. Ring Fire Co., No. 1,
Rensselaer, N. Y.

Wanted for 4th of July Celebration by American Legion

Third annual affair. Auto and Horse Races, etc. WANTED—Balkents, Concessions, Free Acts, Merry-Go-Round, Swing etc. Total 6,000 paid admissions last year. Write L. E. YAEGER, Osgood, Ind.

THE SHOWMEN'S LEGISLATIVE COMMITTEE OF AMERICA

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The Showmen's League of America

for its message of good will as printed in the Trade Paper, and wish to express to The Showmen's League of America and its members our best wishes for its continued success and pledge our moral support.

SHOWMEN'S LEGISLATIVE COMMITTEE.

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Can place any New Show or Ride that has not played western country.

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52 Weeks In
FEATURING PROF. FERRANTI 15-PIECE ROYAL ITALIAN BAND. LINE-UP: Four (4) Hides, eight (8) Shows, two (2) Bands (White and Colored), two (2) Free Acts, lot over twenty Concessions. TERRITORY: Arkansas, Missouri, Kentucky, Illinois, Iowa and Minnesota. We now hold contracts for Fairs and Celebrations. Our advance has proven himself capable of putting this show in the money spots. In towns that exclude all other shows (and I don't mean maybe). Book with a show that owns its Hides and Shows and protect yourself. Don't waste your time chasing the rainbow promises of a suitcase promoter. CAN PLACE a real Cook House, must be real. All Stock Wheels and Grind Stores open. No ex. Week Jan. 28, Forbyce, Ark.; Warren, Ark.; Monticello, Ark.; M'ches to follow, then spring opening town. CAN USE Freaks for Ten-in-One. Colored Performers for Mr. steel. Write or wire J. W. (DADDY) HILDRETH, General Manager.

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SATURDAY, MARCH 1, VALDOSTA, GA.
Merry-Go-Round, Ferris Wheel and Caterpillar, with or without wagons. Will furnish outfit to any good Feature Show. WANT Ten-in-One, Slodrome or Motordrome, Mechanical Shows, Platform and Pit Attractions, Mystery Show, Mind Reader, Magic, Punch and Illusion, Human Bouffette. Want to hear from organized White Band and colored Musicians, for the best Minstrel Show carried by any carnival company. CAN PLACE a few more legitimate Concessions. Would like to hear from Comedy Aerobatic Team as Free Attractions. This show advertised each week for miles around by cutting passenger-carrying plane, also daily exhibitions of stunt flying. If you would like to play three months of consecutive Fairs, get in touch with us. Concessions address EARL A. MORGAN, General Delivery, Valdosta, Ga. Others address J. T. PINFOLD, Manager, Cedar Key, Fla.
A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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250 Pkgs. 500 Pkgs. 1000 Pkgs. 2500 Pkgs.
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Silveroid 3-Piece Daisy Child Sets. Dozen..... \$ 1.15

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White House Ivory Clocks. Each..... 1.85

Army and Navy Needle Books. Gross..... 6.75

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3-Piece Carving Sets, Silver Plated. Dozen..... 14.00

Desk Swivel Clocks. Each..... 1.35

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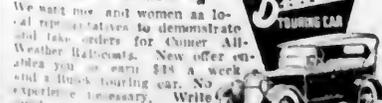
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Send your orders now, while we have a large stock on hand.

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or anyone knowing his present whereabouts, kindly communicate with his aunt, Mrs. Bessie Canady, Box 431, Needles, Calif. His mother is grieving over his absence.

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\$48 a Week and a



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WANT—Concessions of all kinds for V. F. W. Circus, State Armory, Bridgeport, Conn. Seven nights. Opening February 9th.

WANT—For 1924 outdoor season, opening April 12th, Shows of all kinds. Will furnish outfits. Also Motordrome, Aeroplane and Whip. Can place Juice and Ice Cream, Doll Wheel, Doll Lamps, Fruit, Groceries, Aluminum, Boudoir Lamps, High Striker, Ball Games, Fish Pond, Spot and Grind Concessions of all kinds.

HAVE FOR SALE—Show Tents, Banners and Concession Tents, all kinds and sizes, at bargains; also Deagan Day-Fon, Wheels, Circus Blues and Show Property of all kinds. Will buy Show Tents, all sizes, if price is right.

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WANTS

DEATHS

In the Profession

ALLEN—Edna S., 27, wife of Don Allen, moving picture editor of The New York Evening World, died January 21 at her home in Queens Borough of a hemorrhage after an illness of several months.

BALDWIN—Frederick, 27, well-known advance agent, passed away at St. John's Hospital, Anderson, Ind., January 21. Death was caused by appendicitis. Mr. Baldwin will be remembered thru his connection with the Zeidman & Polite and G. C. & S. Broadway Shows. Interment was at East Maplewood Cemetery, Anderson.

BANES—Antoine, 67, French farce writer and librettist at the Opera, Paris, died in Paris January 10. He was the author of "La Nuit de Noël."

BARCLAY—Peter W., 40, former secretary of the Denver Baseball Association and a widely known showman, died at Los Angeles January 17. Interment in Denver. The deceased is survived by his mother, two brothers and two sisters.

BATES—Charles P., actor, died January 25 at Roosevelt Hospital, New York. He was born in New York in 1870, and appeared with stock companies in San Francisco for many years. In recent years he appeared in New York in "Abraham Lincoln," "Main Street" and "It Is the Law."

BERNSTEIN—Mrs. William, wife of the owner of a string of theaters in Albany, Elkhart and other New York cities, died at Mt. Sinai Hospital, New York, January 23, following an operation. Besides her husband, she leaves two sons and two daughters.

BERTRAM—Robert H., 44, of Bertram, May and Company, in Philadelphia, died January 27 at his home in Millington, N. J., of pneumonia, after a short illness. His widow survives.

BIRD—Earl Roy, 6, died recently at the Episcopal Hospital, Philadelphia, Pa., after being struck by a motor truck. Funeral services were conducted at the residence of his parents, 2341 East Highland street, with interment at Greenwood Cemetery, January 22. The deceased was a nephew of Chas. L. Bird, Sr., manager Chas. Labell's Theater.

BLOCH—William, Theodore, died in Chicago recently. The deceased was the father of Sherry DeWitt of DeWitt and Gauthier, who are with the "Youthful Poles" Company.

