

February 7, 1925

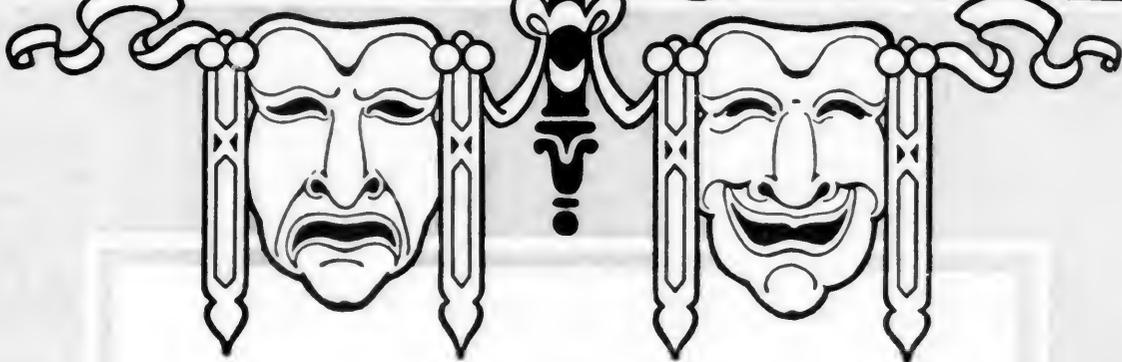
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SHOW WORLD REVIEW



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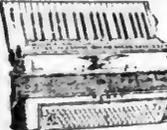
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St. Louis, Jan. 29.—The Woodward Players are presenting *Honors Are Even* at the Empress this week, with *Clarence* to follow.

Walter Craig's Rise

Lollipop, at the American this week, has Walter Craig in the leading male part. Craig is a local product, only 24 years of age, whose rise in the theatrical world has been rapid. Four years ago he was playing the small houses hereabouts. Then he went to New York with the intention of "getting up". For two years he appeared in vaudeville, then in minor roles in several productions and two months ago was cast in his present role. His many friends here are making this a great week for him.

Pickups and Visitors

Charles Kidder, well-known outdoor showman, was here for several days, leaving Wednesday for his home in Vincennes, Ind.

A new combine bought the Hotel St. Louis, which is now under the capable management of William M. Walters, formerly of Peoria, Ill. Sid Shaw remains as active manager. The hotel will cater exclusively to professionals. Work of remodeling and redecorating is under way.

J. George Loos, owner of the show by the same name, while here Monday and Tuesday suffered a slight attack of diphtheria and was attended by a physician. He recovered sufficiently to continue his trip north.

Harry Melville, president of the Showmen's League of America, was a Mound City visitor for two days.

Floyd King, of the Walter L. Main Circus, was here Tuesday en route to Louisville, Ky., from Chicago, where he had a pleasant visit with Bert Bowers and Jerry Mugivan.

J. W. Bon Homme, Sig Bon Homme and Bernie Griggs, all of the Bon Homme Shows, were *Billboard* visitors Tuesday. The show is now playing in the lead belt of Missouri and they reported business to be good.

Ray Van Orman, old-time circus and carnival man, has been "pitching" here for the past 18 months to good returns. During a call at the office he said he likely will take to the road again in spring.

Edward Hanna, for the past two seasons with the Sells-Floto Circus, has signed with Miller Bros.' 101 Ranch Wild West Shows to handle the banners. He expects to leave next week for Marland, Ok.

Joe Oppenheimer, manager, and Con Hitzler, stage manager of the Garrick Theater, returned Sunday after a week's visit in New York.

The Sensational DePeugh, who played vaudeville and picture houses here last fall with his skating act, advises that he is now playing the oil fields of Oklahoma.

Roy Ludington, agent of the John T. Wortham Shows, passed thru en route from the North to Texas.

Joyce LaTelle, dramatic stock actress, is back here after a visit to her home in Carruthers, O., where she was called six weeks ago when her father was injured in a railroad accident. He has sufficiently recovered to be able to get around.

"Jimmy", the "half-man wonder", left Monday for the West after presenting his swimming act at several local vaudeville and picture houses. H. W. Nelson, "Jimmy's" new manager, is arranging bookings which will take him to the San Bernardino (Calif.) Orange Show.

Volney Phifer, formerly of the Sells-Floto Circus, is head keeper of the Forest Park Zoo here and Max Saberling is trainer of the monks.

Al Beck, secretary of the Morris & Castle Shows, was a visitor, making 'he rounds with Eddie Vaughn. He left for Shreveport, La., winter quarters of the show.

Chas. S. Reed, agent of the Lewis Stock Company, was a *Billboard* visitor yesterday. The show is successfully playing thru Missouri. Doc L. W. Lewis is manager.

Fred Beckmann and Barney S. Gerety, owners of C. A. Wortham's World Best Shows, are at winter quarters daily superintending the work.

Sam Gordon, manager of the Globe Products Co., and Art Dally, special agent of the D. D. Murphy Shows, are promoters of the indoor circus and bazaar, which opened in Granite City, Ill. Monday night and will run until tomorrow night under the auspices of the Tri-City Central Trades and Labor Council. Attendance was poor the first two nights on account of inclement weather, but the hall was packed Wednesday evening, which was Merchants' Night.

Others noticed about town included: Louis Trahand, Dave Levy, Wallace Cobb, E. C. (Elephant) Kelly, Harry Webb, Edward Schilling, Fred Leslie, Jill Williams, Grace Hayes, Tom Kearney, Fred Walton, Mary Brant, Robert Hobbs, By Gosh, Pauline Gleamarr, Irene Leary, Edna Haley, Leo Lindhard, Jessie Matthews, George Pugh, Edith Price, Bert Coleman, Mickey, and Elsie McGarry, Mike Sachs, Bobby Reed, Floyd Halley, Sid Green, Walter Fishter, Adelle Marsh,

Elizabeth Brice, Pliny Rutledge, Wm. Bobby Robinson, Lew White, Clare Hatton, William Abram, Lora Rogers, Raymond Brown, Charley Fisher, Earl C. Globe, Herman Fay, Billy Parker, Frank Kessler, Henry Sylvester, Maida Vance, George Slocum, Lew Mitchell, Charles Lane, Eddie Gordon Ida Day, Walter Baker, Jessie Hayward, Frank and Eddie Monroe, Gussie Vernon, Billy Fynn, Margie Strickland, Hanney Paton, Ophelia Orth, Helen Williams, Walter Swartz, Pete Smith, Ray Kelley, Slater Brockman, Charles Barrows, Fred Whitfield, Mary Goss, Richard Wally, Sam Hardy, Joyce Barbour, Dave Harris, Billy Dale, May Thayer, Gladys Dale, Ed DeVelde, Dixie Clarke Marie Girard, Addie Barry, Gertie Sanders, H. C. Taylor, June Rose and Tom Sharkey.

PHILADELPHIA

FRED K ULLRICH

Phone. Tioga 3525. 908 W. Sterner St.
Office Hours Until 1 P.M.

Philadelphia, Jan. 31.—*Simon Called Peter*, a new show here, is being well received at the Walnut Street Theater.

The Dream Girl comes to a close at the Chestnut Street Opera House tonight and will be followed by a return of *Blossom Time*.

The Stanley Theater is celebrating its fourth anniversary this week. The picture is *A Thief in Paradise*, and the lobby has a fine electrical display. Ralph Bingham is there in a phonofilm, and Helen Hewitt, soprano, and Bernard Furguson, baritone, are soloists.

Andrew Downie's Indoor Circus is a hit at the Earle Theater this week.

Ina Claire, in the Ernest Vadia comedy, *Grounds for Divorce*, will begin a limited engagement at the Adelphi Theater February 16.

Harry B. Watson, playing the first half at the Cross Keys Theater, was the guest of the Pen and Pencil Club.

Lillian Gish, in *Romola*, is drawing fine houses at the Aldine. Tom Mix, in *Deadwood Coach* film, is at the Fox, where Florence Walton and Leon Leitrim, dancers, and the Criterion Male Quartet are added attractions.

Jack Smith, inventor of the new "Psycho Aeroplane Ride", was in town this week, and had a meeting with the heads of the Sesqui-Centennial Celebration regarding his enterprise.

Everything is hustle around the Keystone Exposition Shows' headquarters here. Sam Mechanic and Max Gruberg are managers, and Martin Mechanic, Jr., press representative. Good spots for 1925 are rapidly being contracted.

Narder Bros.' Shows, in winter quarters at Hog Island, also are being made ready for the April opening.

KANSAS CITY

IRENE SHELLEY

424 Chambers Bldg., 12th & Walnut Sts.
Phone, Delaware 2084.

Kansas City, Jan. 29.—Sunday night marked the 100th performance of *Abie's Irish Rose* in this city at the Missouri Theater and there were speeches and other features in celebration of this local record run. Flora McCormick, Lorraine Patterson, Viola Brainerd and Miss Raber are appearing as the bridesmaids. The first three are well-known Kansas City girls.

Stasia Ledova, whose beautiful dancing act is the headliner at the Orpheum this week, is in reality Eleanor Atkins, a local girl, and has been tendered several parties by friends.

The Globe Theater, W. V. M. A. house, has a change of policy in presenting the Georgia Minstrels for the entire week. This house plays split-week bills of vaudeville.

Fred Beebe, well-known rodeo producer, was here recently and paid a pleasant call at this office.

F. H. Kressman, special representative of the World Amusement Service Association, was a visitor January 22, on his way south to attend some fair meetings.

The wife of E. A. Harrington, of the New Tone Air Calliope Company of this city, underwent an operation for tumor recently at St. Mary's Hospital and is reported on the road to recovery. Millie Harrington, the daughter, spends most of her time at the hospital.

A. L. Hall, of the firm of Hall & Ladue, of Los Angeles, jobbers in shawls, candy, etc., was a visitor at this office January 26 on his way to Chicago and Wisconsin. He is booked at Akron, O., for the summer and will then return to the Pacific Coast for keeps, he said.

R. Raymond Spencer, general agent for the C. A. Vernon Shows, was here January 24 on his way from the Nebraska Fair Men's Meeting at Lincoln. He was

headed south, working on a route for the Vernon Shows. Mrs. Spencer is at home for the winter with her family in Forsyth, Ill., but will join the shows just prior to their opening at Beaumont, Tex., March 15.

The roster of the Von Comedy Company is as follows: Jessie Bisbee, Raymond Pelzer, Henry Stone, Thomas Wyle, Mary Bisbee, Tess Warden, Lola Bond, Ida Spencer, pianist, and Albert Von Toska, manager. The company is now touring Kansas and reports business good.

Norman Baker, of the Tangley Co., Muscatine, Ia., is a guest at the Coates House this week and has one of his truck models on exhibition in the streets.

Ed Heinze, of Christy Bros.' Circus, arrived here January 23 for a brief stay.

Mrs. Harry (Babe) Brown is in the Research Hospital here suffering from a nervous breakdown. Harry states she is much improved and will soon be entirely well.

Claude Woods, with John Aughe on the S. W. Brundage Shows last year, was a caller recently on his arrival in the city for the winter.

Mox-Sad-All writes from Los Angeles, where he and his wife went last fall for his health, that he is getting in better shape.

Mr. and Mrs. L. C. Zelleno were here January 16. Mr. Zelleno left the next morning to resume piloting of the *Shepherd of the Hills* show in this territory, and Mrs. Zelleno remained here to rest. Mr. Zelleno will resume his duties as representative of the Gordon-Howard Candy Company when he finishes his present work for the show.

Jim Russell, a recent arrival, looks fine and is enjoying the showman's club parties.

Fred Byers, representing the Boston Opera Company, was in town last week and sold his show to the management of the Newman, the leading cinema theater, for a week's appearance early in February.

Harry Noyes, general agent for Billick's Gold Medal Shows, looked in on us last week. He is busy getting a good route lined up.

George Elser, with his sloth, about which he obtained so much publicity when he was here, left last week for Jeffersonville, Ind., to join the Nat Reiss Shows.

B. M. O'Brien, agent for the colored show, *Steppin' High*, which played here last week at the Lincoln, a colored theater, was a caller today and reported that H. M. Wilkerson, manager of the company, would go to Chicago shortly in the interest of the attraction.

SAN FRANCISCO

E. J. WOOD

Phone, Kearney 6496.
511 Charleston Building.

San Francisco, Jan. 30.—Capt. Harry La Belle left a few days ago for Santa Barbara and Los Angeles, and later will go to Little Rock, Ark., and then east to get ready for the outdoor show season.

Al. Fisher, general agent for the Abner K. Kline Shows, was a recent caller.

Octavia Dorn, a colored "queen of syn-copation", is making a hit at the Granada Theater.

Lawrence Swalley, clown with the Al. G. Barnes Circus last season, has signed with Hagenbeck-Wallace for the coming season. At present he is working at the Imperial Theater here.

Edward E. Gaines, publicity man for the American Theater in Oakland, recently fell 25 feet thru the marquee of the theater and broke his back. He is in Merritt Hospital and will be moved to his home next week.

Louis Greenfield, Honolulu theater owner, left here Saturday for home.

Kolb and Dill are playing to crowded houses at the Wilkes Theater.

Bessie Bedasche, a little French miss, with only a few months' experience as a chorus girl, now appearing with Wili King at the Strand Theater, is making quite a hit, and big things are predicted for her.

In honor of the visiting Japanese warships 20 of the leading cinema houses this week are admitting free of charge until 5 p.m. enlisted men in uniform from Japanese and American vessels.

Members of Islam Temple, of the Mystic Shrine, and their families, to the number of 1,900, attended Monday evening's performance of *White Collars* at the Capitol.

Four Japanese girls, members of the Mayeda Opera Company, Yakohama, ar-

rived here Tuesday from the Orient. They are to tour the United States, and gave their first performance at Scottish Rite Hall Wednesday evening.

A. L. Stewart, who has charge of winter entertainment in the Yosemite Valley, was a recent caller.

Frank M. Brown, old-time showman, general agent and promoter, who came here with Chas. Martin's Frisco Exposition Shows, was a visitor yesterday. Brown is city salesman for the Corona Typewriter Company.

Harry C. Noe, Eureka (Calif.) showman, is putting on an indoor circus for the firemen at Fortuna, Calif., February 11, 12, 13 and 14.

Construction of the Sunset Theater in Irving street, between Fourteenth and Fifteenth avenues, will begin at once. Plans call for a \$250,000 investment. The house will seat 1,800.

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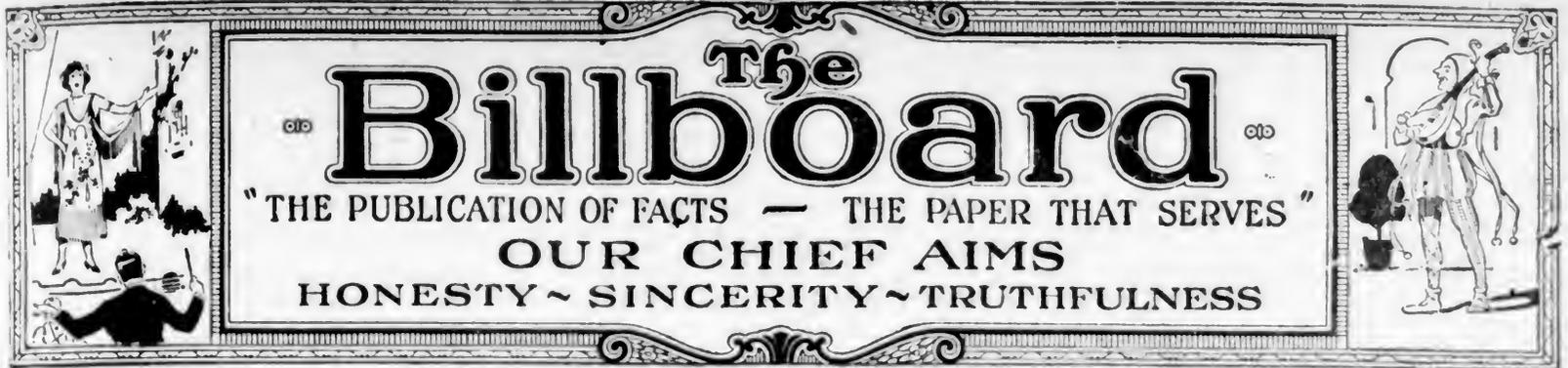
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ONE CARNIVAL TO PLAY TWO BIG FAIR CIRCUITS FOR FIRST TIME

With "Big Five" in Their Possession Rubin & Cherry Shows Now Get "Class A" Canadian Dates

CONKLIN & GARRETT SHOWS FOR "CLASS B"

"A" and "B" Free-Act Contracts Again Go to World Amusement Service and Wirth-Hamid, Respectively

For the first time in their history the Rubin & Cherry Shows will play the Western Canada "Class A" fairs this year. As this midway organization also holds the contract for the "Big Five" Circuit (formerly "Big Four"), it means that this year will be the first time that these two big circuits will be "made" by one company. With these dates added to his string Rubin Gruberg lays claim to having the largest list of recognized fairs every played by any one company, there being 19 in all, starting July 1 and ending November 15.

The "Class A" contract was awarded to the Rubin & Cherry organization at the annual meeting of the Western Canada Association of Exhibitions held at Edmonton, Alta., January 29 and 30. Mr. Gruberg appeared in person with his general representative, W. S. Cherry. Competition was probably stronger than it has ever been at the meeting. The "A" circuit platform-act contract was
 (Continued on page 103)

MAGNIFICENT HOME FOR CHI. OPERA

New Auditorium Property To Represent \$20,000,000 Investment Will Shelter Civic Company

Chicago, Feb. 2.—The Chicago Civic Opera Company will have a magnificent auditorium in the new hotel property to be erected where the Auditorium Hotel now stands, according to an announcement today. The entire property is to cost \$20,000,000. It is said the new theater will surpass any similar house in this country, where grand opera is regularly given, in elegance and equipment.

Litigation which has delayed the wrecking of the present Auditorium Hotel, where the Auditorium Theater is located, is expected to be finally settled by June. For a time it was believed the Civic Opera Company would have to look for another home within a year or so, but the matter appears to have been finally settled.

Copyright Bill Acceptable To All May Be Proposed

Washington, Feb. 2.—Tomorrow's hearing on the Perkins Copyright Bill before the House Patents Committee will be given over to the opposition reflected by the motion picture interests, which are backing the Daffinger Bill. The American Federation of Labor, thru Matthew Woll, is also opposing the Perkins Bill. Confidence that conflicting interests may get together on a bill acceptable to all was verified today by Gene Buck, president of the Society of Authors, Composers and Publishers.

KENNEDY TANGLE STILL UNSETTLED

Sale Postponed for Third Time--- Mrs. Kennedy Withdraws Offer of Compromise Made Government

Kansas City, Mo., Jan. 29.—Ever since the postponement of the sale of the Con T. Kennedy Show property under seizure by the government for alleged nonpayment of war tax on admissions, the amount starting at approximately \$20,000 in April and now estimated at more than \$100,000, negotiations have been in progress for a compromise on behalf of Mrs. Mary E. Kennedy. Dave Lachman has been active in New York and Washington and Harold Bushua has been with Mrs. Kennedy in New Orleans representing her with her attorneys.

The first sale was ordered for January 3. A postponement was arranged on that day until January 17 and by reason of the negotiations having progressed so far that it looked like a compromise would be arranged in a day or so a further postponement was made until January 27. Telegrams and long-distance telephone messages were passed back and forth and Mrs. Kennedy, thru her attorneys, made the following offer which, it was intimated, would be accepted, viz.:

"That the United States Government accept \$10,000 in compromise and in full settlement, payment, liquidation and satisfaction of all claims to date which the United States Government has or may have against the Con T. Kennedy Shows and against Mr. Con T. Kennedy, deceased, and against Mrs. Mary E. Kennedy, his surviving widow.

"That in the event of the acceptance of this offer by the United States Government all the property under seizure be released."

In other words Mrs. Kennedy wanted to be assured and guaranteed that there
 (Continued on page 103)

CLOW AND TWO OF HIS STAFF FOUND GUILTY OF MAIL FRAUD

"Broadway Brevities" Publisher Sentenced to Six Years in Atlanta Prison and Fined \$6,000---Brown Gets Two Years--- Corporation Fined \$11,000---Attack on Like Publications Planned

New York, Feb. 1.—Six years and a day in the Federal Penitentiary at Atlanta was the sentence meted out to Stephen G. Clow, publisher of *Broadway Brevities*, yesterday by Justice Mack in the United States District Court. Using the mails to defraud and conspiracy were the charges against Clow.

"Few things are meaner than to threaten to blast the lives of private individuals by publishing their social or moral errors," Judge Mack declared in passing sentence.

A fine of \$5,000 also was imposed upon Clow, and Albert S. Brown, advertising solicitor for the magazine, was sentenced

to two years in the Atlanta prison. Nat Kunnes, another solicitor for the publication, and convicted on similar charges, will be sentenced February 11. The *Broadway Brevities* Corporation was assessed an additional fine of \$11,000.

Judge Mack ordered the periodical barred from the mails, and Clow's attorney promised that publication would be suspended if Clow was permitted to give bail while awaiting action on his appeal for a new trial.

Clow was released on \$15,000 bail and Brown on \$7,500 to await the result of an appeal for a new trial on nine indictments which charge that representatives of the publication collected thousands of dollars in "hush money" from prominent persons upon threats to expose their private activities. The trial began January 12 and was completed January 29.

It was announced last night by Maxwell S. Mattuck, Assistant United States Attorney, who prosecuted the case against *Broadway Brevities*, that evidence collected during the investigation of this case has been turned over to the postal authorities and that an inquiry is
 (Continued on page 103)

2,000 AT JEWISH GUILD'S DINNER

Will Rogers Hit of Evening---List of Entertainers Reads Like Broadway "Who's Who"

New York, Feb. 2.—Nearly 2,000 theatrical folk and their guests attended the first annual dinner, dance and entertainment of the Jewish Theatrical Guild of America, held last night at the Hotel Commodore.

Brief speeches setting forth and praising the aims of the Guild were made by the Rev. Dr. Nathan Krass, Father Martin Fahy, chaplain of the Catholic Actors' Guild; Augustus Thomas, Senator James J. Walker and Will Rogers.

Rogers was the hit of the evening with a speech delivered in Jewish and then translated for the benefit of those who did not understand it. Eddie Cantor was toastmaster and later master of ceremonies at the elaborate theatrical entertainment, while others at the speakers' table included William Morris, president of the Guild; S. L. Rothafel, Sam Bernard, Frank Gilmore, Pedro De Cordoba, Arthur Lehman, Irving Berlin and Jacob P. Adler.

The list of entertainers read like a theatrical *Who's Who* on Broadway and included the Duncan Sisters, Ann Pennington, Fanny Brice, Eugene and Willie Howard, Brox Sisters, Orville and Patti Harrold, Avon Comedy Four, Emile Boreo, Ben Bernie and His Hotel Roose-

COURT WILL NOT STOP PICKETING

Refuses Injunction Against New York M. P. Machine Operators' Union Pending Trial

New York, Feb. 2.—Supreme Court Justice Lydon was upheld Saturday by the Appellate Division in denying an injunction, pending trial, restraining the Motion Picture Machine Operators' Protective Union, Local No. 206, from "picketing" the Grand Opera House, which plays independent vaudeville.

Picketing of the Grand Opera House operated by the Harrison Amusement Company, which is controlled by Harry Traub, began by unions affiliated with the A. F. of M. some months ago when the management of the Grand Opera House refused to put in an all-union crew backstage. A temporary injunction restraining the unions was not made permanent, and an appeal resulted in the above-mentioned decision. At the same time that the opera house was picketed
 (Continued on page 103)

MASSACHUSETTS FAIR MEN MEET

Annual Sessions of Association Voted Most Successful—Lombard Again Secretary

Lowell, Jan. 28.—The fifth annual session of the Massachusetts Agricultural Fair Association, held at the Cambridge Hotel yesterday, was a huge success and was voted by all to have been the most interesting meeting of its kind. Everything was run off according to plan. Hon. John W. Hays, president of the association, called the meeting to order at 10:25 and had everything completed by 6 p.m. when they adjourned to prepare for the banquet in connection with the day. Circuit Court of a membership of 25 fair men were represented by anywhere from five to five dollars, despite a heavy snowstorm which hit the city the day before and was still raging when the assembly assembled.

Those present included men had a complete list of the State with a definite plan to make a definite object to accomplish and they put everything else aside to make the one paramount object of how to make the fair of 1925 a success. The main plans, suggestions and ideas which came out of the meeting will result in a number of the projects now working in various parts of the State and in cooperation with one another than ever before.

Morning Session

A session of the day and the other afternoon were held for their business sessions. In the afternoon, a dinner was served at the Cambridge Hotel. The dinner was a success and was voted by all to have been the most interesting of the day. The dinner was a success and was voted by all to have been the most interesting of the day. The dinner was a success and was voted by all to have been the most interesting of the day.

Davidson, Milwaukee, Is Greatly Improved

Milwaukee Wis. Jan. 31.—The Davidson, Milwaukee, is greatly improved after being out of the market for some time. The play is a success and is voted by all to have been the most interesting of the day. The Davidson, Milwaukee, is greatly improved after being out of the market for some time. The play is a success and is voted by all to have been the most interesting of the day.

Theater for Sarasota

Sarasota, Fla. Jan. 31.—It is announced that a new theater will be built in Sarasota, Fla. The theater will be a success and is voted by all to have been the most interesting of the day. The theater will be a success and is voted by all to have been the most interesting of the day.

Florida Song Contest

Fort Lauderdale, Fla. Feb. 1.—The Florida Song Contest is a success and is voted by all to have been the most interesting of the day. The Florida Song Contest is a success and is voted by all to have been the most interesting of the day.

"Silence" Well Received

Lowell, Jan. 31 (Special Cable to The Billboard).—A production was well received at the Cambridge Hotel. The production was a success and is voted by all to have been the most interesting of the day. The production was a success and is voted by all to have been the most interesting of the day.

New Pleasantville Theater

The New Pleasantville Theater, Pleasantville, N. Y., will open about March 1. The theater will be a success and is voted by all to have been the most interesting of the day. The theater will be a success and is voted by all to have been the most interesting of the day.

"Brass Medal" to Belasco

New York, Jan. 30.—Life, the humorous weekly, has awarded its mythical "Brass Medal" to David Belasco. In the current issue there is a mock illustration of the medal which shows Belasco giving the decoration of the "Brass Medal" to a healthy man. Underneath it is the following:

"CITATION: Mr. Belasco, recently decorated by the French Government, has not only the credit of producing two of the most unsavory plays of the season."

Film Club Ball Proves Success

New York, Jan. 31.—To put it mildly, the annual ball of the Film Players Club, Inc., at the Hotel New York, Wednesday night was an authentic success. The party gained momentum as the evening went by and all were grateful to the musicians who furnished their program.

About 700 persons participated in the ball. The program was provided by Orlando L. L. L. A colored band was also present on the dance. Late in the evening a number of the stars of the film industry including John Barrymore, William Powell, and others were present.

Henry Miller Will Test Plays on Coast

New York, Jan. 31.—Henry Miller is expected to test his new plays on the coast. The plays are a success and are voted by all to have been the most interesting of the day. The plays are a success and are voted by all to have been the most interesting of the day.

Pennsylvania Symphony Orchestra Organized

Philadelphia, Jan. 31.—The Pennsylvania Symphony Orchestra has been organized. The orchestra will be a success and is voted by all to have been the most interesting of the day. The orchestra will be a success and is voted by all to have been the most interesting of the day.

National Skating Championships

Chicago, Ill. Jan. 31.—The National Skating Championships will be held in Chicago. The championships will be a success and are voted by all to have been the most interesting of the day. The championships will be a success and are voted by all to have been the most interesting of the day.

New Olney Theater To Open February 12

Philadelphia, Jan. 31.—Olney will have the distinction of producing what is claimed to be the largest theater in the world when the new Olney, at Fifth street and Olney avenue, built by the Stanley Company, is completed.

BASIL DEAN OUT OF DRURY LANE

Tension Between Him and Sir Alfred Butt Culminates in Resignation From Joint Management of Directorate

London, Jan. 31 (Special Cable to The Billboard).—The tension between Sir Alfred Butt and Basil Dean, formerly mentioned in these columns, culminated Tuesday in the resignation of Dean from the joint management directorate of Drury Lane Theater.

It has been an open secret that Sir Alfred disagreed with Dean's policy of dropping Drury Lane Theater as the house of great theatrical crosses. It also stated that the director allowed Dean to resign from the production of *The Merchant of Venice*. It is understood that the tension was caused by differences in various ways, both artistic and financial.

The final split was owing to Dean's following *A Midsummer Night's Dream*, Dean wanted to present *A's* and for *Shakespeare* and had a classic repertory. As Butt and Dean worked together, they created a tension as, owing to the great success of the present production, it was generally expected that the new season would be a success. It is expected in many quarters, as there certainly is a deal of work with the theater as Dean prepared for the next year. It was the old director for such a venture has not been heard of.

Katherine's it has been reported to *Revue* and *Revue* in their respective papers. It is reported that Dean may develop a classic and spectacular repertory of the *Merchant*, but that has not been heard of. Dean goes to America tomorrow to produce *The Little Minister*.

Hunter's Contract Ends: "Merton of Movies" Closes

Chicago, Ill. Jan. 31.—The contract of Hunter with the *Merton of Movies* has ended. The contract was a success and is voted by all to have been the most interesting of the day. The contract was a success and is voted by all to have been the most interesting of the day.

"The Stork" Lasts One Week

New York, Jan. 30.—The *Stork*, which closed at the City Theater Monday night, will close tomorrow night after having had a successful performance. The play is a success and is voted by all to have been the most interesting of the day. The play is a success and is voted by all to have been the most interesting of the day.

New North Side Theater

Chicago, Ill. Jan. 31.—Mary Rice will have a new theater at the North Side, which will have a success and is voted by all to have been the most interesting of the day. The theater will be a success and is voted by all to have been the most interesting of the day.

Movie Studios for Sarasota?

Sarasota, Fla. Jan. 31.—Three Shubert motion picture studios, arrived in Sarasota this week. The studios will be a success and are voted by all to have been the most interesting of the day. The studios will be a success and are voted by all to have been the most interesting of the day.

Sensational Dancer Summoned

New York, Jan. 30.—That the sensational dancer put on at the Prospect Theater, a Musical Circuit business house, as an added attraction to the regular shows playing that house were not in accordance with the views of the recent incident in the Bronx was made manifest Wednesday night when Solina, a sensational dancer, was summoned to court and held in \$500 bail for trial in Special Sessions.

Equity Working on Theater Committee

New York, Jan. 31.—The Actors' Equity Association is gradually working out plans for the appointment of the permanent committee of the theater which was authorized at the meeting last Monday, and an announcement concerning the members of this committee will probably be made within the next 10 days.

Frank Gilmore, executive secretary of Equity, stated yesterday that inasmuch as this is going to be a permanent committee it is necessary to give careful thought and consideration as to the manner of going about it. For that reason it has been deemed advisable to discuss the proposition with the different groups concerned as it is of great importance to the committee shall be satisfactory to all interests.

According to present plans there will be about 24 members on the committee. The members will be represented by six members, to be selected by Equity; two managers will have six; three to be selected by the Managers' Protective Association and three by the Producing Managers' Association; the playwrights will have four, two to be selected by the Authors' League and two by the American Society of Playwrights, Authors and Publishers, and there will be two each from the International Alliance of Theatrical Stage Employees, the United Scenic Artists' Association and the American Federation of Musicians.

This schedule, of course, is only tentative and may be amended as things go along.

Macterlinck Did Not Break Contract, Court Says

New York, Feb. 1.—In the six-year-old litigation between the J. B. Pond Lyceum and Maurice Macterlinck, Belgian actor and dramatist, who was sued for \$2000 for alleged breach of contract, the Supreme Court last week directed a verdict in Macterlinck's favor. The Pond Lyceum brought suit against the dramatist for failing to contract to visit this country and to perform under that bureau's direction.

In papers filed by Macterlinck's counsel, Charles F. Stahl and Levy, it was alleged the defendant was under contract to visit this country and to perform under that bureau's direction. The Pond Lyceum brought suit against the dramatist for failing to contract to visit this country and to perform under that bureau's direction.

"Puzzles of 1925" Opens

Atlantic City, Jan. 30.—Puzzles of 1925, starring Elsie Janis and featuring Jimmy Huxsey, opened Monday night at the Apollo Theater. It is something like a parlor entertainment, or the so-called intimate revue, and contains a variety of material ranging from comedy, singing and burlesques to burlesque, dancing, a variety and jazz bands. For fun and wholesome entertainment it leaves nothing to be desired.

About the only weakness in the show at this time is the fact that the second act is a little too long and doesn't contain a little bit in the first half. This will probably be attended to before the revue opens in New York next week.

Special Hostess at Century

New York, Jan. 31.—Lillian Duffy has been appointed by the Shuberts to act as special hostess at the Century Theater during the engagement of *The Love Song*. Miss Duffy has been in the employ of the Shuberts for about 15 years and is now in charge of all ushers in the various Shubert houses. Her duties at the Century will be to welcome visitors at each performance and to attend to the comfort and welfare of the patrons.

"Spring Cleaning" Peppery

London, Jan. 31 (Special Cable to The Billboard).—A production, *Frederick Lonsdale's Spring Cleaning*, which proved to be a peppery comedy, will shaped and slightly salacious. It should be a highly successful success. Ronald Squire played brilliantly scoring a personal success and being given a by the reception, in which the author and Basil Dean, the producer, shared. It is expected the piece will prove a great success.

London Likes "Lightnin'"

London, Jan. 31 (Special Cable to The Billboard).—A production, *The American success*, presented here this week was well received. It is a success and is voted by all to have been the most interesting of the day. The production was a success and is voted by all to have been the most interesting of the day.

BROADCASTING SQUABBLE SPLITS LONDON MANAGERS

Resignations Result From Internal Dissension in Theatrical Managers' Association---Vaudeville Artists' Federation Cultivating Cinema Field

LONDON, Jan. 30.—(Special Cable to *The Billboard*).—The broadcasting agitation has caused much internal dissension in the ranks of the Theatrical Managers' Association.

First, Fred Warden, a vice-president, having paid \$3,000 on account of provincial rights of *Patricia*, kicked because the T. M. A. banned its members from booking it after it was broadcast. Then Milton Bode thought Selby all wrong in suggesting that some terms be made with the British Broadcasting Company and suggested that Selby should resign his vice-presidency in the T. M. A. This he did and Tom Davis chided Bode on his attitude and suggested that Bode apologize to Selby. This Bode did by way of his personal resignation from the T. M. A., taking his seven theaters with him; so it seems the British Broadcasting Company has caused somebody some trouble.

Nothing happened January 26 when the B. B. C. people met the Entertainment Broadcasting Committee, but the B. B. C. is jibbing hard against any payment by them for radio performances of shows, saying that the mammoth and nationwide publicity obtained is sufficient, and more. The only adamant and unwavering opponents are the vaudeville managers and the Variety Artists' Federation. The latter at a meeting of the executive committee January 29 passed the following resolution:

That this committee is strongly opposed to any theater management broadcasting vaudeville programs or any form of entertainment dependent upon the work of paid performers from theaters, music halls or cinemas, being of the opinion that broadcasting is inimical to the livelihood of a majority of the people who earn their living by or thru the entertainment industry.

Vaudeville programs are remarkable by their absence from Moss Empires theaters, but three out of 30 halls having such programs; and other tours, excepting Stoll, are in like parlous condition, hence the Variety Artists' Federation is making renewed efforts to cultivate the cinema field as direct opposition to the accepted vaudeville tours in this country which have sold their vaudeville birthright for a mess of production potage. The V. A. F. points out that the provincial cinematograph theaters will form a chain of 70 premier cinemas and it is their intention to play vaudeville acts in all their places, thus creating very strong opposition against Moss and Variety controlling theaters.

Promoter Jailed

Minneapolis, Jan. 31.—Forrest Lupper, who was arrested last week on complaint of several girls whom he had charged \$60 apiece for positions as chorus girls in his alleged musical stock company, for which the girls were to receive a salary of \$35 a week, has been sentenced to 90 days in the workhouse by Municipal Judge Levi M. Hall.

Lupper, who was with a show that went broke in Pine City, came to Minneapolis and advertised for girls to fill his act. Answers came in readily and 13 of the girls paid him the fee of \$60 in hopes of getting positions in his show, which he called the Newlin Stock Company.

This is the second case of its kind in Minneapolis within a few weeks.

Bernie Plans Concert Tour

New York, Feb. 2.—Ben Bernie will combine his Hotel Roosevelt and Ciro's orchestras this spring for a transcontinental tour under his own management. His arranger, Kenneth Sisson, is working on special numbers which the augmented band will play as a symphonic jazz organization. It is expected that the tour will be along concert lines, as now being done by the Whiteman and Lopez orchestras.

Moss and Fontana on Radio

New York, Feb. 2.—Marjorie Moss and George Fontana, dancers, who recently made their American debut at the Club Mirador, will begin a series of radio dance lessons thru station WGBS tomorrow afternoon. They will teach the latest steps now in vogue in the British Isles and on the Continent, where they played in the leading capitals and resorts.

Joy Addresses Movie Council

Colonel Jason Joy, secretary to Will H. Hays, president of the Motion Picture Producers and Distributors of America, spoke on the tremendous influence of the motion picture on the American people at a luncheon given last week by the Cincinnati Better Motion Pictures Council at the Business Men's Club, Cincinnati.

GEORGE H. DEGNON



—BERT'S STUDIO.
A late portrait of George H. Degnon, former circus agent, who is now handling the publicity for one of the "Abie's Irish Rose" companies.

Nelson Family

To Play Shrine Circus Dates Before Opening With Ringling-Barnum Show

New York, Jan. 31.—The famous Nelson Family of acrobats, which closes a successful two-week engagement at the Hippodrome tonight, has been contracted as an attraction for the Shrine Circus at Detroit, Mich., February 9-21, and the Shrine Circus at Saginaw week of March 2, immediately after which the act will return here to begin its season's engagement with the Ringling-Barnum Circus. Arthur Nelson, "daddy" of the troupe, announces that the entire family will appear at Detroit, Oneta Nelson and her husband having canceled several independent dates to make this possible. The family will remain intact during the summer, according to Mr. Nelson.

Mme. Simone Must Pay \$1,600 Judgment

New York, Feb. 1.—Summary judgment of \$1,600 was awarded Samuel Ruskin Goding, attorney-playwright, last week in his suit against Mme. Simone, French tragedienne, by Judge McKean in the City Court. Goding, author of the play *Opera House*, brought suit against Mme. Simone, alleging breach of contract. He stated she failed to appear in his play before she departed from the United States, which he asserted she had agreed to do.

"Jitta's Atonement" Dull

London, Jan. 31 (Special Cable to *The Billboard*).—Shaw's translation of his German Translator Trebitsch's drama, entitled *Jitta's Atonement*, presented at the Putney Grand, proved heavy and dull until the last act, which Shaw turned into a farcically impossible happy ending. Leslie Frith alone distinguished himself among the players, who included Violet Vanbrugh and her daughter, Prudence.

Robinson's Opera House Leased

Agreements were reached in Cincinnati January 31 between the trustees of the Scottish Rite Masons and John G. Robinson, representing the Robinson estate, for the use of Robinson's Opera House as Masonic headquarters pending the construction of the new Masonic Temple. The lease is to be for two years, or as long thereafter as is necessary.

Operator Preserves Order

Boston, Jan. 30.—Due to the presence of mind of a motion picture operator 450 people who were viewing the afternoon show yesterday at the Olympia Theater, Broadway, South Boston, were ushered out of the theater in an orderly manner when a fire broke out in the building next door.

Smoke Routs Actors

Baltimore, Jan. 31.—More than 60 guests of the *Louis Hotel*, a theatrical establishment at 709 East Baltimore street, were forced to run to the street in scanty attire in zero weather Wednesday when the building was filled with smoke from the nearby hotel, that was in flames.

Famous Players' 1926 Meeting

The theater department of the Famous Players-Lasky Corporation has selected Jacksonville, Fla., as its 1926 convention city. The meeting will be held some time in January.

June Roberts With Wayburn

New York, Jan. 31.—June Roberts, who returned to New York recently after two years in Australia, where she starred in musical comedy productions, has been signed by Ned Wayburn for one of his forthcoming revues.

Theater's 10th Anniversary

Hartford, Conn., Jan. 31.—The Majestic Theater, motion picture house, celebrated its 10th anniversary this week. Manager Harry Pierce made it a big event.

N. Y. Drama League Luncheon Merry One

Louis Wolheim Discusses Radio Problem and Laurette Taylor and Balieff Make Witty Speeches

New York, Jan. 31.—The annual luncheon of the New York Drama League, held at the Hotel Astor yesterday afternoon, was a merry occasion. Roses, tulips and other festive flowers of spring and summer greeted the guests with warmth after coming from the snowy and shabby outside world. The chief causes of the gaiety of the occasion, however, were Louis Wolheim, Laurette Taylor and Balieff, all of whom dispensed sparkling witticisms.

After luncheon Cranton Brenton, president of the New York Drama League, opened the program with a speech, outlining a few of the policies of the Drama League, notably its opposition to all forms of political censorship and the advocacy of the citizens' jury to pass on the merits or demerits of plays. He also mentioned the growth of the little theater, forecasting its greater future in the saying that "where the drama does not live it will be created." He concluded his remarks by explaining that the difference between ordinary newspaper criticisms and the criticisms printed in *The Drama League Calendar* was that the latter were the product of a group of critics who do not sacrifice the good things of the drama to individual cleverness.

The Guests of Honor

The following guests of honor were introduced by Mr. Brenton: Louis Wolheim, Laurette Taylor, Mary Morris, Helen Hayes, Leyla George, Genevieve Tobin, Helen Westley, Balieff, Morris Gest, Walter Abel, Sidney Blackmer and Henry Sullivan.

Louis Wolheim on Radio

Louis Wolheim, of *What Price Glory*, referred to us "the hero of the occasion," was called on to speak. He responded by stating that he was going to belittle the so-called radio menace, but would preface his remarks by an informal talk about his knowledge of acting. "The smooth conventions, such as table manners," said he, appropriately, "that rub off the rough edges of life, are acting, primary acting, while the actor's technique is secondary acting." He then described successful acting as naturalness and declared that naturalness could only result when the actor's lines were so much a part of the subconscious mind that they flowed without conscious effort.

Mr. Wolheim then belittled the effect of radio on the theater. "There have been all sorts of eulogies to the radio, but to me they resemble the psychological state of mind of the savage, who is awed by looking thru a piece of colored glass," said he. "I have the same regard for radio that I have for a canopener, and the same goes for all scientific mechanical inventions. It is a question whether mechanism has ever done anything for the artistic or spiritual development of man. The spiritual good done for man by spiritual leaders, such as Christ, will live long after radio has been scrapped."

Mr. Wolheim here drew a parallel between the limitations of radio and a man placed in a room, sentenced to spend the balance of his life there.

"Plays over the radio," said he, "with the expression and pantomime of the artist missing, are grotesque and attract only novelty seekers. After the novelty has worn off there will be no more thrill in hearing a play by radio than there is in getting Dayton, Ia., for the third time. These people who are attracted from the theater, which is part of the spiritual development of man, do not belong in it."

LAURETTE TAYLOR followed Mr. Wolheim. Apropos of his remarks on the radio, she told the story of a little girl who was a devoted movie fan. "Don't you get tired of seeing so many motion pictures?" she was asked. "Well, replied the little girl with a sigh, 'I do wish they would speak—just once!'"

MORRIS GEST, called on to speak, decided to let Balieff say it for him. Speaking in his ludicrous staccato style, Mr. Balieff admitted bravely that he was in love with THE American woman (plural) and added other remarks, which, while not altogether intelligible, had an extremely humorous effect, much enjoyed by those present.

Leyla George, of *What Price Glory*, altho introduced as a speaker whose knowledge of English was limited, refuted that limitation by speaking charmingly and distinctly.

Other guests who said a few words were: Helen Westley, Genevieve Tobin, Henry Sullivan and Sidney Blackmer.

Patching Up Differences

Hollywood, Calif., Jan. 31.—The dove of peace is again hovering over the Metro Goldwyn lot where one day this week a disagreement occurred between Erik von Stroheim and Mae Murray during production of *The Merry Widow*. Work was halted when the director and star disagreed over the interpretation of a dance number.

Pierce Engaging Colored Performers for Columbia

New York, Jan. 30.—Billy Pierce, booking agent of colored acts and performers, is now engaging colored principals and choristers for Ed. E. Daley, producing manager of the Scribner-Daley *Brooklyn Wild* show on the Columbia Circuit.

Manager Daley plans to augment the *Brooklyn Wild* company with two colored principals, a masculine pianist and feminine vocalist, supplemented by eight colored choristers, and if they prove to be drawing cards, Manager Daley will arrange with Lena Daley to do likewise with her *Miss Tobacco* company on the Columbia Circuit.

While playing Kansas City Daley had his attention called to Ada Brown, a colored blues singer, and engaged her and a masculine piano accompanist for Lena Daley's *Miss Tobacco* company.

The act had sufficient drawing qualities to warrant Daley in signing Miss Brown up on a five-year contract.

Joe Leblang Is Chairman of Judge Rosalsky Fund

New York, Feb. 2.—Joe Leblang, cut-rate ticket man, has been elected chairman of the Rosalsky Testimonial Fund of \$500,000, to be presented to Judge Otto A. Rosalsky as a gift of the Jewish community to the eminent jurist when he celebrates his 50th birthday May 12 of this year. The fund will be administered by the Jewish Education Association.

Motorcycle Hurts Extras

New York, Jan. 31.—Five women were injured when a speeding motorcycle got beyond control of the driver and ran into a crowd of extras at the Famous Players-Lasky studio at Astoria recently. Two girls, Cleo St. Baff and Elisa Erichaidle, were taken to St. John's Hospital, Long Island City. Three other young women were treated by ambulance surgeons. Others were scratched and bruised.

Jacobs and Chapman Unite

Boston, Jan. 30.—E. M. Jacobs, who recently opened the Jacobs Amusement Agency here, has made an affiliation with the Chapman Amusement Agency of Springfield, Mass., and will follow a definite working agreement in the New England territory, Chapman taking care of things from the New York State line to Vermont and Jacobs handling things above Vermont.

Duncan Sisters at Benefit

New York, Jan. 31.—The Duncan Sisters, stars of *Topsy and Eva*, at the Harris Theater, made a special trip to Philadelphia yesterday to appear at a benefit at the Forrest Theater for Mrs. Van Heldenkamp, dancer Rosetta Duncan appeared in her Topsy makeup and created a sensation.

South Bend Theater Robbed

Indianapolis, Ind., Jan. 29.—One of the boldest and most easily executed theater holdups in Indiana was executed when an unidentified man took \$11,726 in the pocket of a gun from W. S. Gibson, treasurer of the Palace Theater, South Bend, in the lobby.

CHILD LABOR LAW DEFEATED

Thirteen States Reject Amendment to Federal Constitution

New York, Feb. 1.—The Child Labor Law, as a constitutional amendment, which would prohibit the appearance on the stage in any type of paid performance of children under 13 years, was defeated last week when the 13th State necessary for its failure voted it down.

Proponents of the measure, however, say the fight to place such a law on the federal books has only begun and that, although 13 States have already voted against it, there is a strong probability that reconsideration of the bill will be made in some of these States.

Under the constitution three-fourths of the States would have to ratify it before it became a law. The States in which the bill was defeated are: Georgia, Kansas, Louisiana, North Carolina, North Dakota, Ohio, Oklahoma, South Carolina, South Dakota, Texas, Washington, Delaware and Illinois.

In Washington the Senate sent to the House a bill which would submit endorsement to the people in a referendum in 1926. Means and ways also were taken by officials of organizations backing the ratification of the Child Labor bill to stage a renewed drive in the 13 States which voted against it.

The purpose of the amendment is to regulate child labor in all industries and trades by federal action. This would include the theater, where children now are prohibited when under 16 years unless permits are secured from mayors. Lignon Johnson, president of the International Theatrical Alliance, spent several days in Washington when the measure was proposed and reported that while it was possible, if the bill was passed, that all children under 13, regardless of circumstances, would be barred from the stage, concessions to the theatrical branch of the business world probably would be secured, making the provisions less stringent.

Screen Star Sues Mother

Los Angeles, Jan. 31.—In an action filed in the Superior Court Thursday, Mary Miles Minter, silversheet star, asks an accounting of funds which she alleges her mother received for her as her guardian. Miss Minter claims the money she has earned since embarking upon a screen career at the age of six years runs into seven figures.

Billy Connors in Charge

Indianapolis, Ind., Jan. 29.—Pending the signing of a lease on the Indiana Lyric and Royal Grand Theaters at Marion, following action in Superior Court there in releasing them from receivership to the Washington Theater Company, owner, it was stated that Manager Billy Connors, of the Marion Theater Company, would be in charge. Several firms are said to be seeking a lease on the properties.

Indianapolis for Film Tryout

Indianapolis, Ind., Jan. 28.—This city has been picked as the typical American city in which to try out a big motion picture production. It is announced by Mrs. David Ross, president of the Indiana Endorsers of Photoplays. The picture is to be previewed in connection with a dinner to be given by the Endorsers Wednesday night, February 4. State officials and exhibitors from all parts of the State will attend.

"Monkey House" Boomed

London, Jan. 31 (Special Cable to The Billboard).—Walter Ellis' farce, *The Monkey House*, was loudly and consistently boomed at the New Oxford Theater and was panned by the press. It is rank impudence to take the public's money for such filth. At any rate, it won't last long.

To Revive "Close Harmony"

New York, Feb. 2.—*Close Harmony*, the play by Dorothy Parker and Elmer Rice which Arthur Hopkins presented earlier in the season at the Gaiety Theater, has been taken over by another manager and will be shown again to Broadway. The same cast is said to have been engaged.

Plan Duse Memorial

New York, Jan. 30.—The Italy-American Society has started the raising of \$25,000 to serve as an endowment fund in memory of the late Eleonora Duse. With the fund so raised a fellowship in an Italian institution will be endowed.

Orpheum, Cincy, Robbed

Three burglars, hiding in the Orpheum (film) Theater, Cincinnati, early Monday morning, January 26, overpowered and bound the watchman and after knocking the combination off the safe escaped with more than \$2,000.

Hornblow's New Plan of Theatrical Advertising

New York, Jan. 31.—A new plan of theatrical advertising has been suggested to members of the Actors' Equity Association by Arthur Hornblow, member of the firm of Robert Milton Company, producer. It deals with listing plays alphabetically in preference to the present system.

Hornblow stated at the recent meeting that the present idea of listing shows in newspapers was "too clumsy" and "cumbersome". He said that when the public desired to look up a play it was necessary to read the entire lot unless one was lucky and hit upon the desired piece right off.

It was suggested that the same amount of space now used be continued, but such ad be uniform. The speaker advised that plays be listed according to the first letter of their name in preference to theater.

A number of the managers present thought well of the suggestion and they are going to take the scheme under advisement.

Equity Ball Profits Doubled, It Is Said

Chicago, Jan. 29.—Frank Dare, Chicago Equity representative, said today that the auditing committee of the Equity ball had not made any official report to him as yet, therefore he was unable to give out any figures on what the profits of the ball will be.

One of the committee chairmen, a non-professional, said that the profits of the ball this year will be double those of last season's affair. This informant also said that the cost of putting on the ball this year was approximately \$23,000. Contrary to popular opinion, Equity doesn't usually make a lot of money out of these balls. The overhead is immense.

Burlesquers Quir Show

New York, Jan. 30.—Ed J. Ryan, franchise-holding producing manager of *Round the Town*, a Mutual Circuit show, has notified that association that he deemed it advisable to give the customary notice to Jack Van, straight man; Ed and Helen Jackson, juvenile and ingenue, that they were to close in two weeks. In doing so he brought on an argument with the result that the performers quit the show a few minutes prior to the rising of the curtain on the Sunday evening performance.

A reassignment of the roles and the co-operation of the other principals enabled the show to go on and please an audience that taxed the capacity of the house.

Jack Singer Manages "Record Breakers"

New York, Jan. 30.—Jack Singer, former producing manager of Columbia Circuit shows and for several weeks past representing Gus Hill in his organization of a musical comedy company to present *Bringing Up Father* at the Lyric Theater, this city, opening March 30 for an indefinite run, has arranged with Mr. Hill for a brief absence to succeed Charles Donahue as manager for Jack Reid and His Record Breakers Company on the Columbia Circuit. Mr. Singer will assume the management of Hill's *Bringing Up Father* Company on its scheduled opening.

Cayuga Company Elects

Auburn, N. Y., Jan. 31.—The annual meeting of the Cayuga Amusement Company, Inc., was held Monday at the office of the company and the following officers and directors were elected for the ensuing year: Charles A. Parker, president; George L. King, vice-president; Laurence E. Lippitt, secretary and treasurer. Directors: Messrs. Parker, King and Lippitt. This company operates a number of amusements at Lakeside Park, and also the Garrett Hotel and Restaurant, 81 State street.