BURKE—Mrs. Nora E., singer and reader, died at her home in Rome, N. Y., after a week's illness of pneumonia. A husband and a niece survive.

CASSIDY—Mrs. Ludoka Ann (Mabel Pearl), 63, died at St. Luke's Hospital, Kansas City, Mo., January 20. Funeral services were held Tuesday morning, January 22, at St. Patrick's Catholic Church, with interment at St. Mary's Cemetery. John and Ann Cassidy, as they were known, were for two years with the Dorothy Reeves Shows, but the past two years had resided permanently in Kansas City, making their home at the Dyer Hotel.

COEMILR—Louis ("Luteh"), 41, died January 17 at 109 New street, Newark, N. J. He had been in the theater field and the outdoor show business for many years and was a member of Local No. 21 I. A. T. S. E. Burial January 21. The deceased is survived by his widow, mother and two brothers.

GINNETT—Fred, famous British circus owner and a member of one of the oldest circus families, died of pneumonia in London, England, January 21. His wife died last year. Ginnett was in New York with his rejected remnants and "Turpin's Ride to York" in 1910, but never played New York. The deceased was owner of the Imperial Circus and had only recently completed the Crystal Palace Circus.

GREENE—Harry A., 33, treasurer of Elks' Lodge, No. 22, of Brooklyn, died suddenly January 21 of apoplexy. He is survived by his wife.

HARRISON—John Milton, 67, died at the home of his son, Earl W. Harrison, 2309 Hardisty avenue, Kansas City, Mo., January 24. Funeral was held the following morning at 11 o'clock from the Mrs. C. L. Foster chapel, with interment in Elmwood Cemetery. Mr. Harrison is survived by another son, Chas. W. Harrison, known in the theatrical world as Lew Gordon, comedian.

HARRIS—Henry, father of Mildred Harris, motion picture star, and divorced wife of Charles Chaplin, film star, died at the South Shore Hospital, Chicago, January 27 of injuries suffered the day before in a reported fight with a taxiab driver. The police are seeking the man said to have struck Mr. Harris.

HOLZBERG—S. L., 65, father of Tom Holzberg, well-known singer, died at the Jewish Hospital, Cincinnati, O., January 22, following an illness of more than a week. Three sons and five daughters besides his widow survive him.

KINGMAN—Frederick C., 68, former president of the Boston Musicians' Protective Union, in which office he served for nineteen years, died January 22 at his home, 74 Liberty street, Cambridge, Mass., after a brief illness. Mr. Kingman had devoted his whole life to the musical profession. He is survived by one sister.

KISHI—Tokki, 30, member of the Toyama Japs, an acrobatic act playing fair, died January 22 in a fire. Tokki Kishi had been in an argument and in a scuffle with a policeman stumbled and fell down a flight of stairs to his death. The funeral was held January 22. The deceased had no relatives in this country.

KOLLMER—William H., 72, well-known violinist, died January 23 in the Bushwick Hospital, Brooklyn, N. Y. After completing his musical studies Mr. Kollmer became first violinist for the late Leopold Damrosch and served in the same capacity under Walter Damrosch with the New York Symphony Society. Deceased had also been with Anton Seidl, Theodore Thomas and the late Colonel Mapleson in the Metropolitan Opera Company, and was for thirty-seven years with the Philharmonic Society. He retired from active work five years ago.

KREITER—William E., owner of the Candelaria Road, one of Los Angeles' finest dance halls, succumbed to an attack of appendicitis at that city January 15. He was known to almost every showman in Southern California.

LANE—Lennie, 50, composer and piano teacher, was found dead at her home in Brooklyn January 23. Death was due to gas.

LANE—John W., well-known orchestra leader, at one time the leader at the Crystal and Grand theaters in Galveston, Tex., died at that city January 21 of a long illness.

LAWLESS—William M., 50, former proprietor of the Warner Hotel in Syracuse, N. Y., died there January 25.

LEAN—The wife of "Dad" Lean, veteran cinematographer, died in Sydney, Australia, last December.

LEATON—Mrs. Ada, 49, wife of Harry Leaton, Scottish theatrical agent, died January 4 in Glasgow, Scotland. The deceased had been ill for some time.

LIEBLANG—Niek B., well-known concessionary, recently connected with the Famous Dixie Shows, died at a hospital in Greenville, S. C., recently. His brother, Martin Lieblang, of Amityville, Long Island, N. Y., had the remains brought home.

LOVE—Fred S., formerly prominent in Philadelphia theatrical circles, died January 21 in a sanatorium in Upper Pennsylvania. Mr. Love was identified with the Nixon-Nirdlinger enterprises for a long time and acted as manager for several years of the Court Theater, Wiedling, W. Va. He was also associated with E. L. Moore in several theatrical enterprises in the Middle West. Three brothers, Louis, John H. and Thom S. M., all well known in Philadelphia, survive him.

LUNT—Madam Fannie Goodwin, 76, died at Portland, Ore., January 14. At the height of her musical career she associated with the famous Thomas Symphony Orchestra of Chicago and was leading soprano at Grace Church of that city. She afterward toured the country with the first American Grand Opera Company, being standard works in English. Madam Lunt was also a gifted composer and teacher. She went to Portland in 1915, but because of ill health lived in comparative retirement. She was the widow of Charles T. Lunt, a 23d Street Mason and a member of the parent Shrine, and is survived by her only child, Victor Goodwin Lunt, of Portland, a singer and writer.

METROY—E., known to his fellow showmen as "Tennessee Bill," was found dead January 17. The Pacific Coast Showmen's Association took charge of the body, and burial was made in his plot in Evergreen Cemetery, Los Angeles.

MARINO—32, old-time performer, met with a fatal accident at the Palace on Skatler street, Berlin, Germany, December 25, when performing his bamboo stunt. He fell from the forty-second high mast, dying a few minutes later. He had a similar death at Luna Park, Berlin, a few years ago.

MORRIS—Mrs. M., 68, historian, composer and well-known singer, died at the Beth Israel Hospital, Boston, Mass., January 18 of blood poisoning, which set in after he had injured one of his legs in a fall.

MOONEYHAM—Mrs. Fula, 61, passed away January 7 at Dallas, Tex. The deceased was the mother of H. D. Mooneyham, well-known bandmaster. Burial took place at Dallas.

MORRIS—Mrs. Marlon Longfellow, poet, lecturer, translator and a niece of Henry Wadsworth Longfellow, died January 3 at the home of her son, H. W. Morris, in Shawmut, Calif. During the McKinley and Roosevelt administra-

tions she was an accredited press representative at the White House.

MUESSIG—Louis Kelley, of the Al. G. Barnes Circus, died at Reno, Nev., January 25. The deceased was on location with the William Fox Picture Company.

O'FARRELL—Mrs. Ellen, 75, mother of four prominent musicians of Quincy, Ill., died recently. Besides the sons she is survived by three daughters.

PELHAM—Mrs. Laura Dainty, who forty years ago was a well-known stage beauty in America and who was known to the lyric and chautauqua world for her burlesque activities in that line, passed away at her apartment at Hull House, Chicago, January 22, after an illness of two days. Mrs. Pelham had been known for years as a social worker in connection with Hull House and also on account of her work with the City Gardens. Before that time she was connected with the Central Lyceum Bureau, which was one of the leading bureaus for many years in this country. Later her activities were more along the line of local booking in Chicago. She was a great traveler and had taken parties to Europe on sight-seeing expeditions for many seasons. Before her lyric career she had the managing part in "The Mountain Pink," being at the head of her own company. Later on in her work with Hull House she organized the Hull House Players, taking them for a tour of Europe.

PERONE—L., clarinet player with the "Covered Wagon" thru road show, died in Eastland, Tex., January 21 of injuries sustained when a gas stove exploded in his room. The deceased is survived by his widow and two children.

RITCHIE—Prof. John B., 57, well-known musician and Civil War veteran, died at his residence, 900 Monroe street, Wilmington, Del., January 20. For a number of years he was leader of the local Opera House Orchestra. He was a member of the Odd Fellows for sixty years. The deceased is survived by his widow.

RITTER—Mrs. George G., and baby girl died January 19 at childbed in Arcad, Fla. The deceased lay in state four days and was buried January 20. She is survived by her husband and a 21-month-old baby girl. Mr. and Mrs. Ritter had made their home in New York City.

ROGERS—Ariel, 24, wife of Albert W. Jackson, son of J. A. Jackson, "The Page," who was himself known to Billboard readers as Page, Jr., died at the Booker T. Washington Sanitarium, New York, January 23. Funeral services were held from St. Luke's Episcopal Mission, Edgewood avenue, of which she was an active member, January 20. The deceased had been married but nine months and is survived by two brothers, an uncle and an aunt who reared her.

ROWLAND—Mrs. Edward W., wife of the former famous theatrical producing manager of Chicago, died in Hollywood, Calif., January 20 of angina pectoris, according to advices received in Chicago by Gaa Henderson, a brother-in-law. Mr. and Mrs. Rowland moved from Chicago to Hollywood a year ago last September, where they had since made their home. For many years they lived in the Edgewater Beach Hotel, Chicago. Mrs. Rowland was born in Chicago, and when her husband, as a member of the theatrical producing firm of Rowland & Clifford, had a score of companies on the road she appeared in a number of different plays. Two sisters, Mrs. Gus Henderson and Mrs. Ida Rehebold, both professional and all two brothers, non-professional, together with the husband was a son, Douglas, who is in stock in Hollywood, survive. Mrs. Rowland was known on the stage as Mamie Keene. Only two weeks ago her friend of many years, Mrs. Edwin Clifford, wife of her husband's former partner, died in Hollywood. Burial of Mrs. Rowland was in Los Angeles.

SCHMIDT—Emil, until eighteen months ago violinist with the Philadelphia Symphony Orchestra and one of that city's best-known musicians, died suddenly at his home there January 26. His brother, William Schmidt, is cellist with the Philadelphia Symphony Orchestra.

SCHULTZ—Benjamin, 48, for many years manager of the Infant Incubators at Atlantic City, died January 20 at his residence, Surf avenue, Sea Gate, N. Y. Surviving him are two brothers, one, Eldore Schritz, manager of the Infant Incubators at the Palisade Park, Palisade, N. Y.

SHAWAY—Alooe, 8, daughter of Mr. and Mrs. Robert Shaway, died January 25 at the Essex County Hospital, Newark, N. J. Interment was in Hollywood Cemetery, Irvington, N. J.

SNEHAN—Thomas A., 60, advertising agent for Keith's Palace, New York, died January 25 of pneumonia.

SHORT—Mrs. Julia F., 45, well known in Kansas musical circles and in the 90s a member of the Frank Daniels Opera Company, died at Abilene, Kan., recently.

SHUTT—William E., 53, former assistant attorney general of Illinois and a prominent politician, was found dead on a sidewalk in Springfield, Ill., January 25. In his youth the deceased was widely known as an entertainer and was once known as one of the best drum majors in the country.

STEEGE—Henry, member of Local No. 213, I. A. T. S. E., electrician at the Palace Theater, Great Falls, Mont., died January 19 after a lingering illness. The deceased is survived by a brother, who is manager of the opera house at Great Falls; four sisters and a mother.

TATE—J., died January 17 at the State Insane Asylum, Warm Springs, Mont. For many years he was stage manager at the Orpheum Theater, Livingston, Mont. He had been in the asylum but one week.

TAUSSAUD—Victor Francis, 82, active in the management of the waxworks exhibition founded by Mme. Taussaud, his grandmother, until 35 years ago, when he retired, died in London December 30.

THOMAS—Rev. Oscar D., father of A. E. Thomas, the playwright, died January 21 in a Boston hospital.

WALTER—James, 42, actor, died January 20 in Dubuque, Ia. The deceased had a brief show several weeks since appearing in stock. He is survived by his widow.

WATERHOUSE—Harry L., nationally known as a character actor and leading man, died of heart failure January 19 in Boston, Mass. Mr. Waterhouse, about 41 years old, appeared with the companies of Eubel Ryan, Clara Tamer, William A. Brady and other leading dramatic organizations twenty years ago, also in companies of his own, and was very popular wherever he played. Of late years he had been working in a high-class mental act with his wife, Mme. Waterhouse, who survives him. Interment was in the family burial plot at Stamford, Conn.