Runway for Mutual House

New York, Jan. 30.—Roy Van, manager of the Garden Theater, Buffalo, has notified the Mutual Burlesque Association that he will equip his theater with a running board that will extend 30 feet out into the auditorium. It is similar to the running board that was used in this house during the season of 1922-23.

Elsie Mackay in "Dark Angel"

New York, Jan. 31.—The latest change to be made in the cast of *The Dark Angel* is the addition of Elsie Mackay. Miss Mackay, who is the wife of Lionel Atwill, has been appearing in vaudeville with her husband this season.

"Battling Buttler" Closes

Toronto, Jan. 31.—Mr. *Battling Buttler*, the George Chios Musical comedy, closes tonight at the Royal Alexandra Theater, where it has been playing all week.

61 PENNA. FAIRS REPRESENTED

At Annual Western Circuit Meeting in Pittsburgh --- Old Officers Renominated

Pittsburgh, Pa., Jan. 29.—Members of the Pennsylvania State Association of County Fairs, representing 61 fairs in this State, held their annual Western district meeting yesterday and today in the Seventh Avenue Hotel.

As the gathering came to a close the expression of absolute harmony and co-operation evidenced among the members showed the actual application of the organization's motto: "An union there is strength—in co-operation success."

The session was called to order by Jacob F. Seidomridge, of Lancaster, secretary of the Lancaster fair. Harry White, of Indiana, Pa., president of the association and president of the Indiana County Deposit Bank, opened the session with his annual address.

"The western division of the association pledges itself to the work of giving wholesome shows and fair games, of uplifting the morale of the outdoor show," President White stated.

Mr. White traced the history of the outdoor fair in Pennsylvania from the first exhibition of the kind which was staged in Berks county in 1756 on the public square in Reading. Since that time, he pointed out, the fair idea has spread until there is hardly a State, county or community that does not have its annual exhibition held along the general lines of all such enterprises.

The speaker stressed the advantages of a big juvenile department. He said that too much could not be emphasized about this feature of any fair and suggested that all give attention equal to that given other features of their exhibition to the promotion of juvenile departments.

Turning to the matter of racing he said that he felt the sport held first place in the hearts of American people and for that reason would never lose its place of prominence as the feature attraction of fairs in years to come.

Then, Mr. White said, the entertainment feature from the midway and freak standpoint should not be lost sight of. He reminded the delegates that while the farmer predominates he is not all of the support the fair receives and that attention should be given to features that will hold a more general interest. Also, he indicated, the agriculturist is not centered in farm interests and he, too,

(Continued on page 104)

\$5,000 Damage to Palais D'Or

New York, Jan. 31.—Damage estimated at \$5,000 was done to the Palais D'Or, a Chinese-American cabaret restaurant, when a boiler in the kitchen exploded today. One of the Chinese employed in the kitchen was blown thru a window, but luckily caught onto an electric sign, saving himself from a drop of about 25 feet. Six others who were working in the kitchen were badly scalded.

Charlie Strickland's Palais D'Or Orchestra, which plays nightly at the place, had just left before the accident occurred. The band stand is close to the kitchen of what was once the famous Palais Royal Cafe.

Sues for Lost Plays

New York, Jan. 30.—An action against the Broadway Central Hotel has been started by Lucy Cleveland in the Supreme Court for \$100,000. Miss Cleveland claims that her trunk, containing many manuscripts of plays, was lost when it was taken to the hotel last fall. She says the plays represent years of work on her part.

One Nighters Rerouted

New York, Jan. 30.—The Mutual Burlesque Association is now preparing to reroute its one-nighters, on what is known as Penn Circuit No. 2 and New York Circuit No. 3, in order to make it more pleasant traveling for the companies and shows alike.

The rerouting of New York Circuit No. 3 will especially affect Lockport, Niagara Falls and Erie, Pa.

A. A. Secretive

London, Feb. 2 (Special Cable to The Billboard).—A representative of *The Performer* was refused admission to the general meeting of the Actors' Association last night.

The balance sheet of the association shows that its only funds are \$1,800 in the general fund and \$900 in the protection fund.

New \$100,000 Nashville Movie

Nashville, Tenn., Jan. 31.—A motion picture theater costing \$100,000 is to be built at South 21st and Blakemore avenues by Tony and Harry Sudekum, of the Crescent Amusement Company, work to begin March 1.

Emotionless Drama Will Be Attempted in Chicago

Chicago, Feb. 2.—For the first time in the history of the progressive theater movement a local drama league will seriously attempt to change the whole map of dramatic art. It is to be done—or attempted—by the use of specially sculptured masks covering the faces of the actors. M. M. Gering, formerly of the Meyerholder Theater, Moscow, and exponent of the Russian drama in Chicago for a year, is sponsor for the experiment. The Northside Players will appear under his direction at the Playhouse some time this month in *Gas*. It is translated from the German of George Kaiser by George Hexter.

The plastic faces for the actors will be built by Mrs. Tennessee Anderson, Chicago sculptor. She will reproduce the traits of each character in plastic material, making a flexible face covering. Prominent persons who are taking an active interest in the production are Countess Venita Luxbourg, Arthur Aldis, M. Antonin Berthelmy and a number of other well-known people.

Rudolph Weisenborn is constructing the scenes and Inna Koubloff is composing the incidental music.

Mr. Gering is said to believe that the experimental effort will solve the problem of how to produce automata. He thinks if the experiment is successful in *Gas* it can be applied to other productions.

Collecting Railroad Pool

New York, Jan. 29.—The Columbia Amusement Company has notified owners and operators of shows on its circuit that the customary collection of the railroad pool will begin February 2 and continue for six weeks.

Prior to the opening of the current season the Columbia Amusement Company advanced money to transport all companies to their opening points and reimbursed itself by a collection of \$100 weekly for six weeks from each one of the 35 shows on the circuit. The call for collections now being made by the C. & C. is to provide funds for bringing back all of the 35 companies from their closing points into this city.

After checking up the cost of transportation of all companies to their opening points and from closing points and charging each company its pro rata share for transportation the balance of the money on hand will be held in trust for future use along the same lines.

New Title for "Blue Bird"

New York, Feb. 1.—Meyer Golden's revue, *The Blue Bird*, will be renamed following a contest for the best title, held last week in St. Louis and this week in Milwaukee, where the act is playing on its Orpheum tour. A \$25 prize will be given the winner of the best title in both cities, the final decision to be made after the two best names have been adjudged winners. The act will appear under the new title with its engagement at Winnipeg February 15.

Robert Leonard Opens

New York, Feb. 2.—Robert Leonard opened the last half last week in *Seventh Heaven* at the State Theater, Jersey City. This is the sketch he played recently at the Coliseum, London, and which is making its first appearance here. Leonard is supported by Jerome Mann, Jean Sheldon and Lewis Sorenson, and Lewis & Gordon are making the presentation.

Doners Open February 15

New York, Feb. 2.—Kitty, Ted and Rose Doner, who have decided to renounce, are opening at the Palace Theater, Chicago, for a tour of the Orpheum Circuit February 15. Johnny Berkes, who played opposite Rose in the act *Maybe, Who Can Tell*, has teamed up with Sheila Tenny and they are to open soon in a new offering.

Purnel Pratt Featured

New York, Feb. 2.—Purnel Pratt opened as the featured performer in *Springfield*, a new one-act play by Tom Barry, at the Fordham Theater last week. The act worked a few dates previous to this for break-in purposes on the Poh Time. The cast in support of Pratt includes Lucile Wallace and Richard Irving.

Schaefer Goes to Orient

Chicago, Jan. 29.—Peter J. Schaefer, of Jones, Linn & Schaefer, leaves this week for the East and will be on the Mediterranean. Aaron J. Jones has returned for a pleasure trip to New Orleans and will be on the job.

Holland and Fitzgerald Teamed

New York, Feb. 2.—Maurice Holland, recently in the musical comedy *China Rose*, and Emile Fitzgerald are reteamsing a new double act, which is expected to be ready for showing in a week or so.

HUDSON THEATER, NEW YORK
Beginning Thursday Evening, January 29, 1925

The Dramatists' Theater, Inc.
Edward Childs Carpenter, President
James Forbes, Director of Productions

"OUT OF STEP"

By A. A. Kline
Directed by James Forbes

THE CHARACTERS

THE HARRISON FAMILY
Henry ("Babe") Harrison.....Eric Dressler
Maurice Harrison.....George W. Williams
Mrs. Harrison.....Dallas Tyler

THE RAYDER FAMILY

Edith Rayder.....Marcia Byron
Albert Rayder.....Edmund Elton
Charles Rayder.....Percy Moore
Fred Rayder.....Malcolm Duncan
Harry Golden.....Arthur Allen
Daisy Golden.....Rena Handolph

CLERKS IN THE RAYDER STORE

Agnes Martin.....Miriam Doyle
Marie Warner.....Ruth Garland
William Hawk.....George Foster

AT PARADISE PIER

Helen Sears, a Dancer.....Anita Booth
Tom Lynch, a Conductor.....Arthur Hughes
Victor Marshall, a Visitor.....Milton Tilden
Barnes, an Attendant.....Harry Gresham
Mrs. Brown, an Attendant.....Midge Surtees

THE GIRLS

Nettle.....Muriel Kirkland
Adele.....Maida Harries
Ray.....Allene Loeb
Margery.....Betty Umfreville
Gertrude.....Rose Hobart
Charlotte.....Sarah Haden
Carmella.....Bery Middleton
Hilda.....Ernie Wilton
Jen.....Alice Mason
Boss.....Mary Arden
Irene.....Virginia Sinclair

THE BOYS

Joe.....Clarke Paine
Dudley.....Richard Abbott
Andy.....Alvin Vincent
Sammy.....Winston Lee
Dave.....Leonard White
Jack.....Bert Yarborough
Bill.....John Brainerd
Peter.....William S. Miles
Bert.....Arnold Taylor
Other Dancers and Visitors at Paradise Pier

Matthew Lieb's Jazz Orchestra

ACT I—Scene 1: Paradise Pier. Atlantic City. 1920. Early Autumn. Scene 2: The Same. One Month Later.

ACT II—Rayder's Department Store. Zanesville, O. 1924. Autumn. Late Afternoon.

ACT III—A Private Dining Room in the Piccadilly Hotel. Atlantic City. Halloween Night.

ACT IV—Paradise Pier. 1924. Atlantic City. The Same Night.

The same urge which prompted John Howard Lawson to write Roger Bloomer seems to have prompted A. A. Kline to write Out of Step; but, where Mr. Lawson wrote his play in a tragic vein, Mr. Kline leans to comedy. The underlying motif is the same in both plays, the yearning for self-expression, for freedom, for the right of youth to carve out its own niche in life and the right of refusing to be pressed in the molds of the elders.

Mr. Kline tells his story of a young fellow, a clerk in his father's store in Atlantic City, who feels in jazz something of the spirit of his age. He is an expert dancer, but the music is something more to him than the motive power of a dance palace; it is something which stirs up strange things within him. This young chap marries the daughter of a man who owns a string of dry-goods stores and who worships business. He becomes the manager of one of these stores in Zanesville, O., and is constantly subjected to humiliation because he will not be a slave to business. He finally rebels and at a dinner party defies the family. Then he finds his real calling as the leader of a band, after he demonstrates that he can express something new in jazz, something which satisfies his internal longings.

Now, this plot is told with a real feeling for the dramatic and with many little touches of truthful comedy; in fact, up until the last moment it is believable and convincing. It is only when we hear the young fellow directing the band and are told that what he is conducting is something new in music, something which represents what he has suffered and fought for, that the play lets down. At this moment, which should be the most exciting in the piece, what our ears hear as this new music is nothing more than the same music as is dispensed by any of the good dance orchestras. The music being what it is, we are forced to the conclusion the boy has had his troubles for his pains, that he has suffered tortures simply to achieve a commonplace. I submit that this utterly destroys the force of Mr. Kline's idea, and since the remedy is obvious, it should be corrected instantly. It is not difficult to find a musical expression of jazz which is idiomatically different than the current popular variety. As a suggestion, I might point out that there is a fox-trot in existence, tho almost unknown, written in the whole-tone scale with typical Debussian harmonies, yet still a fox-trot in the popular sense. Were a composition like this played, the audience would instantly recognize it as something new and beautiful, and worth all the young man's striving. As it is, the audience feels the discrepancy between what it is being told from the stage is so and what

(Continued on page 105)

THE NEW PLAYS ON BROADWAY

PROLIC THEATER, NEW YORK
Beginning Thursday Evening, January 29, 1925

S. Hurok, Inc., Has the Honor to Present YUSHNY'S "THE BLUE BIRD" (The Russian Musical Revue of Moscow, and Berlin)

IN REPERTORY SEASON
Second Edition

Mons. Yasha Yushny, Conferencier

PROGRAM

- 1. "La Dame de Pique", Tableau From the Opera of Tchaikovsky. Mmes. V. Arzhangarskaya, E. Niznitschanska, L. Kosmowska, O. Valeri, M. Marawa, T. Taradina.
2. "Russian Inn", Victor Cherkov or J. Rabinnine and Essemble.
3. "Old Dutch Porcelain", Deance Duet. Mmes. L. Kosmowska, Porfirawa.
4. "There is Life Everywhere", Russian Prison Songs. Mmes. Marawa, Mmes. Clankin, N. Dobrinna, E. Washnoff, Rabinnine.
5. "The Lady, the Coachman and Cupid", Mmes. Arzhangarskaya, Valeri, Mr. K. Sagan.
6. "Death of Swan Dancer", Mmes. M. Yuriewa.
7. "Warrior Dances", V. Swoboda.
8. "Russian Peasant Girls", Mmes. Arzhangarskaya, Niznitschanska, Kosmowska, Porfirawa, Marawa, Sarrat, Mr. Shein.
9. "The Princess Who Never Smiled", a Fairy Tale. Mmes. Taradina, Sussanna, Kosmowska, Niznitschanska, Arzhangarskaya, Porfirawa, Messrs. G. Neldoff, P. Utkinsky, D. Lubudis, P. Utkinsky, E. Washnoff, Rabinnine, Dobrinna.
10. "Mouset Vespuznez", Mmes. Yuriewa, Mr. Swoboda.
11. "The Evening Bells", Based on the Poem by Thomas Moore. Mr. Washnoff.
12. "Tchaikovsky", Russian Factory Workers Song. Mmes. Arzhangarskaya, Niznitschanska, Utkinsky.
13. "In the Merry Month of May", Mmes. Sussanna, Mr. Cherkov.
14. "The Loving Handresser", Mmes. Porfirawa, Messrs. Neldoff, Donkov.

By way of preface and for the sake of historical completeness, The Blue Bird is the new name of Yushny's Scenariya Pfitca, which Wendell Phillips Dodge brought over here several weeks ago. It turned out to be much less of a success and far more of a liability than Dodge had figured on, so he consigned the affair over to S. Hurok, who is presenting it with a new program and under a new name.

In this new bill Yasha Yushny has done a right-about face. He has turned from the seamy side to the gay. He has shelved the Russian gloom and brought out some Russian laughter. He has put together a program which, without sacrificing anything in the way of artistic standards, provides a full evening of hilarious entertainment.

Why didn't Yushny do that in the first place? Why didn't some kind friend put him wise to the fact that he was courting destruction by making his debut over here under the double handicap of a title that couldn't even be sneezed by the majority of people and a program of numbers that would send these same people home in a state of melancholia?

But it will do no good to rant over that now. The question of the present moment is whether or not Yushny, now that he is offering some honest-to-goodness entertainment—actually the most enjoyable Russian vaudeville ever presented here—will be able to overcome the handicaps that have been visited upon him. All he needs is a second chance with the public and he'll make good this time.

The opening number of the new program, La Dame de Pique, is a tableau, on a rather pretentious scale for an intimate revue, in which a grande dame sings a lost-love plaint to a group of young maidens. It is only mildly interesting and almost inspires the fear that another dull evening is in sight. A brighter number for the opening would be more advisable.

With the second scene the gaiety starts. Russian Inn, a painted drop representing a group of persons at a dinner table, with live heads showing thru holes in the drop, is a singing fest in which a tuncful refrain is jazzed up in a highly amusing manner.

Old Dutch Porcelain is a neat little dancing duet, and There is Life Everywhere, a Russian prison scene, contains some nicely blended singing and grips with its pathos and reality. The Lady, the Coachman and Cupid is a lively bit of romance. Mmes. Yuriewa's Swan Dancer is beautifully done, and the Warrior Dances by Swoboda, is a graceful and manly exhibition.

Another pretentious number is the Russian Peasant Girls, in which a group of luxom maids, in bright-colored dresses and shawls, dance and sing in the joy of being loved by Nicolas, a Russian noble. This is followed by The Princess Who Never Smiled, wherein every effort on the part of both clowns and wise men are of no avail until a singing minstrel comes along and unseals her lips with a kiss.

The Minuet Velasquez is interesting, while The Evening Bells, one of the few solemn bits, is not only passable but also gets a hand right at the start because of its effective set and lighting. Again the gay and ludicrous are nicely

PUNCH AND JUDY THEATER, NEW YORK
Beginning Tuesday Evening, January 27, 1925

THE ART THEATER

Henry Stullman, General Director

"THE SMALL TIMERS"

A Comedy in Three Acts by Knowles Linttrikin
Play Staged by Henry Stullman and the Author

Production Designed by David S. Gaither

CAST OF CHARACTERS

(In the Order of Their Appearance)
Lola Benson.....Gloria Farquhar
Frances Howard.....Alice Lintley
Carter Howard.....Bert Ames
Lou Hammond.....Gert Cowan
Betty Benson.....Suzanne Austin
Tommy Benson.....Leslie John Cooley
Fredda Malloy.....Helene Mitchell
Alfred Malloy.....Julie Barnard
Lottie Malloy.....Mary Marsh
Hector Malloy.....Mortimer White
Johnny Benson.....Parker Kennedy
Joseph Cooney.....Queen Murch
Maggie.....Wendell Waive
Bertie Grey.....The Broxy Sisters
Margaret.....The Broxy Sisters
Thomas Padden.....The Broxy Sisters
Lions Mason.....Lions Mason
Madame Angelope, the Cockatoe Queen.....Blanche Seymour
The Pianist.....Charles Wagner
The Manager.....Marshall Hale
Mrs. Duggan.....Kate Mayhew

SYNOPSIS

ACT I—The Grounds at Mallory Crest. A Charley Fete. Evening.
ACT II—Scene 1: One Flight Up, Backstage at the Playtime Palace. Somewhere in New Jersey. Monday. Scene 2: The Stage at the Playtime Palace. During the Matinee.

ACT III—Abigail's Room at Mrs. Duggan's Rooming House. The Next Morning.
After a dreary first act there follow two acts of good amusement in The Small Timers, the comedy which The Art Theater presents as its first offering of a season of plays. I do not believe all the possibilities of the subject have been exhausted, which as you may guess is the vaudeville stage. That subject is probably inexhaustible and is fairly crying for adequate stage treatment.

The particular way in which Mr. Linttrikin approaches the subject is thru what happens to a couple of innocents with a yen-yen for acting and who get into a "coffee and cake" house for their first showing. Here they meet some ludicrous specimens of the genus vaude-villan and we are treated to an exhibition of the show itself. Finally with our innocents "canned" after the first show we see them taken back into the bosoms of their families.

With all the faults of the writing, and it is not without them; with all the faults of the acting, and there are plenty of them, The Small Timers has such a good idea back of it that it is generally entertaining. All save that first act. That should be overhauled and cut mercilessly at the earliest possible moment.

I am afraid that the main fault with the production, tho, is the stage direction. The play staggers along at times when it should be moving with the speed of an express train. Points are missed continually and the instances of plain violation of good devices for stirring up laughter are too numerous to mention.

The company contains several players who smack of the amateur, but whether this is true in fact or simply the result of bad direction is beyond me. It could be either. However, the two principal parts are quite well played. Julie Barnard is a mite of a girl with a good stage presence. She needs more training, but seems to have a natural gift which makes up for technical deficiencies. The boy is played by Leslie John Cooley and he does well by the part. Myra Brooke had a moment or two in which she scored and Bortha and Dorothy Grey were most amusing as a sister team. The balance of the long cast contributed no performances worthy of special mention.

Taken all in all, The Small Timers has its points and these are sufficiently numerous to overcome the handicaps which I have enumerated. But the great play of vaudeville life has still to be written. Amusing comedy; not too well played or staged.

GORDON WHYTE.

mixed in Tchastushky, which appears to be an extremely comical form of love-making, to the accompaniment of some melodious accordion playing. In the Merry Month of May, danced and sung by an elderly couple in a cleverly designed setting, is very good, and The Loving Handresser is one of the gayest and most ingenious sketches of the whole lot.

In addition to these 14 numbers three of the best bits from the former program are included. One is the Volza song, with the resigned lone somewhat relieved by the injection of a few deft comedy touches; the second is the rollicking skit called The Huntsman, and the third is the gem of them all, the pathetic yet riotously comical Naval Ogan scene.

Except for the unfavorable opening, every number is well spotted and the program as a whole is built up nicely

(Continued on page 105)

BROADHURST THEATER, NEW YORK
Beginning Tuesday Evening, January 27, 1925

Arch Selwyn in Association With Adolph Klausner Presents

JANE COWL

"THE DEPTHS"

A Play in Three Acts
By Hans Mueller

ROLLO PETERS

CHARACTERS

(As They Appear)

CHARACTERS

(As They Appear)

A Lawyer.....Gordon Busby
The Housekeeper.....Jessie Ralph
Harka.....Marion Etensson
Gust.....Edith Van Feste
Anna.....Jane Cowl
Hanni.....Vernon Kelsa
Karl.....Kello Peters
Karl's Mother.....Janice Eustace
A Passerby.....Charles Brockaw
ACT 1.—A man's Room.
ACT 2.—Karl's Room.
ACT 3.—The Same.
The Scenario Designed by Rollo Peters.

I am afraid that Jane Cowl saw a part in The Depths rather than the play as a whole. That is an ever-present danger to a star. He or she should have a good part in a good play, and as these are two mighty hard things to find in conjunction when a play is found which has a good acting part the star is often tempted, even tho the play may not be such a smash. It looks as tho something of this nature had occurred here, for The Depths is a hollow piece, false in psychology and pushed to such a bitter, relentless conclusion that the audience leaves the theater extremely dissatisfied. I know the latter observation to be true, for I lingered to listen. I heard not one good word for the piece, and I did hear any number of complaints about it.

The Depths is a story of a prostitute who leaves her life to live with the man she loves. He discovers her trade and is ashamed of her. He never lets her go out in the daytime. He keeps her from his friends and his mother. After stomaching enough of this the girl resorts to type, picks up a man, tells her lover about it, whereat his hopes of reforming her go glimmering. She purposes returning to her old life when the boy's mother, pleading for her unborn child, attempts to dissuade her. She leaves and jumps out of the window, killing herself.

The reason given for the girl's lapse from the life of decency she had set

(Continued on page 105)

CHICAGO PLAYS

CENTRAL THEATER, CHICAGO
Beginning Sunday Evening, January 11, 1925

FISKE O'HARA

AS

"THE BIG MOGUL"

—With—

MISS PAT CLARY

Presented by Ned Productions, Inc.

THE CAST

Peter Quill's Office Boy—Peter.....Allen York
Peter Quill's Secretary—Sadie.....Alma Blake
Van Cortland Lamb—of Wall Street.....Hal Mordaunt
Marie Lamb—His Daughter.....Miss Pat Clary
Peter Quill.....Fiske O'Hara
Miss Dairmple—Sunday "Special Stories".....Charlotte Kent
J. Webb Holt—Stocks and Bonds.....Gilbert Cartland
Mrs. Lamb—"Little Mother".....Ada Lytton Barbour
Dr. Ferrone—An Old-Fashioned Physician.....James E. Miller
Jimmy Handolph—Office Buildings and Margins.....William F. Platt
Miss Kearney—Friend of Marie.....Catherine Power
Beatrice Gilmore—Another of Marie's Friends.....Sara Ann McCabe
Mr. Smith—One of Wall Street's Wrecks.....James Nelson

NOTE—During the action of the Second Act a concert takes place affording Mr. O'Hara an opportunity to gratify his many patrons with some new numbers especially written for him in this character. He will be accompanied by Miss Downey.

Play Staged by T. Daniel Frawley
ACT 1.—Peter Quill's Office.
ACT 2.—The Music Room, Van Cortland Lamb's Home on Fifth Avenue, New York.
ACT 3.—Peter Quill's Office the Next Day.
ACT 4.—Conference Room of Van Cortland Lamb's Home, Same Day.

The plot in The Big Mogul is the last thing this critic intends to talk about. It's only incidental at best. Rather it's the fact that one can spend an evening with Fiske O'Hara in the cozy little Central and go away feeling lightened. What more can be said of any play? The Big Mogul is first, last and forever the Fiske O'Hara personality. That should satisfy the most exacting.

The Big Mogul opens with an office

(Continued on page 105)

MORE NEW PLAY REVIEWS
ON PAGE 38

SERIOUS DECREASE IN TICKET REVENUE

Repeal of Tax on Tickets of 50 Cents or Less Results in 50 Per Cent Drop

Washington, Feb. 2.—The repeal of the admission tax on tickets of 50 cents or less has resulted in such a serious decrease in the revenue received by the Government from this source that steps may be taken to amend the measure.

From July 1, 1924, the Government's income from tax on admission has been cut in half. Figures compiled by the Internal Revenue Bureau show that the drop in collections for this period is in excess of 50 per cent of the same period the previous year.

The revenue for the 1924 period totaled \$17,522,235.31, as against \$36,530,739.36 for the same period in 1923. Taking the month of December alone, the drop is startling. More than \$7,000,000 was the figure for December, 1923, while for that month in 1924 it was slightly in excess of \$2,000,000, a decrease of nearly \$5,000,000.

When the tax on tickets of 50 cents or less was lifted it was estimated that the loss to the Government would be about 20 per cent of the amount collected in former years. It is interesting to note from figures divulged that the attendance at cheaper amusements is far in excess of that at the higher-priced ones.

Mutual Issues New Franchise

New York, Jan. 29.—The Mutual Burlesque Association has issued a new franchise to Harry Abbott, Jr., for the operation of a show over the Mutual Circuit next season in recognition of Mr. Abbott's able management of Mutual Circuit houses in Buffalo and Rochester during the past two seasons.

Manager Abbott has equipped the Corinthian Theater, Rochester, with a running board and a permanent chorus to augment the presentation of shows playing that house. At the close of the current season Manager Abbott will continue to keep the house open with a burlesque stock company.

Little Girl Confesses to Theater Thefts

New York, Feb. 2.—Continuous thefts every Sunday from vaudeville artists who played Sunday concerts at the Yorkville Theater resulted yesterday in the arrest of Rose Hedmark, 10 years old, who was apprehended by Frank Ilio, stage carpenter of the house. The girl was held on a charge of juvenile delinquency following a confession in which she related all of her activities and how she planned them.

To Start New Ascher House

Chicago, Feb. 2.—Ascher Brothers, owners of a chain of movie theaters, announce that work on the Terminal Theater will begin within a few days. It will be located at Lawrence avenue, near the terminal of the Ravenswood Elevated Railroad. Architect J. E. O. Prodmore has prepared the plans. The house is to have 2,500 seats and a stage. It will be in the modern Italo-Spanish design.

Ruby Dean in Hospital

Ruby Dean writes from Davenport, Ia., that she has been in a hospital there for some time suffering from a severe case of double pneumonia. She is not yet quite convalescent, but is able to receive visitors and read her mail. She would be glad to hear from friends, and can be addressed care Dr. Benadon, 711 Farnum street, Davenport, Ia.

Dancer Sues Cab Co.

New York, Feb. 2.—Charging injuries she sustained when a speeding taxicab struck the car in which she was a passenger prevented her from opening in a show here, Miss Nita Rosso, premiere danseuse, and a former member of old Kossuth nobility, has filed suit thru her attorney, Leo Thomas, against the Yellow Taxicab Corporation for \$100,000 damages.

Santa Cruz Beauty Revue

Santa Cruz, Calif., Jan. 31.—The local Chamber of Commerce has passed a resolution to rescind its action of last week in cancelling the 1925 State bathing beauty pageant held here and pledged itself to support the annual revue, to be held June 10 to 14.

Novel Movie Stunt

Bridgeport, Conn., Jan. 31.—Manager Maufles Rosenthal, of Poll's Majestic Theater, pulled a novel stunt when he presented the actual scenes of a one-act movie taken on the stage of his theater. Local interest was aroused because of the fact that the scenario was written by a local author and acted by local people. The picture in its finished form is being shown this week.

CLUB ACTIVITIES

PROFESSIONAL WOMAN'S LEAGUE ENTERTAINS

The Professional Woman's League, of which Mrs. Russell Bassett is president, held a social at the league rooms, 56 West 52d street, New York, Monday afternoon, January 26. In the absence of the president the second vice-president, Mrs. Arthur H. Bridges, presided, and Miss Blunck Camp acted as Chairman of Program. Mrs. Owen Kildare was hostess and Mrs. Jennie Thompson presided as chairman of Reception.

Florida LaGrone, star of *Lass o' Laughter*, at the Comedy Theater, New York, was the guest of honor and entertained the program by contributing three songs. Lalla Beksa, Norwegian coloratura, sang two arias and a Norwegian folk song. Mrs. John McClure Chase acting as accompanist. Faith Van Valkenburgh Vilas, playwright and poet, read some of her own poems and Lorey Kildare gave a *Peter Pan* phonograph dance in costume.

Speakers were Mrs. Nora Lorge, secretary of the New York Lecture Association, and Jessie Knutz Read, president of the New York League of Pen Women.

Tea was served at five o'clock and plans made for a theater party for *Lass o' Laughter* Tuesday evening, February 3.

Mustard Gas Attack

Latest Episode in Warfare on Grand Opera House, Independent Vaudeville Theater

New York, Feb. 1.—The Grand Opera House, Independent Vaudeville house, which has been involved since last fall in bitter controversies with theatrical unions, was the scene last night of a near-panic when acrid fumes, supposed by police to come from deadly mustard gas, sent the audience scurrying to the exits.

A man who described himself as a musician and gave his name as Salvatore Capadora was arrested by Patrolman Hannan of the West 30th Street Station and detained pending an investigation. The vials of gas, which had been placed under a seat following the close of the vaudeville bill, also were taken to the station house to be sent to the city chemists for analysis.

Capadora, who was caught fleeing from the theater, and said to be in exceptional haste, denied his guilt, and said he was not implicated in union troubles with the Grand Opera House.

Only last week this theater lost its appeal to the Appellate Division for a temporary injunction restraining motion picture operators, stage hands and musicians' unions from picketing the theater pending the outcome of their differences. The Harris Amusement Company, which operates the Grand, was also denied the discontinuance of posters outside the theater to the effect that non-union men were employed there.

The trouble between the management of the theater and the unions has existed for many years. Since it was taken over by the Harris Amusement Company six years ago the theater has been operated on an open-shop basis. The unions have attempted to make it a closed shop.

Matters came to a head last fall when the Harris Amusement Company refused to recognize the tenets of the Vaudeville Managers' Protective Association contracts, whereby the Grand was to be operated on a strictly union basis. A campaign was started by the unions which resulted in a walkout of the musicians employed in the theater, who were union men, and their replacement by non-union musicians.

This brought on picketing of the house, display of posters and general ill feeling. Efforts to obtain an injunction from the Supreme Court to restrain this practice failed and the case was taken to the Appellate Division.

"Clean Up or Clean Out"

Is Indianapolis Police Chief's Order to Producer of Stock Burlesque in That City

Indianapolis, Ind., Jan. 30.—Matt Kolb, producing manager of burlesque stock at the Capitol Theater, has been putting on shows that have caused numerous complaints and resulted in Police Chief Herman Rikhoff attending the performance Monday night. He referred to the show as being "positively disgusting" and ordered a warning issued to Kolb to "clean up or clean out." Captain Charles Sumner, a special investigator, informed Kolb that it was the second and last warning and that a repetition would be cause for legal action.

Copies of Chief Rikhoff's letter to Kolb were ordered posted in the dressing rooms. Kolb ordered the girls to put on more clothes and give a less offensive performance in the future. Kolb produced stock for the Fox & Krause burlesque houses in Milwaukee and Minneapolis prior to coming to Indianapolis. He also is the partner of George Peck, under the firm name of Peck & Kolb, franchise-holding-producing managers of *Hippity-Hop*, a Columbia Burlesque Circuit attraction.

Prior to Fox & Krause taking control of the Capitol Theater, it was operated under the direction of the Columbia Amusement Company, which gave it up two months ago due to lack of attendance.

Kolb has been producing shows at the Capitol in opposition to the Broadway, a Mutual Circuit house, in all probability with the sanction of the Columbia Amusement Company.

Raymond Leaves Washington

Washington, D. C., Feb. 2.—Charles Raymond, managing director of the Rialto Theater for the past six months, has severed his connection with that playhouse and is leaving for California to take up production work. Mr. Raymond made many friends here. He will be succeeded by Nash Well, who had managerial experience in Dallas, Tex.

Poll's Theater has changed its opening night to Monday instead of Sunday.

Fields Changes Policy

San Diego, Calif., Jan. 31.—In his 92d week at the Colonial Theater, Fritz Fields announces a change of policy. Two shows a day will be given instead of three, matinee at 3 and night performance at 8:30. Late Eastern successes will be produced. This week's offering is *Stepping Out*.

Madge Taylor, popular leading lady, has returned to the Colonial cast after a several months' absence.

Loew and Schiller Go South

New Orleans, Jan. 30.—Manager Toups, of the Crescent Theater, has been advised that Marcus Loew, his wife and E. A. Schiller, general representative of the Loew interests, are leaving New York this week for a month's vacation at Palm Beach Fla., after which they will visit New Orleans, where the new Loew Theater is under construction. Later they will visit the Loew properties in Birmingham, Atlanta, Nashville, Memphis and St. Louis.

"Charlie's Aunt" Off Shelf

Boston, Jan. 31.—*Charlie's Aunt*, with Syd Chaplin, was given a private showing here and those in attendance predicted that the picture will be a sensation. The riotous reception promises to make more than \$1,000,000 for the producer of the film, after it had been on the shelf for months, with everybody refusing to handle it.

NEW PRODUCING GROUP FORMED

The Stagers Take Possession of 52d Street Theater and Plan Five New Plays Annually

New York, Jan. 30.—A new producing group has been formed by Edward Goodman, at one time a director of the Washington Square Players, and it has taken possession of the 52d Street Theater. The new organization, known as The Stagers, intends to produce five new plays annually.

The first production will be made within the next few weeks and Margaret Wycherly, Mary Kennedy, Winifred Kane and J. M. Kerrigan have been named as the nucleus of a permanent company which The Stagers hope to maintain. Most of these players will take part in the first production.

The playreading committee of the organization has been formed and consists of Deems Taylor, Don Marquis, Geoffrey Parsons, Ruth Hale, Edna Kenton and Antoinette Perry. Both foreign and American plays will be considered for production.

The 52d Street Theater, between Eighth and Ninth avenues, of which The Stagers have taken possession, seats 300. It has never been able to get a success and has been empty for some weeks this season.

Changes in the Loop

New Faces and New Shows Greet Midwinter Theatergoers With Music Big Feature

Chicago, Jan. 31.—Musical shows have found Chicago an oasis this season. There are an even eight of them in the Loop district right now, which is more than have been here at one time for years. Furthermore, it appears to be making a good draw. It is an unusual situation. The eight are: *The Music Box Revue*, Illinois; *Plain Jane Woods*; *No, No, Nanette*, Harris; *The Big Mogul*, Central; *George White's Scandals*, Selwyn; *Sitting Pretty*, Garrick; *Wolf Hopper*, Great Northern; *The Passing Show*, Apollo. Of this number *Nanette* has been here almost 40 weeks and the rest are comparatively newcomers. However, Mr. Ziegfeld has already had his *Follies* here this season and the *Greenwich Village Follies* had a nice long run in the Apollo. John Murray Anderson must have wept when priority bookings forced him to take his show out of the Apollo when it was knocking out an average of \$28,000 a week.

All of these musical shows are doing a profitable business. *The Billboard* has several times printed stories about the amazing success of *Nanette* in the Harris. This publication has also chronicled the facts of the \$1,000,000 run of *Topsy* and *Eva* in the Selwyn, which is still a recent memory.

And, just to keep the pace going, the *Charles Rowe* will succeed the *Dolly Sisters* at the Garrick next week. Right on top of all these pretentious musical offerings, De Wolf Hopper came along with a revival of comic opera in the Great Northern and is making a huge success.

Bridgeport, Conn., Jan. 31.—The Security Mortgage Company of New York, in papers filed in the Superior Court this week, seeks to obtain possession of the Cameo Theater property on State street by mortgage foreclosure proceedings in satisfaction of \$70,000, alleged to be owed by Peter Dawe. The Universal Film Exchange, which holds a lease on the first-run picture house, is named co-defendant.

Milwaukee, Wis., Jan. 31.—Walter Schoen, manager of the Liberty Theater, and Edward J. Bohler, manager of the *Flashes* of 1925 Company, which has been playing outlying motion picture houses, were each fined \$10 for employing children to work on the stage. The mothers of three children were given similar fines for permitting children to work without permits.

Seeks To Foreclose on Theater

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Fine Milwaukee Manager for Employing Children

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Ind. Movie Censorship Bill Is Quickly Killed

Indianapolis, Ind., Jan. 30.—Without debate the House today killed another proposed blue law when it adopted a report of the Morals Committee postponing indefinitely a bill introduced by Representative Hinkle for revision of State censorship of motion pictures. "Blue" Sunday bills are pending, but the indications are that they will be defeated.

Would Repeal Amusement Tax

Bridgeport, Conn., Jan. 31.—State Representative Charles F. Wilcoxson, of Darlen, is sponsoring a bill in the Connecticut Legislature for the repeal of the five per cent State tax on admissions to amusement places.

"Abie's Little Rose" Troupe Stranded in Elkins, W. Va.

New York, Feb. 2.—*Abie's Little Rose* road show, taken out by Joe Wright about three months ago, stranded last Tuesday in Elkins, W. Va. One of the members who just returned to New York reports that so far as he knows no salaries were paid during the entire period that the show was out. Troubles and arrests are said to have followed the show from one town to another. At one time it was understood Anne Nichols, author and producer of *Abie's Little Rose*, threatened injunction proceedings against the Wright show on the ground that it was a "steal" on the original *Abie* title. The company had not been approved by the Actors' Equity Association, and Equity members were warned to not join the troupe.

Copyright Violation Alleged

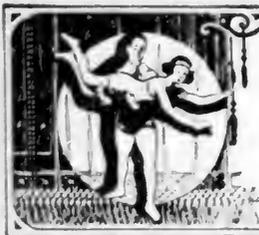
Indianapolis, Ind., Feb. 1.—Two suits were filed last week in Federal Court by Irving Berlin, Inc. alleging violation of the copyright law. One complaint was filed against Ernest Kenworthy, operator of the Palace Theater, Noblesville, and the other against Tommy Woodburn and Abe Blacker, proprietors of the Orpheum dance hall, Terre Haute. Illegal use of a copyrighted piece of music is charged and damages of at least \$250 and an injunction are sought in each case.

Theater Manager Stabbed

Columbus, Ind., Jan. 31.—Frank Horn, manager of Crump's Theater here, was stabbed and perhaps fatally wounded today. Police are searching for Robert Goss, custodian of the theater. It is stated that when Horn censured Goss for his neglect of duty the latter attacked the manager with a screw driver, stabbing him in the face, throat and both arms. Goss fled the city.

Greensboro Theater Guttled

Greensboro, N. C., Jan. 31.—Fire breaking out in the rear of the Orpheum Theater Building early Thursday morning spread rapidly and in a short time had gutted the building. For a time the adjoining National Theater Building was threatened.



VAUDEVILLE

BY M. H. SHAPIRO

(Communications to 1493 Broadway, New York, N. Y.)

COLLECTIONS FOR CATHEDRAL TAKEN IN KEITH THEATERS

Appeal Prepared by E. F. Albee Presented in All Keith-Albee Houses During Past Week—Amount Collected Will be Matched by Mr. Albee

NEW YORK, Jan. 31.—Assisting in the \$15,000,000 drive for the completion of the Cathedral of St. John the Divine, E. F. Albee, who, with Frank Gillmore, heads the theatrical division, ordered an appeal made in all the theaters of the Keith-Albee Circuit in this city.

During every performance this week, both matinee and evening, the appeal prepared by Mr. Albee has been made to the former in the current bill or someone else delegated to the task. The ushers pass among the patrons, who are asked to contribute if they can and wish to, toward the fund for the cathedral. Any amount is accepted, and those who wish to give larger sums than they have on their person are handed subscription blanks to fill out and mail.

Mr. Albee, who already has tendered his personal subscription of \$200,000, will write a check equal to the amount collected in his theaters thru the present drive as a further gift to the Cathedral Fund. This was announced at the theaters Thursday evening and met with hearty response from the audience.

The appeal prepared by Mr. Albee says in part: "You have all heard about the great Cathedral of St. John the Divine that has stood one-fourth complete on Morningside Heights for many years past. You know, perhaps, that when it is completed it will be the largest and most glorious cathedral in the whole of the English-speaking world, and that only two cathedrals, St. Peter's at Rome and the cathedral at Seville, will outrank it."

In the past collections have been taken up in the Keith-Albee houses only on such occasions as the Liberty loans, war relief funds and N. Y. A. Week. Arrangements have been made for donations to be received by Mr. Albee's office in the Palace Theater Building, many large subscriptions having already been received there from theatrical and other sources.

E. F. Albee Heads Group of Palm Beach Vacationists

New York, Feb. 2.—Headed by E. F. Albee, president of the Keith-Albee Circuit, and Mrs. Albee, a delegation of vaudeville executives left here Saturday night in a special car for their annual winter vacation at Palm Beach, Fla.

The party included Mr. and Mrs. Edwin G. Lauder, Jr.; Mr. and Mrs. Amodee J. Van Buren, W. J. Mitchell, Reed A. Albee, Pat Casey, Harry T. Jordan, of Philadelphia; Fred Schauburger, of Baltimore; Mrs. Howard C. Payne and Ollie Clark. Senator J. Henry Walters will join the party the middle of February and all will return in four to six weeks.

Other vaudeville men who left for Florida last week included Marcus Hedman, president of the Orpheum Circuit, who left Tuesday, and B. S. Moss, who departed Friday for Palm Beach.

Huge Neighborhood Talent Show for B. S. Moss Houses

New York, Feb. 2.—Declaring that not less than 180 people who first went on the stage in Moss amateur productions are now working in various singles, doubles and flash acts, the B. S. Moss Amateur Production Department has under way a new amateur neighborhood-talent revue which is said to be one of the biggest shows ever attempted for vaudeville.

The show will be first presented at the B. S. Moss Franklin Theater, and produced under the direction of Harry Shaw. Moss executives are of the opinion that the show will prove the biggest business draw in years and result in more new talent being discovered.

Headliner's Identity Secret

New York, Feb. 1.—Jimmy Lee, which is another name for a well-known standard headliner who is keeping his identity a secret, is opening soon in a novelty act, called *The Georgia Cracker*, in which he will be supported by "Dusty" and "Patches". The former is a little colored dancer and the latter a dog.

Keith-Albee Circuit To Add N. Y. House Moss House for Far Rockaway, N. Y.

Theater Seating 2,800 To Be Built at Lexington and 86th Street—"Pop" Policy Planned

New York, Feb. 1.—Plans for the erection of a Keith-Albee theater, to be devoted to split-week vaudeville, are being drawn. It was announced last week by the Keith office. The site, at Lexington avenue and East 86th street, was secured by the Keith-Albee Circuit some time ago with a view to putting up a house as soon as possible.

The property has a frontage on 86th street, where the main entrance to the theater will be located, of 120 feet. Bordering Lexington avenue it has 200 feet, and on East 87th street there is a frontage of 132 feet.

While it cannot be determined until the plans are completed what the seating capacity will be, it will run about 2,800, probably 3,000. The theater will be modern in every respect, and Thomas W. Lamb, internationally known playhouse architect, has supervision of the building.

Ground will be broken, it is expected, early in the spring. By the opening of the season of 1926-'27 it is hoped the house will be in readiness for its inauguration as a Keith-Albee unit, tho this is wholly problematical on account of unseen contingencies that may arise in the building trades to delay construction.

When completed the theater will be booked from the Palace Theater Fifth Floor pop-price department. Its policy will be a combination one of a split-week basis of six acts and a picture.

Estate Wrangle

New York, Feb. 1.—The settlement of the estate of Mrs. Caroline A. Barry, left on her death to her niece, La Belle Titcomb, a vaudevillian, was interrupted in Surrogate's Court last week when Isidor Mitchell obtained an order directing Grace Humiston, executrix of the estate, to show cause why she should not file an accounting with the clerk of the courts.

Mitchell alleged, in applying for the order, that under the will left by Mrs. Barry the vaudeville actress was to receive one half of the residuary estate, and that April 18, 1924, Miss Titcomb transferred her interest to Fred W. Hacker, who in turn assigned it to him (Mitchell).

Carrillo Opens Orpheum Tour

New York, Feb. 2.—Leo Carrillo opened a tour of the Orpheum Circuit this week at Winnipeg, Can., in *Little Stories From Life*, with which he carries a Chinese performer, who works as a plant.

Work on Three New Theaters of Keith-Affiliated Chain To Be Started Simultaneously

New York, Feb. 2.—Work will start simultaneously this spring on three modern vaudeville and picture theaters, to be built by B. S. Moss, head of the Keith-Albee affiliated circuit that bears his name. Two of these already have been announced, one being at Broadway and 207th street and the other the Tilyou at Coney Island.

The deal for the third one was closed last week just before Mr. Moss left for Florida, when he took title to 18 lots located in the heart of Far Rockaway, Long Island. The site, in Mott avenue, between Mott place and Central avenue, is 200 feet wide and 180 feet deep.

Capacity of the new house will be 2,500 seats, with 12 stores and offices, which will be but one minute's walk from the railroad station. The property is considered of unusually fine location inasmuch as it is opposite the Massena Temple and Christian Science Church, and right off the main road to Long Beach.

Eugene De Rosa, architect, has been selected to draw up the plans for this house and no expense will be spared to make it up to the minute in point of equipment and comfort for artistes and patrons.

Decision to further invest in Far Rockaway, considered a summer resort only until late years, comes, it is said, because of the \$10,000,000 that will be spent by Long Island residents for improving roads, bridges and other things that will make the place more accessible. The Columbia Theater, a Keith-Albee affiliated house, now operated by Moss in Far Rockaway, plays a policy of pictures the first half and vaudeville the second half. This house is comparatively recent in the Moss chain.

As mentioned in last week's *Billboard*, the Tilyou in Coney Island will be operated by B. S. Moss and is intended as a big-time house, while similar plans are in effect for the house on upper Broadway.

Willie, West and McGinty Get Orpheum Route

New York, Feb. 1.—Willie, West and McGinty, slapstick performers, now touring the Keith-Albee Circuit, will complete their engagement on that time in August and open the 19th of that month on the Orpheum Circuit, over which the act is routed. The trio, under the direction of M. S. Bestman, consists of English performers, who do an act called *The House Builders*.

England Considering Combination Policy

New York, Feb. 1.—Convinced that a combination of vaudeville and pictures strengthens their programs, Joseph M. Schenck, film magnate, is in London conferring with music hall interests with a view to inaugurating such a policy on the other side.

Schenck's attempt to satisfy vaudeville officials in Great Britain that the addition of a photoplay to their bills, after much the same fashion that popular-priced and neighborhood vaudeville theaters here operate, is obvious since he represents huge film interests in this country.

It is said that one important music hall circuit in England is strongly considering the idea, but just which circuit is not divulged.

May Irwin Back to Vaude.

New York, Feb. 2.—May Irwin will return to vaudeville in *Mrs. Peckham's Carouse*, by George Ade, at a reported salary of \$3,000 a week. The company in support of Miss Irwin includes Harry J. Leland, John Armstrong, Ellen Woodmansee and Cy Broughton. Miss Irwin's Keith-Albee tour includes an early appearance here at the Palace Theater. Jenie Jacobs is to direct her engagement in the two-a-day.

"Little Billy" Returns to Legit.

New York, Jan. 31.—Little Billy, "vaudeville's tiniest headliner", is returning to the legit, after an absence of several years from that field, during which he has been appearing in the two-a-day. He opens in the cast of *Peter Pan*, at the Knickerbocker Theater, next week, playing the role of Liza. He will also go on tour with the show when it leaves New York.



Part of the delegation of composers, authors, publishers, playwrights and lyricists who joined to the capital to sponsor the fight for passage of the Perkins bill giving greater copyright protection than ever before to creators of work entitled to such protection. The group includes Ella Parker Butler, J. Bayliss Mayners, Augustus Thomas, Will Irwin, E. Coles Phillips, Charles K. Harris, Harry Von Tilzer, J. C. Rosenthal, E. C. Mills, Sam Bornstein, Silvio Hetsi, Nathan Burkan, Gene Buck and others.

INTERNATIONAL NEWS REEL

KEITH-ALBEE HOUSES MAY ADOPT UNIT SHOW PLAN

Novelty Likely To Be Tried Out at Neighborhood Theater in New York in Attempt To Bolster Box-Office Receipts

NEW YORK, Feb. 1.—Officials of the Keith-Albee Circuit are seriously considering the unit show plan for neighborhood theaters in and around New York and possibly for several out-of-town houses, following the inauguration of a similar innovation on the Orpheum Circuit which has thus far met with satisfying results.

Under this arrangement, by putting a bill of acts together in a show and booking them intact repeat engagements are avoided. In addition extra features in the shape of afterpieces and impromptu hits can be arranged, with the artists in the shows engaging in a general entertainment besides the performance of their regular acts.

The condition existing at present on the Keith-Albee Circuit, particularly in New York, by which the same faces, the same acts, are seen time and again, would be greatly relieved, it is argued by vaudeville showmen, who admit the deplorable repeats are leaving telltale marks upon the box offices.

Audiences quickly become impatient in their attendance of vaudeville theaters that present reruns which have been seen too often, especially turns that do not change their material.

It is a quite well-known fact that a number of standard headliners get sufficient time in and around New York to relieve them of making tours all around the country. With the road-show plan in effect and the upkeep of foreign importations, which has done much to stimulate business, this would be automatically obliterated to a certain extent.

Whether it is realized and admitted or not by the men who operate vaudeville, it goes without saying that the public will not patronize the two-a-day regularly if the same entertainment is offered too frequently. The average patron's fickleness in seeking entertainment turns him or her quickly to the motion picture, and the vaudeville house suffers as a result.

Aside from its many other obvious advantages, the road-show idea would be something novel. Thus in itself attracts the vaudevillegoer, and as long as the shows main-lined a high standard the steadiness of his patronage would be better assured.

Dancer Sues Restaurant

New York, Feb. 1.—Summons has been served in a Supreme Court action for \$25,000 damages, brought by Dorothy Gelvette, a dancer in vaudeville, against the Hon Yong Restaurant, at Broadway and 87th street.

In her complaint, Miss Gelvette alleges she was served food at the Chinese restaurant which resulted in illness and prevented her from accepting engagements. The damages sought also include doctor's bills and other incidentals in connection with the food poisoning. Herman Zedikow is her attorney.

In addition to being an acrobatic and tango dancer in the two-a-day, Miss Gelvette conducts a school for dancing in 59th street.

Snodgrass Packs 'Em

New York, Feb. 1.—Harry Snodgrass, who recently was released from the Missouri State Penitentiary, where he served a term after being convicted as an accomplice to a murder, broke all box-office records at the Majestic Theater, Springfield, Ill., where he made his debut as a pianist in vaudeville on a tour of the Orpheum Circuit, according to word reaching here. Snodgrass formerly resided in Springfield.

Mme. Trentini's Six Weeks

New York, Feb. 1.—Emma Trentini, who appeared at the Hippodrome recently, has been booked by the Orpheum Circuit for a six weeks' engagement. Eric Zardo, pianist, who accompanied her here, will appear with her. In addition, he will play a couple of dates as a single. Mme. Trentini and Zardo open February 15 at the Palace, Chicago.

Florence Reed in Sketch

New York, Feb. 1.—Florence Reed is going into the two-a-day. She is booked to open the last half this week at Keith's Hamilton Theater in a one-act playlet by Reginald Goode, entitled *Taxel*. This is the sketch she offered at the Actors' Fund benefit two weeks ago. Miss Reed will be supported by a cast of four.

Lytel and Fant for K.-A.

New York, Feb. 2.—Booking far ahead in the way the agent for Lytel and Fant handles his business. He has booked this team for a tour of the Keith-Albee Circuit, opening September 7 at Keith's Theater, Philadelphia. The act is at present on the Orpheum Time.