WELLS—Lillian, once a member of the original "Floradora" Company, died suddenly at her home in New York recently. Ruth Wells, daughter of the deceased, plays in vaudeville.

IN MEMORIAM TO MY BELOVED HUSBAND, HARRY L. WATERHOUSE Who was taken from me January 19, 1924. He was one of Nature's noblemen. And always proved true blue; He brought delight to everyone, To his friends was staunch and true, Now passed into the Great Unknown; Until my life will cease, I'll cherish my dear husband— May his soul rest in peace. HELEN A. WATERHOUSE.

WILLIAMS—James Walter, member of the Grand Players (stock company) of Davenport, Ia., who had been ill ever since he collapsed on the Grand Theater stage at an evening performance several weeks ago, died at the Mercy Hospital, Davenport, Iowa, January 21. Mr. Williams was connected with the Marshall Singers and toured Iowa with that company before going to Davenport. For the past fifteen years he had been associated with his brother Hilliard, of the Wight Theater Company, a dramatic company, playing thru the Northwest. Besides being a member of the Actors' Equity Association he was a member of the Christian Science Church, a Mason and an Elk. The deceased is survived by his widow, one son, Warren James of Davenport; two brothers, Hilliard of Davenport and Joe Hurd of Spro, Okla., and one sister, Mrs. P. Brock of Spro. Funeral services were held at the Hill & Frederick Chapel, 415 Harrison street, Tuesday, 3 p.m., January 22, with burial in Daldale Cemetery.

WILLIAMS—George (Jake) of the Duncan Comedy Company, died of pneumonia after an illness of only five days at the Sacred Heart Hospital, Fair Plains, Wis., recently. Jake, as he was familiarly known, had many friends, both in and out of the profession. Had he lived four months longer he would have reached his 21st birthday. The deceased is survived by his mother, five sisters and one brother. His sister, Mrs. Lillian Duncan, with which company he was traveling at the time of his death, accompanied the remains to his home, Farsboro, N. S. Can., where they were laid to rest in the St. Bridget's Roman Catholic Cemetery.

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MARRIAGES In the Profession

BLANKENSHIP-HARRIS—Vergil Blankenship, well-known concession agent in the outdoor show world, and Helen Harris were married January 21 at Kokomo, Ind.

CONKLIN-MILLER—John Conklin, stage manager of the Hippodrome Theater, Dallas, Tex., and Hazel Miller were married on the stage of the theater, Monday night, January 14, by a justice of the peace.

DE COURSEY-HUBERT—Ersterleik De Coursey of Philadelphia, general agent and promoter, and Catherine Hubert, non-professional, were united in marriage at Bellefonte, Pa., January 23. De Coursey has been identified with the outdoor, indoor and theatrical business for the past twenty years. They will make their home in Bellefonte.

DONOVAN-BITSCHENHAFER—Fred H. Donovan, associated with the Orpheum Theater house staff in Springfield, Ill., was married to Elsie Bitschenhaffer in Springfield, January 20.

GORDINIER-VERITT—Isde Gordinier, manager of a stock company playing at the Hal Theater, Sioux City, Ia., and Marie A. Everitt, leading lady of the Gordinier Players, were married in Chicago January 10.

JENKINS-STRAIDLEY—Frederick Jenkins, real estate operator of Shenandoah, N. Y., and Mrs. Lillian Straidley, an English actress, living at the Hotel Osborne, New Rochelle, N. Y., were married at New Rochelle January 19. They will reside at that place.

PACKARD-LE VERRE—Miss B. Packard and Madame Le Verre, both members of a show troupe, were married at Le Mars, Ia., recently.

PELKY-WARD—A. Pelky and Mabel Ward were married in Chicago January 21. Mr. Pelky was for eight years with the concession department of the Ringling-Barum Circus and last season was with the Sells-Floto Circus. The bride is a member of the Irving Wards. The couple are at home at 4001 Dover St., Chicago.

RUSSELL-WATKINS—Vincent Russell of Pittsburg, Pa., and Nellie Watkins of Wheeling, W. Va., were married at Wheeling January 21. Mr. Russell is at present doing a single in vaudeville and around Cleveland.

WOODWARD-LENDLEY—Ralph W. Woodward, for several years treasurer of the Hagenbeck-Wallace Circus, and Gladys Lendley were recently married at French Lick, Ind.

COMING MARRIAGES In the Profession

Betty Compton and James Cruse, screen celebrities, have announced their engagement in Los Angeles, according to reports. He will act as her director in the future.

BIRTHS To Members of the Profession

To Mr. and Mrs. V. A. (Table) McIntosh, January 28, at the Virginia County Hospital, Keokuk, Ia., a boy weighing 10 pounds. Mr. and Mrs. McIntosh are with Frank's Comedians. To Mr. and Mrs. E. J. Ricks at Kirkwood Mo., a daughter, November 30. Mrs. Ricks was Grace Edwards, stenographer in A. A. Thoug-

son's Theatrical Exchange in St. Louis for a number of years. She is a sister of Martha Edwards Mitchell of Choate's Comedians.

DIVORCES

In the Profession

Mrs. George Houghton, a vaudeville and musical comedy artiste, has obtained a divorce in Philadelphia from her husband, also a performer. The couple appeared together in vaudeville as Kendall and Mack and will continue their business partnership despite the divorce.

Mrs. Charles Holland Duell, formerly Lillian Tucker, of New York, was granted a divorce in Paris January 23 on the ground that her husband had refused to resume marital relations.

Following the failure of Minta E. Durfee Arbuckle, wife of Roscoe C. (Patty) Arbuckle, former motion picture comedian, to convince Judge C. W. Barrows of the Superior Court, Providence, R. I., of the genuineness of her residence in Rhode Island for four years, as she deposed when granted a preliminary divorce decision December 31, 1923, her suit has been withdrawn by her counsel by permission of the court, according to report.

Frances Nordstrom Pinkham, actress, of New York City, obtained a divorce January 21 from William M. Pinkham, actor. Infidelity was the charge.

Elsie Helms, for years one of the best known tragic actresses of the Berlin stage, has been granted a divorce from Max Reinhardt, impresario and producer of "The Miracle". She was awarded the custody of their children and alimony of 1,000 Czech crowns a month, according to a report from Pressburg, Czechoslovakia.

Mrs. Albert Whelan, in the divorce court of London, England, January 22 obtained a permanent decree against her husband, Albert Whelan, who she charged left her March 11 last.

The wife of Frank Reubens, English theatrical producer, now with the Lawrence Wright Music Publishers, London, England, secured a divorce January 22.

The wife of Eric Godley, of London, England, received a divorce in London January 22.

Venice Pier Ocean Park Pier Santa Monica Pier LOS ANGELES WILL J. FARLEY, Low State Bldg., Los Angeles Long Beach Pier Redondo Beach Seaj Beach

Los Angeles, Jan. 21.—Announcement is made that the rebuilding of the burnt pier will start at once and architects are making plans for a bigger and better amusement pier on the ocean front at Ocean Park and Venice. Officials of the West Coast Theaters, Inc., announced that they have approved plans for the immediate reconstruction of the Dome Theater at a cost of \$1,000,000. All concessions will be rebuilt in time for the next summer's business. According to A. L. Gore, the new pier will cost \$2,000,000. It will be 150 feet longer than the old pier. The Lick pier will cost \$500,000 and the Rosemary Theater will be rebuilt at a cost of \$250,000. The latest estimate of the fire loss is placed at \$2,000,000, with only about five per cent insured.

Walter B. Jones is in Los Angeles to establish himself in a theater here. The New Biltmore Theater, to be the home of Kiew & Erlanger bookings, will be ready for opening about March 3.

Articles of Incorporation were signed last week for the Associated Picture Producers' Association, which will succeed the old California association abandoned last year. It will be subsidiary to the National Association.

H. J. Schulberg has announced that he has taken over the Hollywood Studios as a future home of Preferred Pictures. This plant is capable of housing seven to ten production acts.

Charlie Murray after an absence of three years is back again at the Thos. Ince-Mack Senett studios.

George Donovan is expecting to leave soon for an extended stay in Honolulu.

The Raymond Amusement Company, which operated the Rosemary Theater in Ocean Park, destroyed in the recent fire, has been granted a ten-month lease upon the property on the ocean front just south of the Dragon Bath House and will erect a building to house its motion pictures until another can be built.

Lee Teller, last season with Snapp Bros. Shows, and wintering here, has signed a contract to travel next season with the Golden Bros. Circus.

The Egan Theater will reopen January 23 after having been dark for a month undergoing renovation. "White Collars", a new comedy skit by Edwin Ellis from Edgar Franklin's novel, "Regular People", will be the attraction.

Lou B. Berg is now with the Downie Bros. Tour Company of this city. Lou is immensely popular with the fraternal and his reputation in the touring business has given them much confidence in the firm.

Ally Hinkle has returned to Los Angeles after spending the holidays on the Mike Golden tour in Northern California.

The Los Angeles Pantomime Show was the most successful of any yet held and drew an attendance of 15,000.

Edw. Mazari announces that he has the novelties contracted for many special celebrations in Southern California.

Harry Hancock announces that next season he will do with the Arcile Clark Shows as general agent.

Thomas H. Horaghty, one of Hollywood's leading production editors, has severed his relations with Famous Players-Lasky, where he has been for the past four years.

"Tusco" began serving what will be a life sentence for him this week out at the Al O. Burns water quarters. He was moved into an especially built enclosure and will remain there permanently. His size and weight of over 200 pounds has made it impossible to

get a car to accommodate him and he will be left at home to become the feature of the so-called Washington Boulevard Balm.

Charles Nelson, of the Hostick-DeRecat Company here, will do most of the hooking for this firm.

John Philip Sousa drew tremendous audiences at the auditorium during his three days' stay last week.

George Hines and Mrs. Hines are touring Southern California in a new automobile.

Frank Egan and Louis O. Macdon announce the formation of a new theatrical producing firm for the presentation of new stage plays at the Egan Theater, and then direct to New York.

The Venice Investment Company and West Coast Theaters, Inc., announce that they have obtained the lease on what is known as the Fraser property, which comprises 300 feet of the ocean front at Ocean Park, recently destroyed by fire. It is said that a theater seating 2,000 will rise on this site. Building will start immediately.

A. W. Shaw, who conducted the Januarian Grotto Circus and was before the courts for the running of wheels on gambling during this celebration, was acquitted by a jury.

Director Lou Siller, of the Fox Studios, is out again after a minor operation which confined him to his hospital bed for a few weeks.

The Fine Arts Theater here has been having a tremendously successful run with "Tiger, Tiger". This is its first showing in the West.

Will F. King, severely burned at the Ocean Park Pier fire, is reported recovering.

"Stella", the famous picture, is being exhibited on the ocean walk at Venice for a short stay. The attendance has been good.

The Pacific Coast Showmen's Association has moved into its new rooms adjoining the present location. The entertainment committee in charge of the annual ball which will be held at the Biltmore Hotel February 12 is meeting with much success in the arrangements.

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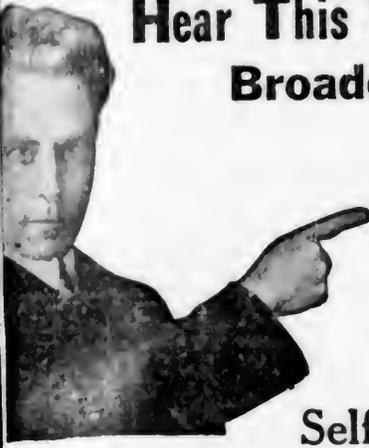
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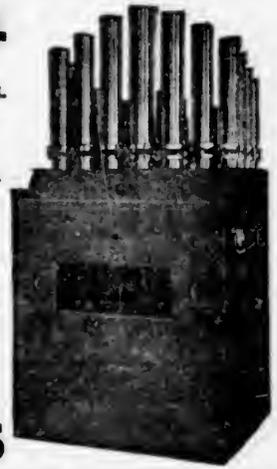
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CARNIVAL COMPANIES (Continued from page 75) Michael Bros. (Colored) Shows: Palm Beach, Fla., 28-Feb. 2; Nassau Island 4-March 1. Miller's, A. H., Greater Shows: Ideal, Ok., 28-Feb. 2. Nall Shows, C. W. Nall, mgr.: Monroe, La., 28-Feb. 2. Shugart's, Dr. J. E., Greater Shows: Henderson, Tex., 28-Feb. 2. Smith Bros.' Shows, Ed J. Smith, mgr.: Swarta La., 28-Feb. 2. Wortham's World's Best Shows: Whittier, Calif., 28-Feb. 2.