No Split Week for Brooklyn Houses

New York, Jan. 31.—A persistent rumor about this week to the effect that the Riverside and Bushwick theaters of the Keith-Albee chain were to become split-week houses was branded as entirely without foundation today by Edwin G. Lauder, vice-president of the circuit.

Along the street it was felt that there might be some credence to the rumored information since a number of other houses, tho less important, recently changed from full to split-week policies, among them the Alhambra and Royal.

In denying there was any truth in the rumor Mr. Lauder added that the probabilities are there will not be any further change in the policies of big-time houses until the end of the season, when a few more may be demoted to twice-weekly policies.

Information given *The Billboard* was to the effect that the Riverside and Bushwick both were to inaugurate the pop-price policy beginning February 9.

Talk of New Orpheum Theater for Memphis

New York, Feb. 1.—Plans are said to be under way for the construction of a new Orpheum Theater in Memphis, Tenn., on the site of the old playhouse of the same name, which was burned to the ground by fire some time ago. It was feared, because a law prohibiting the operation of vaudeville or other theaters on Sunday in Tennessee was put into effect following the fire, that the Orpheum Circuit would not rebuild. It is understood, however, that plans will be drawn in the near future for the theater, which is expected to be ready for opening within a year.

Brown-Lord Suit

New York, Feb. 2.—Pauline Lord, who recently completed a brief tour of the Keith-Albee Circuit in *For \$5,000*, a one-act playlet, is the defendant in a suit for \$295 today. Chamberlain Brown, agent, is the plaintiff.

In his brief submitted to the Third District Municipal Court, where the trial will be held, Brown claims to have been responsible for Miss Lord's vaudeville tour. The aforementioned sum the agent demands for commission.

Miss Lord, who is now appearing in *This Room What They Wanted*, will be represented by John W. Searles, Actors' Fund attorney. The actress declared that she does not owe Brown anything for her vaudeville act.

Newhoff and Phelps Open

New York, Feb. 1.—Newhoff and Phelps, who are returning to vaudeville without Chauncey Gray's Orchestra, with which they worked last season, opened last week at the Franklin Theater. They are supported by eight men, who in addition to singing and dancing do instrumental bits. Lew Cantor presents the team in the new offering.

Dance Act Continues

New York, Feb. 1.—Mr. and Mrs. Cleveland Bronner, who presented their pretentious dance offering, *Alice in Memoriam*, at the Hippodrome for a two weeks' engagement, are appearing at Keith's 81st Street Theater now in the same offering and probably will be seen in a few other big-time houses in and around New York.

Adelaide and Hughes on Orph.

New York, Feb. 1.—Adelaide and Hughes, working now and then in vaudeville, have been booked on the Orpheum Time for a four weeks' engagement. They are to open the brief tour at the Palace Theater, Chicago, two weeks hence.

Keenan To Do Sketches

New York, Feb. 1.—Frank Keenan has been engaged by the Orpheum Circuit to play two weeks for it in Los Angeles, beginning next week. Keenan will play the dramatic sketch, *Vincification*, the first week and *Man to Man* the second.



F. F. Proctor, owner and director of the Proctor Circuit, which includes some 14 theaters in and around New York, and vice-president of the Keith-Albee Vaudeville Exchange, with which his enterprises are affiliated, who announces a novel policy for his Twenty-Third Street Theater. The varied program to go into this house, beginning February 9, will consist of a complete stock company, a feature picture and four acts of vaudeville.

Keith Grabs Hot Act From Loew

New York, Feb. 2.—The Loew houses are not to play Uncle Dave Macon, mountaineer entertainer, after all, according to report, for the very excellent reason the act has been signed by a Keith-Albee agent. Uncle Dave and his two sons, Fiddlin' Sid and Dancin' Bob, broke all records during a five-week run at the Bijou, Loew's Birmingham (Ala.) theater, closing there Saturday night.

Jules Delmar of the Delmar chain of houses in the South, affiliated with the Keith-Albee Circuit, is credited with having "caught" the act while attending the Famous Players-Lasky Corporation's convention of department heads in Atlanta.

While the Loew representatives were dicker with Uncle Dave, whom they thought practically set for the New Orleans, Memphis, Atlanta and other Loew houses at \$175 for the trio, Delmar is said to have seen great possibilities in the quaint mountaineer and his sons and signed them for \$500 a week.

As reported in last week's *Billboard*, Uncle Dave Macon, who sings popular moonshine and folk ditties, plays the banjo and otherwise dispenses humorous remarks, came to the notice of Ellison Vinson, manager of Loew's Bijou, thru conversation with some revenue officers he met while driving thru the country in his car.

The "Dixie Dewdrop" was induced to come down and do a 15-minute turn at the Bijou, which stretched into 45 minutes. Instead of one week he remained for four additional ones by popular demand, and brought on two of his eight sons, one of whom plays the violin and the other shakes a wicked hoof.

As a result letters were sent to all Loew managers in the South telling of the merits of the offering and it was thought the act would make good for a trip around part of the Loew Circuit at least. In the meantime Uncle Dave's salary of \$50 for the first week mounted to \$175. Now Loew managers are somewhat peeved at the lax methods of their organization's booking department in apparently letting a good thing get away from it.

It is generally conceded here that if Jules Delmar gave a contract to Uncle Dave Macon the act is a knockout for any house, as he is considered one of the best showmen in vaudeville circles. Another son is ready to join and make it a quartet.

Hal Johnson Injured

Rochester, N. Y., Jan. 29.—Hal Johnson, of Hal Johnson and Company, who played at the Victoria Theater last week, is at St. Mary's Hospital suffering from a broken hip as the result of a fall in the elevator shaft of the Hotel Rochester Saturday night. He probably will be able to leave the hospital in two weeks.

Payton Turns to Vaude.

New York, Feb. 1.—Corse Payton, the self-styled "world's worst actor," is giving up his stock work in the suburbs of New York to appear in vaudeville, according to an announcement from the Keith-Albee offices. Payton will head a tabloid company of six people which will change its bills twice weekly.

STOCK COMPANY FOR TWO-A-DAY

Proctor's Twenty-Third Street Scene of Innovation—Elizabeth (N. J.) House Undergoes Similar Change in Policy

New York, Feb. 2.—Proctor's Twenty-Third Street Theater, one of New York's oldest playhouses, devoid of late years to vaudeville, will be the scene, beginning next week, of a style of entertainment that marks an innovation in two-a-day theatricals.

F. F. Proctor, head of the Proctor Theatrical Enterprises, and vice-president of the Keith-Albee Vaudeville Exchange, is responsible for the introduction in New York of the novel shows that will be given at the Twenty-Third Street house.

They will be a concoction of a stock company and motion pictures. A complete stock company will be the attraction of the shows. It will be supported by a feature picture and four acts of vaudeville.

The stock company will give two performances daily while the quartet of vaudeville offerings and picture will appear three times daily.

The Proctor management has engaged 25 legitimate artists for the stock productions, and two distinct companies will be formed, one for the Twenty-Third Street Theater and the other for another house of the Proctor chain, the East Jersey Street Theater, in Elizabeth, N. J., which undergoes a somewhat similar change in policy.

Each attraction will open in Elizabeth first and enter New York on its second week, returning to Elizabeth to disband and make ready for the next playbill. Edward M. Hart, casting director and general manager of the Proctor Players, as the company will be known, has been identified with stock production activities for many years.

The following artistes have been engaged for the stock company to date:

Wilfred Lytell, Mary Louise Walker, Alice Buchanan, James Durkin, Marlon Wells, Russell Parker, Neil Mansen, Myra Marsh, Esther Somers, Lawrence O'Brien, Ruth Rieckaby, Edgar Mason, Olga Hanson, Joseph Crehan, Charles Dingle, Joseph Moran, Fredrika Goring, Frances Morris, Jessie Brink and William Gerald.

The varied entertainment at the Twenty-Third Street Theater will be conducted on a popular-priced scale.

Shift Loew Managers

Boston, Jan. 30.—There has been a switching around of managers at the three Loew, Inc., houses this week. Victor Morris, formerly at the Orpheum, has replaced Daniel Meagher at the Globe and Columbia, Meagher taking over the up-town house, the State, and Joseph Brennan, of the State, coming downtown to the Orpheum.

The local Loew office informed that the changes were "only for one week to get the different viewpoints of the different men on the houses."

Artistes Cheer Old Folk

New York, Feb. 1.—Charles (Chico) Sale entertained 60 residents of the Old People's Home in Omaha, Neb., last week during his appearance there at the Orpheum Theater. The celebrated character artiste took Val Adley's Orchestra and Dena and Rochelle, appearing on the bill with him, to the old home and they all chipped in with the entertainment.

Timely Topics

New York, Feb. 1.—Elmer Rogers, manager of the Palace Theater, has hit upon the idea of using excerpts from *Topics of the Day*, which is given in the big-time houses of the Keith-Albee chain, during changes in bills when a full-stage act, for example, follows an offering in one and there sometimes is a long wait.

Team Plays Home Town

New York, Feb. 1.—Garrison Jones, brother of Lee Jones, who pitches for the Des Moines baseball club, and Elsie Elliott, also of Des Moines, returned to their home town this week, appearing in a dancing act at the Orpheum Theater. They are touring the Orpheum Circuit.

Theater Shelters Victims

New York, Feb. 1.—Loew's Broadway Theater, in the Bronx, served as a shelter for several victims of a fire which broke thru the tenement building adjoining the playhouse last Friday. A six-year-old boy was suffocated in the blaze.

Troupe Opens Gym and School

Members of the Frank and Riggs troupe of acrobats and dancers have opened a private gymnasium and dancing school in Quimby building next to the Washington Square Theater.

This Week's Reviews of Vaudeville Theaters

Loew's State, New York

(Reviewed Monday Matinee, February 2)

Music reigned supreme today. John Irving Fisher, a smart lad with a jazz orchestra, topped off the bill, with the Colonial Sextet running him a close second in regard to this audience's reception.

La Mont Trio, a wire act with a beautiful setting in black with here and there a brilliant to give extra lustre to the background, opens the show with fancy capers on a tight wire. There are two girls and a man in the turn and the little girl pulled the greatest response. Her splits on the wire in a dance number elicited the applause which makes headlines. La Mont himself confines his work mostly to kidding to good effect, while the other dame gives a splendid show of high kicking on a wire.

Fisher and Sheppard lead off well in a Chinese number, *We Two Chinamen*. These fellows cut a little Yiddish in this song to good results and then rush off for a change to dinner suits. They wear straw hats thereafter that shade their faces heavily, which they would do well to eliminate or substitute for another type. Both are tenors and they got off some real harmony this afternoon, especially in *The Pal That I Love*. Sheppard's impersonation song where he pictures Warfield, Bernard and Al Jolson, went over, but the audience liked his Jolson stuff the best. They closed with a medley of popular songs where they insert a few gags that are fair.

Creighton and Lynn, girl-and-man-nut-comedian turn, with the girl taking the funny end most of the time, have greater possibilities than ever if this afternoon's response is any kind of a forewarning. She sings with rare ability, also showing a personality in her songs. Creighton is suited for his part, for he does not try and take anything away from his fair little partner. Half of their time was used today for filling requests, as they called them, in dancing. They led off with a waltz clog, followed by a sailor's hornpipe by the girl, and finished up with some fancy kicking.

Colonial Sextet, an operatic musical novelty, with three girls and three men singing classic selections for show-stopping applause, were the first hot spot of the afternoon. A girl with a high, clear-toned soprano led the turn, with another miss, singing contralto, taking second place. All but the soprano are on stage when the curtain rises, a short chorus opens, when the high-voice woman enters. The tenor cleared his high notes with little difficulty in a pleasant manner, shilling out well in the *Torcedor* number, the greatest response-provoking bit sung.

John Irving Fisher and Band go in more for comedy than straight stuff to good results. Fisher is a classy boy with a brand of stuff all his own. He announces first off than when he comes on just prior to the start of his band's stuff he must have applause, as he is most temperamental. He tried the audience out twice before going behind the drop, affecting annoyance at not getting what he asked for. He has his orchestra clad in a Russian effect, beards and Cossack costumes being worn.

G. V. WALES.

Pantages, San Francisco

(Reviewed Sunday Matinee, February 1)

A long program, without a weak point. Morrison's Orchestra and the Rennee Sisters split applause honors. On the silver sheet is *Flattery*, with Marguerite De La Motte and John Bowers in leading roles. A high-class photoplay.

The vaudeville opens with Kara, juggler, who does his stuff quickly and well. Aided by an capable assistant Kara gave a good exhibition of skill, showing several new features, and was rewarded with many rounds of applause. Ten minutes, special in full; two bows.

Moro and Yaco, billed as "Just Wops", in costumes of Italian street singers, extracted melodious music from violin and piano-accordion. Their four numbers were well received. Eighteen minutes, in one; two bows.

Madam Rennee directed the Rennee Sisters from the orchestra pit. The three girls, "percolating punch, pep and personality" gave a good account of themselves. They made five changes of costume, sang catchy songs and did five dance numbers, of which the Spanish castanet and Dutch wooden shoe offerings were best liked. Seventeen minutes, special drop, in three; three bows.

Morrison's colored orchestra, with nine men and one woman as musicians, and Hattie McDaniel, singer, is the headline act. Tuncful songs, including the singing of *Savade Blues*, by Miss McDaniel, melodious music by the orchestra and a violin solo, *Down on the Swanee River*, by Morrison garnered generous applause. Left the audience wanting more. Twenty-three minutes, in full; three curtains.

Cliff Navarro, singer of popular numbers, assisted at the piano by Jerry Benson, in next to closing had a tough spot, owing to the preceding acts, but went over big. Fast dancing and original comedy enlivened the routine. The song, *I'm Goin' South*, was particularly well received. Fourteen minutes, in one; three bows.

Gus Thaler's Circus comprising a

THE PALACE NEW YORK

(Reviewed Monday Matinee, February 2)

Great bill that sold out the house early and to the extent that the standing room had to be roped off for the first time in some weeks at a matinee performance. Show runs much too long, due mostly to Harry Richman doing nearly an hour, with the result that the next-to-closing turn went on at a few minutes before 5 p.m.

Jim Baggert and Rose Sheldon, in "Enjoying Themselves", spread the joy to the patrons as well with their routine of comedy juggling.

Shura Rulowa, prima ballerina, in "Dance Divertissements", supported by Joseph Hahn and corps de ballet, Miles, Turner, Jackson, Lundell and Kane, in a dance offering staged and produced by herself, was spotted early for such an act, but that proved no detriment to its effectiveness. The early part was along Oriental lines and the latter part brought out unusual talent in Russian steps. Rulowa does a number of exceptional feats, while the four girls show evidence of clever training in that they do ensemble numbers that would get them by individually as soloists. Hahn is more than competent in his solos and handling of his partner.

"An Amateur Nite in London", done by a cast of seven, was a novel laugh getter, the small-time English music hall atmosphere and talent doing nicely all the way. Most of the time the "amateurs" played straight for the cockney comedian in an upper box, and also got numerous laughs on their own legitimate efforts.

Pasquali Brothers, "three unusual men", did their usual show-stopping series of tumbling by one, who alternated with the other, who did hand and head balancing as well as other acrobatic feats. Their best stunt is done toward the close with no stalling or arrangement for the audience to be prepared for the climax. This results in the patrons being taken unawares and seems to make them doubly appreciate after it is over.

Wilton Sisters, "clever youthful entertainers", on No. 5. This seems to indicate that they are getting better than ever and away from the deuce spot, which was theirs so many times in the past. There is no doubt but that their harmony singing, piano and violin duets are being done more smoothly and effectively. This afternoon they fit the spot quite well. Newer songs would have added much to the routine.

May Irwin, in "Mrs. Peckham's Carouse", by George Ade, closed the first half in a triumphant manner. Four others assist her doing the comedy written around a bottle of 40-year-old whisky, which runs in hard luck at her husband's office. She is in the role of a reformer and her zealous efforts get everybody into trouble. Not a few matrons past middle age brought their grown daughters down to see one of the oldtimers of their day and they grew excited as Miss Irwin did a song or two, in one, following the receipt of five handsome bouquets of flowers. She sang as a reminder such songs as "When You Ain't Got No Money You Needn't Come Around", her "Bully" favorite and others.

Harry Richman, in "A Night at the Club Richman", featuring Yvette Rugel, prima donna, and Eddie Elkins' orchestra, with Muriel De Forest and Bee Jackson, reproduced their floor show as done at the Supper Club a few blocks north. Richman giving the best he had without stint. Everything and everybody was there, including the whole crew of waiters, who stood around, creating cafe atmosphere and otherwise assisting with a bit of comedy now and then. Richman is master of ceremonies, doing his stuff, more or less known to vaudeville patrons, especially his piece de resistance relating to father's beard and a mishap at the barber shop. Miss Rugel sang several selections, starting with "One Fine Day", from "Madame Butterfly", which she sang in English. This was followed by a published ballad, and then her excellent rendition of "Swanee River". Miss De Forest danced, sang a duet with Richman, and Miss Jackson trotted out a few mean steps, the Charleston being a drop in the bucket compared to what followed.

Harry Delf, comedian and dancer, in songs written by himself, came on rather late, but he went right into his characterizations and comedy hits with little delay. Toward the close, however, he lost a few customers, due to the lateness of the hour, and if the show runs all week as it did this afternoon he would be wise in cutting the turn. After 5 o'clock there is nothing to lose but those who want to get home in good season.

Coleman's Police Dogs closed the show in a clever exhibition of canine intelligence and fine training.

M. H. SHAPIRO.

trained pony, clever dogs and monkeys, was capably presented. A good closing act. Ten minutes, in full; two curtains.

E. J. WOOD.

Palace, Cincinnati

(Reviewed Sunday Matinee, February 1)

The bill was better this afternoon than it will look on paper. Roger Williams came close to stopping the show. He would, had he not been so willing to make his returns, thereby dispelling show-stopping plaudits.

Photoplay: *Right of the Strongest and Pathe News*. Following a short film subject on the great unfinished cathedral in New York and a plea for donations by a gentleman further explaining the project, ushers gathered in a goodly sum.

Mildred Andre and Company opened, working "in one, in two and in full". Miss Andre, singing *Dreamy Wabash*, brought on four good-looking young women with their violins to join in the chorus. After the quartet played *Don't Mind the Rain* and other selections vivaciously, part two "in full" followed. The five girls played their instruments, sang and danced a bit. An unbridled youthful hooper put a snap into the finale. Pretty wardrobe and artistic stage dressing helped the turn, rather a novelty. Thirteen minutes; curtains and bows.

Harry Holbrook, *The Singing Marine*, aided by a young man pianist, put over the *Marine Battle Hymn*, *The Parting* and *On the Road to Mandalay*, revealing a very pleasing baritone voice, rich in tone. After eight minutes he returned to give his impression of a grand opera singer

handling the national *Banana* anthem, registering many laughs. Twelve minutes, in one; two bows.

Roger Williams, *The Boy From Dixie*, surprised the auditors for his falsetto singing offstage at the opening, led one to believe a girl vocalist was due next. Then he went into a series of imitations of string instruments, an engine, motorboat, airplane, radio, etc.; told some stories and imitated a banjo and a pipe organ, the latter very excellently. So much for 10 minutes, but the crowd wouldn't let him go. He returned for additional imitations, including those of a banjo and laughing trombone simultaneously, a jazz band, etc. Twelve minutes, in one, drapery; bows.

John Hyams, Lella McIntyre and Company, introducing *Willie Splash*, by Willie Collier. Two men and two women worked in the playlet, written and offered solely for mirth, centered on an interesting plot. Twenty minutes, in three, an interior set; then a four-minute curtain talk by three of the cast that might have been eliminated.

Lou Browne and Muriel Rogers, in *A Battle of Wits*. This turn presented some very amusing comedy material in their skit and sang *It's a Man*, followed by a medley of popular songs, and a duet to *Magnie* in closing. Well liked. Fourteen minutes, in one, special exterior drop; two bows.

Carl and Valeska Winters closed with a novelty bell-ringing offering, in full stage, using flower pots, steps on stairways, fence posts, etc., in putting over their numbers. A beautiful exterior set is used. Some late popular pieces would not be amiss. A callopo closing went

Palace, Chicago

(Reviewed Sunday Matinee, February 1)

A bill of uniform quality, headed by Sophie Tucker, a holdover.

M. Alphonse Berg, in the opening spot, presents Paris fashions with the aid of two shapely girls. M. Berg is extremely skilful with drapes and silks, and in incredibly short time he drapes his models in the latest creations both in street and evening gowns. Full stage; two bows.

Florence Brady, a southern singer, assisted by Gilbert Wells, offers some typical songs of the present period, punctuated with a character number or two, which she is able to present in realistic style. Mr. Wells, in addition to singing some of his own compositions, executed some eccentric dance steps that brought him back for a repeat. In two; two encores and five bows.

Sharp Tools, a sketch in which Ethel Grey Terry does some effective dramatic acting, is another of Willard Mack's crook plays, and has a big punch and a surprise finish. Miss Terry is assisted by Carl Gerard, Clyde Fillmore and Edwin Sturgis. Full stage; six bows.

J. C. Flippen, a slightly different black-face man, sings the usual list of "hot mamma" and "papa" songs, and varies his turn with some good dancing. Some of his jokes seemed to be a little subtle for the Palace audience. In one; encore and four bows.

Once more Sophie Tucker proves she is a past mistress of stage art. She makes her audiences laugh with her and then a moment later has these same hearers on the verge of tears as she does a serious number. This week she is presenting a school-days scene with the aid of two of her assistants and a large map of the United States. This, of course, is in addition to her several songs. A dance by the other feminine member of her company, concluding with some difficult splits, made one of the outstanding hits of the act. Six people. In one and full stage; two encores and seven bows.

Harry Burns and Company got their share of the laughs with their Italian comedy, interspersed with songs, harp numbers and vocalism. Burns is a real comedian in that he can do convulsively funny things with the most serious men. Three people. In one and two; two encores and five bows.

Harry Webb with his orchestra stopped the show. This orchestra is not a bit better than many of the others, and probably not as good as some, but the act is wisely staged with home unusual and clever scenic effects and a rube comedy number that gets the laughs. It requires a full stage, and the nine musicians play with snap and precision. Several of them do solo numbers and feature dances that add materially.

Ole Olson and Chic Johnson, in one, had a difficult spot following the orchestra, but they soon had the customers in high gear with their nut comedy and songs. These two chaps work straight, but as both are real comedians they manage to get a lot of laughs. Following their scheduled act, they are announcers and engineer what the program calls a "Surprise Party", which brings practically all the folks on the bill on for a series of uproariously funny stunts. Bits of parody on the various numbers are given and a lot of horsplay that sends everyone out onto the street weak from laughter, is indulged in.

AL FLUDE.

Moving Orchestra Pit

Chicago, Jan. 31.—The Tivoli Theater is having a moving orchestra pit installed. Balaban & Katz, owners of the theater, have had experts studying the psychologic value of many different phases of theater management on the crowds. They have concluded that the disappearing pit is effective. By means of the new pit the orchestra of 40 musicians will sink from view at the touch of a button. From this position the orchestra will play accompaniments to the screen drama and yet will not intrude upon the picture. The experts have it figured out that slide trombone players, violinists and even the director himself don't just exactly harmonize with the pictures in their necessary motions. When overtures or star numbers are to be played the orchestra will rise and recede at the end of the number.

J. Thomas Harding Opens Music Publishing Offices

Chicago, Jan. 31.—J. Thomas Harding, artist, writer and composer, has opened music publishing offices in Cohan's Grand Building, 113 North Clark street. Laddie Fischer is in charge of the professional department, assisted by "Broadway" Jones. Mr. Harding's *Desert Moon*, waltz ballad, and *My Baby's Dreams*, fox trot, are showing great vitality in sales.

over well, the team playing an instrument with their feet while dancing. Seven minutes; two bows.

Harry Jolson turn not "enough".

PHIL LAMAR ANDERSON.

From Coast to Coast by Special Wire

Orpheum, St. Louis

(Reviewed Sunday Matinee, February 1)

Exploitation surely has done wonders for Harry M. Snodgrass. A complete sellout greeted the ex-convict this afternoon, and the advance sale for the week is the biggest in the Orpheum's history. The bill as a whole is good, but it has two dance revues that are similar in many ways.

Asop Poble, Topics of the Day.
The Three Tak-tas, Japanese, opened the mood doing some wire walking and the men performing some good barrel tossing and spinning and pole balancing. Ten minutes, elaborate Oriental hangings in one and three; two bows.

The Antique Shop, a Meyer Golden presentation, is a fantastic dance novelty with various numbers and dancers being introduced in a clever way by Val Eichen. Costuming and scenery gorgeous. The six artists present seven "antiques." The *Allegro* dance by Marie Lowe and Linton Happs being the best in the repertoire. Twenty-two minutes, specials in one, two and full stage; three curtains.

Stuart Barnes is aging but is ever good. He has a corking line of comedy material which he intersperses with several pipin comedy songs. Scored heavily. Twenty-one minutes, in one; three bows.

Ledova, brilliant danseuse, and Danny Dare, Rudolph Mallinoff and the Ware Sisters combine to make a magnificent dance revue. Ledova is lithe and graceful, especially in her toe and butterfly dances, in the latter of which few excel her. The Ware Sisters are nifty high-kicking and split dancers and do their numbers with unison. Danny Dare, a furious specialty stepper, exhibited many new steps and was a wow. Mallinoff makes a good partner for Ledova in her double numbers. The *Light Cavalry* dance was novel and fetched many laughs. Twenty-two minutes, special settings and pretty lighting effects in one, four and full stage; three curtains and three bows.

Lillian Shaw can rightfully style herself the "Arch Enemy of Gloom." She gave three dandy character impersonations and created a laugh riot. Twenty-six minutes, in one; four bows and a "Thank you."

Harry M. Snodgrass, styled by J. M. Witten, his manager and formerly broadcasting announcer at Jefferson City, as "King of the Ivories" and "America's Most Popular Radio Artist." Before a special setting, in three, which is programed as a faithful reproduction of radio station WOS, Snodgrass played the numbers which made him popular with wireless fans. He is a good pianist, but no better than many ivory artists of today. He received an ovation before and after his selections. He should take advantage of his popularity while it lasts, as his accomplishments are limited. Too, he lacks showmanship, as does his announcer. Twenty-seven minutes, in three; two encores and talk.

Tom Smith was the scream of the show. His naturally funny way and mannerisms, his flops and terrible falls put him over big. Harry Newman assisted at the piano and in the aisle during a burlesque mind-reading bit. Seventeen minutes, in one; bows and talk.

Dippy Diers, with Flo Bennett, couldn't hold 'em in. The comedy is forced by Diers, and Miss Bennett is stiff and distant. Twelve minutes, in three.

Pathe Weekly.

F. B. JOERLING.

Grand O. H., St. Louis

(Reviewed Sunday Evening, February 1)

A well-balanced bill without a single weak spot.

Following the usual photoplays, Otto and Otto, man and woman, neatly presented some novel magic tricks. The man supplies the fun. They also do bits of juggling. An accomplished pair in a variety of stunts. Twelve minutes, in four; two bows.

Melville and Stetson, Jr., neat appearing and youthful, scored in the dove spot. The man plays the piano and the accordion and sings well. He also does a yodel number to his own accompaniment on the accordion. The girl plays the sax and sings several popular numbers in good shape. Thirteen minutes, in one; encore and two bows.

Geo. Alexander and Company, the latter consisting of an unfiled man and woman, have a sketch that seems to be one of Harry Holman's familiar bits reshaped. It contains many comedy lines, some new, and numerous old ones that hit the funny bone. A moral is unfolded at the end. Eighteen minutes, office interior; four curtains.

Williams and Young, one man in black-face and the other in high-brown makeup, are finished artistes and know how to make the best of their stuff. Williams has a powerful voice and does the straight, while Young furnishes the laughs. Eighteen minutes, in one; three bows.

Taylor, Lake and Ryan have a high-class act. The two girls sing beautifully and the man, in addition to being an A-1 banjoist, does some nifty flog and specialty dancing. His "Snow-Shoe Specialty Dance" is something entirely different and brought down the house. Exquisite



(Reviewed Monday Matinee, February 2)

Eddie Leonard and bunch figuratively tore the house down at this afternoon's performance in his minstrel classic, "Oh, Didn't It Rain?" He so ran away with the show that the best of the rest left a feeble impression. This happens everywhere the burnt-cork entertainer plays, however, and is no reflection on the artistes who appear in the same bill. Approaching Leonard is a mighty tough job. Nearest to attaining it today was Houdini, for whom we make an exception since his offering is gauged in its entertainment power by the mystification in his experiments. Holdovers this week are in the minority, Jack Joyce and his horses being the only repeat in addition to Houdini, now in his fourth week.

What is called "An Aerial Congress", with Fred and Mae Henry, Ed and Jennie Rooney and The Norvelles taking part, gave the show a splendid start. All three acts work simultaneously and exude circus atmosphere after an attractive fashion.

Low Murdock and Mildred Mayo knocked the deuce out of the spot following in a series of cleverly executed eccentric dances. They call their pedal delight "Footloose". The agility of Low and Mildred in shuffling the hoofs proves their right to this nomenclature.

Jack Joyce entered upon the second week of his stay at this house with his performing horses going thru their routine smoother they did on the occasion of their first appearance here last Monday. The equines scored nicely. A high-school bit used last week to open the offering has been cut.

Mary Haynes, singing comedienne, bowed to the Hippodrome crowd today for the first time in her choice routine of comedy songs. They're zippy but highly laughprovoking and sent the versatile Miss Haynes across as one of the show's biggest applause hits, second in fact to Leonard only.

Houdini offers his astounding submarine mystery this week, in addition to an expose of the methods employed by "Margery" in ringing a bell while stocked in a box especially built for the purpose. Using the same box in which "Margery" accomplished her trick, Houdini exhibits how it was done, first by lifting the shoulders and head far enough out of the box without moving the arms to touch the bell apparatus with the forehead, then with the aid of a carpenter's rule. In the submerged water-box stunt Houdini shows exactly how he was thrown overboard the ocean steamship McAllister at Sandy Hook in 1914 and into the Atlantic Ocean from the Garden Pier, Atlantic City, the following year. He allows himself to be nailed and securely roped into a thoroly examined heavy wooden box, which is encircled by two heavy ropes and two steel bands. Three hundred pounds of iron weight is lashed to the box, which, with its human contents, is lowered into a specially constructed tank set in the stage. Being perforated the box allows water to seep in and sink it inside of 30 seconds. In less than this time Houdini was out and on the stage, dripping with water. The box is lifted and the water pours out of the holes, ropes and all remaining the same as when lowered into the tank.

The Sarrotos opened intermission in their European gymnastic classic imported to this country a few weeks ago. The single girl member of the troupe, a type that is far from being musclebound, gives not a little thrill in the optic endurance poses of the routine, in which she invariably is at the bottom supporting two or more men, some of whom are nearly twice her weight. A corking good hand was accorded the act.

Eddie Leonard and His Minstrel Cohorts held the next spot down so tight that the chance of reaching the next seemed foreboding. If those in the audience had their say, Eddie probably would still be uncorking his entertainment intoxicating stuff. They wouldn't let him lie to the wings today before doing that "Holy Holy Eyes" number of his, and then loathed to see him depart. Leonard's there all right and so are all the burnt-cork lads who work with him. Tho it is not always customary to mention musical directors, we make the exception in this case. Carroll Le Van certainly puts the instrumental chaps, both in Leonard's act and in the pit orchestra, thru their music in great style.

Dr. Rockwell had a pretty difficult row to hoe following Leonard, but demonstrated that will power sometimes helps. His nifty line of gab knocked the audience for a row of medical dictionaries. He was the guffaw hit of the bill in his regular act as well as in the afterpiece, which he does with Jean Bedini and the Merediths, who follow him.

Jean Bedini, burlesque and revue producer, as well as actor, offered a juggling travesty in which he is assisted by Rex, while Madelyn and Norman Meredith entertained with dances of a pleasing order. Doc Rockwell sits at the side of the stage eating a sandwich while he cracks wise about the goings on of Bedini and the Merediths. The Hippodrome Dancing Girls gave the offering a colorful and appropriate dressing, seated at what is supposed to represent tables in a cafe. Provision of such a setting enables Rockwell to grab the sandwich and Bedini and his assistant to do some hilarious plate breaking in their juggling bits.

ROY CHARTIER.

settings and hangings, enhanced by special lighting effects and with costumes befitting the individual numbers. Thirteen minutes, in one and three; three bows.

Ling and Long, an elongated living skeleton of a man and a diminutive piece of femininity. The man dispenses hokum that gets many laughs, and he shows that he is no slouch as a juggler. The lady sings while he does his stuff. Eleven minutes, special hanging in one; encore and bows.

Nellie Jay and Her Jay Birds, the latter being eight lady jazzists. The girls make a neat appearance in front of a pretty drop, in three, and dispense popular and classical music equally well. All of them double on various instruments. The drummer sings and does a high-kicking dance. For an encore they gave an ensemble singing number to their own accompaniment. The hit of the show. Sixteen minutes; encore and curtains.

Barton and Young, one man as a straight and the little fellow taking the part of a Jewish Nance. The latter's style of comedy goes over strong. They sang and talked for fourteen minutes, which netted an encore and several bows, in one.

Crystal Bennett and Company, an act

that has been seen at local theaters quite a bit during the last year, have been augmented this time by a boy of about seven years, who gives a demonstration of spine strengthening and rigidity. Athletics, physical culture exercises, club swinging, boxing, wrestling, during which comedy is injected, make up the routine. Twelve minutes, special white and black setting, in full stage; two curtains.

F. B. JOERLING.

Eulogy to Lothrop

New York, Jan. 30.—Charles Franklin, treasurer of the Mutual Burlesque Association and former business associate of the late Dr. George A. Lothrop and Edgar Lothrop, former managers of the Howard Theater, Boston, has become noted for his eulogies and floral tributes annually on the anniversary of the death of Dr. Lothrop. Dr. Lothrop and his son Edgar were two of the most popular men who ever managed a house devoted to burlesque.

February 4 will be the first anniversary of the death of Edgar, and Mr. Franklin and his associates of the Mutual Circuit are preparing to place floral tributes on the graves of both the father and son.

Majestic, Chicago

(Reviewed Sunday Matinee, February 1)

Ishikawa Brothers, four Japanese equilibristae, opened the new bill. They gave a rapid, graceful and refined performance. Five minutes, in full; two bows.

Took and Toy, man and girl, have an act with Chinese dressing and setting. Song, talk and dance. The man is a good baritone. Pleasantly entertaining. Ten minutes, in one; two bows.

Jessie Hayward and Company have a sketch of fine and clever structure. The set is a stage dressing room. The woman character had in superb. Other two in the act are all right. If all sketches were as good as this, half of the bills would be sketches. Too much cannot be said for it. Fifteen minutes, in two; three bows.

The Vagabonds is another presentation of unusual excellence. The man who produced and staged it was a genius. Begins with one man on stage, one as orchestra leader, one candy butcher in the audience and a stagehand in the wings. Candy butcher is a crack Italian comedian. Man on stage assembles them for a singing quartet. Their splendid singing knocks the house stiff. Nothing too good for this act. Fifteen minutes, in one; five bows and could have stayed an hour.

Bronson and Evans, man and girl, have a song and comedy offering with bright material. They are good. Fast and clever. Ten minutes, in one; three bows.

Revue La Petite has six girl dancers. One sings. The dance repertoire is excellent, opening with Dutch wooden-shoe work. Has speed, grace and finish. A fine offering. Twenty minutes, in full; three bows.

Davis and McCoy, man and girl, have another good offering. Comedy and some singing. Know their business at every turn. Action and fun. Girl uses concertina effectively and both have singing close. Ten minutes, in one; three bows.

Radio Fox closes. Man has elaborate radio apparatus and woman assists. Amateurs also help. Interesting effects produced and some comedy. It is good, solid entertainment. Ten minutes, in two; three bows. FRED HOLLMAN.

Keith's, Cincinnati

(Reviewed Sunday Matinee, February 1)

The current bill is one of the best seen at this house in a long while. Five of the acts are of headline caliber, namely: Walter Newman and Company, Margaret Young, Mallon and Case, Douglas Leavitt and Ruth Mary Lockwood, and Alma Nielson.

The M. E. G. Lime Trio opens with *The Gullwing*, a contortionistic novelty that is attractively presented. Nine minutes, in three, one curtain and bow.

Mason and Shaw, two women, one a male impersonator, offer an entirely satisfactory routine of song and dance that is tastefully staged. Fourteen minutes, special drapes and drops, in one and two; five bows.

Walter Newman and Company present a delightful comedy sketch, *Batling Terry*. Irene Sarli, as the gum-chewing stenographer, gives a delightful portrayal of this type. Marjorie Chester and Walter Newman also are most acceptable. Eighteen minutes, interior set, in full stage; four curtains and bows galore.

Margaret Young, that blues singer par excellence, was greeted with an ovation. She held the stage for 20 minutes and could have gone on indefinitely. Among her selections were *Rio Bad Bill*, *Me and My Boy Friend*, *Tennessee and Doodle Doo Doo*. In one; encore and bows.

Mallon and Case, "nut" comics, in an act labeled, *Keeping the Doctor Away*, kept the audience laughing to the point of tears. A first-rate turn. Ten minutes, in one; bows and encore.

A film boosting the drive being made to complete the Cathedral of St. John the Divine, New York, was shown, and Douglas Leavitt, in a brief talk, outlined the aims and purpose of the drive. Artistes on the bill then passed thru the house collecting contributions. Fifteen minutes.

Alma Nielson, a dainty dancer, assisted by Dave H. Ely and Dave Rice and the Frivolity Five, staged one of the best orchestra and dancing acts seen in a long time. The staging is beautiful. Twenty-five minutes, special drapes and drops, in full stage; encore and many curtains.

Douglas Leavitt and Ruth Mary Lockwood, in *Ourselfs*, dispensed comedy of a very superior variety. Their engaging personalities could make the cold auditors enthusiastic. Twenty minutes, special drop, in one and two; four curtains and encore.

Ely, woman juggler, closed the show with a nicely-staged offering. Six minutes, special set, in full stage; encore.

CARL G. GOELZ.

Holder for Police Show

Chicago, Jan. 22.—M. Holder and his mite, Ebenzer, are booked to play the two weeks of the big show staged by the Policemen's Benevolent Association in St. Louis, opening April 13.

Alhambra, New York

(Reviewed Thursday Evening, Jan. 29)

A good vaudeville show the last part with Ned Wayburn's new production, the *Don't-Tasse Revue*, featured Jack Redmond, professional and trick artist also new to the two-day, is in supporting bill. He took the novelty honors of the evening, Eddie Cole and George Snyder the comedy honors. The latter were also the applause hit of the show.

Seville and Phillips, tight-wire performers, opened to great returns. Their routine runs to the limit order, with Seville capping a 125-foot jump but blundered. He works up his closing stunt in sure-fire fashion.

Sailor Bill Kelly was a much bigger hit here than was last seen by the writer. He works smoother, for one thing, and takes care to put his songs and talk over without slovenliness. An impression of a down-and-out in Central Park, in which Kelly gives *The Evening Journal* a good peak stands out as his best accomplishment. A decidedly good lead was his.

Jack Redmond and Les Boyd followed in a going novelty with a radio lacking in the proper comedy punch, is of a highly entertaining nature. Redmond is a professional gag champ, who features trick shots not used ordinarily in playing the game. His partner is a good-looking, indeed. Detailed review appears under "New Turns" in this issue.

Eddie Cole and George Snyder in their "hoks" vehicle, *The Director*, were a scream, particularly in the bit in which an old Charlie Chaplin picture is run off and Cole stands at the side directing the funny-footed couple in his capers, telling him every move as he were on the scene actually putting Charlie thru his stuff. The audience virtually shrieked with laughter.

Ned Wayburn's *Don't-Tasse Revue* closed the show, holding the patrons to a later hour than is usually experienced. The offering, pretentiously staged in 10 scenes and lavishly presented, ran more than 40 minutes. It held 'em in, however, till the final note, scoring big. Tom Dingle, Jack Keller, Rita Howard and Helen Fables are the principal members of the cast. The ensemble includes Irene Langley, Blanche Morton, Alice McElroy, Roberta Green, Aileen Conklin, Margaret Shea, Vera Berg, Jackie Brewster, Mary Hoover and Jane Mayo. For performers new to the stage—if they are—their work indicates that many good things are in store for them. Arthur Swanstrom wrote the lyrics and Carey Morgan the music and Wayburn has provided the rest in staging it in a dignified manner. Rev'd-wed under "New Turns" this issue. ROY CHARTIER.

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

(Reviewed Friday Evening, January 30)

Edwin Franko Goldman, symphony orchestra director, conducting the augmented orchestra here twice a day at the overtures, is proving a powerful draw. The well-known director is filling a few dates at Moss houses, having been originally chosen to conduct at the newly opened Moss' Colony, a motion-picture house.

Praby and Putman, clever buck-and-wing hoofers, capable of doing eccentric and other dances as well as comedy, opened before a drop depicting the stage entrance of Madison Square Garden, where a rodeo is in progress. The girl is in the show and the man is a lonesome cattleman. The latter part of the act is done in flashy white outfits, both doing some line ballet dances, plus nifty gags.

Muriel Pollock and Sam Herman, piano and xylophone offering, filled second spot with a few songs and instrumental selections. The turn lacks everything in the line of pep and spontaneity needed to put it over. For the most part, the way it is arranged makes a draggy, uninteresting routine.

Harry Kahne, mentalist, did his usual stuff, selling his style of concentration in a way that not only entertained his patrons but probably mystified most of them when he did his upside-down, backward gags.

Alan Coogan and Mary Casey, who formerly did the *Bidding Her Good Night* act, are now disporting themselves in a vehicle in which Miss Casey has the role of a woman doctor and he a make-believe, love-sick patient. The comedy seems to do very well, despite a few lines here and there that are not so new. Will be further reviewed under "New Turns".

Paul Kirkland and Company in *The High Stepper* started off with his perilous ladder dancing, gathered the laughs with his paper-cone comedy and topped it off with the comedy balancing of his "company" on two chairs. Just three bits, but he makes a big-time act out of them.

Pictorial Flashes, done by Sonny Muldoon, Pearl Franklin, Saratoff and Company, with Robert Rhodes and Lyons Sisters, is a burlesque on the *Chauve-Souris*, a sort of travesty on a travesty, and it is one of the funniest flashes we've caught in some time. Will be further reviewed under "New Turns". S. H. MYER.

The Criterion and Capitol theaters, Oklahoma City, Ok., have arranged to show Kinigram educational pictures in the future.

COLUMBIA BURLESQUE

COLUMBIA THEATER - NEW YORK

"BATHING BEAUTIES"

(Reviewed Monday Matinee, February 2)

A Rube Bernstein attraction. Musical numbers produced by Leonard Harper. Original music and lyrics by Harry De Costa and Joe Young. Produced and presented under the direction of Rube Bernstein week of February 2.

THE CAST—Jack Hunt, Clyde Bates, Dudley Farnsworth, Ray Walzer, Marie Hart, Hazel Romaine, Vinnie Phillips, Kattie Madison.

SPECIALTIES—Kathleen French and Dorothy Barrett, "French Airplane Girls". CHORUS—Anna Trotman, Kate Morrissey, Helen Dillon, Marie Hunt, Stanley Doyle, Margaret Solomon, Margaret Bird, Louise Baldwin, Anna Mosler, Betty Dove, Mae Foley, Vera Holmes, Jackie Newton, Violet Devere, Teddy Smith, Ed Allen, Helen Walzer, Aline Green.

Review

Rube Bernstein, notable for many years for his production and presentation of low comedy, slap-stick burlesque shows, has again repeated his past performances by bringing into the Columbia Theater his *Bathing Beauties* with an equipment of scenic and lighting effects that are classy and colorful. The gowning and costuming of his choristers blend harmoniously in color scheme with their each and every ensemble number, while the masculine principals, during the greater part of the presentation, appeared in classy attire, changing occasionally to more grotesque attire in scenes calling for comedy clothes.

The comedy is equally divided between Clyde Bates and Jack Hunt, both characterizing tramps of different makeup and malacrisism, and seldom if ever have we seen two comiques of this type co-operate more for the desired results, their each and every line and action evoking continuous laughter and applause, and this was especially applicable to the bar scene, in which Comique Hunt leads the other principals in lipping Comique Bates, master par excellence in the art of mixing booze in a rubber boot. While this is an old act that has been seen frequently with Comique Bates, it is just as funny today as it has ever been and was the big laugh-evoking wow of the entire presentation.

Dudley Farnsworth, character-straight, appeared in Tux. attire in his song numbers and while in character clothes fed the comiques with a clear, distinctive delivery of lines that, while somewhat dramatic, was sufficiently humorous to aid them materially in making their points.

Ray Walzer, a nattily attired singing and dancing juvenile, proved himself an able actor in scenes and an exceptionally clever singing and dancing juvenile, leading numbers and in specialties.

There are four feminine principals in this company that are admirable in their contrasting personalities, talents and abilities. All of them appear at frequent intervals working in scenes, in which they display more than the average ability found in burlesque, and in one scene Miss Madison fed the comiques in a fast and funny manner seldom excelled by any straight man in burlesque. All four appear in soubret costumes leading numbers and in ingenue gowns in their respective singing specialties that indicated good taste on the part of the girls. Kattie Madison, a bobbed brunet soubret, has more to do in this show than in any in which we have reviewed her in the past, and she shows great improvement in her singing, dancing and delivery of lines and acting in scenes.

Vinnie Phillips also appeared in soubret costumes in leading numbers, ingenue gowns in scenes and in a one-piece bathing suit in a posing act that was modelistically perfect.

Marie Hart, a bobbed blond, ever-smiling singing and dancing soubret, distinguished herself in that role with her contortional acrobatic dances and ingenue gowns in scenes as a talented and clever actress with a personality that is really alluring, and in a wooden soldier dance, accompanied by a pretty bobbed redhead and a bobbed brunet chorister, fully merited the encores given the dancers for their dancing in unison.

Hazel Romaine, a pretty-faced, modelesque-formed, bobbed brunet ingenue-soubret, put her numbers over with telling effect, and as a blues-singing specialist can hold her own with any of them. A distinguished feature of this show was an aerial number, with Soubrets Madison and Phillips leading an ensemble of feminine aviators in front of a drop, in one. With the close of their number the drop ascended, revealing a full stage with semi-cyc. background and a double airplane suspended from the flies, with hanging trapeze, on which Kathleen French and Dorothy Barrett, programmed as "French Airplane Girls", two pretty bobbed brunet, modelesque-formed girls, held the audience spellbound with their contortional revolutions while swinging in midair, closing their act with an iron-jaw, whirlwind, mid-air dance that was remarkable for their endurance and gracefulness.

Another feature in the show was Straight Farnsworth in Tux. attire, Comiques Bates and Hunt in clean tramp attire and Juvenile Walzer in a grotesque sap characterization as a comedy quartet, and they could have held the stage indefinitely.

A novel bit of burlesquing was staged with Juvenile Walzer and Ingenue-Soubret Hart prologing several episodes from life that were burlesqued by the other principals for continuous laughter and applause. Straight Farnsworth and Ingenue-Soubret Hart in a singing and dancing specialty were as classy as they were clever—the personification of gracefulness.

Soubret Madison leading a number with *Charley, My Boy*, stopped the show cold during the first part, and in the second part Soubrets Madison, Romaine and Hart, with baby ukas and guitar, singing a comedy song to their own accompaniment, held up Comiques Bates and Hunt until there wasn't any more to the song. The closing scene was a bathing beach set for Soubret Madison in a one-piece bathing suit to sing *What You See at the Sea*, whereupon an ensemble of bathing beauties was silhouetted while undressing in the bathing houses ere their appearance for the bathing beauty parade, in which their slender, symmetrical forms, in one-piece bathing suits, were set off to good advantage by their pretty faces. There is one exceptionally pretty-faced, ever-smiling, titian-tinted, modelesque-formed girl in this company working second from the left on stage whose pep and personality, backed by talent and ability, warrant her advancement to a principal role.

Taking the production and presentation in its entirety, it is one that should meet with the approval of burlesque patrons thruout the country if burlesque is what they really want, and it should come in as one of the leaders of the circuit, for as a real burlesque show it has but few equals.

ALFRED NELSON (NELSE).

Alma Heath---Notice!

A telegram received by *The Billboard* late Monday, signed E. E. Elrod and dated at Jacksonville, Fla., stated that the mother of Alma Heath was dying.

"Holly" Booked Solid

"Holly", known as "The Golden Voice", is booked over the Keith-Albee and Orpheum Time till March 22, 1926, thru Earl & Perkins, Chicago. He is at present playing K.-A. houses. His Or-

phum tour opens at the Hennepin-Orpheum, Minneapolis.

Site Selected for Stadium

Philadelphia, Jan. 31.—Mayor Kendrick announced today the selection of a site in South Philadelphia for the proposed Municipal Stadium. At the last election the voters voted \$2,000,000 for the project. Officials expect to complete it in time for the Sesquicentennial celebration of the signing of the Declaration of Independence in 1926. The stadium will have a seating and standing capacity of approximately 250,000.

"Rosie" Proves Bad "Bull" by Stopping Two Trains

Salem, Mass., Jan. 29.—"Rosie", an elephant of Barton Bros' Circus act, playing a local vaudeville theater, went on a rampage last night and was locked up in the local night house "for conduct unbecoming an elephant and a member of the profession." The tub "Rosie" was to step on to get into the "sided-or Pullman" in which she spends her nights broke when she placed her foot on it and the madmen stopped. Angered by the fall, "Rosie" tossed trunks and a hand car around and threw a scare into about 100 people who were watching her being put to bed for the night before her keeper could make her believe. Two trains on the Boston & Maine Railroad were flagged in order not to excite a performer of "Rosie's" temperament for fear she would run amok.

Swan Wood a Sensation

New York, Jan. 29.—Hurtig & Seaman have engaged Swan Wood, a sensational whirligig dancer, as an added attraction for all of the "Columbia Burlesque" shows playing Hurtig & Seaman's 12th Street Theater, this city. During the current week they augmented their *Step On It* with the Niblo and Seaman show at Miller's Bronx Theater with Swan, who did a double turn at each matinee and evening performance, with the aid of her high-powered act.

"White Way" for Malden

Malden, Mass., Jan. 31.—A "white way" from Converse square to Broadway square and a series of 600-candle-power lights from Broadway square to the Revere line over the International highway is contemplated in an order for \$9,566.75 introduced into the Council meeting Wednesday.

Admits Theft of \$2,000 Ring

New York, Jan. 31.—Arrested on a charge of stealing a diamond ring valued at \$2,000 from the home of Stella Mayhew, vaudeville actress, at Beechhurst, L. I., Thomas O. Watkins, nonprofessional, pleaded guilty this week in the Long Island City Police Court and was held in \$1,500 bail for action of the Queens Grand Jury.

Theater Manager Fined

Detroit, Jan. 31.—Walter D. Schafer, manager of the Fox Washington Theater, was fined \$100, with the option of spending 30 days in the house of correction in the Recorder's Court Thursday for permitting two 12-year-old girls to dance in his theater in violation of the State law prohibiting the employment of children under 16 years of age on the stage.

Johnson With Howards

New York, Jan. 30.—Walter Johnson, former London Music Hall producer, well-known as one of the classiest straightmen in burlesque, is now working opposite Willie and Gene Howard in *Sky High*.

Big Cincy Theater Party

The biggest theater party in the history of Cincinnati was held Thursday night, January 29, in connection with the Canners' Convention. More than 5,000 delegates were guests of the American Can Company at the Grand Opera House and the Shubert Theater, both of which were bought out for the occasion.

North Co. on Delmar Time

Dayton, O., Jan. 29.—Sport North and Company, Frank North, Genevieve Russell and Helen L. Menken, played the Keith-Albee house here and that in Louisville, Ky., this week. Their act, *Bulldog Sampson*, opens on the Delmar Time in Norfolk, Va., February 1.

Elsa Ryan in New Sketch

New York, Feb. 2.—Elsa Ryan, dramatic actress, who formerly appeared in vaudeville in a one-act playlet, called *Pa for Short*, is breaking in a new sketch written for her by Roi Bryant and called *Bluebeard, Jr.* It will be ready for a metropolitan showing early this month.

ATTENTION THEATRICAL AND MOVING PICTURE MANAGERS! When needing first-class people in all lines: Dramatic, Revue, Sketch, Musical Comedy Troupes, Motion Picture People, wire us: Picture Producer, who pay expenses from New York, who we can only list class, experienced people here. A great saving? Years of experience in filling vacancies of managers and producers. Quick service. Selling but first-class experienced people furnished. Address: 238 Central Arcade, Miami, Fla. MIAMI AMUSEMENT AND THEATRICAL EXCHANGE.