TABLOIDS (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Allen's, Mae, Aviation Girls (Grand) Raleigh, N. C., 28-Feb. 2; (Orpheum) Durham 4-9. Allard's, Jimmie, Review: (Grand) San Antonio, Tex., Jan. 13, indef. Arnold's, Northland, Bonities (Columbus) New Kensington, Pa., 28-Feb. 2. Booth's, Thelma, American Beauties: Asheville, N. C., 28-Feb. 2. Brown's, Mary, Tropical Maids (Academy) Buffalo 27-Feb. 2. California Quartet: (Garden) Kansas City, Mo., indef. Camp's, H. E., Maids of the Mist: (Family) Lebanon, Pa., 28-Feb. 2. Candler's, Art, Broadway Follies (Trenton) Lynchburg, Va., 28-Feb. 2. Clifford's, George, Pep & Ginger Revue: (Cassino) Ottawa, Ont. Can., indef. Collier's, Jim, Revuelette: (Majestic) Greenville, S. C., 28-Feb. 2. Desmond's, New York Roof Garden Revue (Majestic) Evansville, Ind., 31-Feb. 2; (Elks) New Albany 3-9. Echoes of Broadway, E. M. Gardiner, mgr.: (Orpheum) Beaver Falls, Pa., 31-Feb. 2. Flanagan's, 1924, Eddie's Team, mgr.: (Majestic) El Dorado, Ark., 28-Feb. 2. Follies Revue, Jack Shears, mgr.: (Alhambra) Charlotte, N. C., 28-Feb. 2. Golden, Max, Co.: (Lyric) Ft. Wayne, Ind., indef. Humphreys, Bert, Dancing Buddies (Palace) Wilson, N. C., 31-Feb. 2. Harrison's, Arthur, Lorie Revue: (Colonial) Pittsburg, Kan., 28-Feb. 2. Keat's, Mary, Love, West Giffle Co., Y. C. Alley, mgr.: (Rivoli) Columbia, S. C., 28-Feb. 2. Leicht & Gardner's, Teddy Bear Girls, Billy Leicht, mgr.: Middletown, O., 27-Feb. 2. Lester & Backel 1924 Revue: (Artcraft) St. Louis Jan. 7, indef. Levene's, Tommy, O You Baby: Salina Kan., 28-Feb. 2; Ottawa 4-9. Loeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef. Morton's, Blue Ribbon Belles, Bert Bence, mgr.: (Tarkett) Coffeyville, Kan., 27-Feb. 2. Morton's, Snappy Revue, Eddie Ford, mgr.: (Royal) Wilmington, N. C., 28-Feb. 2. Muldoon's, Bill, Sunshine Girls (Strand) West-erly, R. I., 28-Feb. 2. Oh Baby (Evans) Morgantown, W. Va., 27-Feb. 2. Oh, Peachie Graves Bros., mgrs.: (Tootles) St. Joseph, Mo., 28-Feb. 2; (Jefferson) Jefferson City 3-9. Oriental, Maidens, Geo. B. Fluhrer, mgr.: (Avalon) Buffalo 28-Feb. 2; (Colonial) Buffalo 4-9. Orth & Coleman's, Tip Top Merry-makers (Elks' Grand) Bellaire, O., 28-Feb. 2. (Hipp. Gardens) Parkersburg, W. Va., 4-9. Pate's, Pete, Synopated Steppers: (Jefferson) Dallas, Tex., indef. Pepper Box Revue, Allen Forth, mgr.: (Cosy) Houston, Tex., indef. Rolfe's, W. J., Revue Indianapolis, Ind., 3-16. Sancy Baby, E. B. Coleman, mgr.: (Delmonte) St. Louis Dec. 22, indef. Walker's, Marshall, White Bang Revue (Orpheum) Lima, O., 27-Feb. 2. Wiggle & Giggle of 1924, Jack Dickstein, mgr.: (Orpheum) Altoona, Pa., 28-Feb. 2; (Lyric) Butler 4-9.

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WANTED TO BUY FREAK ANIMALS OF ALL KINDS Alive, or good mounted specimens. Also large Rock Pythons and Boa Constrictors. Wire what you have and lowest price. Also want real Lecturer for Freak Animal Show. Wire experience and lowest. Address L. J. WILKINS, care Snapp Bros.' Shows, Phoenix, Ariz.

WANTED, Crystal Palace, Galveston, Tex. Peaty Arcade, Box Ball Alley, Shea Ball, 5c Merchandise Wheels of all kinds. FOR LEASE—Beauty Parlor. Have fine space for Chop Suey Garden. FOR LEASE—Largest and Finest Roof Garden in South, to be used for Cabaret, Dancing and Entertainers. FOR LEASE—Crystal Palace, Largest and finest Ballroom in the South. Have space for small Museum or small Grand Show. WILL BUY good second-hand Band Organ. Have space for good Concessions of all kinds. Write G. K. JORGENSEN, Crystal Palace, Galveston, Tex.

Wolf's Greater Shows NOW BOOKING FOR SEASON 1924 Show opens May 3. Would like to hear from reliable Showmen. Have complete outfit for 11 Italian Shows, good proposition to party that can man same. WILL BOOK small Showmen, Dog and Pony Show. Would like to hear from Fat People or Midgets. All concessions open. Will sell exclusive city of all concessions. Must comply with Showmen's Committee. WILL BUY South & South America. Must be in first-class credit and cash. Also Show Tents. Address all mail to 38 Peter St., Apt. 24, St. Paul, Minn. P. S.—Mr. Hanson, Dog and Pony Man, would like to hear from you.

Wanted To Join on Wire A good Merry-Go-Round and Cook House. Run all winter in the mining district. Pay days every week. Garnsey, Ala., week Jan. 28th; Helena, Ala., week Feb. 4th. Address WASHBURN-WEAVER SHOWS, Albert Hotel, Birmingham, Ala.

AT LIBERTY FOR CIRCUS OR CARNIVAL OLD RELIABLE DAN MAC GUGIN Treasurer and Assistant Manager. WHO WANTS MY SERVICES? Address: Coates House, Kansas City, Mo. HAVE FOR SALE—80 ft. Standard Steeper, 50 ft. steel platform. Go in fast passenger service.

RAINCOATS DIRECT FROM MANUFACTURER OUR SILVER-LINED COATS GET THE MONEY \$2.25 Each. Dazez Lots. GAS-MASK RAINCOATS \$1.85 (14 Dazez Lots) Prompt shipments. 20% deposit, balance C. O. D. Remit money order or certified check. Write for price list and samples. SILBER RUBBER CO. 10 STUYVESANT STREET (COR 37th ST & 3rd AVE.) NEW YORK CITY

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WANTED Immediately, for rest of winter and summer season, with showmen, recognized as ONE MAN, ONE GIRL OR SMALL WOMAN. For more particulars at 1117 Walker St., State St. at that office. Photos will be returned. If anything furnished for acts. Address W. M. M. Care for the Emerson Circus, Paola, Kansas. If you write to an advertiser mention The Billboard. It helps us.

ADDITIONAL ROUTES (Received Too Late for Classification) Alton's Show Girl Co., W. W. Downing, mgr.: Erlana, O., Feb. 1; Marysville 2; Ottawa 3; Belleme 4; Wauson 5; Paulding 6; Sherwood 7; Montpelier 8. Brown & Dyer Shows: Miami, Fla., 28-Feb. 2. Foley Greater Shows: Fitzgerald, Ga., 28-Feb. 2. Craig, Chas. H., Magellan: Colfax, Ia., 1; Green Mountain 2; Legend 4; Slater 5; Panora 6; Bayard 7; Linden 8. Cudney Bros.' Shows: Crystal City, Tex., 28-Feb. 2. Dutton's Indoor Circus: Vicksburg, Miss., 1-2. Georgia Troubadours, Wm. McCabe, mgr.: Clearfield, Pa., 30; Gravit 31; New Market Feb. 1-2; Narunda 4; Yorktown 5; Shean-dosh 6; Farragut 7; Riverton 8. Harvey's Minstrels, John R. Andrew, mgr.: Des Moines, Ia., 30; Creston 31; Maryville, Mo., Feb. 1; Hamilton 2; (Grand) Kansas City 3-9.

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Weights 25 lbs., 18 1/2 in. long, 9 in. wide, 13 3/4 in. high. Built from 16-gauge sheet steel. Being used by the biggest in the business. Legitimate quantity-using Jobbers and Operators are urged to immediately wire or mail \$50.00, our low price for sample machine, at once. MONEY BACK if you do not find this machine the biggest surprise and money getter made.

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Electric Flower Basket

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Basket is made of real beautifully colored in rich tones. 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.

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5-Light Baskets, 22 in. high.....	4.00	45.00
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BALLOONS NOVELTIES, SPECIALTIES, etc.

We will print your name and set on a large No. 70 Balloon and ship same date for \$21.00 per 1,000.

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The Slim-Strapped Tie that's a winner, in black, brown, and navy, assorted designs of braiding.

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B39 Paper Roly Poly.....	.60	0101 Roulette Wheel Watches.....	3.50
B40 Cigarette Whistles.....	.75	540 Large Silver-Plated Vanity Cases.....	4.50
B41 R. W. & B. Crickets.....	.80	6886 Pearl Pull-a-Part Buttons, boxed.....	1.75
B42 Cigar Fans.....	2.75	2240 Photograph Knives, High Grade.....	4.75
B43 Large Bobbing Zulu.....	3.00	60 Child's Drawstring Beaded Bag.....	4.00
XX3 Chinese Mystery Tricks.....	6.00	3496 Red and Amber Cut Bead Necklaces.....	2.50
1244 Gold Bead Necklaces.....	1.35	621 Cigarette Case.....	1.25
24 Perfume in Glass Bottles.....	1.25	132 Opera Glasses, in Leatherette Cases.....	2.50
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Free Acts, Shows, Whip or Caterpillar

Would like to hear from Frenchy Thompson, Ernest Schoolcraft.

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Also would like for a feature one good Show, with own outfit. A few more choice Wheels and Grind Stores open. Address

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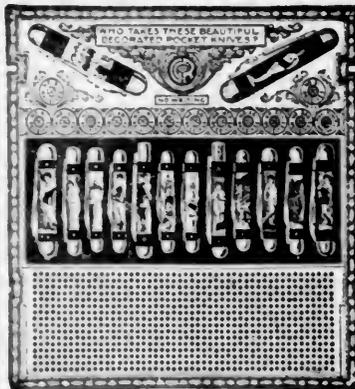
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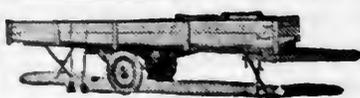
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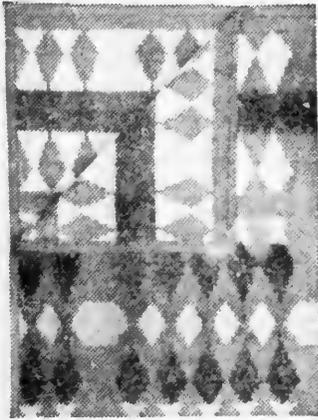
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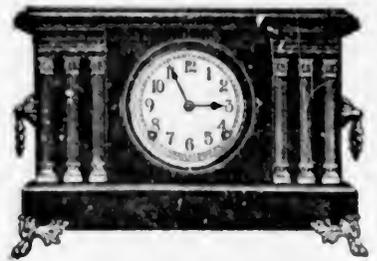
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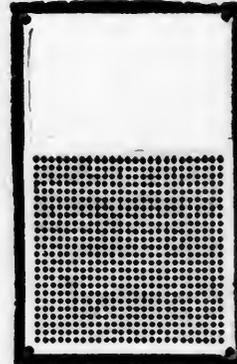
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300	.55	2,000	2.64
400	.69	2,500	3.25
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1,000	1.39	5,000	6.39

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\$1.25
EACH
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(Local and Long Distance Phone, Orchard 591)

NEW YORK CITY.