WANTED—For "BARNEY GOOGE & SHARPE" (1925). Material: under canvas. Open letter part February. I have heard alone life for southern part and would like to hear from artists in all lines: Musicals, Sketchs, Dancers, Musicians, etc. So to get any and full particulars, first letter or no attention paid to your letter. So to be able to deliver. About 100 letters and positions at all times. Write to: I write you to Elizabeth S. C. White, don't write address CHARLES T. BIRD, 811, Levee and Manager care of Class 11111, 1111 Theatre, 1111, Georgia.

ALL RIGHTS TO "WANDERLUST" ASSIGNED TO JAMES MORTON

Katherine Hayes Finds it Impossible To Comply on Time With V. M. P. A. Stipulations, So Act Goes to Her Former Partner---Rea Ricard Replaces Her

NEW YORK, Feb. 2.—The tangle involving Katherine Hayes and James J. Morton, both of whom claimed the production rights of *The Wanderlust*, a sketch by Evelyn Blanchard, in which they appeared together in December, has finally been unraveled, possibly not to the satisfaction of all concerned.

The outcome of the differences which precipitated a sort of impasse, insofar as the playing of the act was concerned, has resulted, it developed this week, in the assignment of all rights to Morton, who starts rehearsals of the vehicle this week with Rea Ricard in Miss Hayes' place, and opens next week.

Morton, it is understood, has held Miss Ricard under half salary pending the settlement of the case. The controversy between him and Miss Hayes arose out of his alleged effort to hire her after he had bought scenery for it, thereby assuming it automatically as his property.

The matter was arbitrated by the Vaudeville Managers' Protective Association following the rumpus, and the findings of the Joint Complaint Bureau were that the act was the property of Miss Hayes, but that she would not be able to retain these rights unless she produced and opened it by January 15. This gave her two weeks' time in which to engage another man for Morton's part, rehearse the act over again and get an opening.

The V. M. P. A. made this stipulation in its decision as a protection measure for the authors of the playlet, Miss Blanchard, so that its production would not be held up unnecessarily.

Satisfied with the decision, except that she felt two weeks was inadequate to get the act in proper condition for showing, Miss Hayes negotiated with Eddie Hayden O'Connor to handle the presentation, secure the necessary scenery and look after other details concomitant to its opening, which he agreed to do.

Altho conversant with the stipulations of Pat Casey's decision, and knowing the act must be opened by January 15, O'Connor did not arrange for a booking. Miss Hayes took the "bull by the horns", so to speak, and secured a showing at Fox's Jamaica Theater the afternoon of January 15. She did not discover until getting to the theater, however, that the scenery was missing, the order for which it was later discovered O'Connor had canceled without her knowledge. The result was that the act was canceled following the matinee performance, due chiefly to the absence of scenery for its proper presentation.

Because no pay-or-play contract existed in the Fox showing, the powers that be in the V. M. P. A. decided, it is divulged thru authoritative sources, that the performance did not hold water and was not considered a fulfillment of the stipulations of Pat Casey's decision.

But on the strength of an appeal by Miss Hayes for another week's time in which to open the act, received by the V. M. P. A. prior to her Fox engagement in Jamaica, that organization granted her the stay, extending the time limit to January 26.

Jefferson De Angelis, whom she engaged to play the supporting part and who appeared with her at Fox's Jamaica, deserted following the cancellation, and she was compelled to search for another artist for the role. She obtained Georgie Mack, and, in a dire attempt to get the sketch on by January 26, saw Ben Edwards, booking agent on the Keith floor, with a view to having him handle it.

His refusal, for obvious reasons, to direct the act and secure an opening until Miss Hayes could obtain a written agreement from Miss Blanchard, giving her the right to produce it, which she (Miss Hayes) originally had by verbal contract, so disgusted her, according to her own story, that she decided to wipe her hands clean of the entire affair and make no further effort to retain the playlet. With this action on Miss Hayes' part and January 26 at hand without the act opening, the case was closed by the V. M. P. A. and Morton notified accordingly.

Morton first became interested in *The Wanderlust* when Miss Hayes prevailed upon him to play the male part in it and to advance the necessary money with which to purchase scenery, which cost some \$200. A verbal agreement between the two is said to exist, whereby Miss Hayes would reimburse Morton for one-half the cost of the scenery as soon as bookings were secured.

The act opened, played a week, splitting it between Newburg, N. Y., and Freeport, L. I., and was booked for the week following, when Morton, out of a clear sky, wrote Miss Hayes, informing her that he was not pleased with her work; in short, tried to can her.

Richman in Vaudeville

New York, Feb. 1.—Harry Richman, featured performer of the Club Richman, opened in vaudeville this week at the Palace Theater in an offering called *A Night in Club Richman*. With him appears Yvette Ruzel and Eddie Blkins' Orchestra. The engagement is a limited one.

Plucky Artiste Injured in Acrobatic Stunt---Falls Twice

Syracuse, N. Y., Jan. 31.—Betty Moore, of the Betty Moore Company, acrobatic turn, was severely bruised Monday night at a performance at the Temple Theater when she lost her grip upon her partner and was thrown to the floor twice in succession. The second mishap is believed to have occurred because she had not fully recovered from the first one.

After the first tumble Miss Moore pluckily stuck to her task and attempted the trick a second time. She was seated on the shoulders of the understander, who was whirling rapidly. Both her hands were outstretched so that she had nothing to help her keep her balance. When she lost her grip and fell to the floor she was assisted to her feet by a third member of the team, whom she pushed away and mounted the understander's shoulders again. When she fell the second time performers ran to her aid and the curtain was dropped. Altho suffering from a bruise on her head Miss Moore told Manager A. A. Van Auken that she would continue the act for the rest of the engagement.

Lewis Has New Sketch

New York, Feb. 1.—Phillip J. Lewis, vaudeville author, who returned last week from a short vacation in California, announces the production of a new comedy sketch, entitled *Rejuvenation*, at an early date, and reports the following material that he and his partner, Lloyd Belmore, have written:

A minstrel and musical comedy for the city of Durand, Mich.; a monolog and special bits for Harry Weston, playing pop houses on the West Coast, and exclusive numbers for the team, Van and Travers. The vaudeville-writing team has orders for material from Sammy Gettler, "the saxophone nut"; the O'Hanlons and the Baseball Four (singing ball players).

Thalia Changes Hands

New York, Feb. 1.—The Thalia Theater, in the Bowers one of the city's amusement landmarks, changed hands last week when title was taken by the Ancierno Amusement Company, which has occupied the old building under lease since 1920.

The Thalia was formerly the home of Yiddish drama. Of late it has been devoted to Italian vaudeville shows. The William J. Kramer Estate, which has held the property for many years, sold it for \$240,000.

Change in "Wigginsville" Act

New York, Feb. 1.—Julia Lawrence left the cast of *Wigginsville*, in which the team Mountain and Dixon, is featured, last week at the Earle Theater, Philadelphia, and Elaine Grey, in private life the wife of Earl B. Mountain, joined the act today at the Earle Theater in Washington. Miss Lawrence was given her notice, it is understood, because Mountain and Dixon could not retain her at the same salary she had been receiving.

Trevor and Harris on Orpheum

New York, Feb. 1.—Trevor and Harris, English dancing team, who came over recently and worked on the Keith-Albee Time around New York with the Vincent Ross Orchestra, are now on the Orpheum Circuit. They opened last week at Milwaukee with Paulee Freed's Chicago Ramblers, and following a three weeks' engagement will return to the Keith-Albee Circuit.

Maurice Costello for Vaude.

New York, Feb. 1.—Maurice Costello, many years in motion pictures, is another screen player to be announced for an early appearance in the two-a-day on the Keith-Albee Circuit. He is breaking in a heavy dramatic sketch on the West Coast and is expected to be seen here at the Palace in a few weeks.

Theaters To Celebrate

New York, Feb. 1.—The Grand Theater, at Calgary, Can., an Orpheum house, celebrates its 13th anniversary February 9 and 10, and the Palace Theater, Rockford, Ill., also an Orpheum stand, celebrates its 10th anniversary during the week of February 27. The Calgary house plays vaudeville Mondays and Tuesdays only.

Murphy With Audrey Maple

New York, Feb. 1.—Jimmy Murphy, leading juvenile for the Guy Emery motion pictures, has been secured by Bovett Tvey to play opposite Audrey Maple in a spectacular act, called *The Lady of Orchids*. Others in the cast are Diane Gordon, formerly with the Ziegfeld Follies, and William McCloud.

Averts Theater Panic

Boston, Jan. 30.—Water escaping from a sprinkler pipe and dropping on a steam radiator created smoke which caused a woman to shout "Fire" during the performance at the new Palace Theater in the West End Monday afternoon. A panic among the 600 patrons was averted by quick action of the management. The Palace plays pictures and vaudeville, and at the time of the scare the sketch, *The Doctor*, was being played. The audience was made up mostly of Italians and an actor in the sketch addressed them in Italian, explaining that there was no danger. The fire department was called and it was found necessary to shut off the water, when all signs of smoke disappeared and the program was continued.

New Fire-Prevention Booth

New York, Feb. 1.—There has been installed in the Fay Theater, Rochester, a combination motion picture and vaudeville house, now booked by the Amalgamated Vaudeville Agency here, what is regarded as a fire-prevention motion picture booth, which would confine a blaze, if started by ignited film, to the booth only. The walls of the booth, designed by O. W. Dwyer, have a number of shutters which close when inflammable links are separated. Were a fire to start in the booth the links would be burned and the shutters automatically closed. Damage by fire would be caused only in the booth, if the invention proves successful.

Cabaret Night Featured by Montreal Keith-Albee House

Montreal, Que., Jan. 30.—The Imperial Theater, playing family vaudeville, is staging a cabaret night every Friday to big returns. Members of the bill do extra turns and local talent is drafted to add to the program. Seats are at a premium for these nights, which are being imitated in suburban picture houses. The Imperial is a Keith-Albee house, usually playing six acts of vaudeville and a picture. H. W. Conover, manager, is "dean" of local theatrical managers.

Miss Ridgeway's New Act

Fritzi Ridgeway's new act, *A Week of Studio Life*, has nothing to do with her vehicle of last season, called *Wife's Honor in Three Speeds*, written by Frank Condon, she advises *The Billboard*. Her new turn, she states, was written and produced by herself under the supervision of Herb Jennings, manager Keith's Palace Theater, Indianapolis. Joe Mills, former vaudeville and minstrel, assists her as an old studio doorman. She recently opened on the Keith-Albee Time.

Berinsteins Purchase Regent

Elmhurst, N. Y., Jan. 31.—The Regent has been purchased by Harry L. and Benjamin M. Berinstein, who will remodel the picture house to seat 2,500. It is said that Keith vaudeville and pictures will be transferred to the Regent from the Majestic.

Frank Dobson Back

New York, Feb. 1.—Frank Dobson, who closed recently with the Shubert musical comedy production, *Indecent Exposure*, is going back into vaudeville and will open at the Palace Theater tomorrow. Betty Rand has been signed by Dobson thru Leslie Morosco to assist him in his act.

Calve for Hippodrome

New York, Feb. 1.—Emma Calve, dramatic soprano, now in France, will arrive here early in March for an appearance at the Hippodrome beginning the 23d of that month, under the direction of the Blanchards.

Artistes in Trolley Crash

Boston, Jan. 30.—Theda Bernard and Metra Richards, vaudeville artistes, playing one of the Dorchester houses, were riding in a Mattapan trolley today when it jumped a switch and crashed into a one-man trolley at Seaver street and Humboldt avenue, Roxbury. They suffered from shock, but were able to return to their hotel.

Change in "Tea for Three"

New York, Feb. 1.—Olive Wyndham is out of the sketch *Tea for Three*, which yesterday opened a tour of the Orpheum Circuit at Kansas City. She left the act following its appearance at the Palace here two weeks ago and was replaced by Lenore Carlin, who took the role formerly essayed by Miss Wyndham at the Coliseum Theater last week. Arthur Byron is starred in *Tea for Three*.

VAUDEVILLE ACTS

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A Dancing Delectation
McGushion Twins

In "Let's Dance"

With Eddie Franklin, DuBow and Ross
and Chic Stanley

Reviewed Tuesday evening, January 27, at Keith's 81st Street Theater, New York. Setting—Specials, in full stage. Style—Revue. Time—Sixteen minutes.

Let's Dance, a stepping revue, one of Lew Cantor's productions which was out last season, is back in the toils of the vaudeville world with a brand new cast, headed by the McGushion Twins. The billing calls it a dancing delectation, which takes the words right out of our mouth. It is staged in the flawless manner distinctive of its producer, and the cast is more than adequate.

In doing out the honors, with all deference to the genuine ability of the McGushion girls, we must mention Eddie Franklin. He's the most agile eccentric dancer we've seen in many a day, and his presence in the revue is a big asset to it. The team of straightmen, DuBow and Ross, and the tall, lanky comic, Chic Stanley, also must be given their share of the encomiums being passed out. In a comical wooden-soldier number in which the trio works it was an outstanding hit. This particular bit is as cleverly staged as it could be, all a credit to Lew Cantor's ability in this direction.

As for the McGushion Twins, whom it is not necessary to introduce, they hold up their end capably. The girls are not only fine dancers, but good-looking, with interesting personalities and winsome smiles.

All in all, it is the most delightful miniature revue that's come along in some time. That its appeal will be widespread is without question. R. C.

Victor Moore, Emma Littlefield
and Company

—In—

"HE'S OFF HIS NUT"

A One Act—Something in Two Scenes

CAST

John Underwood, He Use To Be..... Victor Moore
Mrs. John Underwood, Is Yet..... Emma Littlefield
Attendant, May Always Be..... Maurice Elliott
Napoleon, He Thinks He Is..... Victor Moore, Jr.

Reviewed Tuesday evening, January 27, at Keith's 81st Street Theater, New York. Style—Comedy skit. Setting—Specials, in one and three. Time—Sixteen minutes.

Victor Moore and Emma Littlefield have done the unexpected. They've gone back to the woods, changed their act, and reappeared with a skit that may offer some plausible reason therefor in its title, He's Off His Nut. While we agree that the team should have had a new act long ago, still we feel that they've gone from better to worse in ditching Change Your Act or Bark to the Woods, which they did for more than 20 years, for their present vehicle, a skit that doesn't begin to compare with the antiquated one they buried. It will never enjoy the popularity nor the longevity of the act preceding it, unless it is strongly bolstered with the punchy material that characterized the old one.

Our hunch is that Victor Moore hit upon the idea that forms the basis for his new offering and couldn't resist trying it out before someone else thought of it. Crossword puzzles and one's addiction to them to the point of lunacy forms the act's foundation, but the structure that has been built on it is so much weaker than in the old act, so far as a comedy punch is concerned, that we fear its life will be short.

The scene of the skit's action is the Loosenut Sanitarium, an institution for crossword puzzlers who have gone daft. A short prolog shows Victor Moore, Jr., as a puzzle solver who thinks he's Napoleon. This is in "one", with a drop representing the entrance to the sanitarium. Going to "three", one is treated to the greatest checkered array imaginable. Moore is seated at a table with crossword puzzles galore in front of him and dictionaries, thesauri and other reference books at his side. The entire room is decorated with crossword puzzle designs, even to the smallest piece of furniture, tablecloth, bedspreads, towels, walls, even the pencil Moore uses being checkered. His setup, too, from necktie to shoes, is in black and white checker design. This, of course, draws a laugh right away.

Moore's wife, who had him taken to the sanitarium, after he had gone off his nut, pays him a visit. His attitude is one of such deep absorption in the crossword puzzles that he disregards her completely, not to mention ignoring her when she disturbs him. He orders some lunch from the attendant (played by Maurice Elliott, who essayed the role of the stagehand in the old act), and teapot, tea cups and everything are also in crossword design. The dining table takes part in a mildly laughable sort. An example of the gags pulled is: "What's a four-letter word meaning a parasite on the left leg of a prehistoric Egyptian flea?" which like similar ones failed to stir the audience to a frenzied state of laughter.

Moore has another bit in which he thinks he's playing golf, over which he is supposed to have gone "half crazy"

NEW TURNS, AND RETURNS

before puzzling became popular. He uses some prop eggs and knooks them with umbrellas and canes, used as golf sticks, away out into the audience. This was more childish than funny, but might be worked up until it would be a scream. An argument with the wife over a word in a puzzle which ends in Moore telling her she's crazy brings the curtain down. The applause was meager, when reviewed. R. C.

Mme. Annette Royak

Assisted by Louise Best

Reviewed Tuesday evening, January 27, at Keith's 81st Street Theater, New York. Style—Singing. Setting—In one. Time—Twelve minutes.

Mme. Royak is a newcomer to vaudeville, and, incidentally, new to this country, we are told. She is a lyric soprano with a voice of wide range and mellifluous tonal quality, who recently tried out in the morning showings at the Palace Theater. This is her first week here and one can easily glean that she is a stranger to the two-day stage, altho her being somewhat unaccustomed to vaudeville didn't hurt her any when the writer caught the act. In fact she was a whale of a hit, being recalled for encores. She appeared in the second spot and received a most encouraging reception.

Her routine of choicely selected numbers runs to the classical, most of them being from operas. She has judiciously picked her songs, using a repertoire that seldom fails to find favor with vaudeville-goers. She sings in several languages, among them English, and always has beautiful control of her voice, taking things easily and unctuously, never hastening her solos. Louise Best accompanies her at the piano in an efficient manner. R. C.

Jack Joyce

And His Wonder Horses

Reviewed Monday matinee, January 26, at the Hippodrome, New York. Style—Horse routine. Setting—House set, in full stage. Time—Fifteen minutes.

Jack Joyce is making his first appearance in America in many years. He has been in England and on the continent with his horses, having come here direct from London where he had an extended engagement.

Joyce's nine thoroughbred steeds, while far above the average horse act, do not begin to compare with J. R. Agee's equines, which appeared at this house recently. Agee's and Joyce's horses do a different type of act, however, Joyce's being the typical circus offering kind in which the animals do a routine along conventional lines.

He opens in the same set Agee used, with a high-school routine that is a little

longer that it should be for vaudeville purposes. The bits include various types of one and two-stepping to music with Joyce in the saddle. In this the horse used works splendidly and in good time to the music. Next Joyce puts a black steed thru a ring routine in which the animal kneels, runs between cannons placed in the ring and does other minor stunts. A comic that probably comes from England and ladies his droilery accordingly, takes part in the routine, stirring mild laughter in the short bit he offers. A thrill comes when a Cossack trick-riding number is given, with the rider engaging in various unique feats as the horse paces around the ring. The specialty scored at Monday afternoon's show.

Six equines of the showy type, with royal plumery and in glittering harness, that do a nice ring routine in which marching on the rim of the ring is featured, brings the offering to a conclusion in a tasteful manner.

When reviewed, however, the horses were somewhat reluctant to do their stuff. They appeared to be a bit nervous and high-tensioned, which may have been caused by the inclement seas they experienced in crossing the pond, having arrived less than two weeks prior to their opening here. Sea legs may have had something to do with it, and with all these things taken into consideration, the animals did well. The act scored a good hand, when caught. R. C.

C. B. Maddock Presents

Helen Goodhue and Company

—In—

"THE BATTLE CRY OF FREEDOM"

By May Tully

THE CAST

Gwendolyn Smith..... Florence Crowley
Bell Boy..... Fred Gordon
Patricia Smith..... Helen Goodhue
Bob Smith..... W. Belfour

SCENE—Hotel Bedroom

PLACE—Reno, Nevada

TIME—Present

Reviewed at Keith's Alhambra Theater, New York. Style—Comedy sketch. Setting—In three. Time—Fifteen minutes.

The present cast is doing a revival of the sketch, written by the late May Tully, who also was seen in the leading role. None of the laugh-getting qualities seems to have been lost, altho here and there a gag might be brushed up and brought up to date. For the average neighborhood house the comedy seems to fit perfectly and the cast is adequate enough, getting over fairly well when reviewed.

Action takes place in a Reno hotel room. A young wife arrives to establish a residence and to get a divorce. She loves her husband, but seeks to divorce him because she has learned that he has

been married before and is not legally divorced. The only room left in the hotel must be shared with another woman, who, of course, turns out to be wife number one, the identification of the mutual husband being thru the medium of photographs.

Miss Goodhue has the role of the first wife, being an older character, is hard-boiled, but finally decides to help her successor when the husband arrives. He can't understand the action of his wife in leaving him and with the aid of his former spouse stages a conversation which his wife overhears, and thus wins her back.

Smith and Sawyer

Reviewed Wednesday matinee, January 28, at Proctor's 65th Street Theater, New York. Style—Song, dance and comedy act. Setting—In one. Time—Twelve minutes.

This turn appears to be a publicity stunt for Nedick's orange drink. With a speckled drop showing a stand like this company uses, Smith dishes out the amber-colored fluid. They play up the name Nedick, which is painted on the drop in large letters, in most all of their gags.

It develops that Miss Sawyer is a spotter and she is about to turn in Smith when he announces that he is a spotter for spotters. He proposes marriage and is accepted. As a curtain lowerer they sing Wedding Chimes and then step for a moment before going off.

Smith has a pleasing way about him and manages to extricate numerous laughs. Miss Sawyer, a shapely young miss, dressed in an orange-colored dress, steps quite well. It seems that these people are clever enough, but have picked the wrong material to work with. The hand was very light. G. V. W.

Ned Wayburn's

"Demi-Tasse Revue"

Lyrics by Arthur Swanstrom

Music by Carey Morgan

Presented in 10 Special Stage Settings

with 70 Beautiful Costumes

Exploiting the talent of the latest crop of Ned Wayburn's Pupils and Protoges as follows: Tom Dingle, Jack Keller, Irene Langley, Bianche Morton, Alice McElroy, Roberta Green, Aileen Conklin, Margaret Shea, Vera Berg, Jackie Brewster, Mary Hoover, Jane Mayo, Rita Howard and Helen Fables.

Reviewed Thursday evening, January 29, at Keith's Alhambra Theater, New York. Style—Musical revue. Setting—Special, 10 scenes, in full stage. Time—Forty-two minutes.

This revue, the second noteworthy effort of Ned Wayburn in the production of pretentious offerings for the two-day, comes in the shape of a lavishly presented potpourri of song, dance and music that gives the entertainment palat a delicious tinkle. The whole is beautifully staged. It has about it much of the touch that is Wayburn's, and the telling marks, here and there, of his trained directorial hand.

In comparing it to Honeymoon Cruise, which has had an enviable success, opinion may lean to the feeling that the former production is the better of the two. Granting that Demi-Tasse takes a second seat, it is not far enough removed to be what one might call "just fair". It's GOOD in every sense of the word—the sort of offering vaudeville audiences are treated to but seldom. The running time is eight minutes less than Honeymoon Cruise on the day it was caught at the Palace Theater (January 18).

The musical and dancing numbers are so many and varied that to enumerate them here and go into detail would require much space. Ten special settings, each tastefully dressed and mounted, form the background for the cast's efforts.

Outstanding among them are a crossword puzzle scene in which the girls of the ensemble represent dictionaries and other books of reference; a Madame Pompadour scene, in which costumes play an important part, and a Dixie number with the stage setting depicting the shores of the Swannee River.

If the persons in the Demi-Tasse Revue are pupils and proteges of Ned Wayburn, as represented, they have many good things in store for them. While the girls of the ensemble are not Ziegfeld types, so far as pulchritude is concerned, their work, nevertheless, is without flaw. Among the principals, praise must go to the acrobatic dancer and the juvenile. Both are performers of the front rank who show great promise.

The score, written by Carey Morgan, and the lyrics, by Arthur Swanstrom, who also wrote Honeymoon Cruise, are up to the standard of these music writers. R. C.

Jack Redmond and Lois Boyd

Reviewed Thursday evening, January 29, at Keith's Alhambra Theater, New York. Style—Golfing novelty. Setting—Special, in full stage. Time—Twenty-one minutes.

In its dire search for novelties of almost every description, vaudeville has tapped almost every line of endeavor. With prize-fighters taking to the two-day, a new field was opened, one from (Continued on page 21)

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VAUDEVILLE NOTES

AN ENGLISH jazz band, directed and led by JACK HYLTON, is coming here from London at an early date for appearance at the Hippodrome, New York.

The MARMERIN SISTERS, dancers, who have long headlined on the Keith-Albee Time, have gone on the concert stage.

LARRY SEMON, film comic, in vaudeville for a brief spell, last week doubled at the Bushwick and E. F. Albee theaters, Brooklyn.



Tyrone Power

TYRONE POWER opened in vaudeville in his dramatic playlet, *What We Want Most*, by HOWARD LINDSAY, at the Capitol Theater, Union Hill, N. J., last week, and following a few more outside dates will be seen in the major Keith-Albee houses in New York. LINDSAY staged the playlet and ALF. T. WILTON is directing the bookings.

CHARLES S. GILPIN, the colored star, playing vaudeville in a sketch, has refused an offer to appear in a EUGENE O'NEILL play.

The Test, with GLENN and RICHARDS featured, has been booked for a tour of the Orpheum Circuit, opening February 15 at the Palace Theater, Chicago. This is a CHARLES B. MADDOCK production, which has been playing Keith-Albee Time since it was put out last fall.

DOROTHY BUSCH, a Mack Sennett bathing beauty, is reported to have fallen for the vaudeville stage and will be seen soon at the Palace Theater, New York, in a flash act with a jazz band.

JOHN R. AGEE and his Brewery Horses were routed following their appearance at the Hippodrome recently for a tour of the Keith-Albee houses.

CRAWFORD and LANDINO have split after a short partnership and JACK CRAWFORD is now bending his vocal efforts toward the picture houses.



Margaret Irving

EDDIE BUZZELL opened last week at the Palace Theater, Watertbury, Conn., on the Poli Time with MARGARET IRVING in *Good Time Charlie*, written by EDDIE CANTOR, KALMER & RUBY and EDDIE BUZZELL. The offering, scheduled to hit Broadway soon, is under the direction of CHARLES MORRISON.

GOELET and HALL, who do singing and dancing, with musical trimmings, have returned to the big time after a layoff of several months. They recently opened a tour at Quincy, Ill.

EVA TANGUAY played the Palace Theater, New York, last week, resuming her vaudeville tour, which was interrupted not long ago by illness.

WANDA LUDLOW, dramatic leading woman, who played opposite DAVID WARFIELD, is being featured in a comedy sketch, entitled *In Room 515*, now touring the Loew Circuit.

The team WARREN and O'BRIEN, who do a comedy act, are opening the

last half this week at Minneapolis for a tour of the Orpheum Circuit.

MARION HARRIS has been engaged for a few Orpheum dates preceding her route on the Interstate Time, which opens March 8. Her Orpheum Time of nearly five weeks begins February 8 at Kansas City. She has a new accompanist in the person of EDWIN WEBER.



Marion Harris

McWATERS and TYSON opened this week at Norfolk, Va., for a tour of the Delmar Circuit.

LEW CANTOR'S act, *A Watchman's Dream*, which he put into rehearsal recently, has been temporarily called off.

HOBAN and BENNETT, girls of the musical comedy stage, opened this week at the State Theater, Jersey City, in their new melody turn, presented by ROSALIE and LEE STEWART.

A NEW act, called BUSTER BROWN and Company, makes its debut this week at Norristown, Pa., on the Keith-Albee Time.

HERMAN BECKER, producer, is reported ill in a hospital in New York, suffering from typhoid fever.

Among new vaude offerings that opened last week to break in are *La Tosca*, which made its bow at Norwich, Conn.; WAYMAN and MACK, who opened at Germantown, Pa., and BOBBIE BARTON and Company, which started its tour at New London, Conn.

TED LEWIS will be held over in practically every city on the Orpheum Circuit in which he will appear on his tour. He will play four weeks in Chicago and three weeks each in San Francisco and Los Angeles. He starts the tour in the Golden Gate February 15.



Ted Lewis

MAJOR DOYLE came back to vaudeville last week, opening with his old partner, SAM J. CURTIS, at Far Rockaway,

L. I. DOYLE formerly was in *School-days*, which played vaudeville years ago.

EDDIE ALLEN and DORIS CANFIELD, in *Gimme the Makin'*, opened this week on the Delmar Time at Norfolk, Va. They just came off the Orpheum Circuit.

ALEX GERBER, vaudeville producer and song and material writer, has taken over private offices in the Churchill Building, at 49th street and Broadway, New York.

CATHERINE SINCLAIR started a Vaimar Circuit tour this week at Norfolk, Va., in her well-known vaudeville offering.

DAN JANETT and JEAN DALRYMPLE, featured in *Just a Pal*, with MACK RUBLE in their support, opened on the Interstate Time last week at Tulsa, Oklahoma.



Jean Dalrymple

SAGER MIDGIEY and Company are opening next week at Grand Rapids, Mich., in a new offering, called *Oh, Jonesey*. It is described as a musical farcical comedy. MIDGIEY formerly did an act called *Hello, Wife*.

HARRY LA-MORE and Company, "The Eccentrics", returned to the Keith-Albee Time last week at the Rivera Theater, Brooklyn, starting a tour.

Returning to the big time after a long absence, CHARLES READER opened this week at Hazleton, Pa., in his xylophone offering. He hasn't worked on the Keith-Albee Time since June, 1923.

GEORGE NAGLE, assistant manager of Keith's Royal Theater, New York, for the past two years, succeeded WILLIAM V. KERRIGAN as manager of the Orpheum Theater, Brooklyn.

CELLUS MORENTO will reopen with his *Dance Follies* on the Orpheum Circuit shortly. He has been confined to his home in St. Louis, Mo., since December 20 by an attack of pneumonia. Assisting him in the act will be LILLIAN CARUTHERS, ESTHER COLLINS, RAY DAVENPORT, ALLAN MANSFIELD and DOROTHY DANLEY.

The Five PETLEYS, an English high-bar and trampoline act, recently opened their first tour of the Poli Time.

NORMA GREY and JEAN BELL played a special engagement at Poli's Capitol Theater, Hartford, Conn. Their singing act is labeled *1925 Song Ripples*. Hartford is MISS GREY'S home town and friends entertained her and her partner in royal style.

CHARLIE LUM, last seen in vaudeville as leading man with CLARE JOEL, is now occupying a like position with NANCY BOYER in her new sketch. After his season with MISS BOYER he (Continued on page 23)



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BALLROOM CIRCUIT BOOKING TO BEGIN

May 31 Is Date Set---18 Weeks
Minimum Number With More
Time in Sight

New York, Jan. 31.—May 31 is the date definitely set for bookings to start on the National Attractions, Inc., circuit of ballrooms. Eighteen full weeks is the minimum number for which the orchestras will be booked, but additional weeks will be added in the meantime.

Three full weeks will be played in New York, at the Arcadia and Clover Gardens, and Rossmont, Brooklyn. Other franchise holders spread to the Middle West, starting Fliegel's Danceland, Philadelphia, and taking in the L. O. Beck interests in Cleveland and other cities in that territory.

A deal may be closed for the entire Canadian franchise rights, which are being bid for by J. A. Schuberg, of Vancouver, who recently sold his motion picture theaters to the Famous Players combine. Schuberg in the meantime is endeavoring to have the National Attractions spread its activities to the Pacific Coast and British Columbia, with bookings to start as early as in the East. He is at present lining up all ballroom managers along the coast on his own initiative.

Managers in the eastern part of Pennsylvania appointed a committee of one, Duke Monahan, of Reading, to make arrangements with National Attractions, whereby a deal will be made for the wholesale entry of those managers into the circuit at an early date.

NEW YORK NOTES

New York, Jan. 31.—Al Mitchell and Orchestra opened in vaudeville this week, playing the first half at Proctor's Fifth Avenue Theater and the second half at Union Hill, N. J. He is using 13 men and few popular numbers, specializing on his own style of arrangements of musical comedy and standard selections. He recently returned from a series of dance engagements in the West and announces that he will forsake vaudeville for a good local stand, as the money and hard knocks are incompatible with his ideas of orchestra work.

Walter Hines' Orchestra closes its two-week engagement at the Roseland Ballroom tonight and leaves on a one-night dance series to be played thru Pennsylvania and Ohio. Early in March Hines will play a return engagement at the Roseland and after that seek a vaudeville or steady job in New York. The orchestra originally comes from Cleveland, and prior to the Roseland trip played its only outside engagement at the Wilbros, Oakmont, a suburb of Pittsburgh. Hines is using 10 men.

Sad news for radio fans as well as patrons of the Parody Club is that Ted Lewis and Band leave the club about the middle of February to play in vaudeville over the Orpheum Circuit. They will go direct to the Coast upon closing at the Parody. Lewis, who records for the Columbia records, will be succeeded by Bennie Kreuger's Orchestra, which records for the Brunswick Company. This is in keeping with the Brunswick idea of planting as many of its orchestras around the East as possible, now that its records are being distributed on a large scale in this territory.

Irwin Abram's Knickerbocker Grill Orchestra will try out in vaudeville next week, having been booked for a break-in date at the Prospect Theater, Brooklyn. With the act will be Charles John Partridge and Ann Severne, dance team, whose ballroom steps are a feature at the Grill, which plays to a critical audience.

The Penn Ramblers Orchestra is now at Chinaland in Times Square, where they have a contract for the balance of the season. Incidentally, Chinese restaurants are now paying orchestras from two to four times as much as they did when those dine-and-dance resorts first opened on Broadway three years ago. Any kind of a pick-up combination won't do now, since the competition has become acute.

Andy and His Andirons, playing at the Rose Danceland, in Harlem, where they were booked by Charles A. Matson, will be a regular weekly feature at station WIIN as a result of their recent radio concert.

Musical Saw Is Novelty in Leading German Cafes

Berlin, Jan. 31.—An American machinist, down on his luck since leaving his home town in Pennsylvania, found himself in a small Hamburg restaurant recently and decided to play his musical saw for his meals. He used it before only for his own amusement.

Now Bud Gamble is knocking 'em dead in the leading Berlin cabarets and cafes by playing popular German tunes and comic opera excerpts. His rise came about when a former waiter from Williamsport recognized Gamble and took him in tow, acting as manager. Since then they have played the leading resorts in Germany.

ORCHESTRAS AND CABARETS

Cortez and Peggy Stellar Attractions at Ciro's

New York, Jan. 31.—Competitive orchestras of North and South America wage a keen battle for supremacy. It was noticed last night in reviewing Ciro's, where Cortez and Peggy are the stellar attractions.

On one side of this artistically appointed chamber of merriment sits the Argentinian, an orchestra composed of six pieces, while across the room, in grand array, is Ben Bernie's newest jazz band.

Cortez and Peggy are directly responsible for there being two sets of joy bringers. These two dancers step more in European fashion than the American, so, in consequence, the strumming of stringed instruments is most fitting.

They do not appear until the clock has neared one a.m., these exceptional interpreters of what's what in the last-minute developments of the tango and similar steps. This writer has never seen the famous Spanish and Argentine steps performed with such grace and ease.

Cortez has rhythm in every muscle in his body and it leaps into play when he dances. One of the outstanding features of the pair is the perfect union of thought and action. It is plain to be seen that Peggy realizes that in order to develop a dance properly she must obey and follow the wishes of Cortez.

Both have black hair, and Peggy's choice of a white frock, trimmed with ostrich plumes, shows excellent taste for color schemes. Cortez uses a full dress suit to dance in. This is exceptional for night clubs, as tuxedos are used today almost exclusively.

They start their program with a waltz. Watching the top of Cortez's head as he glided about the spacious floor, no rise or fall was perceptible. Nothing fancy in this opener, more a demonstration of how pretty the waltz can be when simply done.

The next, of course, is their favorite, the Argentine Tango. Cortez uses every thing he has for this number, and how he does it! His sudden stops, full-around twists and little running steps were timed to the point of perfection. A fox-trot and one-step are next on their tablet, with nary a trace of Americanism in them. Strictly of the foreign makeup, but oh, how clever!

As an encore a whirling step is used with Peggy sitting on the shoulder of her partner. They break this with a sudden grasp by Cortez and the result is that Peggy is being hurled thru space by Cortez, who has her clasped by one hand and leg.

Their stuff was shut out and they might be still at it if they had heeded the demands of the many blasé Broadway habitués who were present. Ben Bernie's band strikes up immediately upon their finish and his nine men certainly do play.

There are two violins, two saxophones, bass viol, clarinet, cornet, banjo, piano and drums. Subdued tones were their forte. Not that the acoustics of the place wouldn't stand more volume, but Ben explained that this lent refinement and eliminated any possible thought of vulgarity. The pianist sings most every number as a feature. This was very popular with the patrons. It seems that the human voice puts something unexplainable into music that aids considerably those indulging in dancing.

Carlos Cobian plays the piano for the Argentine aggregation and is also the director. They are decked out in orange

New Revue at Silver Slipper

New York, Jan. 31.—The Beauty Brigade made its debut Wednesday night at the Silver Slipper as the new floor show. Harry Lose is master of ceremonies and created the usual amount of hilarity by his comedy songs and gags. Jane Green did songs in her inimitable style, while Evans Burrows Fontaine, the Glorias, Foon Vanmar, Esther Rule, Georgia Hall and Florence Hedges contributed a strong show as the principals. Each night theatrical folk are guests of honor, the Duncan Sisters being on hand last night. Chas. Dornberger's Victor Record Orchestra is retained to supply dance and other music.

Laranoff Sisters Topping

Chicago, Jan. 29.—The Laranoff Sisters, just back from a European tour, are headlining at the Rendezvous with vivid new dances. Others on the bill are: Frank Mason, Jack O'Malley, Lillian Bernard, Babe Kane, Margaret White and Costner and Riche. Charley Straight and his band play the dance music.

Arthur Hand Inherits \$350,000

New York, Jan. 31.—The chief topic of conversation among dance orchestra leaders is that Arthur Hand, who directs the California Ramblers at the Hotel Alamac, inherited several hundred thousand dollars under terms of the will of his father, Joseph C. Hand, real estate broker, who died last July.

The musical director is the principal beneficiary, receiving \$350,000 out of the estate of \$500,000, due to the fact that his father finally became reconciled to the fact that his son was really successful.

New Artists at Frolics

Chicago, Jan. 29.—There are several additions to the cast of *Frolics* at the Frolics Cafe. Among them are Charlie Chase, Grace Moy, Oriole Craven, Vivian Clare, Wright and Douglas and some more.

Chez Pierre Draws Crowds

Chicago, Jan. 30.—The collegiate dances at the Chez Pierre Friday nights are drawing big crowds. Earl Hoffman and His Chez Pierre Orchestra furnish the dance music.

Choclateers at Ritz, Dallas

Dallas, Tex., Jan. 31.—The Memphis Choclateers Orchestra, playing at the Ritz Ballroom and Cabaret, is becoming quite popular here.

velvet tuxedo-cut coats, which lend a chic touch to their appearance. In the band besides the piano are two cellos, an accordion, a violin and a drummer.

The accordion is prominent thruout, while at times the cellos are the most easily heard instruments. With the exception of the drummer, the entire lot is from the South American country.

It was plainly noticeable that their time was much slower than that of the American jazz orchestra. Their rendition of popular pieces was cleverly done, however, and, while the effect on one is vastly different to that of jazz, it is good.

Harry Spindler Doubling; Other Lakewood Activities

New York, Feb. 2.—Harry Spindler's Orchestra, playing at the Hotel Saltzman, Lakewood (N. J.) winter resort, will double in a series of motion picture theater dates, making the trip in a seven-passenger car, specially built and furnished by L. H. Saltzman. When the orchestra closes in Lakewood April 15, it will play engagements as far west as Chicago, which territory is familiar to the band, and dances will be played following the theater engagements in each town. For the summer the orchestra will open at the Hotel Saltzman, Long Beach, L. I.

Other Lakewood activities are in the hands of G. T. Sanford, who formerly was director of the band at Asbury Park and now head of the local musicians' union. He is doing most of the job and club work in and around Lakewood. Irwin Becker's Orchestra is at the Hotel Grossman; Giacomo Imperator is at the Laurel House and Philip Feinne is holding forth at Jacob's Hotel.

Boost for Rose Vernier

Chicago, Jan. 28.—Rose Vernier, whose ballad singing has made her for the past year one of the chief attractions at Friar's Inn, is said to be considering an offer to enter musical comedy. She has been heard at the Inn by a number of the big theatrical producers of the country.

Vic Meyers Back on Coast

Seattle, Wash., Jan. 31.—Vic Meyers and his 10-piece orchestra are back in town after an extended trip east, during which time they made additional records at the Brunswick laboratories and held engagements in New York, Philadelphia, Washington, D. C.; Pittsburgh, Cleveland and Detroit. The orchestra formerly played at the Butler Hotel here and expects to open a new cafe in Los Angeles shortly.

Actors Guests of Alamo

Chicago, Jan. 29.—Members of the Lollipop Company were the guests of honor at the Alamo Cafe last night. There will be another group of stars next week. Al Handler's Orchestra plays the dance music.

New Chinese Number

Chicago, Jan. 29.—Bernice Petker, prima donna of the revue at the Valentino Inn, has added a Chinese number to her list of songs. Others on the bill are: Al Gaul, Del Estes, Ernestine Carue, June Elvidge and Lillian Howard.

Silver Slipper Revue

Chicago, Jan. 29.—The revue at the Silver Slipper is scoring heavily. Among the favorites are: Mirch Mack, Billie Gerber, Verne Fontaine, Phil Furman, Frank Sherman and others.

Claremont Opening

Chicago, Jan. 31.—The Claremont Cafe had its formal opening Wednesday night. Roy Jones is the manager. There are entertainers and the dance band is James Wade's Radio Kings.

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NEW TURNS AND RETURNS

(Continued from page 18)

which much might be expected in the future. Jack Redmond, a professional golfer, is the latest sports follower to take his debut in theatrically.

We might get a bit further in calling Redmond a professional golfer and term him a trick golfer. His ability in this latter direction serves to provide an interesting novelty, and one that is not without its comedy, tho of a mild sort. Redmond's partner, Lois Boyd, who came here from the Pacific Coast with him, is the butt for most of the fun doled out.

As a prolog to the act a short film is run off, which shows Redmond on a golf links exhibiting some of his shots. Regulation drives and trick shots are given. With the screen arising, a setting depicting a golf course is revealed. In "one" hangs a netting to prevent rebounding balls from going out into the audience, and upstage is a backstop for the shots that are made.

From a tee in the foreground Redmond makes his varied shots. They are for the most part a trick sort, altho some are driven in regulation manner. He exhibits first with a driver, then with a mashie-niblick. Among his shots are swatting three balls that are stood atop each other, this without new aim or change of stance.

He also does the same trick holding the club with one hand, and then drives five "pills" laid out in a row, never missing the ball and seldom getting bad "slices" or "hooks". With the mashie-niblick he addresses a column of four balls, sending two forward, the other two straight in the air, catching the latter in his hand as they come down. In making a shot of this kind utmost accuracy is required. Luke-warm laughter occurs in the bit where he places balls on the girl's foot and also on her forehead, driving them off in William Tell fashion. The other comedy in the act, also mild, is when Redmond attempts to teach her the proper stance in using a driver or brassie, the correct grip, address, etc. In closing, the girl rolls a number of balls toward Redmond, who drives them while they are in motion.

The act is a decided novelty, which, if pepped up with more and better comedy, ought to prove a big hit with two-a-days fans. It was warmly received when caught by the writer. R. C.

Robert Emmett Keane and Claire Whitney

In a New Offering

"ROOM 909"

By Homer B. Mason

CAST

Isaac V. Graves, Jr. (An Undertaker)... Robert Emmett Keane... Jennie Farrell (The Hotel Proprietor's Daughter)... Claire Whitney

SCENE—A Hotel Room During an Undertakers' Convention

Reviewed Monday matinee, January 26, at the Palace Theater, New York. Style—Comedy. Setting—In full stage. Time—Seventeen minutes.

An undertaker as the central character, especially if he is of a humorous frame of mind, makes excellent comedy material for vaudeville, judging by the way this offering scored when reviewed. Keane does a great characterization of one in this act, springing much original comedy, while Miss Whitney plays straight more or less and makes an otherwise perfect partner.

There is much meat in the dialog and the talk and action as done by this duo is as good as the several actors were on the stage instead of just two. Needless to say, whatever this finished pair does is done well, with the result that the performance is smooth and always interesting.

The undertakers are holding a convention at a hotel and the rush of business makes it necessary for the proprietors' daughter to be pressed into service as a maid. The "maid", of course, is more sophisticated than the average one and the undertaker whose room she is dusting is also no mean wisacre. Each seeks to think a mile ahead of the other. This answering about 20 questions that the average traveling man might ask a pretty maid, all of which is spilled before he can utter a word.

He in turn comes right back with a series of his own, showing that he is not so dumb. From then on he works fast and compromises her to the point where now that we are engaged he has arrived and he is making some sort of an impression. He even kills her into thinking that he slipped one of his father's undertaker cards into an old man's pocket and then pushed him in front of a trolley car. There are any number of funny pieces of business and she finally makes her real identity known.

It ends up with both coming to light as a pair of base kidders, inasmuch as she suddenly remembers that she is married, having been joined by the parson but one day before and then he gets a call on the phone from his wife. There are still a few spots that can stand fixing, especially toward the close, but without it makes an entertaining offering.

Hinkel and May

Reviewed Wednesday matinee, January 28, at Proctor's 58th Street Theater, New York. Style—Comedy, singing turn. Setting—In one. Time—Thirteen minutes.

Hinkel depends more on his trick giggle than he does on his gags to get him across, while Miss May seems a bit timid and awkward in her delivery. He wears a small gray derby and narrow gray pants with a black coat and vest. She wears a neatly cut suit of black with hat to match.

They saunter on with the girl carrying two traveling bags and Hinkel holding up a violin case almost big enough to house the Woolworth building. He unfolds his case and takes a ukelele, about the size of a dime, out of it. He sits on the case and spills a few slow-motion gags and then strums his uke.

The stage is cleared for a moment and Hinkel returns to sing Someone Is Longing for You and Honest and Truly. Hinkel uncovers a heavy bass voice for this and uncorks response worthy of note. The girl joins him and they sing together for a finale. The act is in poor shape at the moment, but Hinkel shows possibilities with that face of his, especially when contorted. G. V. W.

Thornton Flynn and Company

Reviewed Tuesday matinee, January 27, at Proctor's Fifth Avenue Theater, New York. Style—Musical novelty. Setting—In full stage. Time—Thirteen minutes.

There are an elderly woman and man and a young miss assisting Flynn in this new act, which takes one back to County Down, Ireland. A very strong brogue is used thruout even in the songs.

The curtain goes up with the old couple, who represent the father of "Timmy" (Flynn) and the mother of the girl, chatting about their two offsprings being in love. The younger couple enter with Flynn singing If My Heart Could Speak, You'd Know.

Both men leave the stage then and the mother of the girl tells her the best ways to ensnare a man. The girl announces that Timmy has asked her hand in marriage and that the nuptials are to take place shortly.

The old man comes on again and the old couple is left alone to work out the match. Gags are used between them with a love scene as a conclusion. The young pair enters again. This time Flynn sings Irish Eyes Are Smiling with his "sweetheart" in on the chorus.

They close with all doing a lively Irish step and Flynn singing tenor, also keeping time with his hands. Flynn has a clear, fine tenor tone, while his cast ably portrays the parts. A neat act, with plenty of appealing color. G. V. W.

Major Jack Allen

Reviewed Tuesday matinee, January 27, at Proctor's Fifth Avenue Theater, New York. Style—Picture act on hunting animals. Setting—In one. Time—Sixteen minutes.

The major marches out in a hunting outfit with a rope slung over his shoulder and a revolver strapped to his leg. He has announced previously on the screen that the act is a picturization of catching wild animals without hurting anyone or anything in the operation.

His screen version of catching a bear, Canadian lynx and a lion would make one believe that it isn't much of a job, and that it is more like picking up your pet cat or dog.

He chases them all up trees and then either uses his dogs to go up after them, as they have been trained to do, or ascends himself. The animals are tied foot and mouth by ropes and then shipped on to some zoo or collection.

Allen has some good nifties that he springs on the side while the reels are being ground out that register well. He has devised an interesting feature, something that should appeal to vaudeville patrons wherever shown. G. V. W.

Jimmy Dunn and Company

Reviewed Wednesday matinee, January 28, at Proctor's 58th Street Theater, New York. Style—Song and dance playlet. Setting—In full stage. Time—Eighteen minutes.

Dunn is rather funny in this, where he is supposed to be visiting his wife who is convalescent at a sanitarium. Jimmy arrives front and center in a wheel chair which is pushed on by two girls in nurses' uniforms. They inform that he is a patient and that he must

not get out of the chair. He says that he has come to see his wife and that he is not ill.

Jimmy busts out with The Party's Getting Rough, a catchy tune with words that are snappy. Two of his pretty cast step on here and he kids them well with gags that get a rise out of the customers. His alleged wife makes entry here and shows deep disgust for the manner in which he is carrying on.

They have a few smart cracks and then sing Oh, How You've Changed. They have tea and a couple of tall girls relieve them with a dance. At this point a little miss in pink steps on and announces that there is a crow in the tree that will caw every time a falsehood is told. This develops a humorous streak, for Dunn and his "wife" come on and discuss notes on what they have been doing while apart. Anger is shown on the part of the "wife" and she goes to catch a train. With lighting effects, the rear of a train is shown. Jimmy weakens when he sees his wife going. He runs and catches the train just as it is pulling out for a final curtain.

A well-thought-out act in all. Practice to make perfect is needed.

Dunn shows ability in what's worth while and what isn't, so he will doubtless weed out the chaff and bring the act right up to ace-high rating. G. V. W.

Philbrick and De Veau

Reviewed Tuesday matinee, January 27, at Proctor's Fifth Avenue Theater, New York. Style—Comedy, talking and singing. Setting—In one. Time—Fifteen minutes.

Philbrick has a powerful personality and he injects it into all of his work. His girl partner chiefly acts as a feeder, and thru their long efforts together, knows just how to bring him out.

Their stuff starts off with a number of gags about crossword puzzles that are funny. He announces that he is selling soap and then offers a small cake of soap for a sample, while Miss De Veau tells that she sells books and then shows her wares.

Philbrick sings Mother Eve to blend a little music into the act with his partner off stage. She returns and the use of a few snappy nifties on "13" goes into "23" seven times. They sing Just Imagine for another break and then each gives a sentence with every word beginning with one of the 26 letters of the alphabet.

Their turn shows marked originality and is never allowed to drag in the slightest. Plenty of applause is forthcoming during and at the close of the act, which is proof enough that this audience liked their stuff. G. V. W.

Three Lees

Reviewed Wednesday matinee, January 28, at Proctor's 58th Street Theater, New York. Style—Silhouette novelty. Setting—in white (cyc.). Time—Seven minutes.

With the stage lights dimmed the curtain rises with these three, two men and a girl, posing, to good effect. They break and the lights go up with the two men swinging Indian clubs in rapid-fire fashion. The girl follows them with a strut across the stage in a form-fitting black costume, leading a dog and carrying a parasol.

The lads are back at it again with their clubs, and their firing back and forth the full length of the stage registers well. The girl steps in the middle, and with a rose attached to a short stick, she announces: "Watch the flowers." The two fellows toss their clubs back and forth until one of them knocks the paper-mache bud off the end of the stick.

They have a speedy turn and it is most suitable for an opener, as used at this theater. G. V. W.

Al Mitchell and Band

Reviewed Tuesday matinee, January 27, at Proctor's Fifth Avenue Theater, New York. Style—Jazz orchestra. Setting—in yellow (cyc.). Time—Thirty-three minutes.

Al certainly made a triumphal entry into vaudeville. He never asked for enthusiasm from the audience but that he didn't get it. It also came often without the asking.

The band's orchestrations, especially the trombone and cornet work, are most exquisite. Never a ripple out of the way, either in time or tune with these fellows, and they were so well liked that every other turn which had preceded them came on and did a little extra skit to cheer Al on to greater efforts.

The first number Tea for Two, with a banjo feature the first time, and cornet and trombone the second, made most of the jazz music played today sound sick in comparison.

Mitchell uses his own orchestrations (Continued on page 23)

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Not the least important feature of the Perkins Bill, H. R. 11265, which had its second hearing this week in Washington before the Patents Committee, is the provision for phonograph record manufacturers to pay royalties on all copyrighted works, whether or not the original copyright was taken out prior to passage of the existing Copyright Act of 1909. Prior to that time no royalties were paid by mechanical companies on songs or anything that the manufacturers of records reproduced.

Passage of the new copyright measure, which provides for greater protection to copyright owners than ever before, will mean that such writers as Chas. K. Harris, Harry Von Tilzer, John Philip Sousa and the heirs of the H. P. Dank's estate, for instance, will in the future receive royalties on their old songs.

Harris' *After the Ball* and other old ballads, if used after passage of the Perkins Bill by record companies, will result in royalties being paid. As the law now stands, writers who contributed famous compositions before 1909 get nothing on the rolls and records of their works now produced.

Von Tilzer has the greatest collection of hits of any popular writer, most of them having been written before the advent of mechanical royalties. All of the fine march compositions by Sousa, copyrighted before 1909, are not entitled to royalties for the piano rolls or phonograph records, under the existing law. Dank's *Silver Threads Among the Gold* may be reproduced whole or in part on records and not a cent goes to the estate of the late composer.

In fact, most of the oldtimers among the composers, who wrote some of our finest songs while in the heyday of their careers, would probably be comfortably off now had they received mechanical royalties, as well as on sheet music.

Millions of dollars were made by at least two phonograph concerns, who held patents on the lateral cut style of records, until a few years ago. They had the field all to themselves, while at least one concern made much money with its hill-and-dale (cylindrical) cut records. One of these organizations, the Victor Talking Machine Company, has interesting financial statements covering many years. These statements heard at the Perkins Bill hearing, as read by Nathan Burkan, general counsel for the American Society of Composers, Authors and Publishers, one of the organization out to help pass the measure, probably would not be so large had the authors and composers received their end for the use of their works copyrighted prior to 1909. Free use of the popular music, especially at that period, gave the phonograph companies an excellent start.

Assets of the Victor Talking Machine Company are placed at \$45,000,000, which does not include such things as matrix patents on hand, and good will, valued at \$1 each. For the past 10 years no yearly dividend of the Victor Company has been less than 50 per cent, while in 1922 a 600 per cent stock dividend was declared. If a stockholder had \$100 worth of stock \$600 was added to it in order to reduce dividends and do away, to some extent, with excess profit taxes.

In there any reason why a strong financial institution like the Victor Company, for instance, should not be able to pay more money to authors, composers and publishers for the use of their copyrighted works in place of the present pittance of two cents a song? The old songs actually did more than anything else to put the firm over, because there were no royalties to pay. It won't harm the mechanical companies much to pay for the use of the old songs in the future.

Frederick W. Vanderpool, for the past 14 years with M. Witmark & Sons, for whom he wrote many high-class ballads for the Black and White Series, is now free lancing and has placed two of his recent compositions with well-known publishers.

The directors of the Music Industries Chamber of Commerce held one of the longest and most important meetings of recent years at the Hotel Blackstone, Chicago, Thursday, January 22. The meeting was followed by a luncheon, to which several allied industry boards were invited as guests. The chief topic of the meeting, as usual at this time of the year, was the convention arrangements. Harry D. Schoenwald, president of the Piano Club of Chicago, was appointed chairman of the Official Committee on Convention Arrangements. A vacancy on the board caused by the resignation of Ralph L. Freeman, former vice-president of the Victor Talking Machine Company, was filled by the election of C. G. Child, a director of the Victor Company, who for many years has been well known in music circles. Incidentally, the board of directors voted as being opposed to the Perkins Bill, because it eliminated the principle of compulsory mechanical license.

Howard Johnson and Irving Bibb placed several new songs last week with prominent New York publishers, all of them scheduled for early release and heavy exploitation. With the Maurice Abrahams Music Company they placed *Floating Down a Stream*, waltz ballad, written by Paul Ash, leader of the Granada Theater orchestra, of San Francisco, which is Bibb's home town, by the way. *Have a Heart*, written with Abe Lyman, Los Angeles leader, is another pleasing dance tune, also with Maurice Abrahams Company.

With Ager, Yellen & Bornstein, Inc., they placed *Don't Be Ashamed*, a philoso-



(Communications to 1493 Broadway, New York, N. Y.)

phical song, and *When You Find Her*, *Remind Her of Me*, ballad. *Give Me the Corner*, *Give Me the Girl*, novelty dance song, was taken by Leo Felst, Inc. E. B. Marks Company is sending to print *Humpty Dumpty March*, children song for marching, somewhat like Marks' *Parade of the Wooden Soldiers*, and Irving Berlin, Inc., will release *Summer Nights* about April 1, said number being marked for an unusually big plug. With at least two hits now riding, it looks like a fine large season for Johnson and Bibb.

Low Gould's *Tap Yo' Foot*, an instrumental novelty, which he is publishing himself, is enjoying a steady sale, with calls coming in from different parts of the country. It is a fast number and especially suited for two saxophones and a piano. Gould was formerly with various musical acts, including the Six Brown Brothers.

Zez Confrey, composer of *Kitten on the Keys*, *Stumbling* and other hits, is preparing a two-piano act for the Keith-Albee Circuit. Confrey will play one of the two instruments and has arranged the program so that both will synchronize in their numbers.

Robbins-Engel Music Company has a timely dance tune on its hands in *Florida*, by Abel Green and Jesse Greer. It is fast catching on wherever it is once played. Hardly an orchestra has left New York for a Florida engagement this season but made sure that the song would be in its books. On the peninsula itself it is safe to say that *Florida* is set with every first-class combination.

Popular songs continue to hold a slight lead over jazz orchestras, according to records kept by W.S.A.I. at Cincinnati, of fans' program favorites. Preferences are expressed in the hundreds of communications reporting reception of the entertainment, and a recent count was: Popular songs, 896; jazz orchestras, 814; classical orchestras, 678; sports, 599, and theatrical productions, 447. In reality it is 1,710 for popular music, taking into consideration the fact that jazz orchestras don't dispense grand opera or the classics.

Jack Mills, head of the music house that bears his name, returned last week from a four-week trip thru the Middle West. While in Chicago he assisted in opening the new Mills offices in the Garlick Theater building, where Willie Horowitz was placed in charge.

Bernie Pollock, Pacific Coast representative for the concern, writes in an optimistic tone regarding the possibilities

of *My Kid*, which he predicts will be the ballad sensation of the season. On the Coast it is going strong, says Pollock.

Clara Smith, Columbia Record artiste, is again on tour, having opened recently at the Lincoln Theater, Louisville, with Nashville, Memphis and other cities to follow. She is featuring songs in the catalog of the Tune House, Inc., whose number, *My John Blues*, she recorded for the Columbia before leaving New York.

Tune-House, Inc., has completed arrangements whereby a semi-weekly period of broadcasting will be done thru a New York radio station, and it is the intention of Edgar Dowell, under whose direction the programs will be given, to offer opportunities to broadcast to all professionals and even amateurs who have good singing voices and wish to get in the air.

Orchestra leaders everywhere have assured Harry Hoch of their co-operation in helping him make a success at his new job, that of band and orchestra man for Workerson, Berlin & Snyder, Inc. Hoch was appointed last week to succeed Leo Lewin, who went with Irving Berlin, Inc. Lewin was with Waterson for 15 years, which is something of a record in the music business. Hoch has also been with Waterson for many years and has taken on as assistant Dave Korstein, who will help pass the orchestrations over the counter.

Chas. K. Harris will be much in the limelight very soon, especially when it comes to periodicals and such. His biography will start in serial form in *The Saturday Evening Post* in March.

Meantime it looks as tho Harris inadvertently slipped a beat over on *The S. E. P.*, for the editor of *Dance Lover's* magazine, a MacFadden publication, tells us he has an article on the life of Harris also in the March issue, which will be out on the stands about February 22. There was no special desire to beat *The Post*, but the article in question came the way of the dance magazine editor and he brought it up to Harris for an o. k. The writer of *After the Ball* thought it great, probably forgetting for the time being that it might conflict with *The Post's* program.

Changes in the staff of the New York office of the Milton Weil Music Company are under way, and, according to present indications, Herman Schenck, professional department manager, will go with another concern after the first of next month. Isham Jones, Chicago orchestra man, who is one of the partners in the

concern, may come to New York and take charge of the office in connection with a local engagement for his band at one of the supper clubs.

Mr. and Mrs. Jesse Crawford, of the Chicago Theater, Chicago, introduced for the first time February 2 a novelty known as *Musical Fiction*, which presents in picture form the story of the song, at the same time displaying the words on the screen as the organist plays the melody. The number selected for the initial presentation was Will Rossiter's latest waltz hit, entitled *Waiting for You*.

The E. B. Marks Company is looking to *I Never Knew How Much I Loved You* for its first hit of 1925, there being every cause to believe that the song will be one of the biggest in the Marks catalog for the coming season. It is a fox-trot ballad which Dave Ringle, new professional manager, brought with him and of which he is cowriter. Ed Bloodon, in charge of the mechanical end, states that he never had a song that was easier to land with the record and roll companies, and he is assured of a 100 per cent break.

For acts using nut-comedy songs, Fred Fisher, Inc., is offering *You're the Flower of My Heart*, *Sweet Iodine*, which the concerns thinks nutty enough for nuttles of comics. There are no end of extra choruses and double versions available, while the tune itself is not so bad either.

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective

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Association, and head of the Advisory Board of the A. S. C. A. & P. sails February 12 with Saul Bornstein, for Jamaica, West Indies, where they will spend their usual winter vacation.

The Chamberlain Music Company, Detroit, has just released a novelty fox-trot, entitled Somebody Laughs When Somebody Cries, words by Richard W. Pascoe and music by H. O'Reilly Clint, pianist with the Wolverine Four. Pascoe wrote Trouble-Damn Shack in Athlone, Little Town in the Old County Down and Faded Love Letters.

Dorothy Jardon, headliner in vaudeville, is featuring on her present tour Will Rogers' latest hit, Waiting for You. This number was selected from quite a number of ballads submitted to her, and as stated, it was selected on account of its beautiful rhythm and wonderful melody. This number is being featured by leading orchestras everywhere.

Jack Franko, of Cincinnati, has placed two lyrics, in Yourselt, Sweet Mamma and Oh, What She Did To Me, with Fred Ross.

Clarence Kesley, songwriter of Gibbstown, N. J., advises that he has placed seven new numbers with Kelsey, Rieck & Bennett.

New Turns and Returns

In a novel manner. He has a number which he explains is his conception of the growth of a girl and boy romance into man and woman sweethearts and their ultimate marriage with an outcome that he leaves to the customers. The leader edges all of the latest developments in popular music into this number, but ostensibly as parts of the actions of young folk in an old-time melody.

Just at this juncture Al steps out of his character for a moment and sings Honest and Truly It's You. Good, too, and then the 13 all play a melody of old-time popular songs. As a closing encore the four acts which have gone before Mitchell all come on and clown around for several moments.

The music is as good as any we have heard played by popular orchestras. There is only one suggestion we could offer and that would be to discontinue the selections from La Tosca. They are excellently played but do not harmonize with the general tone of the act.

G. V. W.

Paul Paulsen and Company

Reviewed at Keith's Hamilton Theater, New York. Style—Trapeze. Setting—in three. Time—Seven minutes.

Paul Paulsen and his company, which includes two women, present a trapeze act along conventional lines and embodying the usual routine of stunts—various balancing, hold and endurance bits. The women work with Paulsen during the greater part of the routine. In bringing up the close, Paulsen takes the spot alone and does one of those head-stand balancing bits, while the trapeze is swinging forward and back.

He went over nicely when reviewed, getting a fairly good hand. The act qualifies for opening or closing spots.

R. C.

Joe Niemeyer and Elizabeth Morgan and Company

Musical Comedy Favorites in "A Potpourri of Songs and Dances" Reviewed at Keith's Hamilton Theater, New York. Style—Singing and dancing revue. Setting—Specials, in full. Time—Seventeen minutes.

A four-people revue in which dancing is featured. The company, in support of Joe Niemeyer and Elizabeth Morgan, includes an un billed eccentric dancer and a pianist. The former announces each number of the routine, carrying a placard denoting the type of the specialty across the stage and placing it upon an easel.

The first is a flirtation scene, typified by song and dance; the second a Spanish number, in which Niemeyer sings while Miss Morgan dances, using castanets. Following a change, Niemeyer, in a bell-

hop's uniform, sings Tommy Atkins, topping with a dance, and Miss Morgan does a waltz in which high kicks and acrobatic dancing features. The card bearer offers an eccentric dance specialty next to good returns, and Niemeyer and Morgan close in a pretty scene, The Merry Minuet, in which they give their versions of the minuet of days gone by and of the modern dance today, topping the whole with a waltz.

The offering was warmly received when reviewed. Its material is surefire, the dressing appropriate and the routine nicely put together.

R. C.

Vaudeville Notes

(Continued from page 19)

will make his appearance as a monologist, the material for which is being prepared for him by MABEL DUNHAM THAYER, well-known writer for The Saturday Evening Post.

The Test, a novelty act, featuring GLENN AND RICHARDS, with BILLIE STOUT, will start a tour of the Orpheum Circuit in Chicago February 16. It is booked to return to the East by July 23.

FRANK VAN HOVEN, "the mad magician", now playing the Orpheum Time, will sail from New York April 29 for England, where he will begin a return engagement of 21 weeks May 11 at the Holborn Theater in London. JEAN MIDDLETON, violinist and wife of VAN, who usually does a single on the same bill with him, likely will make the trip to England.

HARRY ANTRIM and BETSY VALE will reunite next season in a comedy playlet written by JIMMY BARRY. ANTRIM has been working single over the Keith and Orpheum time. MISS VALE, who is MRS. ANTRIM, retired some time ago to become a mother.

LIDA GARDNER, who is with the BILLY FARRELL Company, called at the Cincinnati office of The Billboard recently.

BILLY WILLIAMS, Milwaukee cabaret owner and radio pianist-singer, made his vaudeville debut at the Miller Theater, Milwaukee, last week in a novel radio act.

JACK HARTLEY, formerly of My Girl, the musical comedy, returned to vaudeville as a single last week at Keith's Theater, Boston.

ELLIS and LOVERIDGE, who will open soon in vaudeville under the direction of ALF. T. WILTON, heretofore confined themselves to the legit. They will do a melody act prepared by CHRIS SMITH.

DOT and LEW NELSON, acrobats, who have been among the missing from vaudeville for a long time, are back on the boards. They opened a tour of the K.-A. Time at Niagara Falls, N. Y., Monday.

BILLY R. BROWNING and PHIL WEIR are in vaudeville in a new offering, called Two Pals From the South. They opened last week at Niagara Falls.



Dot Nelson

MARTHA PRYOR opened last week at the State Theater, Jersey City, with a new offering augmented by the JACK DENNY Orchestra. She and the band are to appear in New York shortly.

HAZEL MORAN opened a Keith-Albee tour at the Rivera Theater, Brooklyn, last week in her lariat act. It last appeared on the big time in October, 1924.

LESTER LA MONTE, female impersonator, known as the "Paper Fashion Plate", is touring the Delmar Time.

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ADVERSE WEATHER CONDITIONS CAUSE BIG BROADWAY SLUMP

No Certain Hits in New Plays Presented During Week---Wise Ones See Chance for "Hell's Bells"---Four Dramas Coming in Next Week

NEW YORK, Jan. 30.—Broadway business, which was going along at a pretty fair gait at the end of last week, suffered a slump with the storm which broke Tuesday and which has kept up intermittently since then. When it was not actually storming the weather was bitterly cold, and the turnout at the theaters, except for those having big hits, was meager.

Of the plays seen for the first time during the week none seems to have pronounced hit qualities. The wise ones see a chance for *Hell's Bells*, but say it will have to cut-rate its tickets at first and struggle along until it hits its pace. This is, of course, a conjecture, but the frame-up of the show seems to be for the popular taste, if it stays long enough for word-of-mouth advertising to take effect.

The remaining shows offered during the week were *Beyond*, which will stay another week at the Provincetown; *The Stork*, which closes Saturday night at the Cort; *The Depths*, at the Broadhurst, which did not impress the reviewers at all, and *Out of Step*, which opened at the Hudson Thursday and got only fair notices.

There are altogether five closings of dramatic shows this week, including *Mintek*, which has had a good run at the Bijou; *Lans o' Laughter*, *New Brooms*, *The Stork* and *Two Married Men*, which closed last Monday after a short run at the Longacre.

Next week there will be four new dramatic offerings, and *The Way of the World* will be moved from the Cherry Lane to the Princess.

Monday night Grace George will be seen in *She Had To Know* at the Times Square Theater. This play is by Paul Gerald and has been translated by Miss George. The supporting cast consists of Bruce Meltae, Frederick Worlock, Charlotte Ives, Edward H. Wever, H. Tyrrell Davis, Anita Damrosch and Barbara Kirtson. The play has been staged by John Cromwell.

A second opening for Monday night is *The Undercurrent*, a play by William H. Mc Masters, which will be presented at the Cort Theater by Barris, Inc. The cast includes Harry Beresford, Frank Shannon and Lee Patrick.

A series of special matinees at the Little Theater will be started Tuesday by *Don't Hather Mother*, a comedy, by E. B. Dewing and Courtenay Savage. This play is being presented by Bender & Storm, with a cast composed of Mary Hall, Margaret Mower, Mary Fox, Brandon Peters, Albert Bruening, Borden Harrison, Jay Fassett and E. B. Dewing. Albert Bruening staged the piece.

Episode, a new comedy drama, by Gilbert Emery, author of *Tarnish*, will be presented by Lee Shubert at the Bijou Theater Wednesday night. In the cast are Kathleen McDonell, William Courtleigh, Gilbert Emery, Eugene Powers, Edmund Norris and Eva Ward. The play has been staged by Melville Burke.

Leaves "Candida" Cast

New York, Jan. 30.—Early this week the Actors' Theater announced that Clare Eames had withdrawn from the cast of *Candida*, its present attraction at the 48th Street Theater, and that her place would be taken by Elizabeth Patterson.

It is said that Miss Eames withdrew from the cast on the advice of her physician, pending the arrival of the stork at her home.

In the early part of last week Miss Eames was unable to play but she returned to later performances, only to leave for good at the end of the week.

In private life Miss Eames is Mrs. Sidney Howard. Mr. Howard is a dramatist and wrote *They Knew What They Wanted*, the Theater Guild success, now at the Klaw Theater. He and Miss Eames were married in 1922.

"Two by Two" for B'way

New York, Jan. 30.—Jessie Trimble will present *Two by Two*, a play by John Turner and Eugenie Woodward, at the Selwyn Theater February 23 with Charlotte Walker, Beatrice Herford, Howard Lindsay, Lawrence D'Orsay, Frank I. Frayne, Myra Brooks, Minette Buddecke, Eleanor Wells and Leet Stone in the cast. Clarence Derwent is directing the rehearsals.

Gladys Frazin Quits Cast of "White Cargo" Suddenly

Chicago, Jan. 31.—Gladys Frazin, the only woman in the cast of *White Cargo*, at the Cort Theater, is out of the company. She left Sunday. Miss Frazin is said to have had a run-of-play contract and it is further claimed she quit without the consent of the management and over the vigorous objections of the Actors' Equity Association. Miss Frazin is said to have vainly attempted to secure a release from her manager and, failing, to have walked out.

The situation is an unusual one. Members of the company claim there was absolutely no internal dissension among the members of the cast. Miss Frazin has been recognized as a likable young actress who left her impress on the public by her work in the Cort. According to the management of the *White Cargo* Company, she had an excellent chance to do still bigger things. It is said that her insistence on taking trips to other cities for a few days at a time, to which the management refused to accede, led to her dissatisfaction. She was married December 17 to Harris Gilmore. The engagement with *White Cargo* is said to have been the most important role at which she had a chance. Dagmar Vola, her understudy, succeeded Miss Frazin in the cast.

Mantell on Tour Again

New York, Jan. 30.—Robert B. Mantell starts another tour with Shakespearean repertoire February 9 at Norfolk, Va., under the direction of Robert Downing. The repertoire will consist of *Macbeth*, *Merchant of Venice*, *As You Like It* and *Balwin Lytton's Richelieu*. Bookings have been arranged for 15 weeks and the tour will be thru the South as far as New Orleans. Mr. Mantell has not played this territory for over 10 years.

Genevieve Hamper will be Mr. Mantell's leading woman and the balance of the cast includes Theresa Colburn, Edwin Eaton, Le Roi Opert, George Saunders, Max Von Mitzel, Arthur Fox, Jack Daniels, Theresa Larkin, Austin Caughlan, Helen Andree, Reginald Bacon and Harry Keefe. William Wilkinson will be in advance.

Hughes Not Author

New York, Jan. 30.—Hatcher Hughes announces that he is not the author of *Damanigger*, but only helped revise the play. The author is James Faller.

Richard G. Herndon will produce this piece at special matinees at the Cort Theater beginning February 10, without a title. Prizes to the amount of \$100 are being offered for the best name submitted for the play.

The cast which will play this drama consists of Curtis Cooksle, Florence Mason, Albert Phillips, Peter Lang, Angelina Ward, Wilbur Cox, Caroline Newcombe, Raymond Hackett, Dave Landau and John Irwin.

"Pettingill" to Chicago

New York, Jan. 30.—George C. Tyler, who is making a production of the *Ma Pettingill* stories as dramatized by Owen Davis and Harry Leon Wilson, will not bring the piece to Broadway this season. Instead, it will be first shown in Chicago, opening there about the middle of March. Rehearsals start early next month and Edna May Oliver, Burr McIntosh and Joe Allen have been engaged. The New York showing will be deferred until early next season, according to present plans.

PAULA TRUEMAN



The Madanka of "The Little Clay Cart", a Hindu drama attributed to Shudraka, now at the Neighborhood Playhouse, New York. Miss Trueman won fame last season in the "Greenwich Village Follies" with her clever impersonations of stage celebrities.

Paula Trueman of Neighborhood Playhouse Is Undecided Whether She Shall Wed Drama or the Ballet

Madanka, the ingratiating serving maid of the Lady of the Hindu Night in *The Little Clay Cart*, down at the Neighborhood Playhouse, has a countenance of memorable brightness. The radiance of Madanka's countenance is the emanation of the personality of her portrayal, Paula Trueman.

We rejoiced in the radiance of Paula Trueman. It awakened us from a trance into which we had fallen, caused by too much concentration on Arjun Govind, the Hindu singer with the Sitar. Govind, the program explained, was singing ragas symbolic of the experiences of life. Not able to understand the songs which fell in monotonous continuity from Govind's lips, we concentrated on his facial expression. But Govind was so intent on directing all vocal tones to the bridge of his nose that the bitter and sweet experiences cast no nuances of feeling in his countenance.

Then along came Paula Trueman and snatched our attention from the abysmal depths of monotony into which we had been plunged by the strains of the Sitar and made us forget all about the immobility of Govind's countenance. And strange to say, Govind has a nose humor—we have Miss Trueman's word for it!

"We sought Paula Trueman and made an engagement for an interview. When the time appointed for the interview arrived a diminutive being with a boyish bob, who appeared to be about 15 years of age, presented herself. It was hard to believe that this wee brown-eyed nymph was Paula Trueman, who had played the roles of a sinuous vampire, a queen, and who had impersonated stage celebrities in the *Grand Street Follies* and appeared so tall and slim in the Fokine ballet. But it was, nevertheless, "Tell us the story of your career," we urged, "from the time you left school."

"Well," commenced Miss Trueman, "while at college, one of my chums coaxed me to join a dancing class, to keep her company. I was so awkward and bashful that the teacher used to laugh at me. But I took it all good naturedly and kept at it until I learned a bit about graceful dancing.

"Then one day this same little chum proposed that she and I attend a tryout for a dancer. I, who was very bashful, hung back, until my friend fairly dragged me by the hair of the head to the tryout. And a strange thing happened. I got the part!

"Later I studied with Fokine, the celebrated Russian ballet dancer, and appeared with him and his wife at the Hippodrome in a ballet conception called *The Thunder Bird*.

"When I graduated from college I went with the Neighborhood Playhouse."

"And your first part?"

"Was that of a little girl, about 14, who talked sex and suicide, in *The Green Ring*. Other parts followed, as my knowledge of acting technique increased. We, of the Neighborhood Playhouse, are always learning, you know. Even now we have classes in dancing and dramatics, before and after performances."

"My work at the Neighborhood Playhouse was interrupted for a while," continued Miss Trueman. "I went abroad and studied voice in Vienna with the daughter of the famous Professor Leshtitzky and dancing with a Russian ballet teacher, who was formerly with the Russian Imperial Ballet.

"When I returned I went with the *Grand Street Follies* as a dancer and impersonator. I hope to appear with the *Follies* again next June, in a scene, perhaps."

Asked whether she hoped to combine dramatics and dancing successfully, Miss True replied that she loved both arts so well that she did not know which she would wed eventually, so left the decision to the future. At present she is rehearsing a ballet which will be part of *Sooner and Later*, the pantomime ballet to be given at the Neighborhood Playhouse.

The subject then turned irreverently to twins. Miss Trueman has a twin sister. And, strangely, the twins do not resemble each other. Miss Paula's twin is big and blond, is married and has a baby, whereas she herself is petite, brunette.

(Continued on page 25)

Change Name of "Eileen"

New York, Jan. 30.—The influence of Al Woods is seen by the wise ones in *Eileen*. This is the play which Al is presenting in association with William A. Brady, with Helen MacKellar in the leading role.

Eileen is *Eileen* no more. She is now *The Good Bad Woman* and will be so known when the play has its showing in Stamford next Tuesday.

The play will probably be seen on Broadway within three weeks, tho the theater has not been secured as yet. Those who have seen the rehearsals claim that the dialog in the play does not err on the side of mildness. Donald Cameron has the male lead.

"Leave It to Me"

New York, Jan. 30.—*Leave It to Me*, a play by Joseph Selman, is now in rehearsal with Henrietta Tillman, Ethel Taylor, Florence Chapman, Blanche Chapman, Eugene Du Bois, Charles Schofield, Joseph Selman, Thomas Gunn, James Casey, Fred Irving Lewis, Herbert Heywood, John Buckley and James Linhart, under the direction of Charles Schofield. The title of the piece may be changed to *A Dark Night*.

"Judith" in Rehearsal

New York, Jan. 30.—*Judith*, a play by Henry Bernstein, is in rehearsal here with McKay Morris, Julia Hoyt and Selena Royle in the principal roles. The Shuberts are to produce it.

This play was tried out last summer with a stock company in Baltimore, at which time Miss Hoyt and Mr. Morris appeared in it.

New Belasco Show

New York, Jan. 30.—David Belasco has announced still another production for this season, which will make it one of the busiest he has had in many years. The new play is *Dancers in the Dark*, a dramatization of a novel of the same title by Dorothy Spere.

Miss Spere, tho but 24 years of age, has written three novels. She is also a singer and is leaving for Italy to resume her vocal studies.

Kerr in New Play

New York, Jan. 30.—Geoffrey Kerr, who closes with *The Stork* Saturday night, will not be out of a job long. He has been signed to appear in *The Bachelor's Bride*, a new play which George W. MacGregor is placing into rehearsal. Pauline Armitage and Ben Johnson are also members of the cast.

"Ariadne" Next for Guild

New York, Jan. 30.—The next production of the Theater Guild at the Garrick Theater will be *Ariadne*, a new play by A. A. Milne. The opening is set for February 23 and the cast will include Laura Hope Crews, Tom Nesbitt, Frieda Inescort and Orlando Daly.

ANNOUNCEMENT

FRANK EGAN

HAS PURCHASED ALL RIGHTS AND INTERESTS HELD BY LOUIS O. MACLOON TO THE EDITH ELLIS COMEDY

"WHITE COLLARS"

Now in Its Second Year, Egan's Theatre, Los Angeles Eighth Week, Egan's Capitol Theatre, San Francisco Special Broadway Company of "WHITE COLLARS"

OPENING WASHINGTON, FEB. 2

OPENING NEW YORK, FEB. 8



WE HAVE had so much snow lately that the lads have very carefully kept off the Rialto. The clubs are doing a turnaway business. ROBERT DOWNING came in to see us and said he was about to take ROBERT B. MANTELL on a tour of the South. Many of Tom's readers will remember ROBERT DOWNING for his Spartacus and Joe Morgan in years gone by. There is a chance that he will be seen in the latter character in London, during the spring. Tom received a line from JIM GILESPIE, who is out on tour with PAUL WHITE-MAN. JIM says great business is being done, and we don't doubt it. HILBER HARTZBERG, here on a business trip from Paris, came in to see us. He is going right back and says he will stay there, that city agreeing with him better than Merry Gotham. Right now we'd trade either New York or Paris for a petty South Sea Isle. FRANK EGAN was another visitor to our sanctum, which, if you have an elastic imagination, is what you might call it. FRANK told us all about his LITTLE THEATER in Los Angeles and how White Collars is in its 53d week there. That sounds as tho it might be another Abie. The piece will be done on Broadway before long, then we can all take a guess. FRANK is another one who would trade New York for a warmer clime. He told us he is going to scuttle back to the sun-kissed shores of the Pacific at the earliest possible moment. And speaking of California, reminds us that we received a note from C. D. LANCASTER saying that a play he and TOM GERAGHTY wrote will be soon produced at the Playhouse, Los Angeles. It is called The Big I Am and TAYLOR HOLMES will play the lead. Well, we wish it luck. With which pious oburgation we close. TOM PEPPER.

Mike Writes Letter

New York, Jan. 30.—Mike Mindlin, who is putting on Houses of Sand, unbelieved himself of a long letter to Mayor Hylan in which he claimed he could not get a theater for his play without posting a large guarantee and suggesting that Central Park be lined with a group of theaters, including one with independent producers could play in for two weeks at a time and show the public their wares. Mike said that the young producer was up against a tough problem in getting a Broadway playhouse and wanted the mayor to save the street by erecting a block of theaters on New York's favorite playground. The stunt failed to get newspaper space, probably because the letter was too long.

Judge Sabath Has New Play for A. H. Woods

Chicago, Jan. 29.—Judge Joseph A. Sabath has written a new play about the subject of divorce and it is said A. H. Woods will produce the play.

Winter Home in Sarasota for Widow of Richard Mansfield

So infatuated has Mrs. Richard Mansfield become with the Bay region of Sarasota, Fla., that she has bought additional property there and plans to build a winter home. Her latest purchase is a lot in "Rose Lawn" subdivision, the former McGill home on the Osprey Boulevard. Mrs. Mansfield is the widow of Richard Mansfield, famous American actor. Her stage name was Beatrice Cameron and for many years she was famous as her husband's leading lady. She resides near New London, Conn.

"Seduction" for Broadway

New York, Feb. 2.—Seduction, a play by De Witt Jennings, which has been a big success in Baltimore, where it was produced by a stock company, will be seen on Broadway next season. The production will be made by Newing & Wilcox.

Jack Freed is now playing in Milgrim's Progress at the Longacre Theater, New York. He replaced Charles Halton.

Claude King is no longer with The Dark Angel. He has been replaced by Stanley Logan.

Walter Hampden denies that he is about to make an immediate production of Faust.

William Carey has taken Lee Tracey's place in The Show-Off, which is still running at The Playhouse, New York.

Carl Reed is to produce Alabama, a play by John B. Humer and Le Roy Clements. Rehearsals start this week under the direction of A. H. Van Burne.

William Williams is playing in The Complex, a play of psychoanalysis which is holding forth at the Lenox Hill Theater, New York.

Ernest Lambert and Alice Hanley have been engaged for the Chicago company of Is Zat So? Rehearsals are now in progress.

Romain Rolland's Wolves will have George Nash and Basil Sydney in the leading roles when it is brought to Broadway. That will be within a short time.

Judith Anderson is now costarred by Heloise with Helbrook Blinn in The Dove. This play will be brought to Broadway within a few weeks.

The Dark Angel has had the Longacre Theater, New York, allotted it. The piece will open there February 9, replacing Milgrim's Progress.

Arthur Caesar, who is in the William Harris office, has written a play called Few Can Do It. It is slated for production, but whether by Caesar's boss or not, is not being told.

Rumors have reached this side that Sir James Barrie is busy on a new play which will have Robert Burns as the central character. That sounds like a fictitious subject for Barrie to tackle.

Charlotte Walker will head the cast of Two in Two. The play is being rehearsed by Clarence Derwent and its Broadway opening is scheduled for February 23.

A. H. Woods and Louis Macloon are to give Kelly's Vacation a tryout on the Coast with Robert Ames and Marlon Coakley in the principal parts. If it

"Ghosts" Revival

New York, Jan. 30.—An organization bearing the name of the Players' Alliance will present a revival of Ibsen's Ghosts at the Princess Theater for special matinees during the week of February 9.

Paula Trueman of Neighborhood Playhouse Is Undecided Whether She Shall Wed Drama or the Ballet

(Continued from page 24) and absolutely devoted to the stage—for the present, at least. In response to our question "Do you hope to play on Broadway?" Miss Trueman replied: "I somehow can't imagine being with any dramatic organization other than the Playhouse. It has been a wonderful experience, and moreover, we, who are of the cast at the Playhouse, are assured of long engagements." ELITA MILLER LENZ

in rehearsal under the direction of Arthur Hurley.

Walker Ellis and Elizabeth Dunne are the latest additions to Tangletoes, the new play by Gertrude Purcell, which Edward Plohn is producing.

There will be a revival of Different at the Provincetown Theater, New York, within a week. Mary Blair and Perry Ivins will have the leading roles. This is an O'Neill play which was first done at the Provincetown about four seasons ago.

How few players does a play need? New York has seen two plays with but two characters, Beyond and The First Fifty Years, also one with two players doing four characters, Under Orders. When may we expect the play with only one player?

Gail Kane will play the role in Loggerheads which was assigned to Ernita Lascelles. This play, an Irish drama by Ralph Cullinan, goes into rehearsal this week with Whitford Kane, Barry Macolium, Joanna Roos and Earl House in the cast.

Sir Alfred Butt, on his return to London after a brief visit to Broadway, said American plays need a strict censorship. If some of the plays make that impression on a theatrical manager it might be well for the producers to consider what the reaction of the reform element will be to them.

Samuel Shipman has a new play which is about to be produced. The leading part will be essayed by a young lady who rejoices in the name of Roseann. Her chief claims to fame are that she is a college graduate, that she is now writing a play and is a newcomer to Broadway.

Rita Jollivet, Hamilton Revelle, Camilla d'Aldberg, Rodolf Badaloni, Henry Vincent, Antonio Salerno and Sandro Stral complete the cast of Moon Magic, which Lewis & Gordon are to show out of town this week. It will probably get its Broadway showing next season. The featured players are Margalo Gillmore and Louis Calhern.

The cast of the London production of Lightnin' is composed of Horace Hodges, Donald Foster, Owen Roughwood, Charles Evans, Walter Pearce, Louis Goodrich, George Zucco, Henry Carlisle, David Hallam, Gus Wheatman, E. H. Paterson, Philip Cunningham, Donald Ferguson, Norah Robinson, Ruth Chester, Diana Wilson, Doreen Whittle, Dora Travers, Kay Thomas, Eileen Murray, Mabel Gower, Adelaide Grace, Sara Dartrey and Lenore Caulfield.

Long-Run Dramatic Play Records Appear on Page 64

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DRAMATIC STOCK

REVIEWS, NEWS
AND COMMENT

BY ALFRED NELSON

COMMUNICATIONS TO
1493 BROADWAY, NEW YORK

Florence Players

Present "The Man Who Came Back" at Charles Groll's New Metropolis Theater

New York, Jan. 27.—The recent announcement that Joe Solly has disposed of his 10-year lease on the New Metropolis Theater at 142d street and Third avenue to Charles Groll, who directs the operation of other theaters in the Bronx with legit, motion picture, vaudeville and burlesque policy, and that the Cecil Spooner Stock Company at the New Metropolis since the latter part of last season, would disband to permit Miss Spooner going into vaudeville with a condensed version of *Widow by Proxy*, with an opening at the Prospect Theater, Brooklyn, this week, was followed by a later announcement that instead of entering for the Pacific Coast, Mr. Solly had arranged with Mr. Groll, his associates, and Mildred Florence, well-known leading woman in stock, more recently in productions, to return to the Bronx at the head of her own company for an indefinite season of stock at the New Metropolis, with Jack Lorenz as leading man.

The New Metropolis will be operated by The Tempo Theater Corporation, headed by Charles Groll, with an executive staff that includes Fred M. Rapport, business manager; Milton Weintraub, treasurer, and Mrs. Jones, director of usherettes. The company will be headed by Mildred Florence and Jack Lorenz, with a staff that includes Joe Solly, manager for company, assisted by John A. Lorenz, stage director; Albert Benedict, chief electrician; Mike Fuss, properties; J. Flynn, chief carpenter, and M. McMann, assistant carpenter.

On arriving at the New Metropolis Theater last night at 8:15, we found the curb on both streets lined with autos, a lineup of patrons on the sidewalk and an overflowing lobby. The executive offices were piled high with floral tributes to the officials of the theater and members of the company. All of the officials and attaches in the front were in tux attire and the usherettes in attractive uniforms, in preparation for their premiere presentation of *The Man Who Came Back*.

THE CAST

Thomas Potter.....	Rogers Barker
Henry Potter.....	John A. Lorenz
Charles Kelsing.....	Arthur Mack
Captain Travellin.....	Ralph Chambers
Mrs. Gaynes.....	Ella Cameron
Marcelle.....	Mildred Florence
Olive.....	Maxine Izabella Flood
Captain Gallon.....	Earl McLellan
Gibson.....	James T. Ford
Sam Shew Sing.....	Lee Sperry
Binkie.....	Arthur Mack
Walter.....	Roger A. Ellen
Griggs.....	James Butcliffe
Sally.....	Blanche Grainger
Annie.....	Ivy Larick
Rose.....	Lilly Ann Gerard
Zika.....	Helen Lenhart
Lulu.....	Mary Lenhart
Gloria.....	Irene Crestello
Katinka.....	Charlotte Manning
Jimmy.....	Pierce O'Connor

The Play

The Man Who Came Back is a standard stock bill that requires no descriptive review.

The Players

Mildred Florence, as Marcelle, was the personification of personal attractiveness, and never have we seen her more admirable, for her girlish simplicity in her role of cabaret singer was as alluring as her dramatic acting was emotional in the opium den scene, and her enactment of the self-sacrificing wife in the plantation scene.

Jack Lorenz, as Henry Potter, *The Man Who Came Back*, was the typical American boy with wayward tendencies in the first act, and his scene with his father was as admirable a bit of acting as we have ever seen him do, and the same is applicable to his big scene in the opium den and the plantation scene.

Rogers Barker, as Thomas Potter, father of *The Man Who Came Back*, with little or no makeup or mannerism, evidenced his ability as an actor par excellence and merits the immediate attention of David Belasco or some other discerning Broadway manager, for never in our experience as a reviewer can we recall an actor who has left such an everlasting favorable impression as Mr. Barker.

Taking the other members of the company individually and collectively, they interpreted and portrayed their respective roles in strict compliance with the script, thereby giving evidence of their talent and ability and the careful coaching of an able director, and the same is ap-

VIRGINIA SPRINGER



Graduated from stock into vaudeville and films and now back in stock as second lead with Sam Geneen's National Art Players at Billy Watson's Lyceum Theater, Paterson, N. J.

VIRGINIA SPRINGER

A Kansas City Girl Who Has Won Her Way to Fame in Various Dramatic Stock Companies

Virginia Springer was born in Kansas City, Mo., and received her early education there, graduating from the prep school, later becoming a student of the American Academy of Dramatic Art, from which she graduated with high honors for her mastery of English, elocution and dramatic acting. Being ambitious for a stage career she obtained an engagement in stock, playing minor roles in various companies until she became second business woman with the O. D. Woodward Stock Company, St. Louis; Keith's Alhambra Stock Company, New York; Shubert's Stock Company, Kansas City, followed by two seasons with the Malcolm Fassett Stock Company in St. Louis. After several successful seasons of schooling in stock she decided to vary her experience in vaudeville and played the leading character in a sketch titled *Gas*, later on playing opposite Dorothy Shoemaker in *Life*, both acts having extensive bookings over the Keith Circuit. Miss Springer also appeared in an all-star cast in *The Champion*, booked over the Orpheum Time. Seeking still more varied experience she entered the field of films in support of Norma Talmadge and Vivian Martin. During the current season she is fulfilling a stock engagement as second leads with Sam Geneen's National Art Players at the Lyceum Theater, Paterson, N. J., where she was seen recently in *The Cat and Canary*.

J. W. Cowell Joins Seventh Avenue Stock

New York, Jan. 29.—J. W. Cowell, a recent addition to the Seventh Avenue Stock Company at Loew's Seventh Avenue Theater, is at home this week in *The Bat*. In the original production of the play Cowell was cast in the character of Dr. Willis. A native of Richmond, Va., Cowell has spent 28 years on the stage, 5 of which he played opposite Rose Stahl. He was also in *Tea for Three* and recently closed a vaudeville engagement with Katherine Calvert. Cowell's initial bow to patrons of the Seventh Avenue was made in *Whispering Wires*, in which he established himself as a favorite with theatergoers.

New Company in Gloucester

Gloucester, Mass., Jan. 30.—With the exit of William Augustin and his stock company from the Union Theater the management has started renovating the house for the entry of another company.

applicable to their dressing of various characterizations and the scenic and lighting effects, which were in keeping with the story.

Barrie Signs Important Contract With Frohman

Frohman Office Obtains Full Rights to 22 Full-Length and One-Act Plays

A cable has just been received from Gilbert Miller, managing director of the Charles Frohman Company, stating that the final contract had been signed with James M. Barrie whereby the Frohman office obtains the full rights to 22 full-length and one-act plays from the pen of the famous Scotch dramatist. This contract is unusual in the number and importance of plays which it includes, as well as from the fact that producers of stock companies, amateur organizations and in vaudeville will immediately find available a large store of dramatic treasures.

The list of these Barrie plays recalls precious episodes in the American theater. There was Maude Adams' whimsical performances in *A Kiss for Cinderella*, *Quality Street*, *What Every Woman Knows*; there was *The Admirable Crichton*, Ethel Barrymore's great success in *Alice-Sit-by-the-Fire* and *The Twelve-Pound Look*. In the latter she appeared with her brother, John Barrymore. Lionel Barrymore played the title role in *Pantaloone*.

Among the best remembered delights of the theater also is *The Old Lady Shows Her Medals*, played by Beryl Mercer, and Ruth Chatterton's striking performance in *Mary Rose*. Truly the American theater owes much to that little Scotch playwright, James Mathew Barrie.

Shall We Join the Ladies, now being played at the Empire Theater, is controlled by the Frohman office under a separate contract.

Altho there is no mention made of *Peter Pan*, it will be remembered that Jessie Bonstelle presented this delightful play in Providence a year or so ago, and in all probability it ultimately will be leased for stock presentation.

Following the Leader

New York, Jan. 30.—Elmer J. Walters, who introduced the cross-word puzzle to the patrons of Loew's Seventh Avenue, New York, and Loew's Alhambra Theater, Brooklyn, when the craze was at its height, is being imitated by all classes of showmen, including the bright publicity lights of filmdom. Theaters now are being circled by cross-word puzzle printers who seem to be a few laps behind. Meanwhile, since Loew's, Inc., has played the cross-word puzzle across the board by introducing Walters' stunt to its many hundreds of thousands of patrons thruout Greater New York thru the columns of *Loew's Weekly News*, Walters has hit on a somewhat different line of attack in the puzzle stunt line in which his past experiences covering theater management, outdoor shows, expositions and fashion shows are bearing fruit. Walters' latest plan arouses entertainment committees to the point where they buy out the entire house for a night. This is a line of theatrical salesmanship to which the average theater manager has paid little attention, the usual attitude among house managers merely being to greet theater party committees when they appeared at the manager's office ready to close the deal. It is Walters who makes them co-operative salesmen of reservations.

Commercializing Art

Dallas, Tex., Jan. 29.—Harry A. Huguonot, comedian of the Circle Theater Stock Company, has decided to commercialize his art in an altogether new field of endeavor by retirement from the stage to accept a far more lucrative engagement in the commercial life of this city. After having given up the greater part of his life to theatricals, he now feels that the call of the stage isn't as strong as the call of commercialism. When asked if the probable call of the stage in the future would affect him he replied: "I will give vent to my pent-up feeling at times by the direction of amateur productions and presentations."

Ruth Garland Graduates From Stock to Broadway

New York, Jan. 30.—Ruth Garland, leading lady with the Augustin Stock Company, Framingham, Mass., two seasons ago, later with the Boston Stock Company and other New England stock organizations at different times, including the Lakewood Players, Skowhegan, Me., last summer, made her Broadway debut last week in *Out of Step* and was highly commended for her personality, talent and ability.

Schooling in Stock

Enabled Katherine Revner To Make a Sensational Success in Role of Odile in "The Rat"

New York, Jan. 30.—Reports from Washington, D. C., indicate that one of the most sensational hits and greatest personal triumphs ever achieved by a young actress in recent years was made by Katherine Revner in Earl Carroll's production of *The Rat* at Poll's Theater.

John J. Daly, of *The Washington Post*, in the issue of January 26, said of Miss Revner, who is not yet 17 years of age: "Whether it was *The Rat* or the discovery of great histrionic ability in the person of a young actress that produced all the enthusiasm is something time alone will tell, for the play may die in a year or less, and Katherine Revner may lay siege to the Olympian heights—or the other way round. Whatever the future may hold it was this young lady who stirred the emotions last evening, touched the heartstrings and brought rays of brilliancy into the drear, drab settings of a Parisian underworld.

"Some student of sociology once set down the precept that a woman may bring a man up to her level—or down—as circumstances and environs dictate, but that a man could drag a woman only one way. There is perhaps some truth in the premise. Upon it is built the framework of *The Rat*, whose central character is all the name implies—a denizen who skulks in the cisterns of Paris. A woman, attempting to salvage him, loves him down a peg. A woman who loves him brings him up from the mire.

"The little lady for whom the cheer leaders last night got out their megaphones, Katherine Revner, is entrusted with the role of Odile. The Biblical reference is particularly applicable here since her name is last on the program. She is of the theater, a dynamic, dramatic find, a blushing beauty as vibrant and vivacious as Helen Hayes in her most carefree and abandoned moments, and as forceful and fervent as Lillian Foster in the finer shadings of tragedy. In a word, an actress."

COMMENT

We learn that Miss Revner is a prodigy discovered by Harry Clay Blaney, who gave this clever little lady her first opportunity in his various stock companies, where she played many child parts and gradually grew into the "ingenue" roles. So once again the New York producers and the amusement-loving public in general may be thankful for our stock companies, and Mr. Blaney is to be congratulated upon being the first to discover and recognize the talents of another star. More power to those who give them their schooling in stock and to those who graduate into productions.

Blaney Players Add People

New York, Jan. 30.—Several additional players were added to the cast of the Blaney Players this week at the Yorkville Theater in *The Last Warning*. James R. Carey had the role of Josiah Bunce, Myrtle Theobald was Gene, Leonard Lord, Robert Bunce; Robert E. Lawrence was Arthur McHugh, while Victor Sutherland, leading man, was Richard Qualle; Frank McHugh was Tommy Wall, Orin Brandon, a newcomer, was Mike Brody; Margaret Bird had the comedy relief part of Evelynnda Hendan, Shirley Warde, leading woman, was Dolly Lymken; William Davideg was Harvey Carleton, Madeline Hunt was Barbara Morgan, Clifford Alexander was Tyler Wilkins, Ormond Carew was Jeffreys and Charles Roos was "Mac".

"In the Next Room" in Demand for Stock

Boston, Mass., Jan. 30.—The announcement that George A. Giles, the progressive directing manager of the Boston Stock Company at the St. James Theater, has responded to the demand of his patrons for a presentation of *In the Next Room*, recalled to the editor of the house program that Mrs. August Belmont, who before her marriage was known to the professional stage as Eleanor Robson, is the coauthor. She was reading Burton E. Stevenson's novel, *The Mystery of the Bush Cabinet*, one stormy evening, out at Amy Lowell's Chestnut Hill home, when the idea came to her that the exciting novel offered play material, so she and Harriet Ford put their heads together and this play is the result.

Rialto Stock Gives "In the Next Room"

First Stock Release of Play Is Secured by Julius Leventhal

New York, Jan. 30.—Julius Leventhal, who operates the Fifth Avenue Stock company in Brooklyn, evidences his progressiveness as a theatrical producer by securing for his Rialto Theater and Rialto Stock Company in Hoboken, N. J., the first stock release of In the Next Room.

THE CAST

Darks (Vantline's Butler)..... Edward Grainger
Lorna Webster (Vantline's Niece)..... Alleen Poe
James Godfrey, Reporter on The New York Record..... Howard Hall
Philip Vantline, an Amateur Collector of Antiques..... Seth Arnold
Felix Armand, a Professional Collector..... Hooper T. Atchley
Rogers (Vantline's Footman)..... Arthur Bell
Inspector Grady (of the N. Y. Detective Service)..... George Taylor
Simmonds (His Assistant)..... Thomas H. Clark

Julia (a Maid)..... Ada Howard
Madame de Charriere..... Violet Barney
Tim Morrell (a Policeman)..... P. J. Boliver

SYNOPSIS OF SCENES

ACT I—The sitting room at Vantline's home, Washington Square, New York, Monday afternoon, 4 o'clock.

ACT II—The Vantline drawing room, 10 o'clock.

ACT III—The same as act II, 10:45.

In the Next Room is another one of those mystery plays, somewhat similar to The But. The story is founded on an amateur collector of antiques who, while in Paris, secures a cabinet which is sent to his home in America, where it attracts the attention of not only his family and other collectors of antiques but the attention of a French woman, the original owner, seeking incriminating letters concealed in the cabinet; likewise the attention of a famous French criminal seeking valuable gems also concealed in the cabinet.

The cabinet, being placed "in the next room" for safety, is the cause of two deaths, first that of an unknown burglar followed by that of the amateur collector of antiques. The unraveling of the mystery holds intense interest for the audience until the final denouement, when the mysterious deaths are fully explained and the arch criminal is brought to justice. There is nothing improbable about the play, and the author has woven together several episodes of life that make for much mystery, which, presented in play form, gives the audience ample opportunity to develop the imagination in seeking for an explanation of its final outcome.

The Play

Alleen Poe, leading lady, as the niece of the amateur collector of antiques and fiancée of a newspaper reporter, has a pleasing personality, but in our personal opinion appeared at a decided disadvantage playing the leading role.

Howard Hall, leading man, as the newspaper reporter, is a manly appearing chap of the matinee idol type, but there is something about Hall's mannerism that gives one the impression that he is stagey, with a clear, distinctive delivery of lines and a cold automatism in his actions.

Seth Arnold, as the amateur collector of antiques, was the personification of a cultured American and proved himself an exceptionally able actor. Hooper T. Atchley, as a professional collector of antiques, a Scotland Yard detective and a famous French criminal, dressed his respective roles and enacted them like a talented and able actor of more than the usual versatility.

George Taylor, as a New York City detective, was sufficiently realistic in his makeup, mannerism, lines and actions to be accepted as the real thing. Arthur Bell, as a footman, who could have aided materially in the unraveling of the mystery, gave an able exhibition of suppressed emotionalism in several of his scenes. Edward Grainger, as a butler, was typical of that fraternity in makeup and mannerism, and evidenced the ability of a well-seasoned character actor.

Violet Barney, a prepossessing, stately appearing character woman, distinguished herself admirably as the French woman, original owner of the cabinet, seeking the compromising letters secreted therein. In her delivery of lines and in actions she was emphatically emotional. Ada Howard, as a French maid, dressed the character perfectly and evidenced far more talent and ability than is usually found in dramatic stock ingenues. Verily this talented little girl if given the opportunity will become a recognized ingenue lead. Robert Webb Lawrence, director of the production, and Thomas H. Clark, stage manager, are to be highly commended for a presentation that compares favorably with the original production.

COMMENT

This is the second time that we have followed the Rialto Players in their presentations, and it may be possible that we caught Alleen Poe, leading lady, at a disadvantage in roles not suited to her, therefore we do not feel justified in passing judgment on her talent and ability until we have had ample opportunity to see her in other plays.

During an intermission Howard Hall addressed the audience. His discourse

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on plays to be presented was a revelation, for while he appeared stagey and automatic on the stage he was an altogether different person in ahead of the curtain. If Hall would put the same pleasing personality, emphatic delivery of lines and warmth in his actions on the stage he would be incomparable, for he has an individualism that is distinctively his own and a personality that pleases not only the feminine patrons but masculine patrons who admire a real man, and he gives ample evidence of being just that.

Durkin With Loew

New York, Jan. 30.—The keen disappointment which many patrons of Loew's Seventh Avenue Theater may have felt at the sudden absence of William Jeffreys, the company's second man, has been considerably appeased by the substitution of James Durkin, who spent three seasons with the Abraham Lincoln production, in which he was cast as General Robert E. Lee. He also was General J. E. B. Stuart in the short-lived play of Robert F. Lee. Mr. Durkin is a native of Harlem and has played opposite Laurette Taylor in Yosemite, was leading man with Louis Mann, has been in motion pictures with the Famous Players and owner of his own stock companies in Denver, Buffalo, Toronto and Salt Lake City. Following his Harlem engagement Durkin will join the stock company being organized to play at Proctor's Twenty-Third Street Theater.

Ivan Miller With Bainbridge

Minneapolis, Minn., Jan. 30.—Never in the history of the Bainbridge Players has there been such a demonstration for an actor as that of last Sunday afternoon when Ivan (Dusty) Miller returned as leading man. Miller, for several seasons, has been under Broadway management and also achieved a phenomenal success as leading man in the Wilkes Stock, Denver, Col.

Manager Bainbridge has secured Adele Bushnell, leading lady, to appear opposite Miller.