\$10,000 PROFIT

Six Months Made by Many Operators Using Our Machines and Premium Assortments
YOU CAN DO THE SAME

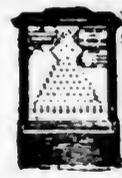
New Improved Banner Model Machine sends a 5c package of mints with each nickel played and tells in advance what the other will receive, thus eliminating all element of chance and can run anywhere. Any storekeeper will gladly accept a machine for an assortment on commission basis. Place a few in your locality and your profit will soon reach the mark.

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 25c



Our New Improved 1924 Model.



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.

ALASKA GOLD-MINE

Here It Is, Salesboard Operators, Jobbers and Salesmen!

Takes in \$150. Pays out \$69.50. In 5c size.
 Also made in 10c 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.

EARN \$50 A DAY!

SELLING

GOODYEAR RAINCOATS

STYLE 243—
A Fine Durable Coat \$1.90 EACH

Made of diagonal gabardine cloth, tan shade, rubberized to a pure India rubber. Style, fit and workmanship unexcelled. Guaranteed strictly water-proof.

SAMPLE COAT \$2.15

STYLE 695—
The Season's Big Hit \$2.25 EACH

Cashmere all-weather coats. Oxford shade, rubber lined, belt all around, single-breasted, convertible collar. Combination dress and rain coat. Bears the Goodyear guarantee label.

SAMPLE COAT \$2.50

Prompt shipments. Sample orders must have M. O. or cash in full with order. Quantity orders must have 25% 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.



Style 695.

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	\$9.80
800-Hole Board, 12 Pillows	11.25
1000-Hole Board, 12 Pillows	12.50
1000-Hole Board, 14 Pillows	15.00
1500-Hole Board, 21 Prizes: 10 Pillows, 30 Pennants, 24 Balls, 1 Leather Pillow for last sale.	20.00

LOOK—POCKET FULL CARD—LOOK.
 With Genuine Leather Pillow, 30 Pennants. \$2.25
 Brings \$9.00 (only) value.

SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Tie Hanger, 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.

EASTERN ART LEATHER CO., P. O. Box 454, 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 O.

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.

- | | |
|---|--|
| <p>No. 1—ASSORTMENT
 25 BOXES
 500-HOLE 5c SALESBOARD FREE</p> <p>Price, \$5.85</p> <p>10—25c Boxes
 4—35c Boxes
 2—75c Boxes
 4—\$1.50 Boxes
 1—\$3.50 Box for Last Sale</p> | <p>No. 2—ASSORTMENT
 35 BOXES
 600-HOLE 5c SALESBOARD FREE</p> <p>Price, \$7.50</p> <p>20—25c Boxes
 6—35c Boxes
 3—50c Boxes
 3—75c Boxes
 1—\$3.00 Box for Last Sale</p> |
| <p>No. 3—ASSORTMENT
 41 BOXES
 800-HOLE 5c SALESBOARD FREE</p> <p>Price, \$10.75</p> <p>24—35c Boxes
 8—50c Boxes
 4—75c Boxes
 2—\$1.50 Boxes
 2—\$1.50 Double Layer Boxes
 1—\$5.00 Box for Last Sale</p> | <p>No. 5—ASSORTMENT
 41 BOXES AND BASKETS
 1,000-HOLE OR 1,200-HOLE 5c SALESBOARD FREE</p> <p>Price, \$15.50</p> <p>20—40c Boxes
 10—75c Boxes
 6—\$1.00 Boxes 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—\$9.00 Basket for Last Sale</p> |

Each of the above assortments packed in individual cartons, complete with Printed Salesboard.
SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT
CONCESSIONAIRES—WRITE FOR OUR NEW 1924 PRICE LIST

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.

GOLDEN BEE CHOCOLATES
 In Wonderful New Salesboard Assortments for 1924

<p>NO. 1 ASSORTMENT 37 BOXES 24 \$0.40 Boxes 6 \$0.50 Boxes 3 \$0.75 Boxes 2 \$1.25 Boxes 1 2.00 Box 1 3.00 Box</p> <p>Price, \$11.00 800-Hole 5c Board FREE Brings in \$10.00</p>	<p>NO. 2 ASSORTMENT 25 BOXES 18 \$0.40 Boxes 3 \$0.75 Boxes 3 \$1.25 Boxes 1 3.50 Box</p> <p>Price, \$7.75 500-Hole 5c Board FREE Brings in \$25.00</p>
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25% deposit in lots of 12 or more assortments.
 Terms: 25% cash with order, balance C. O. D.
 Special deposit to jobbers. Send for catalog.

Theodore Brothers Chocolate Co., Inc.
 Park and Compton Aves. St. Louis, Mo.

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, by postman. After examination, if not satisfactory, return to us and will make refund.

J. G. GREEN CO., 991 Mission St., SAN FRANCISCO, CALIFORNIA.

YOU ALL KNOW ME
 Outside any other make. Three Flavors—Spearmint, Peppermint 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, R.I.

KNOW YE ALL!

ANOTHER MILESTONE IN OUR PROGRESS!

Another Achievement in Our Continuous Efforts to Make "Universal Products"

SELL FASTER!

COST YOU LESS!

REACH YOU QUICKER!

We Have Established Distributing Depots At

SAN FRANCISCO, CAL. and FT. WORTH, TEXAS

"FAMOUS FROZEN SWEETS"

\$45.00 per Thousand Packages

"GOLDEN MIST"

\$45.00 per Thousand Packages

"SMILES AN' KISSES"

\$120.00 per Thousand Packages

F. O. B. SAN FRANCISCO.

"FAMOUS FROZEN SWEETS"

\$45.00 per Thousand Packages

"GOLDEN MIST"

\$45.00 per Thousand Packages

"SMILES AN' KISSES"

\$120.00 per Thousand Packages

F. O. B. FT. WORTH, TEXAS

or

F. O. B. CHICAGO, ILL.

***All Orders and Correspondence Must Be Sent To
CHICAGO HEAD OFFICE***

INSTANTANEOUS SHIPMENTS!

A Deposit of \$10.00 Required on Each Thousand Packages of "Famous Frozen Sweets" or "Golden Mist" Ordered.

A Deposit of \$20.00 Required on Each Thousand Packages of "Smiles an' Kisses" Ordered.

UNIVERSAL THEATRES CONCESSION COMPANY

RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.