The business at the Shubert Theater has been "packed houses" all season and many times the house has been sold out a week in advance.

Engagements

New York, Jan. 30.—Hugh Carel and Leslie King have been engaged thru Helen Robinson for the William Augustin Stock Company at the Gorman Theater, Framingham, Mass. Other stock bookings made by Miss Robinson the past week include Frank Lawson, for the Harder-Hall Players' production of The Old Homestead; Leo Curley, for the Montauk Players, Brooklyn, and Elizabeth Fox, for the Jane Hastings Company, Mount Carmel, Pa.

Joe Lawrence, character man, and Dan Malloy, director, have been placed by Fred Rycoff with the Bayonne (N. J.) Players.

Farber Directing Players

Buffalo, N. Y., Jan. 29.—C. Ellwood Farber is directing the players taking part in the Arabian pastime which will open the Fantasia and Bal Masque to be given by the Arts Club of Buffalo next Thursday evening at the Statler Hotel. Mr. Farber is the director of the Francis Players at Niagara Falls. He is well known here for his clever character work with the McHenry Players during the past two summer seasons.

A. Luttringer Stabilized

Manchester, N. H., Jan. 29.—Notwithstanding rumors that A. Luttringer would close his season of stock presentation here January 17, there is every evidence of Mr. Luttringer's stability, for his offering here of The Bird of Paradise was given justifiable recognition by local playgoers, who taxed the capacity of the Park Theater at every performance.

Stuart Walker Players Offer "Nervous Wreck"

Stuart Walker, the progressive directing manager of the Stuart Walker Players at the Cox Theater, Cincinnati, always seeking plays and players of drawing quality, has succeeded in obtaining the dramatic stock production and presenting rights for The Nervous Wreck. According to Albert E. Thompson, a Cincinnati newspaperman, "Not a year has passed since Taylor Holmes presented the play in Cincinnati. It was an instantaneous hit with the public, and from reports it is still the source of much revenue to its owners, who are presenting it as a road attraction. Such being the case, Mr. Walker is indeed fortunate in getting so comparatively new a manuscript for his company. Those of us who saw the first production recall a delightful evening in the theater, an evening of hilarious fun afforded by a group of "tenderfeet" turned loose on an Arizona ranch. If the presentation at the Cox last night did not have the speed and spontaneity of the original it must be remembered that the players have not had a great while in which to work out the vast number of comedy points in the piece. Elliott Nugent has the role of the "nervous wreck", who isn't nearly the weakling the doctors who have him believe he is. Playing opposite him in the part of the girl is Norma Lee. Among others in the cast are: Aldrich Bowker, France Bendtsen, Regina Stanfield, Boyd Agin, Larry Fletcher, William Everts, Ralph Army and George Allison."

Perrin's Activities

New York, Jan. 30.—Adrian S. Perrin leaves for Brockton, Mass., next week to produce The Clinging Vine, Henry W. Savage's musical comedy success, for the Brockton Players at the City Theater. The following week Perrin will stage Oh, Boy! for the Bayonne (N. J.) Players, and the week after that he is planning to put on Irene at the Metropolitan Theater, New York. Perrin also has dispatched Nat Anson to Atlanta, Ga., to stage Very Good, Eddie, for the dramatic stock company that is now holding forth there at the Lyric Theater.

Proctor's Three-in-One Policy

New York, Jan. 29.—The chief topic of discussion on Broadway corners is the announcement that Proctor's 23d Street Theater will have a change in policy beginning February 9, when the so-called three-in-one policy of pictures, vaudeville and stock will be adopted. Feature films and vaudeville will be given three presentations daily, whereas dramatic stock will be given twice daily, matinee and evening. The cast now is being organized and plays selected.

Jessie Bonstelle Speaks Before Detroit Club

Detroit, Jan. 30.—Jessie Bonstelle was the principal speaker at the last meeting of the Detroit English Club, held at the Wolverine Hotel. She discussed the new plays which she is considering for presentation during the coming months at the new Bonstelle Playhouse, which, she pointed out, is to be conducted as much as possible along community lines. More than 300 members of the club were present.

Clark as "My Son"

New York, Jan. 29.—Herbert Clark, a former well-known and successful juvenile lead, benefited by his schooling in stock sufficiently to warrant his engagement for the juvenile title role in My Son, a Cape Cod play now running at the Nora Bayes Theater. Having reviewed his work in stock it was gratifying to Stock Editor to see his achievements in that play.

Howard Blair in Role of "The Flirting Flapper"

Malden, Mass., Jan. 28.—Howard Blair, a well-known female impersonator, is guest star of the Auditorium Players at the Auditorium Theater this week in the title role of The Flirting Flapper. He pleased the audiences with his songs and dances as well as his impersonation and received ample support from his associate players, especially from Ben Taggart, Jack Westerman, Marguerite Klein, Helen Ambrose, Marianne Risdon, Bessie Warren, Guy Hlner and Richard Castilla, under the able direction of Arthur Birchle. Mr. Blair, as guest star, will play a circuit of dramatic stock theaters thru New England.

The Auditorium Players were the guests of Manager William Niedner at the I. A. T. S. E. Ball in Boston the night of January 22. After the affair the entire company and guests adjourned to My Inn, where a dinner was served. Mr. Niedner proved that he was not only a good fellow but a capital host.

While walking down the subway stairs of the Western Division Station of the B. & M. one evening a week ago Bessie Warren, character woman with the Auditorium Players, was badly cut about the forehead over her right eye and considerably bruised when she slipped on some ice on the stairway. She was attended by a physician, who took three stitches in her forehead. Miss Warren has recovered sufficiently to work in The Flirting Flapper, tho her hand pains her considerably. The stitches have just been removed.

Cochran Rivals Garrison

Washington, D. C., Jan. 30.—Jack (Snapper) Garrison, manager of the Mutual Theater, presenting Mutual Circuit burlesque shows, until the past week held the title of Washington's most progressive theatrical promoter, when Clarence Jacobson, juvenile promoter of sports, entered the theatrical field as his rival by associating himself with Steve Cochran in taking control of the National Theater and renovating, redecorating and refurbishing the house for a season of stock to open in May. Clifford Brooks has been engaged to organize the company and direct productions.

Woodward Players Celebrate 1,000th Presentation

New York, Jan. 29.—A belated report from Edward Schilling of the Empress Theater, St. Louis, Mo., conveys the information that the O. D. Woodward Players celebrated their 1,000th performance January 13 and that the company is now regarded as a civic institution. The Globe-Democrat, in a full-column editorial, commended the management of the theater, likewise Mr. Woodward and his company, for the excellence of the plays, players, productions and presentations.

Lyric Players Present Comedy

Atlanta, Ga., Jan. 30.—Very Good, Eddie, was the attraction offered by the Lyric Players at the Lyric Theater the past week with an augmented chorus of 12 local girls in the singing ensembles and dancing numbers, coached by Nat Anson, who came here from New York to train them, with Calvin Rolfe's Famous Players' Orchestra, with Catherine Jones, Marion Bonnell, Frieda Sullivan and Mary McCool in special numbers.

Victor Browne's Vacation

Dallas, Tex., Jan. 29.—Victor Browne, leading man of the Circle Players at the Circle Theater, after scoring a success in The Fool for two weeks, felt that he was entitled to a week's vacation and in taking it opened the way for Arthur Kohl, juvenile, and Frances Hall, ingenue, who were featured in this week's bill, The Whole Town's Talking.

Wm. Augustin in Framingham

Framingham, Mass., Jan. 30.—William Augustin, well-known directing manager and leading man of his own stock companies in various parts of New England, and for the past two seasons at Gloucester, Mass., has transferred his activities to his former field of success in this city with Ruth Floyd as his leading woman.

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Pacific Coast

Alive With Activity in Repertoire Circles--Barlows in San Jose, Calif.

The Barlow Players, a new tent organization, have opened an indefinite engagement in San Jose, Calif., under the management of Wayne R. Barlow. Fred Siegel has been engaged to direct and play the character leads. Others in the cast are Nick Baker, Edmund Smith, Raymond Whitaker, Raymond Tonge, Fred Wilson, Ruth Siegel, Florence Underhill and Ethel Martelle. The initial bill was *The Acquittal*.

Hickman and Bessy are back on their old circuit around Salem, Ore., and report very fine business. Joe Baird is playing circuit stock around Portland, Ore., also to very good returns.

Bert (Toby) Walker and his Macdonough Stock Company, since closing under canvas several weeks ago, are now playing circuit stock in Northern California, with headquarters at Eureka.

Dick Hyland, well known in Pacific Coast repertoire circles, opened a tab girl show at the Sunshine Theater, Taft, Calif., January 25. Zoe Bates, recently with Macy & Baird, has been engaged as character woman.

Dick Wilbur, who had the Wilbur Players, a repertoire company in California for years, has been ahead of *Getting Gertie's Garter*, which recently closed. Ivy Mertons (Mrs. Wilbur) was playing the principal part.

Oliver Eckhardt, of the famous *Eckhardt's Ideals*, has a circuit stock, called the Earle Wallace Players, making his headquarters at Santa Ana, Calif.

Homer Gilbo is organizing a company of *The Missouri Girl* and expects to open shortly.

So great has been the success of Ted and Virginia Maxwell's latest play, *Dolly of the Follies*, that a company now is being formed to present it on the road, opening this week.

The Hoffman Play Company of San Francisco reports the following listings of Maxwell plays: *Dolly of the Follies* to the Ted North Comedians, the Strand Stock at San Pedro, Calif.; and the Swing Stock at Burbank, Calif.; *Naomi of the North* to the Strand Stock, San Pedro, and the Swing Stock, Burbank; *God's Child* to the Ted North Comedians and the Plaza Stock, San Francisco; *Alias Billy Niz* to the G. Bert Davis Players. Recent additions to the Hoffman catalog are: *The Rosary*, *The Divorce Question*, *A Little Mother To Be*, *The Cost of Living*, *One Woman's Life*, *Thorns and Orange Blossoms* and *The Minister's Daughter*.

"Water Queen" Showboat To Open Season April 1

The fleet of boats with the Water Queen, showboat, is still in its winter quarters near Lowell, O. Captain Roy L. Hyatt writes. The boats have been wintered there for the past five years. Capt. Hyatt is having considerable material built for a big scenic production of *Uncle Tom's Cabin* for a tour of the rivers this year, he says, opening April 1 at Marietta, O.

A number of the cast of players on the Water Queen last season again will be back this year, Capt. Hyatt believes, while he is sure of his entire working crew for his boats. He says quite a bit of repair work and improvements have been made on the fleet and when the boats start on their tour they will be completely equipped with radio apparatus so that the personnel of the company may keep in closer touch with the happenings throughout the rest of the world. A coast-to-coast wave length range is being provided for.

"Tom" Show Back on Sun Time

Thomas Alton's *Uncle Tom's Cabin* Company this week was scheduled to go back on the Gus Sun Tabloid Circuit for week-stand engagements, after playing some week stands and one-nighters thru the Middle States. The show is booked into the Regent Theater, Jackson, Mich., this week, with the Orpheum Theater, Grand Rapids, to follow.

The America, showboat, will open its season on the rivers at Fairmont, W. Va., situated on the Monongahela River, about March 15. Likewise the Majestic is scheduled for an opening about the same time at Elizabeth, Pa.

ADELE SEYMOUR



Who was general business woman with the John J. Williams Stock Company last season, has just been re-engaged for this season as prima donna with the Gentry-Patterson Circus.

REP. RIPPLES FROM K. C.

Jim McBride has signed as agent with Leslie Kell's Comedians. Mr. McBride will have charge of the front of the house at the Auditorium Theater in Hot Springs, Ark., where the Kell's Comedians opened February 2, playing stock until the tent season.

A. W. Ligon arrived in K. C. January 17 from Florida, where he closed with the Jack King Comedians after a successful season.

Oscar V. Howland has signed with Allen Bros. Comedians and left here a week ago to start rehearsals for the winter show.

Schmitt Seymour was in the city a few hours one day last week on his way to Lawrence, Kan. Arnold Gould, advance agent for Seymour's *Midnight Follies*, was here a week ago arranging some bookings in this territory.

Edgar Barnett, manager of the Lole Bridge Show, was a K. C. visitor last week. He said the Bridge Show is going into St. Joseph, Mo., for a stock engagement.

Frank Moore, agent for the Doug. Morgan No. 1 Show, is spending a few days at his home here.

Frank Norton closed his show in Texas recently and has arrived in K. C. to remain until he gets ready to reopen in the spring.

Jimmy Rice, Jr., has joined Brunk's Comedians.

The Felst Theatrical Exchange reports placing the following people with the Nat and Verba Cross Players: Fred Stein and wife, Blanche Cook; Harry Dunbar and wife, R. C. Gerall and Laura Cronin. This show is now rehearsing in K. C. preparatory to an early opening in Kansas.

Chamberlain Turns Out Four Plays in Six Weeks

H. Webb Chamberlain of Perth, Ont., has just finished a new play for P. A. Phelps, manager of the Phelps Players, called *Tall Timbers*, which is a story of the great Canadian north woods. A son of Mr. Phelps will be featured in the Toby part. This makes the fourth play that Chamberlain has placed with the Phelps Players in the past six weeks, the other three being *Eve of Buddha*, *A Question of Trousers* and *Unseen Death*. Incidentally, Chamberlain welcomes communications from some of the oldtimers he knew in the Middle West, he says, about 30 years ago.

Mrs. Lee Edmunds, writing from York, Pa., advises that her husband, the black-face comedian known both in tabloid and repertoire circles, more recently having been identified with the Green Valley Medicine Company, is confined to bed by pneumonia and would like to hear from old friends.

Ted North Shows

To Be Combined This Month in Belleville, Ill., for Season Under Canvas

The Ted North Players recently closed a four weeks' engagement at the Majestic Theater, El Dorado, Ark., jumping direct to the Washington Theater, Belleville, Ill., for a two-week stand, which, it is reported, broke all house records in Belleville for dramatic stock this season.

While playing in Belleville Mr. and Mrs. North, also Mr. and Mrs. Fred Fauntleroy, were house guests of Senator J. C. Dixon and family at the Country Club for an entire week. The Norths report that the Dixons are great admirers of dramatic stock and also delight in entertaining the people of the better class of shows that play Belleville. During the engagement of the North company the Dixons were hosts on several occasions.

North's No. 2 Show finished its route in Kansas last week, jumping from Manhattan, Kan., to Marshall, Mo., where this week it is playing in what is considered by North his best Missouri territory. This company will go into Belleville, Ill., for a two weeks' engagement also. In that city both shows will be combined about February 22, after which North will take one show for a tour under canvas, opening under a new top in Holton, Kan., May 18.

Jimmie Wilson, El Dorado, Ark., union stage carpenter, joins the North No. 2 Show at Jefferson City, Mo., February 8. It is announced that Barney Wolfe, general stage director with North for several years, again will be seen in that capacity this coming season.

"America" and "Majestic" Showboats Tour March 15

William Reynolds, owner and manager of The America, showboat, announces that his fleet will start a tour of the rivers about March 15, with the opening scheduled for Fairmont, W. Va., on the Monongahela River. The boats now are in winter quarters near Point Pleasant, W. Va. A start will be made about March 1 for Pittsburgh, Pa., where, he advises, a crew and dramatic and specialty people will be engaged.

Mr. Reynolds says he is building a big double-deck oil boat, of 60 horse power and 75x16 feet, to cost more than \$5,000. The America is being cleaned and painted, as is also The Majestic, which is owned by Nicol & Reynolds. The Majestic also is harboring in the Kanawha River.

Maxwells Commissioned To Dramatize New Play

Mary Forrest, New York producer, has commissioned Ted and Virginia Maxwell to dramatize *The Sheriff of Dykehole* for Broadway production. Virginia writes from her bed in the Oaks Sanitarium, Los Gatos, Calif. She has been seriously ill from tuberculosis for some months, but advises that she has benefited by the treatment administered at the sanitarium to such an extent that Dr. Voorsanger, head medical adviser, has granted her permission to work in collaboration with her husband, Ted, on this play. Mrs. Maxwell's health will permit her to write for a few hours each day, the remainder of her time being devoted to rest.

Conn's Comedians Open April 6

After resting in Pittsburgh, Pa., and other localities since closing his season under canvas, Lew Conn writes from Stroh, Ind., that he will open his season for 1925 in Kentucky April 6. Conn bears the distinction of being one of the first men to put his show, Conn's Comedians, on the road in the spring and the last to close in the fall, thereby getting from 27 to 30 weeks' work. With the exception of adding a new team, the show's roster will be practically the same next season as it was at the closing of the last, Conn states.

J. I. Musselman, manager of the Mildred Austin Stock Company, Lexington, Ky., states that *When East Meets West*, from the pen of John Lawrence, was played a short time ago with the result that he and Lawrence have closed a deal whereby Musselman will receive all of the playwright's offerings for use this year.

Repertoire People

Broadcast From Station in Jefferson City, Mo., Receiving 1,200 Letters and Wires

Billy Terrell's Stock Company recently played to record-breaking business at Jefferson City, Mo., and immediately after the Sunday matinee were engaged to broadcast over Station WOS, Jefferson City, for Tuesday and Friday nights last week. Those who participated in the "air work" were the Livesay Sisters, Jack Wood's Harmony Four, Vern Malone's Saxophone Quintet, Babe Klark, Brooks Terrell, Doyne Dodd and Terrell's eight-piece Syncopated Orchestra. Bonnie Terrell also sang several numbers during each program. During the concert Tuesday night the performers received more than 300 calls and telegrams for requests, according to Charles Butler.

Before leaving Jefferson City the management of the broadcasting station presented Terrell with all the letters and telegrams received during the week. They numbered more than 1,200, Butler says.

The management of the Central Hotel also engaged Terrell's Orchestra for a dance during the week, which was attended by a number of State representatives, the Legislature being in session in Jefferson City at the time.

Terrell has secured all new plays for the coming season and plans to open his tent theater about May 1 in Kentucky. The show now is being handled by A. A. Thompson, of St. Louis, Mo., who has it routed ahead until March 1.

MOTORIZED SHOW

Owned by H. LaRoy, Columbus, O., To Open May 15, Following Old Route in Pennsylvania

H. LaRoy's Two-Ring Motorized Shows will open about May 15 in Pennsylvania, with the route being about the same as it was last year, advises LaRoy from Columbus, O. This season LaRoy plans to have three teams of mules accompany his trucks, he says, to use in cases of emergency. Eight trucks, a tractor and three trailers will comprise his equipment.

Marle Hayes LaRoy, who had LaRoy's Dramatic Company on the road in former years, will be treasurer and have charge of the concessions, likewise the side-show attractions. Mr. Ott, who has been with LaRoy for the past three years, again will have complete charge of the main show and side show, while LaRoy will be ahead with two men, traveling in a light car and truck.

The show is in winter quarters in Eastern Ohio. LaRoy makes trips there once or twice a week to get reports on activity and says everything looks fine for the new season.

"Chick" Chafe, Late of Repertoire, "Goes West"

Winnipeg (Can.) people say they have their own "Morton of the Movies". It is "Chick" Chafe, well-known baseball player in the North, who now is in California and said to be storming the gates of Hollywood determined to "break" into the silent drama. "Chick", who also is known as J. W. Chafe, last summer deserted the baseball diamond to tour the Canadian West with the Colonial Play Company as juvenile man in *Fair and Warner* and *The Great John Ganton*. In the fall he left for the States and played for a time with Richard Kent in North Dakota. Going further south he joined the Stanley Stock Company in Iowa and later accepted an offer from Brunk's Comedians in Oklahoma. He left his fourth and most recent engagement with the Toby Young Company in Oklahoma to "go west".

Savannah (Ga.) Folk May Organize Own Company

Charles Bernard of Savannah, Ga., infers that a movement is under way in that city to organize a local company among members of the theatrical colony for a summer season of stock. Miss Cornish, who was prominently identified with the very successful Town Theater's initial performance, he adds, is mentioned for the feminine leads. There also is talk of a new open-air theater near the Shrine Country Club at the edge of the city which would be available for the local company, says Bernard.

Among the repertoire people who attended the wedding banquet for Leslie E. Kell, owner and manager of Kell's Comedians, and Amber Wymore, who for the past three years has been leading lady in the Kell Company, were the following: Mr. and Mrs. J. Lawrence Nolan, Mr. and Mrs. Howard Johnson, Mr. and Mrs. E. H. Olson, Madge Russell and daughter, Margaret; Mrs. Edgar Jones and daughter, Elizabeth; Bob Brner, Mr. and Mrs. Harry Kieffer and son, George, and Mr. and Mrs. Leslie E. Kell. Mr. and Mrs. Kieffer were, too, it was Kell's big luncheon, host and hostess. The Kells were married in Kansas City, Mo., January 9.

REP. TATTLES

Don't aim at talent you have not; cultivate the talent you have.

Success has the habit of coming around while you are busy.

A. Paul D'Mathot advises that the Arlie Marks Stock Company will open its engagement in St. Johns, Newfoundland, February 7.

Again it is our wish that repertoire performers submit their photographs accompanied by brief sketches for use in this department.

Texas Slim and Montana Nell, who have had an annual show on the road the past season, suffered quite a loss by fire in Springfield, O., about a week ago, according to the newspapers of that city and the report of Eddie Cole during a call at our desk.

Eddie Cole and wife, Mary, identified with repertoire for a number of seasons, have joined Harvey D. Orr's Million-Dollar Dolls Company, a tabloid show booked over the Gus Sun Circuit. Eddie called at The Billboard's home one day last week.

Bertha Creighton, character woman of the Circle Players, Dallas, Tex., was knocked down by an automobile recently, but was not seriously hurt. It happened shortly before curtain time, but she went on just the same, after her cheek, blackened by the accident, was treated. She refused to prosecute the motorist.

Art Thornton, former partner of Billy Finkle, of Finkle & Thornton's Broadway Revue, a musical tabloid, advises this department that he is in Chicago now, visiting James F. Brennan. He went to the Windy City after filling some vaudeville engagements in and around Louisville, Ky. Brennan, he states, may organize a small tent company this season.

Jack McLain Mladye writes from 802 26th avenue, Meridian, Miss., that he recently closed a pleasant engagement of 45 weeks with Russell's Paramount Players. The company toured Louisiana, Arkansas, Kentucky, Missouri, Illinois and Tennessee. He was taken ill in Rayville, La., with a facial trouble which necessitated his closing, he writes, and receiving the attention of two physicians and two specialists. He is considerably improved and welcomes communications from friends.

Ivan Stenberg and wife, Lucille Zier, leading woman with Gabe Garrett's Comedians, closed a season of 51 weeks with that show on account of the latter's health. She suffered a nervous breakdown, according to Stenberg, who states she will rest at the Savoy Hotel, Fort Worth, Tex., under doctor's care for a time, and would like to hear from friends. Stenberg has joined the Chesterfield Minstrels as musical director in charge of both band and orchestra. He says the show is playing to good business in its tour thru Oklahoma.

Writing from Marietta, O., H. Selwyn Goddard states that since arriving in that city he underwent an operation for the removal of his tonsils adenoids and other throat trouble, and, tho' at present confined to his home, he expects to be up and doing again shortly. He left El Dorado, Ark., January 11, having laid off a week there, after closing with a show in Louisiana. While in El Dorado, he says, he went to Smackover, Ark., and "caught" the show organized at that place by Alvin Chapman. He says the company was just getting under way, but from all indications Chapman seemed to have a real show.

Manager Should Charge Only What Show Is Worth

Suggests O. E. Owens, Former Agent, Telling of John Lawrence Policy in Admission Controversy

Communications relating to the admission controversy between repertoire show managers continue to come to the desk of the Repertoire editor. Taking no part in the discussion one way or the other, we are again passing along the thoughts of readers. O. E. Owens, Danville, Ill., writes as follows:

"Referring to numerous recent articles in your valued paper regarding prices of admission that have been charged or that should be charged for tent repertoire companies, I beg to inquire why the manager of one show should object to the prices of admission charged by another. Every successful tent show manager has gained his knowledge only by experience and every manager knows from experience that local conditions quite frequently make it necessary to raise or lower the admission scale.

"The writer, as a business manager,

New DYE DROPS
12x25 FEET. REAL SCENERY \$20.00 FLASHY COLORS
Less to Match, \$12.00 Each. Prompt service. Send one-half cash. Describe Design wanted.
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Engaging People Now—Season 1925

"BEST OF THEM ALL" IOWA TERRITORY, 20 WEEKS. CASS-PARKER-RACHFORD SHOWS, INC., TENT THEATRES, PRESENTS

HAZEL M. CASS PLAYERS

OPENING MAY 4.

WANTED—Ingenuo Lead, Ingenuo and Second Business Woman, Juvenile Lead, Juvenile, Character Man and Woman, General Business People, Director, Equity. Write, stating salary and give required information. Also, if you do Specialties, number and style of same. Send photos for serious consideration. A-1 Agent. Orchestra People—Cornet, Clarinet, Saxophone, Drums, Conventina, Stage and Assistants only.

HAZEL M. CASS PLAYERS No. 2

OPENING APRIL 27.

WANTED—Ingenuo Lead, Juvenile Lead, Ingenuo, Character and General Business People. Equity. Write, giving salary and information, also if you do Specialties. Piano Player to double Stage, Drums, Conventina, Boss Stage and Assistants. Address S. G. DAVIDSON, Manager, Sumner, Iowa.

TO TENT SHOW MANAGERS—We have 13 lengths of 7-high and 8-high Blues, also 4 lengths of Circus Seats, all freshly painted, for sale at reasonable prices.

has studied the tent game from all angles and has come to the conclusion that the policy followed by John Lawrence, manager of the Lawrence Stock Company, is the most successful. Its policy always has been to charge just what his show was worth. This particular show is probably the best known and financially the most successful one in certain sections of Indiana and Illinois, and I have seen Mr. Lawrence change his prices as many as three times in a week, starting at 25 cents, Wednesday raising to 35 cents and Friday increasing to 40 cents without a kick from the audience.

"In this particular case he opened on Monday, short a feature vaudeville act which he had billed. In his own peculiar style he explained to the audience Monday night that he had cut 10 cents off the admission advertised because of the absence of the advertised act, and that Wednesday the act would appear and admission would be 35 cents. Friday a new tent arrived and he announced to the audience that the new tent, with the assurance against getting wet from rain, etc., was worth another nickel.

"The very next week in the next town, Linton, Ind., he cut his general admission to 20 cents because the city authorities to the license from \$15 for the week to \$5. In all the time that I was associated with Mr. Lawrence in various capacities I have never known him to attempt to make his prices correspond with any show playing ahead of him. He adjusts them in accordance to the value of his show and to the cost of a license, the lot, etc. He never fails to take his audience in his confidence and tell the people just why the prices are tooted or dropped. And the audience is always right with him."

"We received another letter from Leslie E. Kell, owner of Kell's Comedians, written recently in St. Louis, Mo. Says Mr. Kell: "I note in the Christmas issue of The Billboard Mr. Terrell's answer to my published letter in regard to cheap-priced shows and our business being broadcast to the public. Mr. Terrell states that I said all recognized shows were charging 25- and 50 cents admission. If he will read that over he will see that I said they are charging from 25 to 50 cents. He further states he read my admission sign that read 15 cents for children and 35 cents for adults. Apparently his eyesight is not the best, for it reads, Children, 10 cents; Adults, 35 cents. I have never charged children more than a dime.

"Mr. Terrell also states that I opened at Campbell, Mo., at 10 and 20 cents. Mr. Terrell is wrong and I have the proof. My price was 10 and 35 cents,

with reserves 15 cents extra. If anyone should doubt my word I suggest you send to Campbell for a copy of the newspaper, issue week of September 15, wherein will be seen the prices in my advertisement, and near my ad one of another show coming in behind me saying in large type, "Wait", with prices 10 and 20 cents. Nevertheless, we did a big business at Campbell.

"I run a 100-per-cent Equity show. No deputy has ever been called on to settle a dispute, for there never has been one. We closed last season at Warren, Ark., and will reopen there, charging 10 and 35 cents, with 15 cents extra for reserves."

Daniel F. Rowe, manager of the Rowe & Walsh Comedy Company, adds this letter to the discussion: "Going back to the fall of 1889, a dramatic and comedy company was formed in Cleveland to play the smaller cities and towns of Ohio. The company was known as the New York Theater Company for the reason that a 28-sheet stand, an eight-sheet stand and a three-sheet poster and a one-sheet were bought from a gentleman who had the paper made but who never billed the show it was meant for. The company rehearsed such well-known bills as Ten Nights in a Barroom, The Streets of New York, East Lynne, Crawford's Claim, A Convict's Oath and a comedy, Peck's Bad Boy.

"The company roster included the names of Reece Davis, John Feeley, Daniel Rowe, Lillian Condell, Ella Stotts, El Brown, John Conners, Bert Drew, Nellie O'Brien and Margaret DeMar.

"In those days an admission of 20 cents to adults and 10 cents to children was welcomed eagerly. The company, under my management, with El Brown as advance man, made enough money to pay the hotel bills and railroad fares, and the jumps were small. The hotel bills also were very moderate. The salaries which were paid from what was left after the lodgings were accounted for were large enough to keep the actors in good spirits and many good times were had during and after the performances. There was friendship. There was no knocking. There were no kicks or disputes. Everybody was happy and helped each other along when the occasion required. That was 35 years ago.

"What a change now! This is the question: Can a company play at the same old prices of 10 and 20 cents and pay salaries? Positively no! Repertoire managers, you must have a system and unless you do you cannot long have a show, above all, be truthful."

KARL F. SIMPSON
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MANAGERS, WIRE YOUR WANTS
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People all lines. Preference to Teams. Write fully. Long season always. JACK HOSKINS, Coates House, Kansas City, Missouri.

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Boss Canvas Man. One who can repair.
ROLAND SEDGWICK, Glenmora, La.

That Wonderful Day

(WHEN "DAD" WAS A KNIGHT)
Humorous words. Pleasing music. Fine for dancing. Published by L. GRADY, Eureka Springs, Ark. (Song, 20c; Orch., 30c; Both, 50c.)

Wanted for Stetson Uncle Tom Cabin Co.

Colored Boys to sing and dance. Address JOE FRANKLIN, Walla Walla, Wash., Feb. 7; Yakima, Wash., Feb. 9; Portland, Ore., care Helleg Theatre, Feb. 12, 13, 14.

BEN WILKES STOCK CO.

(Under canvas). Now booking versatile Repertoire People for Season 1925, opening in April at Albion, Ill. Prefer young people doubling Band or specialties. State correct age, height, weight and send late photos, which will be returned. Old reliable show. Never missed a salary day or owed a performer a penny. Neat, experienced working men capable of selling tickets, write. Address till April 20, BEN WILKES, Albion, Illinois.

AT LIBERTY

Billy Cunningham

On account of company closing. Juvenile Leads or Second Business. Direct. Plenty short-act scripts. Age, 30; weight, 140; height, 5 ft., 10 in. A-1 dresser. Good study. Ticket? Yes. Northern company preferred. Address care Radio Comedians, Kentwood, Louisiana.

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SHIRLEY "PLUTE" CARTER

For Light Comedy, Juveniles and some Characters. Do Specialties and double Trumpet Tenor or Orchestra. Posses personality appearance and strictly reliable. Age, 23; height, 5 ft., 5 in.; weight, 125. Prefer South, and can furnish references. Reliable Managers of Dramatic or Tab. Shows (Stock or Road), write, don't wire, to BOX 25, Burkeville, Virginia. P. S.—Would like to know whereabouts of Leo and Pearl Musler.

WANTED FOR

Crescent Stock Co.

People in all lines. Comedian with Specialties, young General Business Woman with Specialties, one who can play Heavies. All people must sign contracts for season ending December 15. This show runs year round. Equity. New Orleans base. ROLAND SEDGWICK, Glenmora, La., week Feb. 2; Bunkie, La., week Feb. 9.

WANTED FOR

The Davis Players

IN HOUSES.

Character Team, General Business Team, Heavy Man to direct. Those doubling. Specialties or Orchestra preferred. Write or wire full details and salary. Rehearsals start February 12. Other useful people write.

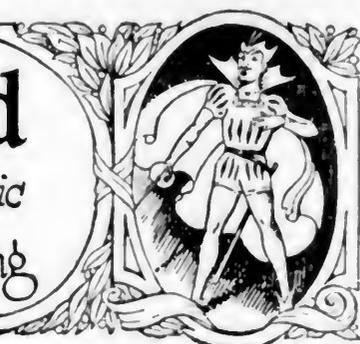
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Atlanta Pledges Fund for Season of Summer Opera

Another city is to have a season of summer opera and this time it is Atlanta, Ga., which will emulate the St. Louis Municipal Opera Company. Early in the summer of 1924 rumors began to circulate to the effect that Atlanta was interested in having a season of summer opera in which the chorus and as much as was possible of the orchestra would be recruited from local musical circles. These rumors are now set at rest, as a meeting held about one week ago, pledged in the amount of \$50,000 were obtained with which to finance a season of light opera in Atlanta, with the 1925 season to extend over a period of six weeks. A charter has been secured and the organization, which is to be known as the Municipal Opera Association of Atlanta, is in the process of formation. The present plans are to capitalize the company in the amount of \$100,000 and the stock, which will be non-profit sharing, will perhaps be sold in shares of \$50 each. The project is to be strictly a civic enterprise and no profits on shares will be paid, but all stock carries with it the right to vote. Robert M. Parker, who acted as secretary of the temporary organization, has stated the plan of the Municipal Opera Association is to make the movement the greatest forward step in community life which has been taken in the city for many years. Howard Candler is president of the organization and C. E. Bidwell is general manager, and the list of subscribers includes the names of many of Atlanta's prominent business men, clubs and business organizations. Tentative plans are to submit a list of about 12 operas to the general public and have the people select those operas which they most desire to hear presented during the 1925 season. The officials of the association are said to be in negotiation with a noted conductor, but his name they are not prepared as yet to announce, and the same condition exists as concerns several of the principal singers, but as soon as contracts have been signed the announcement of the principals, together with a list of the operas, will be made public.

Boston To Enjoy Concerts by Many Celebrated Artists

Concerts arranged for Boston during February will bring to that city many noted artists. On February 6, in the afternoon, occurs the concert by the Boston Symphony Orchestra, with Henry Hadley as guest conductor and Margaret Matzenauer as soloist, and this same program will be repeated on the evening of February 7. On Sunday afternoon, February 8, in Symphony Hall, the Handel and Haydn Society will present Verdi's *Requiem Mass*, with the chorus sung by the members of the society, and as soloists Cora Chase, Merle Alcock, Richard Crooks and Lillian Gustafson. The orchestra accompaniment will be given by the Boston Festival Orchestra, with Emil Mollenhauer conductor. The third of the additional series of concerts by the Boston Symphony Orchestra takes place Monday evening, February 9, with Sergel Koussevitzky conducting and John Charles Thomas, baritone, as soloist. An event in the music season will be the concert by Pablo Casals in Symphony Hall on Tuesday evening, February 10, and another concert which is of much interest is the second of the series of chamber concerts by the Fionzaley Quartet, which takes place the evening of February 12. The final concert to be given this season in Boston by Fritz Kreisler is scheduled for February 15, and other artists to be heard during the month are Felix Salmond on February 17, Dusolina Giannina as assisting soloist with the Harvard Glee Club on February 19 and Nadia Boulanger as assisting artist with the Boston Symphony Orchestra February 20 and 21.

Two-Piano Recital To Be Given by Mr. and Mrs. Edwin Hughes

A recital of music for two pianos will be given by Mr. and Mrs. Edwin Hughes at the Macdowell Club, New York City, the evening of February 18. The program will include compositions by Rachmaninoff, Chopin and Saint Saens.

Brandon Opera Co. Productions Are Liked in Western Cities

Since beginning a tour of the Northwest the early part of this season the Brandon Opera Company has been presented light opera before large audiences in many cities in Colorado, Utah and Oregon. The engagement in Salt Lake City was so successful the organization had to play a return date and could have continued the run had other bookings not prevented. The company has just closed a two weeks' engagement at the Heilig Theater in Portland and here, too, the booking could have been extended had not other contracts for the theater interfered. The operas presented include *The Spring Maid*, *Robin Hood*, *Bohemian Girl*, *The Mikado* and several others of that type.

Chattanooga Changes Dates for Grand Opera Season

In order to better accommodate patrons from communities nearby Chattanooga has made a change in the dates for the grand opera season by Chicago Civic Opera Company in February. According to the new arrangements there will be a two-day program instead of three, and February 23 and 24 have been definitely decided upon. The repertoire includes *Thais* on the evening of Monday, February 23; *Boris Godunoff* at the matinee Tuesday, February 24, and *Tannhauser* for the evening performance on that date. In each of these operas the Chicago Civic Opera Company will present several of its principal singers, including Mary Garden, Chaliapin, Rosa Raisa, Cyrena Van Gordon and others.

Many Concert Artists Will Visit Portland and Seattle

During the last half of the concert season Portland, Ore., and Seattle, Wash., will be visited by many concert artists and organizations. On February 11 Guy Maier and Lee Mattison will give a two-piano recital at the University of Washington in Seattle, and on February 13 the Davenport Engberg String Quartet gives a recital in that city, while on March 3 the DeReszke Singers will appear in a recital at the University of Washington. Other March engagements of artists for Seattle include Ernst Von Dohnanyi, pianist, March 5; Alfred Cortot, pianist, March 6; Roland Hayes, tenor, March 10, and Maria Jeritza on March 24. Concerts for April include one by Rosa Ponselle on April 6, and on April 27 Charles Wakefield Cadman and Princess Tsarina will assist at the Philomel Club concert. In Portland Albert Spalding gives a concert on February 23, and on the following evening occurs the Apollo Club concert, with Mabel Riegelman, soprano, assisting. March 4 brings a concert by the Portland Symphony Orchestra, with Alfred Cortot, pianist, as soloist, and on March 7 Ernest Von Dohnanyi will be heard. Roland Hayes, tenor, will give a recital on March 17, and then on March 13 occurs another concert by the Portland Symphony Orchestra, for which Royal Dalmun will be the soloist. For the first April concert by the Portland Symphony Orchestra, which is scheduled for April 1, Georges Enesco, violinist, will be the soloist, and on the next evening Mabel Garrison, American soprano, will be heard in a song recital.

Russo-Fiorito Orioles Are Preparing To Enter Concert Field

Another orchestra known for its jazz music is preparing to enter the concert field. This is the Russo-Fiorito Oriole Orchestra, of Chicago, and Victor Young, violinist and concertmaster, is directing the musicians. Mr. Young, who will prepare symphonic arrangements for presentation by the orchestra and also appear as soloist, received his musical training in Europe and made his first professional appearance with the Warsaw Philharmonic Orchestra and has held the post of concertmaster in several symphony orchestras. His American debut occurred in Chicago and for two and a half years he was on the staff of Balaban & Katz and arranged and composed overtures for their theaters and also appeared as violinist soloist. The Oriole Orchestra will shortly make its debut in Chicago as a concert organization.

New York To Lose Another of Its Concert Halls

The rumors which for some time have been in circulation to the effect that Carnegie Hall was to be sold by the estate of Andrew Carnegie are about to become a fact. Negotiations are said to be about completed for the transfer of this noted concert hall to a dealer in real estate, but the price to be paid has not as yet been made public. The transfer will, however, provide that the Carnegie Hall Auditorium shall be continued in operation for five years unless another hall of a size similar to it is built sooner.

John Charles Thomas Will Give But One New York Concert

Announcements for the song recital of John Charles Thomas, American baritone, on February 8 state this will be his only recital in New York this season. Mr. Thomas at the close of this season leaves for Europe to prepare for his engagement with the Brussels Grand Opera Company, with which he has signed a contract for two years.

Germaine Schnitzer Begins Series of Recitals This Week

Germaine Schnitzer, noted pianist, begins Thursday, February 5, the series of recitals of romantic piano music at Chickering Hall, New York. The following recitals are scheduled: Sunday, February 8; Wednesday, February 11; Friday, February 27, and two to take place in March, one on Sunday, March 1, and the other Wednesday, March 4.

GALA TRIP FOR DELEGATES

Special Train for Portland, Ore., for N. F. M. C. Biennial June 6 to 13---Two Chorus To Attend

DEFINITE arrangements have been completed between the National Federation of Music Clubs and the Chicago, Burlington & Quincy Railroad for a special train for the many hundreds of delegates and musicians who will go to Portland, Ore., for the next biennial convention, to be held there June 6-12.

Mrs. Frances E. Clark, chairman of Transportation, states that this special train will leave from Chicago Sunday evening, May 31, reaching Portland Friday evening, June 5. Delegates from the south and east of Chicago will plan to arrive in the Windy City in the morning of the 31st so that they may enjoy the entertainment offered by the Chicago members all during Sunday, the entire body entraining together in the evening, headed for the famed West and meeting other delegations en route.

The trip is as follows: From Chicago to Colorado Springs, with stop-over there to visit the many scenic wonders, including Pike's Peak; on thru the grandeur of the Royal Gorge, thence to Salt Lake City, where a day of sightseeing will be offered, and a special organ concert in the great tabernacle will be given for the guests; thence along 300 miles of the picturesque Columbia River to Portland.

This de luxe train will carry a lounge observation car, commodious and luxurious, where meetings may be held, informal talks made, parties and general entertainment had. Spacious and modern thruout, the train will give every comfort and convenience, and in addition a personal guide or conductor of the party will be provided—Mr. B. L. Gartside, passenger agent of the C., B. & Q., so acting on the entire trip.

Indications are that this convention will be the most largely attended of any in the annals of the federation, and already two of the oldest choruses are going en masse to Portland, and will appear upon the program, namely—*The Choral of the Fortnightly Music Club, of Cleveland, O., and the Woman's Lyric Club, of Los Angeles.*

Mrs. Cecil Frankel, chairman of the Biennial Program, says: "Never before has there been shown greater interest in a biennial. Each day brings word from some State Federation that plans are being made to arrive in from one to four special cars."

Headquarters for the convention in Portland are to be at Multnomah Hotel, with most of the sessions at the beautiful Municipal Auditorium. Every federated club is entitled to its delegates. The National Federation of Music Clubs urges a full attendance. It is an opportunity, it asserts, which the music clubs of America cannot afford to miss. All communications should be addressed to Mrs. Frances E. Clark, chairman, Hotel Camden, Camden, N. J.

Lieut. Sousa and His Band Booked for Regina Fair

Lieut. John Phillip Sousa has signed a contract for a week's engagement for his famous band at the Regina Agricultural and Industrial Exhibition, of Regina, Canada, this coming summer. Lieut. Sousa will appear at the Canadian fair as its principal attraction during the week of July 27, for which it is said, he will draw a salary of \$20,000. He will take to Canada an organization of 100 handsmen and soloists which he will organize for his 33d annual tour, which begins in the United States two weeks prior to the Regina engagement. On this tour Lieut. Sousa and his men will visit approximately 250 American cities.

Frieda Hempel Will Again Present Jenny Lind Program

Frieda Hempel, who recently returned from Europe, will again present a Jenny Lind program at her concert announced for February 10 in Carnegie Hall, New York. Miss Hempel is booked for a tour of many of the principal cities of this country and will be kept busy until late in the spring.

Lecture Course Being Given by Martha D. Willis

As the result of the success of her *Musical Chats* last year Martha D. Willis is presenting a course of six lectures at her New York studio. These lectures are for the purpose of aiding in a better appreciation of music and deal with the orchestra and its instruments, the sonata and symphony, program music and oratorio and opera. Mrs. Willis has been most successful in presenting these lectures before clubs, schools and colleges.

Friends of Music To Produce Opera, "Dido and Aeneas"

The Society of the Friends of Music at the next concert, to be given February 8, will present Purcell's *Dido and Aeneas*, which is generally considered as the oldest English opera. The soloist will be Margaret Matzenauer, as Dido; George Meader, as Aeneas, and in the shorter roles will appear Marlon Telva, Charlotte Ryan and Carl Schlegel. The society's chorus will also take part and the performance will be conducted as usual by Artur Bodansky.

Messrs. Ross and Kent Believe Music a Vital Factor at Fairs

Messrs. Ross and Kent, of the Canadian National Exposition of Toronto, in a talk with your editor recently, gave interesting information as to the importance of music as part of a fair. At first the officials of the Canadian National Exposition, which is noted far and wide as one of the most successful celebrations in this country, were skeptical as to giving music much of a place on the entertainment programs, but gradually, after many and varied experiments, these musical programs came to have greater importance, and in the last few years the attendance at the fair, particularly on Music Day, has increased at an astonishing rate. In the beginning hand contests were the sole music offered, then hand contests were tried and only the hands in the near vicinity were interested, but in the last several years these contests have been participated in by bands from practically every section of Canada, and Mr. Ross stated the entries for the coming year are of such a number as to necessitate consideration by the board of the advisability of holding two music days at the 1925 fair, as there will be insufficient time to allow every band to be heard, to say nothing of the other contests which are a part of the special day set aside as Music Day. Singing contests, too, are a feature and these are staged between children of the public schools, between church choirs, singing societies and choral clubs.

Mr. Ross was enthusiastic over the success of the community sings, which have come to be an important part of each exhibition. Every night of the fair, just prior to the presentation of the show, which is staged in front of the grand stand, a community sing is held, and each and every night thousands take part in this event. Both Mr. Ross and Mr. Kent told of letters received from various sections of Canada, written by parties who had taken part in one or more of the community sings, asking why certain songs were not given. Thus a Scotch-Canadian wants to know why a special Scotch song was not included in the program, a French-Canadian wants one of the songs that he likes, and the same is true of other nationalities represented in Canada. Mr. Kent, who has made a close study of community sings, attributes much of the success at Toronto to the manner in which the sings are presented. The leader, contrary to usual custom, is almost unseen by the audience, as he always is stationed among the singers. Then, too, the grand stand, instead of being brilliantly lighted, is only semi-lighted, which Mr. Kent believes gives confidence to folks who otherwise would not attempt to sing. Another departure is the use of a callopie instead of a piano for the accompaniment, and that this plan is well liked is attested by the fact that the attendance at several of the sings at the 1924 fair was 25,000.

Another feature is the kiddie community sing, which is held one night in each of the two weeks' fair. This occurs the evening of Kiddies' Day, on which the exhibition gives everything free to the children of Canada. Last year on Kiddies' Night 20,000 crowded into the grand stand and, according to Mr. Ross and Mr. Kent, every single one of them sang every song that was thrown on the screen.

Letters from all sections of Canada are sent to Mr. Ross and Mr. Kent, asking for suggestions and plans, and to all of these the advice is given to utilize the musical talent within the territory of the fair, as this, in their opinion, is largely the reason of the success of the musical programs at the Canadian National Exposition.

Last Recital of New York Season To Be Given by Ernest Hutcheson

The series of recitals which Ernest Hutcheson, pianist, has been giving in Aeolian Hall, New York, will be brought to a close the afternoon of February 14, when a concert devoted to the works of modern composers will be presented. This series in New York has duplicated the success of the special recital series presented by Mr. Hutcheson last year, as New York music lovers recognize the sterling musicianship of this artist.

Minneapolis Symphony Booked for Concert in Nashville

An important event in the musical season of Nashville will be the concert to be given in that city by the Minneapolis Symphony Orchestra, under the leadership of Henri Verbruggen. The concert is scheduled for February 10 and the advance sale already indicates a capacity audience at both the afternoon and evening performance.

Leginska Still Missing

New York, Jan. 31.—Ethel Leginska, English pianist, who disappeared Monday evening when she was to have given a recital in Carnegie Hall, is still missing at this time. Many and varied have been the reasons given for her disappearance, such as loss of memory, extreme nervousness due to overwork, fear of large audiences and a desire for newspaper publicity.

New York Musical Events

Carnegie Hall, on the evening of January 26, was filled with a large audience which had gathered to hear the piano recital of Ethel Leginska, but they heard instead Mosey Law Munz, who was pressed into service when, after a long wait, announcement was made that Miss Leginska had started for the concert hall but had disappeared and no trace could be found of her. Only a few, and a very few at that, left the concert hall and those who remained were well pleased with the program presented by Mr. Munz. He included but one of the compositions on the Leginska program, but his selections were well made, his technique most satisfactory and the hearty applause given him was fully merited.

A second piano recital was given by Adela Verne in Aeolian Hall, the evening of January 27, with a program which included a Paderewski Sonata, Schumann's *Carnal*, a group of Chopin numbers and a Liszt Rhapsody. Again as at her first recital this season she pleased her audience greatly and particularly noteworthy was her reading of Paderewski's Sonata, also her rendition of the Chopin group earned much applause.

Sergo Koussevitzky and the Boston Symphony Orchestra gave the third concert of the Carnegie Hall series the evening of January 29. The reading given the Bach Concerto was one of much beauty, particularly in the second movement and again in a Bavel arrangement of a dance by Debussy the Boston musicians delighted the huge audience. Roland Hayes, tenor, even tho the Liszt and Berlioz numbers were not well suited to his voice, delighted his hearers and was recalled time and time again to acknowledge the tremendous applause.

Ada Viola Wood, contralto, gave a song recital in Aeolian Hall, Friday afternoon, January 30. She has a voice of pleasing quality, but too often the tones were badly produced. The program was poorly chosen for one of her experience.

Concert and Opera Notes

Emilio deGozorza, eminent baritone, will give his third New York recital of the season Sunday evening, February 15, at the Henry Miller Theater.

John Charles Thomas, well-known American baritone, will appear as soloist with the Boston Symphony Orchestra, in the third of the supplementary series of concerts in Boston, on February 9.

On Sunday afternoon, February 8 the Handel and Haydn Society will sing Verdi's Requiem Mass in Symphony Hall, Boston. The chorus will be assisted by Helen Stanley, Merle Aleock, Richard Crooks and William Gustafson as soloists and the Boston Festival Orchestra. Mr. Mollenhauer will conduct.

Plans are being completed for the organization of a symphony orchestra in Parkersburg, W. Va., by Prof. John R. Swales, local musical director. Prof. Swales, a graduate of the London Conservatory of Music, located but a short time ago in Parkersburg, having come from Pittsburgh, Pa., where he was violinist with the Pittsburgh Symphony Orchestra.

Motion Picture Music Notes

BETTY GOULD, the young organist of the Broadway-Strand Theater, Detroit, has attained much success in her interpretations of motion pictures. She has played in the theaters of Chicago, St. Paul, Philadelphia and other cities, and also has been demonstrator for the Wurlitzer Company in almost every large city in the country. A Detroit newspaper in commenting on her work at the Broadway-Strand said: "She plays pictures of every type, making her audiences live thru the pictures, telling the story of that picture in music which fits every emotion, and each situation is interpreted with appropriate melody."



Betty Gould

The Moscow Chorus was featured at the Eastman Theater, Chicago, the week of January 26. It was heard in Russian and Gypsy Folk songs.

At the Palace Theater, Dallas, Tex., this week an innovation is being offered to the patrons in a "Jazz revue". In this attraction are good music and the very

latest in jazz selections and dance steps.

Arrangements were made by Hugo Riesenfeld with John Wenger, art director of the Riesenfeld theaters of New York City, for the exhibition of Mr. Wenger's works on the promenade floor of the Rivoli Theater from February 1 to 15. Mr. Wenger's work has become an important contribution to the success of the various stage presentations at the Rivoli and Riato theaters and this exhibition of his screens, paintings and stage settings includes some of the most unworldly work for the theaters and should prove an attraction to lovers of the artistic.

The Chicago Theater Quartet, with Frank Lischeron and Frances Allen, dancers, appeared in a Balaban & Katz production *Sally*, shown at that theater in Chicago during the week of January 26.

Thodore Hahn, Jr., conductor of the orchestra at the Capitol Theater, Cincinnati, and supervisor of the musical program, has been appointed general music director of all the motion picture theaters of Cincinnati under the direction of the Isaac Lison management.

The new orchestra at the Alexandria Egyptian Theater, San Francisco, is now under the direction of Mascha Violin, who has just completed a long term as conductor at the Imperial Theater. Mr. Violin is a concert artist and is well known in Europe as well as in this country.

Covered Wagon Days was featured as the atmospheric prolog to the picture *North of 40*, by the Gold Medal Radio Quartet at the Capitol Theater, St. Paul, on a recent program.

J. G. Von Herberg of the Strand Theater, Seattle, Wash., has engaged Salvatore Santafiora, well known as a pianist and orchestral director, to conduct the orchestra at the Strand. He formerly was connected with the California Theater in Los Angeles.

At the Tivoli Theater, Chicago, the last week of January, Greta Arndne and Company were presented in *The Waltz*. On the same program was a scenic novelty, with a cast of 20, entitled *The Map, the Man and the Devil*.

A contract has been signed by the People's Theater of Portland, Ore., with Charles R. (Chuck) Whitehead, who is well known over the Pantages Circuit Theater, to provide musical interpretations and concerts for the various screen programs at the People's. Mr. Whitehead has been well known in musical circles in Spokane, Wash., for the past 15 years and his locating permanently in Portland has caused music lovers there to welcome him with enthusiasm. The management of People's announces that the new orchestra under Mr. Whitehead will be the finest ever presented in that house and adds that a high standard of music will be a feature thru the coming year.

Frank Johnson, the American tenor, who was chosen from a group of 700 applicants for the position of soloist with the New York Philharmonic Orchestra, has been engaged to sing at the new Piccadilly Theater, New York. Johnson also won the Lewisohn Stadium competition last year and for five years was the winner in national singing contests. In addition he appeared in the New York Hippodrome production, *Better Times*, and has been featured over the Keith Circuit.

Madeline Southworth, contralto, has been signed thru Fred Rycroft for a return engagement as soloist at the Capitol Theater, New York. On her first appearance at this house last summer Miss Southworth made an outstanding hit.

Among the interesting numbers presented at the Eastman Theater, Rochester, N. Y., last week was a divertissement entitled *A Crossed-up Puzzle* in which were Mark Johnson and the Eastman Theater Ballet. Robert Berentsen gave his organ recitals during the week days at 1 and 5 p.m., when his number was billed as *Jazzing the Operas*, and the orchestra opened the week's program with the overture *LaBoheme*. On Sunday only Archie Ruggles, tenor, sang Lohr's *Little Grey Home in the West* and d'Hardelot's *Because*.

A tabloid version of Gilbert and Sullivan's *H. M. S. Pinafore*, condensed into a 30-minute presentation, heads the list of musical numbers this week at the New York Capitol Theater. The production is divided into two scenes, and those appearing are Doris Niles, Frank Moulton, James Parker Combs, Pierre Harrower, Joseph Wetzel, Gladys Rice, Marjorie Harcum, Mile. Gambarrelli, William Lanigan and the Capitol Ballet Corps. An ensemble of mixed voices also has been especially engaged.

The music program at the New York Rivoli Theater this week is headed by Liszt's *Sixth Hungarian Rhapsody*, played

by the orchestra, alternately directed by Irvin Talbot and Emmanuel Baer. *An Old Tale*, a pantomime presentation by Josiah Zuro, is used as a prelude to the feature. This is in the form of four tableaux scenes by the Rivoli Ensemble. August Werner, baritone, is the week's soloist.

The Rochester American Opera Company presented *Faust* in English at the Eastman Theater, Rochester, N. Y., Thursday evening, January 29. According to the critics this performance and the one presented January 15 compared favorably with productions of older and more renowned organizations.

Thru the personal courtesy of Morris Gest a special score, prepared with the aid of the original music used during the production of *Chu Chin Chow*, has been placed at the disposal of Fredrick Fradkin, conductor of the Concert Orchestra at the Piccadilly Theater, New York City. This musical program accompanies the showing of the film by that name at the Piccadilly for the week commencing February 7.

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B'WAY CONDITIONS IN PECULIAR STATE

Several New Productions Shelved
--Fewer Musicals in Re-
hearsal--Business Gen-
erally Excellent

New York, Jan. 31.—Conditions in the musical line along Broadway are in a peculiar state these days. Only a few weeks ago it looked as tho there would be an avalanche of strong contenders descending upon the town at just about this time, but fate appears to have intervened. The closing of Florenz Ziegfeld's *Comic Supplement* in Newark tonight, the flop of *The Dutch Girl* in Boston last week, the poor impression made by *China Rose* and the abandoning of several contemplated productions has come as a relief to several attractions that had already begun to look around for a place to go next.

For the past several weeks business among the musical shows has been generally excellent. Very few shows have appeared in the cut-rate ticket office except for brief periods, and practically all of the offerings there have been bought up eagerly. *The Love Song*, owing to the immense size of the Century Theater where it is playing, has appeared almost steadily, and so has Yushny's Russian revue at the Frolic Theater, which has been unable to do much in the face of the more solidly established *Chauve-Souris*. *My Girl* and *Betty Lee* have been on the reduced board frequently, with the demand bigger than the supply on each occasion, while *Topsy and Eva* and *Annie Dear* have shown up occasionally. *China Rose* undoubtedly will be a permanent fixture in the cut-rates as long as it keeps going.

The illness of Al Jolson, which forced the closing of the Winter Garden this week, threw some business in other directions, while the closing of *Annie Dear* tonight will be more than offset next week by the arrival of *Elsie Janis* at the Fulton Theater and the return of *Hassard Short's Ritz Revue* for a week's engagement at the Winter Garden. Al Jolson, it will be remembered, has a large financial interest in the *Ritz Revue*.

With the return of Jolson February 9 and the arrival of the new Whitney operetta at the Knickerbocker Theater the following week a little tightening of the situation will again set in.

An item of unusual interest is the report that Ed Wynn's *The Grab Bag* will remain at the Globe Theater only five weeks more, after which it will go to Boston for a run and then start on a tour to the Pacific Coast. This revue, rated as one of the season's best from the standpoint of solid entertainment, was expected to linger on Broadway for at least a year. On a few recent occasions it has appeared in the cut-rates, tho it was offered at the box-office scale.

Owing to the sensational success of *The Student Prince*, the Shuberts have raised the scale at the Jolson Theater to a \$5.50 top. It was formerly \$4.40. On the other hand the scale for *The Love Song*, at the Century Theater, which started out at \$5.50, has been reduced to \$4.40.

Of the productions at present under way, the ones most likely to materialize are: *When Summer Comes*, being produced by Hammerstein & Quinn, with James Barton starring; *Shannon's Sinners*, which is being organized on the co-operative plan, and *The Charm School*, which the Shuberts have again put into rehearsal. Then there is Ziegfeld's next revue, *Louis the 14th*, due to open in Philadelphia February 16. There are rumors of several other pieces, but none has arrived at a tangible stage.

Los Angeles To Have Musical Comedy Stock

New York, Jan. 31.—Louis Macloon and Edward D. Smith, according to an announcement made here this week, have leased the newly remodeled Mason Opera House in Los Angeles and plan to open it March 9 with a musical comedy stock company, presenting reproductions of current Broadway successes, done on the same pretentious scale as the originals.

Macloon, who is regarded as a rising young West Coast impresario, is now on his way back to Los Angeles with a number of scripts for his first productions. Edward D. Smith, Macloon's associate, was for 17 years the Shubert representative in Boston.

The Mason Opera House was recently remodeled thruout by A. L. Erlanger at a cost of about \$250,000, and it is said to be one of the finest playhouses on the West Coast at present.

HARRIET HOCTOR



Premiere danseuse, with the Duncan Sisters in "Topsy and Eva", who has captivated Broadway with her radiant youth and exquisite dancing.

Fifty Given Notice in "The Love Song"

New York, Jan. 31.—Fifty members of *The Love Song* have been given their notice, in an effort to relieve the congestion on the stage at the Century Theater, where this latest Shubert operetta is holding forth. The show started out with about the largest cast ever put into a musical play. Even when packed close together it was practically impossible to get every member on the stage at one time. A special ballet, numbering about 40 dancers, proved a total loss in value to the show because it didn't have the room to dance properly and only made one appearance of about three minutes' duration, and there was a similar waste of people in other directions. The biggest part of the ensemble of *The Love Song* was recruited among singing students who had never appeared on the stage before.

John Tiller Sails

New York, Jan. 30.—John Tiller, the veteran English dancing master, sailed yesterday on the Cunard liner *Scythia* for a Mediterranean cruise. This is his first vacation in 16 years. The Tiller girls from the Ziegfeld Follies went down to the pier to bid their teacher bon voyage, and before sailing the famous instructor directed an impromptu performance by the 16 girls on the afterdeck of the ship. Upon his return Tiller plans to open a dancing school in this city.

Four Wayburn Shows in Boston at One Time

Boston, Jan. 31.—With the 1923 Ziegfeld Follies, staged by Ned Wayburn, now appearing at the Colonial, and three other attractions produced by Wayburn announced to hold forth here in the month of February, the famous producer and dancing master will establish a new record, as no other stage director has ever had four shows in any city at the same time.

Demand for "Rose-Marie"

Chicago, Jan. 29.—The management of the Woods Theater estimates that the advance sale for *Rose-Marie* will amount to \$30,000. If it does it will be one of the largest advance reservation hits in the history of local theatricals. The show is to open its run here February 5. Myrtle Schaaf and Richard (Skoots) Gallagher head the big cast.

Second "Student Prince"

New York, Jan. 31.—The second company of *The Student Prince*, the Shuberts' sensational operetta, is now in rehearsal and is expected to open in Chicago about the middle of February. Among the principals already selected are Olga Cook, Gregory Frank, Roy Cropper and Royal Dadum.

ENGAGEMENTS

New York, Jan. 31.—Louise Brooks and Catherine Calhoun Doucet have been engaged by Florenz Ziegfeld for *Louis the 14th*.

Virginia King has been added to the cast of the Ziegfeld Follies at the New Amsterdam Theater.

Gregory Frank has been placed by James Dealy with the second company of *The Student Prince*.

Norma Rossiter, the first Winter Garden girl to have had a composition of her own, called *In Love's Garden*, accepted and played in a Shubert production, has been added to the cast of *Artists and Models* at the Astor Theater.

Leslie Jones has been engaged thru Leslie Moroseo as general understudy in *My Girl* at the Vanderbilt Theater.

Hard Luck Hits Yushny

New York, Jan. 31.—Yasha Yushny, owner, producer and confederer of Yushny's *Sceniaya Pittza*, the Russian revue at the Frolic Theater, has met with hard luck ever since he came over here with the apparent intention of beating his contemporary, Nikita Balleff, by two weeks in opening the Russian revue season on this side.

Yushny was brought over by Wendell Phillips Dodge, who withdrew his backing last week after the revue had been playing since December 29 at a loss. S. Hurok took over the attraction and is presenting it under the new title of *The Blue Bird*, with a corresponding change in the bill.

Last Sunday, while Yushny was visiting at the home of Tolstoy, in Greenwich, Conn., a cablegram was forwarded to him from his hotel stating that Yushny's theater in Berlin had burned to the ground, his workshop and costume department completely destroyed and that his loss was a total one. The theater, located in the Gatzstrasse, in a building that also has 46 furnished apartments, was bought by Yushny five years ago and remodeled for the special purpose of presenting his intimate attractions there. It contained seating accommodations for 300. Yushny has three troupes touring in Europe, one of which had been playing at his theater for 500 consecutive performances. Last week this revue was engaged for a one-week benefit at the annual fair in Cologne, and it was in its absence that the fire took place.

The playhouse was insured for 500,000 gold marks, and Yushny has cabled his manager in Berlin to make immediate plans to rebuild.

"Natja" Opening

New York, Jan. 31.—*Natja*, the new Whitney operetta based on music by Tschalkowsky, which is to have its try-out opening at the Garrick Theater, Philadelphia, next Monday, has been booked to make its Broadway premiere at the Knickerbocker Theater February 16, coming here direct from the Quaker town.

There will be two prima donnas in the cast of this piece. One is Mary Mellich, of the Metropolitan Opera Company, and the other is Madeline Collins, formerly soprano of the Covent Garden Opera Company, London. They will alternate in the principal role.

Karl Hajos, the well-known European conductor, adapted the melodies; Harry B. Smith wrote the book and Edgar MacGregor has had charge of the staging.

In Third "Rose-Marie"

New York, Jan. 31.—The cast of the third company of Arthur Hammerstein's *Rose-Marie*, which opens a preliminary road tour at the Academy of Music, Scranton, Pa., next Monday night, prior to entering Boston for a run, includes Irene Bayliska, Guy Robinson, Charles Mehan, Beatrice Kay, Byron Russell, Milton Noble, Frank Scavalon, Cora Frye, Bebe Brune and Charles Silver.

Billy Wilson Promoted

New York, Jan. 31.—Billy Wilson, of *Artists and Models*, at the Astor Theater, has been promoted from the chorus to a speaking part in the show. He appears in the *Middletown Color Ball* scene and also leads a chorus of girls in the singing of the golf song, *Introducing Mr. Morrison*.

Manatt With "Love Song"

New York, Jan. 31.—Frederick Manatt, who appeared in *Honeydew* and *Idlers of 1921*, has been appointed stage manager of *The Love Song* at the Century Theater.

With the Shows on Tour

"Artists and Models of 1923"

After a good week in Toronto the 1923 edition of *Artists and Models* returns to Chicago this week for a repeat date. The show played the Loop last summer for 14 weeks. This time it will only stay a fortnight, having been chosen to fill in at the Auditorium on account of *The Miracle* not going to the Windy City.

"Greenwich Village Follies"

The special "round-the-world" edition of the *Greenwich Village Follies*, headed by Gallagher and Shean, is being exploited with good results by the use of the slogan, "Join the *Greenwich Village Follies* and see the world". In each town where the show plays on its transcontinental tour, which will last until June, contests are held for the ostensible purpose of picking a number of girls to be exhibited in foreign lands as representative American types.

"Sweet Little Devil"

A very enthusiastic reception was given Constance Binney and her supporting players in *Sweet Little Devil* on their appearance at the Court Square Theater, Springfield, Mass., the week before last. According to reports from that city Miss Binney, Warren and Wayne, Bobby Jarvis, Irving Beebe, O. J. Vanasse, Edna Dare and Olivette all made a hit, and praise was bestowed upon the chorus for its good work.

"Ziegfeld Follies"

Altho the touring *Follies* were to have stayed in Boston for six weeks, the time has been cut to a month in order to allow another Ziegfeld show, *Kid Boots*, to enter the Colonial at the end of that time. Ned Wayburn went up to Boston for the opening of the *Follies* there and he touched the production up a bit here and there. Wayburn, who originally staged this edition of the *Follies*, reported on his return that the revue could last in Boston for about 12 weeks and make money all that time.

While passing thru New York on their way from Philadelphia to the next stand in New England, Bert and Betty Wheeler, who have been one of the chief hits in the *Follies* since their opening with the show in 1923, stopped off at Times Square to discuss plans for their appearance in a new revue that will probably be produced by Charles Dillingham next summer. The contract between the Wheelers and Ziegfeld has about 12 more weeks to run, after which they will take a rest before going into a new show.

Stella Shiel Promoted

New York, Jan. 31.—Stella Shiel, who has been appearing in *Artists and Models* at the Astor Theater, will leave the cast of that production shortly to assume an important role in *Sky-High*, the new Willie Howard musical play now in rehearsal. Miss Shiel is the youngest "gray-haired" chorus girl on the stage today; an illness having prematurely colored her hair. She is well known in London theatrical circles, where she understudied Gertrude Lawrence in the *Charlot Revue*, and made her American debut this season in *Artists and Models*. The marked ability displayed by her in that production led the Shuberts to pick her for a principal part in the new Howard show.

Cast of "Sky-High"

New York, Jan. 31.—The complete cast engaged to support Willie Howard in *Sky-High*, now in rehearsal, is announced by the Shuberts as follows: Ruth Welch, Vanness, James Liddy, Ann Milburn, Florenz Ames, Emily Miles, Marcella Swanson, Violet Engelfield, Shadow and McNeil, Roland Hogue, Edward Douglas, Stella Shiel, Thomas Whitely, Walter Johnson and William Purnell. One of the features of this production, it is said, will be a chorus of 75 girls, all new to the stage, who are now being rehearsed by Seymour Felix. Fred G. Latham will stage the play.

"Annie Dear" To Return

New York, Jan. 31.—*Annie Dear*, the Florenz Ziegfeld musical comedy starring Billie Burke, which closes tonight at the Times Square Theater, is to return in September for a limited engagement of four weeks at the Cosmopolitan Theater. After that it will go to Boston for a run and then take to the road. This is according to an announcement from the Ziegfeld offices. Miss Burke and daughter, Patricia, will leave for their annual sojourn at Palm Beach immediately after the closing tonight.

Buzzell in Vaudeville

New York, Jan. 31.—Eddie Buzzell, who closed a tour recently in *No Other Girl*, is returning to vaudeville in a new act written by himself in collaboration with Eddie Kalmar, with lyrics and music by Bert Kalmar and Harry Ruby.

"Top Hole" Closing

Columbus, O., Jan. 31.—*Top Hole*, the William Caryl musical comedy starring Ernest Glendinning, will terminate its career here tonight. The company is returning to New York.

ON SECOND SIGHT

LADY, BE GOOD—The fact that *Lady, Be Good*, which is about to enter upon its third month at the Liberty Theater, has held up surprisingly well in the face of considerable strong opposition—and without any special exploitation—may be taken as a pretty fair indication that the show has more than ordinary merit.

A cursory examination of the play may not reveal this fact, however, because neither the book nor much of the "filler" is of great consequence, while the staging and investiture have been far surpassed in many productions that turned out failures. So the main purpose of this second viewing of *Lady, Be Good*, was to find out just what it is that makes the play so.

According to the findings, the principal parts of the machinery are, as anyone might know, Fred and Adele Astaire themselves. The Astaires are the personification of youth. That's what makes them a universally liked pair. Altho by reason of their achievements both here and abroad they have every reason and right to reflect some of the fame and glory they have attained, they remain as modest, simple and unaffected as a couple of persons could possibly be. That is one of the chief reasons for their wide popularity. Theatergoers respond more readily and more warmly to artists who entertain and please without getting presumptuous and swell-headed about it. There are so many performers who take so much personal pride in what they do—be it good or bad from the view of the audience—and reflect this pride in their attitude. It is a bad habit—even for the best artist.

Great entertainers like Al Jolson, Will Rogers, Ed Wynn, Eddie Cantor, Joe Cook, De Wolf Hopper—to name only a few—are immensely popular because they entertain in such an unassuming manner. No matter how much time and effort they must give to achieve even the smallest point, they never let their audiences know about it. They never indicate by their attitude that what they are doing is the result of long study and practice, and therefore is good and merits applause. Instead they simply offer their stuff for what it is worth and let their audiences judge for themselves. Above all, they do not assume any air of superiority over those whom they entertain. It is along this line that the Astaires work and succeed.

An item of unique interest is the presence in the line-up of *Lady, Be Good*, of Cliff Edwards ("Ukelele Ike") and Victor Arden and Phil Ohman. Millions of phonograph fans are acquainted with this trio; Edwards for his haunting ukelele selections, and Arden and Ohman for their enjoyable piano duets. So it is a pretty safe bet that many people go to see *Lady, Be Good*, for the mere sake of getting a first-hand impression of these entertainers, who incidentally draw some of the biggest applause at each performance.

Other second-view impressions—since there are no changes in personnel or routine to record—include the observations that Kathlene Martyn is improving daily as an actress. . . Walter Catlett is getting to be the most indelible comedy worker—and talker—on the musical comedy stage. . . Alan Edwards' make-up is entirely too clean for a man who is supposed to represent a hobo. . . George Gershwin has again demonstrated that he is one of the most consistent composers of entrancing modern melodies. . . Sammy Lee knows how to turn out a chorus. . . Fred and Adele Astaire seem to be separated for long periods in the second act. . . All in all, that *Lady, Be Good*, is a very refreshing and satisfying piece of entertainment. It sends people

CLARE STRATTON



Prima donna with Ernest Glendinning in William Caryl's "Top Hole".

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THE STUDENT PRINCE—Without a doubt *The Student Prince* is the sensation of the present musical comedy season. Among the many remarkable things about this grand operetta are two of particular interest. One is the fact that it is divided into a prolog and four acts; the other is its rare combination of good singing and good acting.

Ordinarily to stretch a musical play out into five heavy acts would be to burden it with a fatal handicap. But not so in *The Student Prince*. Somehow or other the length and breadth and divisions of the piece are, either unobserved or overlooked—or drowned out in the terrific musical storm. The high spots and the thrills come at such well-regulated intervals that a fine balance is preserved all along the journey, with the intermissions affording not only a relief from the high tension, but also a chance to anticipate what is to come next.

As for the unusual combination of singing and acting, the most notable examples exist in the leading players. It is not often that a tenor is encountered who can really act. But Howard Marsh can. He does it so well, in fact, that there are times when he might get a much better response if he permitted some of his regal attitude to melt into something more universally human. Iise Marvenga, on the other hand, acts so well that she never appears to be acting at all. Her method is simple and frank. There is no subtlety and no affectation. Even when she sings she just lets herself out for all she is worth. And since she has a great measure of talent and charm, the childlike manner in which she performs makes her all the more endearing.

The standards in singing and acting set by Marsh and Miss Marvenga are maintained by the entire cast. It is a difficult matter to pick out individual talent in a personnel of such tremendous size, but this much may be said—every performer who is given an individual bit does full justice to it, and not a single false note ever breaks out from the chorus. Special notice may again be taken of Greek Evans, a young man who sings and acts the elderly role of Dr. Engel in a finished manner; the veteran Adolph Link, who rises to a high point thru the sincerity and impressiveness of his portrayal; George Hassell, a comedian who always towers over the tasks assigned him; Robert Beatty, Fuller Melish, Violet Carlson, Raymond Marlowe, Florence Morrison, Dagnar Oakland and W. H. White, all of whom do commendable work; Martha Mason, a charming premier dancer; Frank Kneeland, William Nettum, Lawrence Wells and Harry Anderson, who compose an excellent quartet, and Frederic Wolff, Paul Kleeman, Fred Wilson, Charles Williams, John Coast, Robert Calley, Lucius Metz, Elmer Piehler and C. Sparin, who complete the cast of principals. Credit is due to all of them for their fine teamwork and their hard work. The chorus is the finest singing aggregation ever presented in musical comedy.

Sigmund Romberg's score sounds more enchanting on second hearing than on the first. It has no resemblance to the material this composer has been turning out in large quantities for the Winter Garden. It is real sturdy music, of intrinsic quality, with wonderful tunes that lend themselves easily to the singing of true voices. Coming right down to fundamentals, it is pretty safe to say that the success of *The Student Prince* is due in a very large measure to its sensational score.

In the course of a second inspection it may also be noted that Dorothy Donnelly's adaptation of the book is an unusually good piece of work. The only fault that might be found with it is the fact that George Hassell, not to mention his comedy assistant, Charles Williams, has not been worked into the play as effectively as a comedian of Hassell's

ability should be. But it is only once in a blue moon that the comedy in a musical play is satisfactorily attended to, so a little shortcoming like this may readily be overlooked in a production that contains so many other merits.

Maxine Brown for Radio

Chicago, Jan. 29.—Maxine Brown, leading woman in *Plains Jane*, current in the Woods Theater, will leave that production when it goes on the road in two weeks. She will become identified with the radio field and is said to be the first musical comedy leading woman to give up theatricals for broadcasting entertainment.

Back in "Follies"

New York, Jan. 31.—Ruth Fallows and Doris Lloyd, two of the squad of American beauties who went over to Paris to appear in a revue at the Moulin Rouge and were subsequently dismissed because they refused to put up with disagreeable conditions, have returned to their former places in the lineup of the *Ziegfeld Follies* at the New Amsterdam Theater.

Stevenson Replacing Fender

New York, Jan. 31.—Douglas Stevenson, last seen in *Cinders*, will shortly replace Harry Fender as the juvenile hero in *Kid Boots*. Fender, who has played the role ever since the show opened more than a year ago, will join the next Ziegfeld production, *Louis the 14th*, starring Leon Errol. *Kid Boots* leaves for Boston at the end of four weeks more.

Changes in "Patience"

New York, Jan. 31.—Sidney Machet has replaced Louis Barre, and Kathryn Waugh, formerly a member of *The Dream Girl* Company, has been added to the cast of *Patience*, the Provincetown Players' revival of Gilbert and Sullivan's operetta, now running at the Greenwich Village Theater.

"Passing Show" To Linger

Chicago, Jan. 29.—*The Passing Show* will remain at the Apollo Theater until February 13 instead of leaving at the end of this week. Hassard Short's *Ritz Revue*, which was to have opened at the Apollo Monday night, will play at the New York Winter Garden until time for its opening in the Apollo February 14.

Two More for Sloane

New York, Jan. 31.—A. Baldwin Sloane, composer of the music of *China Rose*, the John Cort operetta now playing at the Martin Beck Theater, has completed the scores of two other musical comedies, which are scheduled for Broadway production before summer sets in.

NOTES

Edward Scanlon, who appeared last in *Vagabond*, is now stage manager for *The Student Prince*, at the Jolson Theater, New York.

Elsie Janis has accepted a new revue sketch, entitled *Reforming Reformers*, which is a topical satire from the pen of Joseph Mitchell.

Josephine Mostler, dancer in *Artists and Models*, is writing a novel based on her experiences while touring with Isadora Duncan in Europe.

During the two-week layoff of Al Jolson's *Big Boy*, owing to the star's illness, all members of the company will receive half pay, according to the regulations of the Actors' Equity Association.

Ruth Waddell, Bobby Storey, Ruth Andrea and Agatha DeBussey, of the *Ziegfeld Follies*, at the New Amsterdam

Theater, New York, will appear soon in a motion picture of Broadway life.

Harry Puck, of *My Girl*, at the Vanderbilt Theater, New York, gave a theater party at the Palace Theater last Sunday afternoon in honor of his sister, Eva Puck, who appeared on the bill the past week with Sam White.

The Swanson Sisters have separated for the first time in their stage career. Beatrice recently embarked on a dramatic career and is now touring with *Parasites*, while Marcella is to appear in the new Howard show, *Sky-High*.

Jack Hines, author, poet and baritone, now appearing in *Artists and Models*, has sold a new sketch to George B. McLellan, the producer. The skit is based on current weather reports and is called *God's Frozen People*.

Fred G. Brown, Jack Lyle and Bob Cook, producing comedians, report they are enjoying a very good season on the Ontario Booking Office Rotary Circuit, with headquarters in Toronto, Can. W. S. Gornley is manager of the Ontario Booking Office.

J. Harold Murray, leading male singer in *China Rose*, at the Martin Beck Theater, New York, introduced a new song into the show last week. It is called *My Manchurian Queen*, and composed by A. Baldwin Sloane, with lyrics by Harry L. Cort and George E. Stoddard.

Katherine Karr, of *Artists and Models*, at the Astor Theater, New York, was awarded a prize of \$50 for having hair of the same color as the prize-winning Rhode Island red chicken at the poultry show held at Madison Square Garden last week.

Alex A. Aarons and Vinton Freedley have sold the Australian rights to *Lady, Be Good*, the musical comedy in which the Astaires and Walter Catlett are appearing at the Liberty Theater, New York, to Hugh Ward, representing Australian Limited.

Long-Run Musical Play Records Appear on Page 62

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GEO. COLE STUDIOS, NEW YORK

TABLOIDS

BY PHIL LAMAR ANDERSON

(Communications to 25-27 Opera Place, Cincinnati, O.)

IS YOUR COMPANY route listed this week in the route columns? If not, why not? Watch the tabloid list grow.

PLEASE REMEMBER that advertising "copy" for the tabloid pages should be sent just as early in the week as possible.

A LARGE NUMBER of folks in tabloid are sending in for the new *Billboard* Date Books for the season of 1925-'26, which are just off the press.

BILLY AND VELMA HUSTON, choristers, closed with *Jimmy Burns' Big Show* in Cincinnati last week and returned to their home in Kansas City, Mo.

MARIE WALTON, chorister, has joined *The League of Nonsense*.

AL FROBITO writes from New York that he is reorganizing a company to be known as *The Ragtime Beauties*.

JEWELL WINTER, of Lewis, Ia., has joined Ellis T. Beebe's *Vanity Box Revue*, which gives the show two piano players, Emily Beebe being the other.

PAUL MARTIN, late of Marshall Walker's *Whiz Bang Revue*, has gone to New Orleans, La., for a much-needed rest, he advises.

QUENTIN FERGUSON, chorister with *Albert Taylor's Revue*, was a visitor in Cincinnati a week ago, incidentally calling at *The Billboard's* home.

CLAUDE (KID) LONG, business manager for the *Buzzin' Around* Company, recently did some "scouting" for the *Gus Sun* Booking Exchange in the Central States.

DEN CARLOS has closed with Jimmy Elliott's *Jolly Frolickers* Company and now is pianist at the New Harlan Theater, Chicago, he writes. Last summer he was with the Bob Demorest Stock Company.

FOR THE SUNDAY between the two weeks at the Globe Theater in Philadelphia, members of Golden & Long's *Buzzin' Around* Company already are making plans to spend the holiday in New York.

DON DAVIS, who is reopening his *Dancing Dollies* Company at the American Theater, Chattanooga, Tenn., advises that he received more than 200 answers to his ad for people in the issue two weeks ago.

BILLY LAVERN'S *Red Heads* Company was closed last week in Michigan by G. Clifford Green, representing G. C. Christman, of Kansas City, Mo., owner of the show. We understand some of the performers were ticketed to Cincinnati.

EDNA HARVEY, wife of Leon, underwent a serious operation recently in Omaha, Neb., but is said to be greatly improved now. Leon returned to the cast of the *Pepper Box Revue* last week at Sallina, Kan.

TED STOVER, lately identified with Golden & Long's *Buzzin' Around* Company as pianist, after vacationing in Cincinnati for about 10 days, left last week for Hagerstown, Md., to visit his father and old friends.

SEVENTY-FIVE tabloid shows were listed in the route column again last week, an increase over the preceding week. *The Billboard* still wants the route every week of about 50 more companies. Act now!

M. J. MEANEY, of the Brewster Amusement Company, Boston, recently left that city for a brief trip thru New York and Pennsylvania in the interests of several of his agency's attractions, particularly *Hoyt's Revue* and the *Marty Dupree* show.

JACK GLICK types from Lebanon, Pa., that the *Whiz Bang Revue* played at the Family Theater there the week of January 19 to gratifying business and that Marshall Walker and his supporters more than satisfied comedy lovers with their repertoire of offerings.

MARY BROWN'S *Tropical Maids* Company was closed owing to poor business encountered in a number of theaters, according to information reaching our desk. Miss Brown has joined her husband, Doc Paul, who manages the *Kicky Koo Revue*.

RUBY BELL, of Denver, Col., leading woman, has joined Bert Humphreys' *Dancing Eddies* Company. She is reported to be a very attractive girl who puts over numbers and reads lines most ably. She also plays lead in the ladies' hokum uke trio.

HARVEY D. ORR, veteran showman, has left the road for good, it is said, and will spend his retirement period managing the Sipe Theater, Kokomo, Ind., which he has leased. He plays *Gus Sun* tabloid shows and pictures. This week his own show, the *Golden Girl* Company, is scheduled for the Sipe.

BILLY GILBERT, JR., singing and dancing straight man, and wife, Pearl Wilson, closed with Eddie Bireley's *Smiles and Chuckles* Company in Bay City, Mich., where the company is in stock and playing to very good business, Gilbert advises. The Gilberts will be located in Rochester, N. Y., for a time.

AFTER BEING away from the Joe Spiegleberg Time in the South for a year, Don Davis' *Dancing Dollies* Com-

pany is back on that circuit, having opened last week at the American Theater, Chattanooga, Tenn., with 12 people. Davis played the *Gus Sun* Time the past year.

FRANCIS KEY, of Anderson, Ind., postcards: "I believe in credit where credit is due. Good shows which have lately played the Crystal Theater here are Mary Brown's *Kicky Koo Revue*, Lewis' *Nitties of Broadway* and the *Clark Sisters' Revue*."

BERT VALLEE is very ill at the Williams House in Atlanta, Ga., and would like to hear from old friends, according to a letter from T. R. Edwards, who is caring for him at this time. Vallee formerly was identified with Jack Crawford's *Box Ton Follies* and Mary Brown's *Tropical Maids* Companies.

ROY CLAIR and his musical comedy company last week opened their indefinite engagement at the Palace-Hip Theater, Seattle, Wash., arriving there a week before opening on the steamer Ruth Alexander from California. Clair, well-known comedian, makes his debut in Seattle under the management of Ackerman & Harris.

JACK DICKSTEIN, field representative for the *Gus Sun* Booking Exchange,

Company opened several months ago at the Columbia Theater, Columbia, S. C., no tabloid version plays have been offered, full two-and-one-half-hour shows being the order. Manager Al Clark writes. The company stays there until March 1 then will open for the summer at the Bijou Theater, Savannah, Ga.

KENNETH KEMPER, Jack Parsons, Bob Myers and "Scotty" McKay, who comprise the California Quartet, after a season in Chicago and Northern cities in picture houses, have returned to the Lole Bridge Company at the Broadway Theater, Tulsa, Ok. When the Dalton Bros. had the house the boys made quite a record there, it is said.

BARETTE MEYERS, chorister with Chas. W. Benner's *Peek's Bad Boy* Company, has been singing several songs lately which June Kent, prima donna, uses regularly, while Miss Kent has been suffering from a severe cold. Phillis Dekita, soubret, continues to win much popularity with the public thru her clever work in each performance.

THE BUDDY referred to in *When Buddy Gets Married* is not Buddy Morgan, a member of Pete Pate's cast at the Jefferson Theater, Dallas, Tex., Manager Raleigh Dent told the patrons when the bill was presented recently, with Tommy Plekert, Mason and Darr, Billie Long, the Maeks, Rugs Randolph and others of the *Syncoated Steppers* Company lending their support.

HAVING JUST completed a tour of New York, Maine, Pennsylvania and Connecticut, the *Oh, Henry!* Company, featuring Gus Smith, last week played a return engagement at the Dudley Theater, Boston, Mass. Gus and "Pop" Gallagher, who handles the show thru the Brewster Amusement Company, were said to have been inseparable during the engagement.

FRED REYNOLDS, manager of Orr's *Golden Girls* Company, stopped off in Cincinnati Sunday, January 25, while jumping his show from Parkersburg, W.

A-1 PIANO LEADER AT LIBERTY FEB. 16. For Tab. Show. Arrange, transpose. Union. Prefer East. State salary. Have openings. Wire GEO. HUNTER, Hurst Theatre, Hurst, Illinois.

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For Amsden & Keefe's Love Kiss Co. young Character Woman who can do specialties and play Ingenue Parts. Also two good experienced Chorus Girls, strong Specialty Team that can play Parts. Address LOVE KISS CO., Orpheum Theater, Huntington, W. Va., week Feb. 2.

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Chorus Girls, A-1 Comedian. Must do Musical or Novelty Specialties. Will Chorus or Parts. People in other lines also. Wire at once. You pay yours, I pay mine. MAURICE J. CASIL, Court Hotel, Toledo, O. P. 8.-Neil Brodie, wire.

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Thirty Chorus Girls Wanted At Once

State size, weight and lowest salary. Musical Tabloid, one and two-week stands. Wire wire, but hurry. Address JOHN A. WALKER, Orpheum Theatre, Joplin, Missouri.

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Here's "Honey" Harris and his "Honey Girls" Company, snapped on the stage of the Pearl Theater during the holidays in San Antonio, Tex., where Harris is playing his third winter season. Left to right are: "Honey" Harris, principal comedian and producer; Marvel Gerard, characters; Norman Fuller, straights; Rose Harris, ingenue; Dorris Gassaway, soubret; Buddy Hashman, juvenile; Chuck Sezon, character comedian; Mrs. Morris and "Daddy" Morris, owner and manager. The *Honey Girls* are Florence Ray, Fay Collins, Dot Allen, Edna Jarvis, Manola Maloche, Camille Gardner, Evelyn Hashman, Puggie Cook and Bob Rodgers.

Springfield, O., was a *Billboard* visitor one day last week while en route from Louisville, Ky., to points in Michigan in connection with his duties. Traveling a great deal, he finds that *The Billboard* is widely read in tabloid circles these days, he said.

McD. FERGUSON, a reporter on *The Louisville (Ky.) Courier-Journal*, who for a time last season was identified with Orr's *Million-Dollar Dolls* Company, visited old friends on the show when the company played last week at the Hippodrome Theater, Covington, Ky. Ferguson also was with the Dick Mason Stock Company for two seasons.

FRED AND BENNIE WAYLAND were *Billboard* visitors one day last week, stopping off en route to Chattanooga, Tenn., to join Don Davis' *Dancing Dollies* Show. For the past 24 weeks they have been identified with Jack Hutchinson's *Ziz Zaz Revue* and left that company at Uniontown, Pa. Hutchinson is carrying 20 people now, they intoned.

BERT HUMPHREYS and her *Dancing Eddies* Company will celebrate the anniversary of their fourth consecutive year on the Joe Spiegleberg Circuit in the South February 15. Altho she has changed many people, Miss Humphreys advises, the show has never closed nor laid off to reorganize, a record of which she is not a little proud.

SINCE the Graves Bros.' *Saucy Baby*

Va., to the Sipe Theater in Kokomo, Ind. During the open week the show was strengthened and enlarged, we learn, and Al DeClercq was added as producer. DeClercq also is a comedian and dancer of no mean ability, according to advices.

ALBERT TAYLOR, formerly producer with the *Buzzin' Around* Company, both in stock and on tour, and more recently with the Al Brower stock at the Lyric Theater, Ft. Wayne, Ind., now has his own show on the road, billed as Taylor's *Musical Comedy* Company. The show opened recently in Logansport, Ind., with the following people: Albert Taylor, Earl Stanley, Alvah Simms, Paul Taylor, Ambrose Haley, Robert Nelson, Harry Brown, Dorothy Bates, Lillian Lewis Simms, Lee Brown, Mary Haley, Louise Elliott, Florence West, Quentin Ferguson, Doris Kelly, Mildred Harris and Alice Clements. The route calls for Western bookings.

HEADED BY Lew L. Pearce, the *Dominion Follies*, playing at the Dominion Theater, Winnipeg, Can., is encountering good business. Two bills a week are presented. One of the outstanding features is the Dominion Trio, with Pearce, Bill McIntosh and Les Moir. In the company are Pearce, Hebrew comic; McIntosh, Irish comic; Moir, straight; Donna Speirs, prima donna, and Irene Moir, ingenue. The Chorus: Sue Nevins, Ella

25 WEEKS FOR MUSICAL TABLOIDS
Short Jumps and no Lay Offs
BARBOUR'S BOOKING OFFICES
Broadway Theatre Building, - Tulsa, Oklahoma

news, Elsie Peterson, Maybelle Miller, Frank Hearst, Bess Morley and Teresa Shaw.

WHILE PLAYING McKeesport, Pa., members of Chas. W. Benner's Peck's Toy Company and other performers stopping at a hotel were routed from their rooms in the middle of the night by flames which threatened to ruin the structure. Joan Kirby, age one year, started to cry and awoke her parents, Kirby and Bryan. They smelled smoke and saw flames shooting from a hole near a radiator. Calling the clerk, the fire alarm was sounded and soon the hotel was emptied. The fire originated from crossed wires, it is said. Little Joan proved herself more than a heroine.

A PERSON signing himself John Harmon states he follows this department with regularity and watches the reviews of tabloid shows in particular because, eventually, the shows "caught" come to the Orpheum Theater in Grand Rapids, Mich., where he sees them. Harmon takes exception to our remarks about "Blackie" Blackburn, comedian in cork, with Jack East's LaSalle Musical Comedy Company. Harmon says he can't understand why Blackburn was criticized in his work, adding that he saw the comic stop the show in Grand Rapids. Stopping a show is every performer's privilege if he or she can. However, what happened in Grand Rapids is not what a reviewer writes about seeing the show do in another city. When seen, Blackburn was exactly as has been stated, just acting fairly. Had he been good due credit would have been given, we assure Harmon and the rest of our readers. Had he wowed the audience the fact would have been published. Harmon says he is a traveling man.

WHEN EXCEPTIONS to reviewer's criticisms of a show or of performers' work are taken the critics themselves usually are more or less delighted, for then it is known that the things said by writers are receiving the attention of the reading public. Recently we reviewed Harry Young's Frivolities, featuring "Slim" Williams, and commented that he digresses from the use of Negro dialect in his monolog and script lines. Williams has just sent a letter lauding the review in general, but points out his digressing with these reasons, which we welcome: "First, in my specialty you will notice that I step entirely away from the hokum character to a supposed-to-be high-brow Negro character. In so doing I naturally let up a little on the dialect, to live up to the character. Second: When I was in New York about two years ago I was working in a big-time act for Ed Gallagher, of Gallagher and Shean. He cut the Negro dialect from me altogether tho I did a black part. I have at times been asked by house managers not to put the dialect on so heavy as the audience couldn't understand what I was saying, for the same reason that Mr. Gallagher made me cut the heavy dialect. Thus you have my reasons, tho I say, you are exactly right in your criticisms, and black-face workers should not get too far away from their dialect—it's part of their stuff."

MILTON SCHUSTER, Chicago booker, announces the following recent placements: "Princess" Livingston, Knott and Bennett and Bob Murray, with Arthur Hegin's Folly Town Maids Company, Lyric Theater, Ft. Dodge, Ia.; the Harmony Macks, with the Pete Pate Company, Jefferson Theater, Dallas, Tex.; Babe Evans and Ada Rowland, with Bert Smith's Smiling Eyes Company, en tour; Lurgio and Sears, with Linton DeWolfe's Talk of the Town Company, en tour; Bertram and Reynold and Kitty Harmon, with Harvey D. Orr's Golden Girl Company, en tour; Palmer Brand-aux, Mary Lambert, Muriel Barnard, Ida Rose and Peggy LaBlanc, with Palmer Hines' musical stock, Rialto Theater, Tampa, Fla.; Esther Whaley and Laurette Tennis, with E. B. Coleman's O, Peachie Company, en tour;

HUDY DAVIS



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Room 707, 162 North State Street. CHICAGO, ILL.

Flora Jordan, with one of the Leicht & Gardner companies, en tour; Harry Cornell and wife, with Al Bridge, Garden Theater, Kansas City, Mo.; Violet Maley, Marie Jeffries and Jesse Glide, with Al Brower, Lyric Theater, Ft. Wayne, Ind.; Cy Reinhard, Kitty Axton, Irene Laverne, Bobby Laite and H. L. McLaughlin, with Marshall Walker's Whiz Bang Revue, en tour; Marie Bowers, the Pacific Four, Hannah Costa, Madia Jones, Eva Merola, Tony Camaratta and Blighy and Nolan, with Bert Smith's Smiling Eyes Company, en tour; Lillian Edbrooke, with Loie Bridge Company, Broadway Theater, Tulsa, Ok.; Jacques Renaud, with Lew (Red) Mack's Serenaders, Capitol Theater, Lansing, Mich.; Fawn Millar, with Ed Gardner, en tour; Frank Wade, with Linton DeWolfe, en tour; Dave Clifford and Harry Weber, with the Dominion Follies, Dominion Theater, Winnipeg, Canada; James Whitehouse and wife, with Bert Smith's Ragtime Wonders Company, en tour; Jim Pritchard and Norman Duff, with Bert Smith's O, Daddy Company, en tour; Esther Stevens, Jean Burke, Winnie Ray, Albert Hellenkamp and Harry Gruver, with Bert Smith's Southern Flirts Company, en tour; Violet Mars and Vera Brown, with Eddie Collin's Tabloid stock, Danville, Ill.; Peggy Loring and Peggy Aherne, with George Wintz's musical show, en tour; Loraine Bell and Lillian Jackson, with Billy McCoy's Tabloid company, en tour; Jack Gee Van and Katherine Donovan, with Col. J. L. Davis' stock, Dubuque, Ia.; Nell Wright, George Lowery and Eddie Meehan and wife, with Doc Paul's Kinky Koo Revue, en tour; Grace Rogers, Nellie Peterson, Valerie Ulrich and Frances Peterson, with Slade Taylor's Tabloid stock; Stanley Pope and Wayne Hinkle, with Vic Travers' stock company; Dick Vanderbilt, Harry Jackson and Olie Cameron, with the Ensley Barbour Enterprises; Evelyn Meyers, with Harry (Ike) Evans in tabloid stock.

A WEALTH OF LAUGHS are gotten out of the script bill called All Aboard (the condensed tabloid version of a play which bore all the earmarks of the old success Excuse Me), tho it has been cut so much that the smooth continuity of the plot was questionable. This was the lullal offering of the week of Harvey D. Orr's Million-Dollar Dolls Company under the management of Henry H. Prather, a former well-known vaudeville actor, which the tabloid editor "caught" at the Hippodrome Theater, Covington, Ky., Sunday night, January 25. Staged in "full" before a drop depicting the interior of a Pullman coach with all principals supposedly passengers bound for Chicago and the continent West. We comment upon the continuity of plot first because there is a good plot and it's a shame to see it offered in its present shape. Some brushing up is needed; not much, but enough to relieve questions relative to how the sweetheart's baggage got on the train when she just stepped on for a moment to kiss her lover goodbye; what relationship once existed between the comedienne and the robust passenger that they should suddenly decide to get married after unexpectedly meeting and riding a piece on the train, and what license a woman might have for calling her pet dog "my child," later saying it fell out of the train, which only led up to a suggestive bit about a short-tailed dog. The latter, however, was delicately handled. The chorus opened the show, seven girls working a rather long number. In this and in subsequent appearances they revealed pretty and attractive wardrobe, danced well and sang enthusiastically. After the first number there were eight girls working in two lines. A very talented group of people comprise the cast. Betty Powers, prima, and William Blum, straight, gave good portrayals of the sweethearts, dramatizing their work just enough. Al Williams, blackface, as the porter, played up to his role graciously, tho we suggest that he broaden his Negro dialect, which would greatly help his lines. Henry Prather appeared in a light comedy role opposite Bettie Duell, comedienne of the sure-fire, ever-laugh-evoking type in eccentric wardrobe and ridiculous makeup. Needless to say, Miss Duell sent the auditors home talking about her falls, her high-pitched voice, the skirt she lost and her spitting into space, all of which was the source of much merriment during the course of

the show. Elizabeth Wiley, ingenue soubrette, and Eddie Cole, general business man, likewise Frank Lepp, yodeler, added enjoyable support in their respective parts as passengers on the train. Cole, new with the show, played as an Englishman without as much brogue as we think might have to be injected into the part after becoming better acquainted with his surroundings. Otherwise, as was true with everyone, his work was satisfactory and the playlet left a pleasant taste as a heaping of enjoyable entertainment. Miss Wiley sang Louisiana yodling of Silver Moon also displayed talent and beauty of tone. An eight-minute comedy singing and talking turn before a drape by Miss Wiley and Prather was of a type heard in vaudeville houses, their material being written just for fun results. They sang You for Me—Me for You in closing. Misses Powers and Wiley, in a duet of If I Had You, working with the chorus, had another number that went over very well. Miss Duell's rendition of Down in Arkansas and another, Cheese, registered liberal applause. Blum joined her after the latter and the two went into an act of straight-to-comic lines, using both old and new material for still more chuckles and laughter out front. A mixed quartet, with Misses Powers and Wiley and Messrs. Prather and Lepp, offered On the Trail to Santa Fe, but owing to the running time of the show being cut answered no encores. It would have been good to hear more of their fine work. The well-known ragtime wedding finale preceded the curtain. James Flood is musical director. The chorus: Helen Leigh, Alvertta Strong, Gene Tryon, Leslie Dalton, Hilda Lipp, Mary Cole, Izetta Williams and Venue McNew. Summarizing: A mighty good bill with splendid specialties by a very capable company.

MUSICAL COMEDY in tabloid form has rapidly taken its place as one of the most popular forms of theatrical entertainment now being offered the public. This popularity is due, to a great extent, to the fact that millions of theatergoers are demanding combined programs of stage and screen attractions, and successful managers everywhere, quick to note this tendency on the part of their public, are making every effort to present diversified programs that can be sold at reasonable admission charge and yet contain all those elements of entertainment that will appeal to a large and mixed audience. So says Frank Morton, actor-manager of the Morton Musical Comedy Company at the Variety Theater, Vancouver, B. C., in an article which he has prepared for the newspapers in that city. The Tabloid editor thought so well of Mr. Morton's article that arrangements have been made to publish the same in this department in two installments, the first of which follows, and the second to appear in the next issue.

Many will remember the early days of the motion picture, when an entire performance lasted from 30 to 45 minutes. The theater was usually an exchequer or grocery store, its capacity from 200 to 300 hard, unupholstered seats, its "screen" a sheet tacked up at one end of the building, its heating and ventilation nil, and its price of admission a nickel or a dime. Those were the days when The Great Train Robbery was a super feature, Bronco Billy, King Baggott, Maurice Costello and Francis X. Bushman were the popular dramatic stars, with John Bunny and Ford Sterling the comedy acts. A smashing, crashing two-reel Western was the piece de resistance of every well-selected program. Hollywood was a quiet, peaceful settlement inhabited by retired plutocrats from Iowa and Kansas, and the few studios were designated as "lots".

Then came the "special" added by the more progressive "theaters", colored slides depicting the heart-rending or dramatic scenes suggested by popular songs of the day were made, and we had the illustrated songs, She was Only a Bird in a Gilded Cage, When the Harvest Days Are Over, In My Merry Oldsmobile and similar melodious effusions which greeted the ear of the enthusiastic auditor on every hand.

About this time big business recognized the potentialities of the motion picture field. Capital became interested.

Famous architects were engaged. Motion picture palaces sprang up almost overnight. Fabulous sums were paid for the screen rights to well-known plays enlisted in the service of the new industry. Executives, directors, actors and publicity men were secured at undreamed of salaries. Vast and elaborate studios were erected for the turning out of the new to stay.

For a number of years the entire program offered by the larger theaters consisted of the screen attractions, augmented by orchestral and organ selections. Then came the prolog, a short sketch incidental to the picture, presented by a cast of from three to 20 singers or actors and placed immediately preceding the opening of the feature. This was to create an "atmosphere". Next came the "personal appearance" of well-known picture stars, and finally the introduction of regular vaudeville and other attractions as added "features".

As the picture men began drawing on the stage for their added attractions the vaudeville magnates called on the screen to round out their programs, with the result that a large proportion of the theaters of the country are offering combined programs of stage and screen entertainment.

This happy combination led to the tabloid musical comedy stock company. These organizations (and there are hundreds of them) have been formed for the express purpose of appearing in conjunction with motion pictures, with casts of from 12 to 30 people. Offering tabloid versions of popular musical comedies and light operas, they are, in most cases, engaged for an entire season, changing their program with each change of picture.

(To Be Continued.)

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CONDITIONS ON THE COLUMBIA CIRCUIT PAUPERIZING PRODUCERS?

Rumors and Counter-Rumors That Salaries of Principals Have Been Cut To Pay for Added Attractions Said To Be Destroying Morale of Burlesquers

NEW YORK, Jan. 31.—There have been rumors and counter-rumors that producing managers on the Columbia Circuit, playing the West and some points in the East, are on the verge of pauperism thru no fault of their own, but because of conditions over which they have no control, such as lack of attendance, and reduction in the sharing terms of houses at many points on the circuit and an overhead cost of production and presentation.

This condition, in all probability, accounts for numerous rumors to the effect that many of the producers and their company managers have made cuts in the salaries of their principals, which has had the effect of breaking up the morale of burlesquers on the Columbia Circuit. This is especially applicable to the companies in which salaries have been cut. These, in order to attract additional patronage at certain houses in the East, have been saddled with added attractions. The principals whose salaries have been cut feel that the added attractions are being paid for with the money saved by cutting their salaries instead of from the company's net receipts.

Added Attraction for "Record Breakers"

When Jack Reid and his *Record Breakers* Company were being billed for the Columbia Theater, this city, for their engagement—week of January 19 to 24—there was considerable discussion around Columbia Corner as to what drawing quality the name of Jack Reid would have, and, for the most part, burlesquers in general conceded that the title would prove a big drawing card for that week, but the "powers" that are in control of the Columbia Circuit houses and shows decided otherwise, and the billing appeared *Columbia Burlesque Record Breakers*, and then added injury to insult by saddling franchise-holding Producing Manager Jack Reid with an added attraction, *Naomi and Her Brazilian Nuts*, a colored musical singing and dancing act of four people, with no billing whatsoever.

What the added attraction cost Mr. Reid is known only to those responsible for its engagement and presentation. Considering the fact that Mr. Reid has carried two featured acts all season, consisting of a circus act with several men, ponies and dogs, and a model posing act, it is inconceivable why he should have been saddled with another added attraction for his week at the Columbia Theater and the same act with three additional performers for his subsequent week at the Casino Theater, Brooklyn.

Added Attraction for "Go to It"

For many weeks past there have been rumors floating around Columbia Corner to the effect that "Uncle" Bill Campbell's *Go to It* production and presentation was not up to the requirements of the Columbia Amusement Company, and "Uncle" Bill was notified a month or so ago to go on and doctor up his show. Therefore there was much speculation among Columbia Corner burlesquers as to what kind of a show he would put on for his week at the Columbia Theater, and we were agreeably surprised to find it a classy, clean and clever burlesque show at the time of our review at the Monday matinee, and disagreeably surprised to note that "the powers that be" had saddled on to the show two added attractions in the Four Hamill Sisters and Stross, a five-people musical act, and Greenleaf and Drayton, a colored singing and dancing act, both acts classics of their kind, but unnecessary to *Go to It* as a real burlesque presentation.

Since Monday we have overheard numerous discussions and debates among burlesquers on Columbia Corner of the injustice being done "Uncle" Bill Campbell in saddling him with these additional acts, and we have overheard members of the company discussing their dissatisfaction at the interpolation of the additional acts, for the reason that it disorganized the presentation to such an extent that, in order to make room for the additional acts, several of the regular acts had to be eliminated, which was an injustice to the regular members of the company, who have looked forward to the proper presentation of their specialty at the Columbia Theater.

Considering the fact that the performers in this particular presentation had worked conscientiously all season in developing their acts in expectation of being seen at the Columbia Theater, it

was the rankest kind of an injustice to discard them at this particular time, and this is especially applicable to two petite, pretty, talented and able choristers, who, by their conscientious application to the roles assigned them, have developed into dancing specialists, who fully expected to be seen in their specialties at the Columbia Theater. On the strength of that expectation they squandered their season's savings on new costumes to further enhance their act. The choristers referred to are Peggy Moran and Tereta Schaffer, one a toe dancer and the other an eccentric dancer, who had been doing individual dancing specialties in the show until their elimination at the Columbia Theater, and that these clever girls were fully able to put it over to the satisfaction of the patrons at the Columbia this week was evidenced by their pleasing personality, talent and ability which they appeared in combination with Jack Kogan in the early part of the show. In the latter part of the show Miss Moran evidenced further ability by her talented and able work as a flower girl in one of the scenes. At the night performance the blues-singing specialty of Louise Gardner was also eliminated in order that the curtain could be rung down on time.

In reviewing this situation we cannot see what incentive there is to principals and choristers alike in working conscientiously during the season if their pet specialties are to be cut out when they appear at the Columbia Theater.

If those specialties had sufficient value to warrant their use in other cities they were of sufficient value to be used in this city or else a rank injustice has been done the patrons of burlesque in other cities.

Be that as it may, there is no denying the fact that it is just such orders as the foregoing that are tending to break up the morale of burlesquers, and, unless checked in time, will have a tendency to affect the entire Columbia Circuit.

Cartoon Shows

The recent success of Gus Hill's presentation of *Bringing Up Father* in two Columbia Circuit houses has set a precedent that will have far-reaching effect on "Columbia Burlesque" in the future, for, as previously announced in this department, Mr. Hill has completed arrangements with Warren B. Irons of Chicago to take over the Columbia Circuit Olympic Theater in that city at the close of the current burlesque season and present *Bringing Up Father* for a summer run.

That announcement has led up to another during the past week to the effect that Mr. Irons will be associated with Mr. Hill in presenting a *Mutt and Jeff* show on the Columbia Circuit next season. It is reported that they have already engaged the services of Billy Koud to produce the dancing and ensemble numbers for that show.

Gerard Books Capitol, Albany

Barney Gerard, franchise-holding producing manager of the *Follies of the Day*, with Tommy (Bozo) Snyder on the Columbia Circuit, has had several bad breaks during the current season, which caused a layoff of that expensively operated show Thanksgiving and Christmas weeks, due to the loss of houses on the Columbia Circuit. The same show faced another layoff week of February 23 by the loss of Harmanus Bleeker Hall, Albany, but thru clever "wildcatting" on the part of Barney's brother, Louie, *Follies of the Day* has been booked in to the Capitol Theater, Albany, for its original booking in Harmanus Bleeker Hall and will play the week now open between Montreal and Boston at the Capitol.

Mr. Gerard's booking of this desirable stand in Albany may lead up to other Columbia Circuit shows being booked in the same house, which heretofore has played Shubert-Erlanger bookings of legitimate shows. The Capitol Theater is a far more desirable spot in Albany than

Harmanus Bleeker Hall, as it is situated closer to the center of the theatrical district.

Changes on Circuit

The recent adoption of running boards in Columbia Circuit houses has proven conclusively that the patrons desire a more diversified form of burlesque, and the increase in attendance has induced other house managers, playing Columbia Circuit shows, to equip their houses with running boards. At the present time running boards are being used in about six houses on the circuit, with one or more soubrettes and permanent choruses augmenting the circuit shows. The extra choristers run from eight at Hurlig & Seamon's 125th Street Theater, this city, to 12 at the Olympic Theater, Chicago, and it is reported as 18 at the Gayety Theater, St. Louis.

Since the return of Sam A. Scribner, general manager of the Columbia Amusement Company, from Toronto and Montreal, it is reported that running boards will be installed in both houses, and that the Gayety, Montreal, will add eight chorus girls and a soubrette as a permanent innovation, with the local girls singing French songs.

Other reports indicate that a running board will be placed in the Casino Theater, Philadelphia, and the theater at Springfield, Mass.

More Transfers of Managers

The breaking up of the morale of burlesquers is being made more manifest daily by the many transfers of managers of houses on the Columbia Circuit.

The recent transfers of Managers Curtin and Sutherland in Brooklyn has been followed since by the transfer of M. T. Middleton, manager of the Gayety Theater, St. Louis, to the management of the Gayety Theater, Kansas City, and Peter McGuire, manager of the Empire Theater, Toronto, has been succeeded by Thomas Robison, formerly of the Keith houses, Roy Crawford, son of O. T. Crawford, owner of the Gayety Theater, St. Louis, has been appointed manager of that house to succeed Middleton.

Changes in Cast

Hurlig & Seamon, with the closing of their *Temptations of 1924*, to make way for their new colored *Seven-Eleven* Company on the Columbia Circuit, have made changes in their cast of *Nifties of 1924* by taking Joe Morris and Winn Shaw, comedies, supplemented by Elsie Gregory and Mabel White of the *Temptations* Company, and placing them with the *Nifties* Company, thereby replacing Will Ward, Mildred Campbell, Will Murphy and Theresa Adams, who will close with the *Nifties*.

Changes in Companies

Hurlig & Seamon's combination *Hollywood Follies*, with Stone and Pillard and their all-colored company of *Seven-Eleven*, broke all records at Hurlig & Seamon's 125th Street Theater week of January 19. Both shows were condensed in order to enable them to put on the combination within the regular presentation time, and at that the show ran way over time at all matinee and evening performances. The *Hollywood Follies* was reviewed in a recent issue, therefore a detailed review would be superfluous. However, the singing specialty of Marie Oliver deserves special mention. A brief review of the all-colored *Seven-Eleven* Company will be acceptable to house managers on the Columbia Circuit booked to play the new company, which will consist of 54 people, including a jazz band of nine pieces.

As seen at Hurlig & Seamon's theater the *Seven-Eleven* Company opens with a full-stage set with a pictorial backdrop of the Mississippi River steamboat Natchez, with a typical colored entertainment that for divertissement has few equals, for in Speedy Smith and Billy Mitchell, comedies; Garland Howard, singing and dancing straight; Sam Cook, character actor doing a Chok; Al Young, doing wop and Hindu characterizations; John Turner, doing characters and bass singer in quartet; Alexander Fairchild, doing a typical Southern parson; J. Kinneybrew, doing a classy straight bookmaker; Cecil Graham, singing and dancing juvenile; Mae Brown, a pleasingly plump, personally attractive prima donna, handling her role like a Broadway star; Elvira Johnson, the colored queen of blues singers, and a chorus that for pep and personality, especially in the dancing numbers, has seldom, if ever, been equaled on any stage, and further enhanced by a tall, slender comedienne on the end made up a show that will please the patrons of any house on the circuit. This chorus was augmented at the Monday opening by eight chorus boys, who are as clever as they are classy, and in all probability when the show is properly set each and every one of them will evidence his talent and ability as a dancing specialist.

Clark Improves "Good Little Devils"

With the entry of Don Clark, the well-known character straight man of burlesque, into the cast of Bard & Pearl's *Good Little Devils* Company on the Columbia Circuit, there has been a notable improvement in that show since our previous review of the presentation at the Columbia Theater.

With the permission of the owners and their personal representative, Harry Shapiro, manager of the company, Don has made several changes in the cast that includes the closing of Harry May and Tony Ambrose, part of the trio, leaving Eddie Aiken, a former member of the trio, with the show as its present juvenile. May Daly, the former Aunt Jemima, also closed and has not been replaced.

We caught this show at the Casino Theater recently and noted several changes that included a new opening scene that has been speeded up considerably. There are three new scenes in the first part that include a modiste shop in which Don and Comique Vail do a specialty, likewise a measuring bit by Don and Comiques Vail and Abot, and several changes in the second part that include an old and new song contest that went over great, and the same is applicable to Don's staging of his original Scotch bit, Johnny Walker, Haig and Haig, and Wilson, that's all, with Comiques Vail and Abot, Mazy Ellis, the intellectual, refined-appearing, dazzling blond prima donna, in her singing specialty, tied the show in a knot that could not be untied by the appearance of Don and the comedies on the stage. She could have held up the show indefinitely had she continued her singing. Taking it all in all, at the Casino it is a wonderful improvement over the presentation that we reviewed at the Columbia.

Food for Thought

This publication was the original propagandist for a dancing school for choristers, having worked on the proposition for the past five years, finally seeing its establishment in the Columbia Burlesque School of Dancing and Instruction in conjunction with the Columbia Burlesque Booking Exchange, but this publication was not a propagandist for the latter, and in all probability the discontinuance of the dancing school in conjunction with the Columbia Burlesque Booking Exchange was due to the antagonism of franchise-holding producing managers on the Columbia Circuit to the booking exchange. With the discontinuance of both establishments the Weber has re-established himself in the former suite of offices that he occupied in the Columbia Theater Building, and Mr. Weber, during the past week, has arranged engagements for Buster Sandborn in Lew Talbot's *Five Howard Song Company*, likewise Naomi and Her Brazilian Nuts as an added attraction in Jack Reid's *Record Breakers*, and the Four Hamill Sisters and Stross, also Greenleaf and Drayton, as added attractions in "Uncle" Bill Campbell's *Go to It* Company, all three companies being on the Columbia Circuit.

Other engagements arranged by Weber include Frank Finney, former featured comedienne on the Columbia Circuit, for the Mammoth Band Box Burlesque Stock Company in Cleveland; Eddie Green, a former featured colored performer on the Columbia Circuit, and Lucille Hagerman for the *Cotton Club Revue* in Harlem.

Professional Tryouts

Some three months ago this publication advocated an innovation in the way of tryouts for professionals laying off in cities played by circuit burlesque shows, and the proposition was called to the special attention of I. H. Berk, president and general manager of the Mutual Burlesque Association, who assured a representative of *The Billboard* that he would take the plan under careful consideration and give it a practical test in Mutual Circuit houses when the opportunity time came for the innovation, but it is very evident that for once in his progressive career I. H. has been asleep at the switch, for the news bureau operated by Walter K. Hill for the Columbia Amusement Company has been sending out notices to the daily press lauding Sam A. Scribner, general manager of the Columbia Amusement Company, to the skies for his long-considered plan for discovering and developing talent by setting one night aside at the Columbia Theater, this city, for professional tryouts, and we are only too willing to commend Mr. Scribner highly for putting into effect a plan for which *The Billboard* was the propagandist.

More Burlesque News

Will be found in the general news pages further up front.

MUTUAL CIRCUIT

Prospect Theater, New York

ALTHEA BARNES

(Reviewed Tuesday Evening, Jan. 27)
"Bobbed-Hair Bandits"

A Mutual Burlesque Attraction. Book by Chester (Rube) Nelson, Dancing numbers arranged by Eddie Green. Produced and presented by Chester (Rube) Nelson week of January 26.

THE CAST: Cheter (Rube) Nelson, Lou Newman, Gertrude M. Parish, Wee Mary McPherson, Walter Austin, Tommy Donnelly and Hope Emerson.

THE CHORUS: Helen Johnson, Helen Gladding, Lee Bowers, Dot Gray, Mildred Heller, Violet Underwood, Anna Ward, Gertrude Scanlon, Nellie Stanley, Doll Evans, Sadie Hudson, Elsie Pedrick, Helen Livingston, Peggy Cleveland, Essie Ferrill and Bobby Spencer.

REVIEW

The opening scene, programed as a costume show, gave one the impression that the production was a cheap and tawdry affair, but this impression was quickly dispelled by subsequent full-stage sets, drapes and drops that were classy and colorful and on a par with the average Mutual Circuit production, and the same is applicable to the gowning and costuming.

The presentation is a typical burlesque bit-and-number show with many of the old familiar standbys enhanced in several scenes by new lines of patter.

Altho there is no one featured in the program, Producing Manager Chester (Rube) Nelson stands out as comique-in-chief in a tramp characterization. Let it be said to Chester's credit that he evinced no disposition to hog the show, but gave ample opportunity to his co-workers to put over their bits and numbers.

Lou Newman, who is new to us, also characterizes a tramp comique of an altogether different type from Nelson, and he handles his lines and actions in a talented and able manner for laugh-evoking purposes, in which he is successful. Comique Newman, in Scotch costume, put over a nifty singing and dancing number for encores.

Walter Austin, a nattily attired, clear-dictioned straight, feeds the comiques in a fast and funny manner and distinguishes himself in several scenes in characters.

Tommy Donnelly, a classy appearing juvenile, also appears in characters, and in several scenes led numbers and put over a dancing specialty that was enthusiastically encored.

Gertrude M. Parish, an ever-smiling, titan-timed, modelesque prima donna, has all the pep, personality and vivaciousness required for the role, and, as leading lady in scenes, was convincing as a dramatic actress of more than the usual ability.

Wee Mary McPherson, a petite, pleasingly plump, bobbed brunet soubret, first appeared in a bellhop red-satin uniform, and changed from that to soubret cos-

tumes, in which she was fully at home, for Wee Mary can jazz up a number to beat the band and there was not a minute that Wee Mary wasn't in it while on the stage.

Hope Emerson, a majestic-appearing comedienne, working in scenes in the early part of the show, gave one the impression that she would cut loose later on with something out of the ordinary, and our expectations were fulfilled when she appeared in front of a drop for a specialty in a grotesque comedy makeup, singing parodies and comedy songs to her own accompaniment at the piano and closing with an eccentric dance that called for continuous applause.

The chorus was of the ordinary type, short, stout, slender, tall bobbed blondes, brunets and redheads, and what they didn't know about singing in harmony and dancing in unison was more than made up by their shimmy-shaking ability on the running-board, with several of them putting over cooch movements that were awkwardly funny.

Taking the presentation in its entirety, with a little double entendre here and there, it was as clean as the average, but not as cleverly presented as many previous shows reviewed by us, and may be included in the "also ran" class.

**Jack Reid Night
 a Record-Breaker**

New York, Jan. 29.—Jack Reid, franchise-holding producing manager and star of the Jack Reid *Record Breakers* on the Columbia Circuit, and his company were the guests of honor at the Bohemian Night entertainment at the Burlesque Club Sunday night.

Mr. Reid and Will Roehm acted as masters of ceremonies in the presentation of the talent, who participated in entertaining the largest assemblage of burlesquers and visitors that has ever appeared at a Bohemian Night given under the auspices of the club.

The entertainment started at 10:30 o'clock and with interpolated dances and intermissions for refreshments continued until 3 o'clock Monday morning.

Chief among the entertainers were:



Leading lady-prima donna of William S. Campbell's "Go to It" Columbia Circuit Company.

Beatrice Le Roy, a pretty, petite chorister, who sang several numbers in French to repeated encores.

Joe Lang, the singing straightman, put over a sentimental ballad.

Kitty Warren, introduced by Mr. Reid as "lightning's own daughter", lived up to Reid's title with songs and dances.

Lew Howard, singing cartoonist, gave an exhibition of his art with numerous drawings and distinguished himself as a vocalist with *Lakes of Killarney* and pictorial drawing of the lakes.

Florence Wright, an operatic vocalist, fully merited the encores given her.

Joe Lang and two juveniles, as a vocalistic trio, left nothing to be desired.

Eddie Markey, in Scotch kilts with bagpipe, put over several Scotch songs and a monolog that evoked much laughter and applause.

Millie Mildred, a blues-singing specialist, put her numbers over with telling effect.

Clark and Vallani, in a singing and talking specialty in Italian, kept their

auditors in an uproar of laughter and applause.

Effie Nazworthy, a pretty little and exceptionally talented acrobatic dancer, gave a wonderful exhibition of dancing par excellence.

Eddie Hills, the well-known vaudevilian, put over his crying song and followed with a monolog that was hilariously funny.

Kitty Warren, leading the *Record Breakers* ensemble, closed the entertainment in a decidedly jazzy manner.

Mr. Reid was responsible for the appearance of the principals and choristers of the *Record Breakers* Company and Mr. Roehm for the vaudeville talent.

That Jack Reid is popular with burlesquers in general was evidenced by the large assemblage of Columbia and Mutual burlesquers in the clubhouse Sunday night, and their gathering together there in congenial companionship presages the obliteration of whatever misunderstanding there has been for some time past between burlesquers on the two circuits.

TO PAY CHORUS FOR EXTRA SHOWS

President Herk Issues Edict Authorizing Increase to Mutual House Managers

New York, Jan. 29.—When the attention of I. H. Herk, president and general manager of the Mutual Burlesque Association, was called to the new policy adopted by several houses on both the Columbia and Mutual circuits in which they are now presenting, or preparing to present, midnight shows weekly, and the fact that the unions make it imperative that stage hands and musicians be paid for working midnight shows, while, for the most part, the performers get little or nothing but sandwiches and coffee for their extra work, Mr. Herk took the matter under careful consideration and after a conference with his official associates decided that inasmuch as the principals now appearing in Mutual Circuit shows are receiving higher than usual salaries it would not be advisable to increase the cost of presentation by paying them for the midnight shows. However, in the case of the choristers, who are receiving a minimum of \$30 a week, it is not only logical but practical that they should receive pay for those performances, and toward this end President Herk issued an order to house managers on the Mutual Burlesque Circuit to that effect. It reads:

"After many weeks of thro co-operation on the part of the various chorus girls employed in Mutual Burlesque Association attractions, I believe that the time has arrived when it is possible for us to show our appreciation, and, starting immediately, I beg to advise that you shall consider this letter an order to pay all chorus girls pro rata for any midnight show that you may give.

"Up to this time I, personally, have been fearful of burdening our houses with any further expense, having heard complaint after complaint from all showmen that I have come in contact with in all lines of show business. But it is with a deep sense of gratification that I perceive the steady increase of the business for our particular circuit, and this increase of good business over the circuit is what prompts me, at this time, to make the first reciprocal move towards those who have helped us in our endeavors.

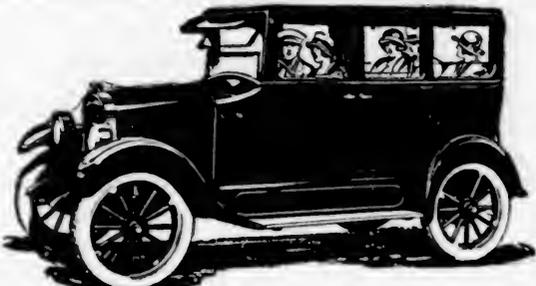
"To my associates and myself the chorus has always been a vital factor and again I ask you to co-operate and see that the above order, namely, the payment of chorus girls for midnight performances, is immediately put into effect."

COMMENT

There is an old adage that a chain is only as strong as its weakest link and this is especially applicable to burlesque circuit shows, for a weak show on the circuit or a disgruntled company can weaken the entire circuit unto the breaking point by breaking up the morale of the entire organization, and this is especially applicable to the chorister, for dissatisfaction in the ranks of the chorus will eventually affect the entire company and eventually the entire circuit.

President Herk's discernment is as logical as his orders are practical, and in sending out his order to house managers to pay choristers for their appearance in midnight shows he is doing much to strengthen the entire circuit, for, with all their faults, there is no more appreciative burlesquer in the business than the chorister, who, as a usual thing, is the last one to receive any consideration at the hands of officials, and when it is made manifest that officials are giving them consideration they become walking, talking boosters for the officials and the organization over which he presides.

What effect this will have on the destinies of the two circuits is problematic, but there is no denying the fact that it will be far-reaching on burlesque in general and may eventually lead up to choristers jumping shows in which they are not paid for their midnight performances into shows where they are paid for these.



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ALTHEA BARNES

An Ambitious Amateur Who Made Good a Solo Vocalist. Now a Leading Lady-Prima Donna in Burlesque

Miss Barnes is a native of Fairhaven, Mass., being schooled in Worcester, Mass. After graduating from a private academy Miss Barnes became a student of vocalism under Professor Arthur Hubbard, during which time she took an active part in social entertainments as a vocalist until she became sufficiently proficient to warrant her appearance in the feature-film theaters over the Strand Circuit, where she became popular as a solo vocalist.

Graduating from the film houses, she became a member of Mme. Doree's operatic act in vaudeville on the Keith Time, remaining there for two years, afterward being entrusted with a role in *Chin-Chin* for one season and in *Flo-Flo* for one season, where she was seen and heard to good advantage by a well-known booking agent of burlesque, who arranged an engagement for her as ingenue-prima donna for J. Herbert Mack's *Maids of America*, where she remained for one season ere joining Frank Finney's *Revue* for a season on the Columbia Circuit.

Miss Barnes later joined the Barney Gerard company, presenting *Follies of the Day* for its first summer run at the Gayety Theater, Boston, later accepting engagements with Ed E. Daley's *Broadway Brevities* and with *Riunnin' Wild* last season.

With the opening of the current season Miss Barnes became leading lady-prima donna in "Uncle" Bill Campbell's *Go to It*, Columbia Circuit company, whose presentation at the Columbia Theater, New York, was reviewed in our last issue.

CORT THEATER, NEW YORK
Commencing Monday Evening, January 26, 1925

LAURENCE SCHWAB and FRANK MANDEL Present
"THE STORK"

A Comedy by Laszlo Fodor
Adapted by Ben Hecht
Staged by Frederick Stanhope

CAST OF CHARACTERS
(In the Order of Their Appearance)
Justin.....Thomas MacLarnie
Adolph.....Ralph Shirley
Helen.....Barbara Bennett
Lionel Depout.....Geoffrey Kerr
Susanne.....Katherine Alexander
Jacques Morel.....Ferdinand Gottschalk
Duyart.....Lee Beggs
Marlin.....Monroe Childs
Bardou.....Saul Teit
Margot.....Wanda Lyon
Theophile Surat.....Morgan Wallace
Adrienne.....Mildred Brown
Fanny.....Carlotta Irwin
The Bandmaster.....Eugene Keith

SYNOPSIS
ACT I—The Living Room in the Town House of Lionel Depout in Paris, France. It is night.
ACT II—The Office of the Premier of France in Paris, eight weeks later. It is afternoon.
ACT III—Lionel's Town House again. The same night.

By the time this review appears in print *The Stork* will have flown from its roost at the Cort Theater. And that will not hurt the theater in the least. It will prove, tho, that the public is not always willing to patronize a play just because it is dirty, and that may help a little in certain quarters.

The Stork is, of was, a nasty little play which was not only badly written but staged with all the airy grace of a bed-ridden elephant. While the story might have proved most amusing, had it been delicately told and even more delicately played, the writing was pedestrian and the performance it received definitely killed what chances it might have had. The blame for the latter lies squarely at the door of the director. He picked the wrong cast and he never got the lightness of touch and the swiftness of tempo which a farce requires. The melancholy fact remains to be recorded that *The Stork* was just a nasty little play and achieved only nastiness.

The only worthy performances in the piece were those of Ferdinand Gottschalk, Morgan Wallace and Lee Beggs. These gentlemen did do their best with their tasks and did get somewhere. The rest, when they were not downright bad, were inadequate to the requirements of their roles.

Schwab and Mandel started their producing careers with *The Firebrand* and achieved success with it. It is a fair presumption that, seeing one of our most prominent producers packing his theater nightly with a dirty play, they decided to do the same. They had better stick to plays like *The Firebrand* and let the other gentlemen (sic) play the role of chief dirt-shovelers to Broadway. He is better fitted to the task than they are.

A dull and dirty farce; badly staged.
GORDON WHYTE.

WALLACK'S THEATER, NEW YORK
Beginning Monday Evening, January 26, 1925

Herman Gantvoort Presents
An American Laughter Play in Three Acts

"HELL'S BELLS"

By Barry Conners
Author of *Applesauce, Strange Bedfellows, Etc.*

Staged by John Hayden
Setting by Wlad Ihnen

CHARACTERS AND PLAYERS
(In the Order of Their Appearance)
Mrs. Buck.....Olive May
Nan Winchester.....Shirley Booth
Jimmy Todhunter.....Humphrey Bogart
"Jap" Sullivan.....Tom H. Walsh
D. O. O'Donnell.....Eddie Garvie
Horned E. P. Kins.....Joseph Greene
Mrs. Amos Todhunter.....Camilla Crume
Abigail Stillson.....Virginia Howell
Gladys Todhunter.....Violet Dunn
Chief of Police Pittalis.....Ernest Pollock
Dr. Bushell.....Fletcher Harvey
Halligan.....James Cherry
Swaritz.....Clifton Self
Rihardon.....Converse Tyler
Mahoney.....George Speivin
The action takes place in the living room of Tanglewood Lodge, New Danville, Conn.

Herman Gantvoort, in billing this play, calls it "An American Laughter Play" and I think that can be justly claimed for the piece. *Hell's Bells* has a lot of laughs spread thru it and if they are not achieved by distinguished means—still they are laughs. I might also add that they are all clean.

The story is of a couple of crusty old miners, real "desert rats", who come East to boost stock in a gold mine. They are staked to spread their money around as the renowned Scotty did some years ago. They drift to the home town of Stillson, one of the miners, where their backer runs out on them and they are left flat broke. In order to fool a couple of grasping relatives Stillson keeps up the pretense of being a millionaire and when these same relatives try to railroad him to an insane asylum he fools them nicely by pretending to will them all his money. It will be seen that the necessary contrast for the production of comedy is here, what with the two hard-boiled

THE NEW PLAYS ON BROADWAY

Arizona miners in their New England surroundings and their being broke, whilst the rest of the world thinks they are rolling in wealth.

These two parts are played by Eddie Garvie and Tom H. Walsh. Mr. Garvie plays a gloomy cuss who never cracks a smile and does it delightfully. It is the best role he has come to Broadway in and his handling of it proves that he is a finished comedian. This sort of part, where a sameness of mood must be maintained throught the evening, is a test of a comedian's ability and Mr. Garvie met it to the full. He was responsible for most of the laughs and got all of them by the most legitimate methods. Whatever the fate of *Hell's Bells* may be, the memory of his characterization of this morose miner will linger a long time with those who see it.

Tom H. Walsh acquires himself well in the role of Stillson, who is Mr. Garvie's partner. I think he misses some of the finer points of the part, tho they will doubtless come with more playing. I understand he has had the role but a few days and under the circumstances he does extremely well with it. It is certain that Mr. Walsh is a thoroly capable player and, being that, it will be easy for him to polish his characterization.

A very delightful bit of playing is contributed by Shirley Booth. Charming always, she excelled in a little love scene where she handled her material with consummate deftness. Olive May was excellent in a widow role, Humphrey Bogart fulfilled all the requirements of a juvenile lead and Camilla Crume, Virginia Howell and Violet Dunn were quite all right as the miner's relatives. Joseph Greene, Ernest Pollock, Fletcher Harvey, James Cherry, Clifton Self and Converse Tyler, in smaller roles, were eminently suitable to them.

Hell's Bells is the sort of comedy which will appeal to a host of people, the sort who go to the playhouse to enjoy themselves and have a good laugh. It has little attraction for the sophisticates, for it is a bit too obviously manufactured and a good deal of the comedy is generated by standardized methods. The stage direction is very good, John Hayden having overlooked few opportunities to speed the play on and get its values out. Altogether it makes a pleasant evening in the theater, particularly for those who are not too captious and who do enjoy a clean play built for no other purpose than to amuse.

A pleasant comedy; well acted.
GORDON WHYTE.

PROVINCETOWN THEATER,
NEW YORK

Beginning Monday Evening, January 26, 1925

THE EXPERIMENTAL THEATER, Inc.
Presents

"BEYOND"

A Drama in Five Acts and 22 Scenes by Walter Hasenclever
Translated by Rita Matthias
Directed by James Light
Settings by Robert Edmond Jones

THE CAST
Jeana.....Helen Gahagan
Paul.....Walter Abel
PLACE—The House

Beyond is the latest example of the "expressionist" drama to strike New York. What "expressionism" means is quite beyond me. Several people who are supposed to know its ins and outs have tried to inform me, but since all had different explanations and none of them was any too clear, I am still at sea. In the instance of *Beyond*, "expressionism" seems to be a mixture of the quick succession of scenes identified with the movies, combined with the naive of speech found in primitive dramatists, cut to telegraphic brevity.

These departures from the usual may be, in some part, caused by the use of only two characters. One might expect from this that there would be a deal of soliloquy, and there is; but beyond this there is much plain announcement of what the character is about to do, by the character itself. For example, one hears a character deliver himself of "There is a closet. Here is the key to it. I am going to open the closet" whereupon he does just that. This is a manner of writing dramatic speech adopted by the first dramatic writers and is about as primitive a way of stating a dramatic fact as any I know of. It went out of the theater many years ago, and lugzing it back, "expressionistically" or no, is hardly bringing anything new to the stage. Besides, it is mighty tough on the actors.

To add to the difficulties, Hasenclever did not choose a very dramatic story for *Beyond*, nor develop it in a dramatic way. Briefly stated, it tells of a woman who promptly chooses a lover when she hears her husband has been killed in an accident. Then the happiness of the pair is blasted by the thought of the dead husband. The woman tries to stop the man from thinking of him, but the effort is wasted. He grows to hate her and when she says she is to have a child by the dead man, he resolves to kill her. He does.

Now all this could be told in a one-

act play, but the author pluzes and plugs at the yarn with interminable scenes amounting to little more than a declaration of hate by the man and the woman coaxing his love back. I found this repetition pretty maddening and had the players not taken their tasks very seriously I think the audience would have laughed.

These two players must be credited with doing their very best, with not too light tasks. Helen Gahagan works very hard and the construction of the role is such that she appears to be working. This is a most ungrateful job to hand any actress and Miss Gahagan did excellently well by it, particularly in the emotional scenes. Here she had a few moments which were thrilling because she handled them with true feeling. Altogether, her performance was on a high plane and it is quite the best acting I have seen her do. There is one thing which Miss Gahagan might correct, and that very easily. Her hands are not always graceful and if she were to adopt an old stage rule the trouble would end instantly. It is simply this: Keep two fingers of the same hand together and the hand will naturally fall into a graceful posture. Simple, but very effective.

Walter Abel is not up to Miss Gahagan's mark. He cannot "lift" a scene as she can, mainly because he starts an emotional climax too high and uses his reserve before he reaches the climactic moment. The wise player always has a bit of reserve force left; Mr. Abel continually exhausts his before he reaches the peak and he misses his effect. In addition, this player is addicted to the use of a dull monotone. A part such as this needs coloring, much coloring, and Mr. Abel does not achieve it. All he seemed to do was speak the words, and as they are not very good theater, the result was a casual instead of a flaming performance.

As a stunt, *Beyond* is interesting; as a play, it is not. I quarrel with it, not because it is new in its technique, but because that technique is not theatrically effective. The author has chosen an undramatic way in which to write a drama and I see nothing to be gained by that. It seems to me that the same story could have been told more effectively by the usual methods.

As to the production, it, too, is interesting mainly because it shows what can be done in the way of stage illusion with very simple materials. With a high window, a few chairs and tables and lights, Mr. Jones created scenes which always achieved their purpose and sometimes were beautiful, with a stark beauty all their own.

A stunt play. Interesting as such, but not effective drama.
GORDON WHYTE.

BOSTON PLAYS

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Week Beginning Thursday, Jan. 22, 1925
Raymond O. Brackett Announces
The International Musical Hit

"THE DUTCH GIRL"

With Phoebe Crosby
Music by Emmerich Kalman and Harold Levey

Book by Guy Bragdon
Lyrics by Leo Stein and Joe Burrowes
Musical Number and All Ensembles
Staged by Carl Hemmer
The Production Staged by Guy Bragdon

CHARACTERS
ACT I—Scene 1

Colonel Pfaff.....Detmar H. Poppin
Ladislaus, King of Luxemburg.....Frank Gardiner
John Henry Smith.....John E. Hennings
Arlette.....Doris Ebbins
Jacqueline.....Margaret Davies
Justine.....Asaya Kass
Cleo.....Vera O'Brien
Gaby.....Josephine Mac Nicol
Captain of Hussars.....Gladys Rankine
Lieutenant of Hussars.....Trudy Lake
Ludwig, King of Sylvania.....Wayne Nunn
Jan, a Dutch Boy.....Kay Yekel
Yekel.....Gus Alexander
Eloise, Comtesse de Brienne.....Wynne Gibson
Gloria, Princess of Sylvania.....Phoebe Crosby
Comat Bomba, Chancellor of Sylvania.....Percy Hemus

ACT I—Scene 2

Karl Van Dam.....George Rogers
Paul, Crown Prince of Luxemburg.....Walter McNally
Klaus Klass, an Innkeeper.....Max Sumner
Hans, His Factotum.....Detmar H. Poppin
Laughing Girl.....Helen Fowble
A Girl.....Doris Ebbins
Dutch Villagers, Aldermen, etc.

ACT II

A Tiny Tot.....Chick Hazel
Captain of Dragons.....Margaret Davies
Ladies, Hussars, Dragons, etc.

LADIES OF THE ENSEMBLE
Mildred Windell, Alva McGill, Mollie Gibbons,
Clarice Anderson, Anna Lundstrom, Bess Gately,
Helen Fowble, Cletus Edgar, Claire Lipton,
Olive Mae, Dorothy Hoy, Evelyn Stockton.

DANCERS
Anita Monroe, Kay Macdonald, Gladys Gilbert,
Bernice, Hampshire, Trudy Lake, Margaret Dunne, Cecil Boylan, Alice Balsen,

Gladys Rankin, Rita Dunne, Ethel Webber,
Elsie Hamilton.

GENTLEMEN
Gordon Merrick, Frank Cullen, Richard Oakley,
Herbert Pickett, Jack Bedford, Charles Sabin,
Robert Gaborit, Harry Gordon, George O'Brien,
Alfred Oakley, Fred O'Brien, John Alden Cooke.

The Dutch Girl may have been a European success, but the Americanized version of it presented here this week is dull and uninteresting and makes for a poor evening's entertainment taken as a whole. The pace at which it travels is a decidedly slow one. The entire production is ragged and poorly arranged and staged. There are beautiful costumes and scenery, pretty girls who sing and dance exceptionally well, chorus men with good voices and nimble feet, and very good musical numbers, but all these good points are offset by a wretched book and principals who, with but one or two exceptions, are miscast in the roles they attempt to carry.

Phoebe Crosby, who will be pleasantly remembered for her concert and opera work and for her part in *The Magic Ring*, is not cut out by nature for the role of prima donna in a musical show in this reviewer's humble opinion. Miss Crosby has a charismatically clear and powerful coloratura voice of great volume and wide range, but she lacks a vivacious personality and histrionic ability.

Walter McNally, as the Prince, doesn't seem to fit right. John E. Hennings and cute Wynne Gibson ran off with the comedy honors, overshadowing the leads in the matter of attention and applause. The ingenue role was originally played in the tryout by Irene Dunn, but Miss Gibson was given the part early this week and opened Thursday with but three days for studying her part. While her performance was a trifle ragged, more could hardly be expected of her on such short notice. It is but a few weeks ago since she appeared here in *Gus the Bus* and nearly ran away with the leading lady in that show.

The story tells of two Balkan kings, who wish to marry the daughter of one to the son of the other, but the children, never having met, object to this arrangement. However, it all turns out well in the end and they are happily married.

The music and songs are the best part of the whole show. They are real good, being in waltz and polka time, with but one number in fox-trot tempo. That one number may be one of the special ones introduced by Harold Levey. The thing is prettily mounted and the costumes are a riot of gorgeous colors, finely blended to produce an effect that was certainly pleasing to the eye.

The evening *The Dutch Girl* was reviewed the program was not followed any too closely, certain changes evidently having been decided upon after its first showing here. It hardly seems possible to save this show, as too much would have to be done with it. Perhaps the music could be embodied in a musical comedy—this is presented as an operetta—with a brand new hook, with the scene set here in the United States.

A word about some of the lesser members of the cast. Kay, who plays the part of Jan, a Dutch boy, gave an excellent account of herself both when singing and dancing. Chick Hazel, "a tiny tot", is quite good in the few bits she appears in. A specialty dance by Margaret Davies went over well. She knows her stuff and does it well. Asaya Kass does a clever gypsy dance that brought forth a good hand.

While scheduled for an early appearance on Broadway, *The Dutch Girl* is not quite in shape for the big town. Much time has already been spent co-writing and changing and rehearsing, but much more must be spent to assure the success of this vehicle.
JACK F. MURRAY.

What the Boston Critics Say

TRAVELER: "The piece, as presented last evening, still smacks of newness."
GLOBE: "One of the best light operas—more technically, operettas—which it has been Boston's privilege to see and hear for a long time."
POST: "When placed in proper form 'The Dutch Girl' should prove unusually popular."
TRANS-CRIB: "The proportion of 'The Dutch Girl' allotted to good, red, dramatic herring is notably scanty."

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By THE MUSE

(Communications to 25-27 Opera Place, Cincinnati, O.)

B. Hartman, known as the "human player piano", is now with Hod Williams' Manhattan Entertainers of Cleveland, O.

Max Montgomery, writing from Port Arthur, Tex., informs the Muse that he will again have the band with the Dodson World Fair Shows.

Local No. 413, American Federation of Musicians, Pensacola, Fla., February 1 staged its annual banquet. A feature worth of notice was the 35-piece orchestra, made up of the "town's best".

Tom J. Graham, cornetist and songwriter, will feature his Broadway Serenaders' Orchestra, with Myrtle Specht, at a barn dance, to be given February 11 at Creskill, N. J.

O. A. Peterson writes that the musicians at Oldsmar, Fla., were pleasantly surprised by a visit from W. A. Elker, who was a musicmaker under the white tops in the early '90s. He now owns an amusement resort at Orchard Lake, Mich.

Frank West, trombonist, advises that recently he saw the Lassies White Show at Houston, Tex., and was impressed with the way in which James L. Finning conducted the music. He also met his old side-kicks, Billy Bowman, Leon Daughters and Bobby Burns.

Jim Riley's Texas Hotel Orchestra is signed for 1925 with the Baker Hotel Corporation, with hotels in Ft. Worth, Dallas and Austin, Tex., and a new \$1,000,000 hotel in San Antonio, which Jim will dedicate in the fall, after a summer tour his outfit is to make.

Walt Sears, former violinist of the Virginians, states that his orchestra, a 10-piece combination, known as Walt Sears and His Entertainers, booking out of Clarksburg, W. Va., is going over strong. The orchestra has accepted a three-month engagement at Washington, D. C.

Byron Platts writes from Wichita, Kan., that he has been trouping since 1913, but never before has written the Muse. (You shouldn't have been so backward, Byron.) He formerly played trombone on the Robbins Bros. Circus and is now playing sousaphone with the Al Hendricks Serenaders at the Winter Garden in Wichita.

Joseph Mazzeo and His Rainbow Melody Boys Orchestra, of Moncton, N. B., Can., recently concluded a two-week vaudeville tour of the provinces and are back on the job in Moncton again. The roster of this well-known outfit reads: Joseph Mazzeo, piano and director; Martin Doucett, violin; Vincent Speranza, banjo, clarinet and sax; Bill Elliott, sax; Eddie Gaudett, sax and trumpet; and Joe Murphy, drums and manager.

Billy Alvarez, who played drums with several outfits in the States, reports from Havana, Cuba, that he has met with success there. His six-piece combination, known as the Havana Ramblers, is appearing at the Toplo Dancing Club, a cabaret for American tourists, and also is broadcasting weekly from Station WAX. The roster of his orchestra reads: Montes, piano; Pacheco, violin; Gonzalez, sax; La Rosa, sax, and clarinet; Hugo, banjo, and Billy Alvarez, director, entertainer and manager.

The Muse has a letter from Ernie Caldwell, Chicago, stating that Ernie and His Original Aces of Syncopation have closed their engagement at the Garden of Allah and are now at Al Quaback's Uptown Cafe in the Windy City, where they are booked for a year. The personnel of the outfit reads: Louis Fowler, piano; Floyd Wright, drums; Andy Goos, banjo; violin; Herbert Cheslek, trombone; Hugh Parks, trumpet; Bill Grooms, sax, and clarinet; Ernie Caldwell, director, saxes, and clarinet.

The Omaha Lodge, No. 90, L. O. O. M. is said to have one of the best concert bands west of Chicago. The band, composed of 36 musicians, including three soloists and a singer, is under the direction of Bud Burg, retired U. S. Army bandmaster, assisted by Joseph Plimack, former circus and carnival bandmaster. Several fairs and concerts already have been booked by the manager for the coming season. The band will take the air from WDAW Station February 17, from 9 to 11 o'clock in the evening, and will give a prize of \$5 to the person responding from the greatest distance from Omaha by telegram, telephone or letter. All letters must be in by 5 p.m., February 21.

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By Gordon Whyte

(Communications to Our New York Office)

A GUIDE TO SHAKESPEARE

OUTLINE GUIDE TO SHAKESPEARE, by Paul Kaufman. Published by The Century Company, 353 Fourth Avenue, New York City. \$1.75.

While there is nothing new about Shakespeare presented in this book, nor any pretense of that, I feel sure that it will be welcomed by all students of the great dramatist and his works.

Within the pages of an ordinary-sized book Dr. Kaufman has epitomized Shakespearean lore that is scattered thru many works on the subject, and the possessor of it is made the master of much that might otherwise be obscure.

The *Outline Guide to Shakespeare* lives up to its title very well. There are synopses of all the plays, chapters and tables about the sources of the plays, their characters and the scenes where they are laid. There are chapters on the vocabulary, the grammar, the pronunciation of the words in the plays; an index of songs and quotations in them, as well as a complete presentation of the facts known of Shakespeare and the sources of them. Finally there is a good bibliography, a list of the principal editions of Shakespeare and a number of short biographies of Shakespearean actors.

This *Outline* is almost purely a reference book, for one could hardly sit down and read it for the pleasure of doing so; but it will be found a mighty complete digest of information on its subject and a most useful volume to have on the reference shelves. Dr. Kaufman has acquitted himself well of the task he set himself, a task which must have entailed a prodigious amount of delving and toil. The folks of the stage are his debtors for accomplishing it so well. He has put into their hands a splendid source book on Shakespeare, and with that and a copy of the poet's works in their trunk they will find themselves equipped to unravel Shakespearean problems with understanding. I hope this *Outline Guide to Shakespeare* has a wide sale among the people of the theater. No book on the subject better deserves it.

IN THE FEBRUARY MAGAZINES

In *The Theater Arts Monthly* will be found a number of interesting articles on the stage and theater. Among these are *Comedy, Classical and American*, by Edmund Wilson; *The Little Clay Cart*, by Basanta Kumar Ray; *The Theater of the Golden Bough*, by Susan C. Porter; *The Theater and the University*, by George Pierce Baker; *Herman Heijermans*, by A. J. Barnouw, and *The Chinese Theater in Boston*, by Amanda Coonaraswamy and Stella Block. In addition there will be found the usual number of illustrations.

Vanity Fair contains *The Dinosaur of All Eyes and The Three Weird Corporals in What Price Glory*, both by Alexander Woolcott; *Hautboys and Wenches*, a funny burlesque on musical comedy, by Samuel Hoffenstein, and *The Many Phases of Igor Stravinsky*, by Ernest Newman.

The second issue of *The Golden Book* is quite as good as the first, and includes the full text of Oscar Wilde's play, *Salome*, as well as other fine literature.

Harper's Magazine has an excellent article on Shakespeare, by Ernest Boyd, the well-known critic. It bears the title of *William Shakespeare*.

The American Magazine contains *Madge Kennedy Is Lucky, But She Doesn't Trust to Luck*, by Allison Gray, and *The Forum* has the concluding installment of the series called *New Trends in the Theater*. This is by Montrose Moses, and deals with America.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
399 Main Street Buffalo, N. Y.

Office of Grand Secretary-Treasurer

We congratulate the secretaries who have sent in their reports for the legibility and correctness of same.

Delegate credentials are being sent to various lodges on receipt of their tax, and 'tis hoped that every lodge will send a delegate or alternate to the national convention, to be held in San Francisco in July.

Brother Ryan, of Buffalo Lodge, was at the Garden Theater week of January 26 with his *Round the Town* company. We are always pleased to meet and visit road members, regardless of what lodge they belong to.

Cleveland Lodge held its annual election of officers at the January meeting and will send in the roster of the newly elected officers later.

Brooklyn Lodge No. 30 is planning for its annual benefit in April. Contributors this week are: Brothers E. K. Hoffman, Oakland Lodge; D. J. Sweeney, Newark; P. H. Major, Brooklyn; S. M. Mellor, Wheeling; C. C. Chandler, Cumberland; Geo. W. Russell, Richmond, and J. A. Cleve, London.

Buffalo Lodge No. 18

The committee reports that the card party and dance, held January 15, was a financial and social success and that it will hold another one in the near future.

Brother Charles Otto, who was confined to his home for three weeks, is back on the job at the box office of the Majestic Theater.

Brother Marty Connor, altho confined to the house, is improving nicely.

Installation of officers was held January 25 with a record attendance. New members are being lined up for early initiation.

London Lodge No. 23

January 18 the lodge installed the following officers for 1925: Past president, Earl Scudderett; president, Harold Allister; vice-president, Lester James; recording secretary, Jack Cleve; financial secretary, C. E. Courtney; treasurer, Harry V. Floyd; chaplain, Joe Moran; physician, Dr. Lhasav; marshal, William Pattinson; sergeant-at-arms, Tony Mo-

ran; trustees, Sam Snider, J. Saunders and Joe Moran.

Oakland Lodge No. 26

We report progress in the line of new members. At a recent meeting four new candidates were elected and initiated and one member was reinstated. They are as follows: Reinstated, L. R. Hallahan; initiated, H. Y. Joy, Larry R. Sollars, Morris E. Rosenberg and Charles H. Ball.

Clarence Foster suffered the loss of his wife thru death shortly before Christmas. The sympathy of Oakland Lodge is all with our brother in his bereavement. A large number of the brothers attended the funeral and Brother Sawyer, of San Francisco, acted as a pall bearer as a representative of Oakland Lodge.

Oakland Lodge now boasts a side-degree team under the direction of Leon Freedman, chaplain of the Lodge, from which a great deal of entertainment is promised in the near future. Freedman is a fun-loving individual greatly given over to the amusing side of life and it is thought that he can be relied upon to make his side degree a very amusing one.

The committees at work in the lodge on entertainment and membership are hard at work, doing all in their power to make of the new year the best ever in the history of Oakland T. M. Assn. New applications are coming in at every meeting and things are going well for the lodge. The entertainment committee plans another big feed and smoker for the near future, while a ladies' night is soon to be presented.

Newark Lodge No. 28

Public installation of officers was held at the lodge rooms Sunday, January 18, 1925.

The occasion was one that long will be remembered by the members, their families and friends. After the regular meeting was over the lodge rooms were thrown open to the public and in a few minutes the rooms were crowded to their capacity.

Officers from the Grand Lodge were on hand to carry out the ceremonies and install the new officers for 1925 with all

(Continued on page 68)

Stage Employees and Projectionists

By G. V. WALES

(Communications to New York Office)

After a controversy, which lasted more than three weeks, a road call has been issued for the Winter Garden Theater, Lawrence, Mass. The dispute is concerned with the musicians' contract and the stagehands have joined them in their demands. When the disturbance first arose a road call was sent out immediately but canceled the next day because the management asserted it wanted the trouble settled.

Difficulties with the following theaters have been overcome and road calls removed: The Majestic, Charleroi, Pa.; Olympic, Monessen, Pa.; Liberty, Sharon, Pa.; Queen, Denison, Tex., and Strand, Lakewood, N. J. They are all motion picture houses.

Announcement is made that the Newark (N. J.) Local, No. 21, will give its annual gala ball about the middle of February. The local plans to invite several prominent stage satellites to attend as guests of honor and to lead the grand march. The committee in charge has not been named at this writing.

Information has reached the New York local that the Lyric and Blue Mouse theaters, Fort Worth, Tex., have changed hands and that employment of non-union stage hands will be discontinued. The houses, which show motion pictures, have been remodeled as well as redecorated.

Vice-President Nick, of the St. Louis (Mo.) office, has been detailed to Springfield at Carthage, Mo., to settle disputes that have arisen in these two townships over contracts.

Joe Conaty, doorman at the Times Square Theater, N. Y., where Florenz Ziegfeld's *Annie Dear* is playing, is at work on a series of sketches which he plans to put in book form under the title of *The Reminiscences of a Ticket Taker*.

Representative Krouse is in Charlotte, N. C., assisting the local there with new contracts. He will proceed to Baltimore, when finished, and straighten out the difficulties of Local 19. Representative Raoul has been assigned to Mobile, Ala., to adjust a controversy that local is having.

Local No. 635, Winston-Salem, N. C., has elected the following officers to serve for a term of one year: R. E. Lee, president; R. T. Casey, vice-president; A. L. Green, recording secretary; H. R. Faust, secretary and treasurer; D. G. Underwood, business agent; L. W. Kizer, house steward, and H. R. Hege, sergeant-at-arms. The local is only a year old and is said to be progressing rapidly.

Joseph and not James B. Kasky, as recently reported, projection engineer, of Chicago, made a trip thru Illinois for the purpose of aiding any of the projectionists in small towns who have not had the opportunity to be in touch with the latest developments of the trade.

At a recent convention there was appointed a Board of Trustees consisting of three members, whose duty it is to audit the accounts of the International Alliance in conjunction with certified public accountants. Brothers William J. Harrer, of Philadelphia (Pa.) Local, No. 8; William C. Scanlan, of Lynn (Mass.) Local, No. 73, and Clyde Weston, of East St. Louis (Ill.) Local, No. 147, were elected to serve. The International President has called a meeting of this board for February 2, and it will remain in session until the accounts have been checked and audited. A complete financial report will be mailed to all locals as soon after completion as possible.

Representative Brown has been sent to Louisville, Ky., to take up new provisions which the local there proposes to insert in its contracts. Brown will pass on the demands as to their legality and conformity with other branches of the union in the immediate vicinity.

Representative Crickmore has been successful in adjusting differences that have arisen over contracts with the management of the Hippodrome Theater, Seattle, Wash. It is announced.

If stagehands and projectionists think at times that their job is a tough one, how about this? John Cahill, doorman at the New Amsterdam Theater, where the *Ziegfeld Follies* is appearing, gave a summary of some of the angles that his job takes in.

Resides being a general all-round encyclopedia and fulfilling the duties required of any advisory board that sits to tell others what they should do when questions arise, Cahill looks after the company's laundry, sees that clothes that have gone for a pressing are returned,

(Continued on page 68)



ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, *President* ~ ETHEL BARRYMORE, *Vice President* ~ GRANT MITCHELL, *Second Vice President*
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Scope of Proposed Committee's Work

THE explanation of the scope of the committee of representatives of actors, managers, dramatists, composers, musicians, scenic artists and stage hands, which was authorized by the general meeting of the Actors' Equity Association at the Forty-Eighth Street Theater January 26, which was presented to the meeting by Frank Gillmore, executive secretary of the Actors' Equity Association, came so late in the meeting that it had to be somewhat curtailed.

Mr. Gillmore has deemed it so important that all Equity members and others interested in the theater should realize Equity's plans as practical efforts to accomplish certain definite ends that he has elaborated his brief notes into a program which will be laid before the committee as soon as it has been formed. Of the possibilities of the committee Mr. Gillmore has written:

"In the first place I want to draw your attention to the comprehensive nature of the proposed committee. It is believed that the representatives will include every unit which can have supreme interest in the theater as an institution. Some of the questions which may come up before this proposed board will not affect certain units, and the representatives of those units, if they so wish, may absent themselves when these questions are discussed. That will be entirely up to them. In any case the resolution is to draw and elucidate their significance.

"The plans put forward by Equity for the consideration of this joint committee are only tentative and do not include by any means every suggestion or every idea which will ultimately be put forward. The subjects covered in the resolution are only those which are considered of immediate importance, but there are many others which must be carefully considered and provided for in the future.

"There can be surely no argument that all the interests of the theater should combine to discuss in an intelligent way the radio question and not for any such foolish notion as has been suggested by some—that we will fight the radio. That would be impossible; but we can come to some agreement by which we can utilize it and work with it.

"Today the war measure of taxing theater tickets 10 per cent is still in force. The war ceased November 11, 1918, nearly six and one-half years ago. I understand that there was a similar tax on theater tickets during the Civil War that was removed, I am informed, within three years of its termination. Now in all these six and a half years, which have expired since the termination of the World War, there has been no determined, combined effort to have this tax removed.

"In my preliminary speech I touched, as did other speakers at the meeting, upon the loss of territory in this great country for the spoken drama. There are many causes for this, one of which undoubtedly is the high price of railroad transportation for traveling companies. We should combine in an effort to secure from the Interstate Commerce Commission concessions which will remove the prohibitive expense at present attendant upon all traveling shows. It seems to me that the Government should recognize that there is a cultural value in the spoken drama and that it is to the interest of all sections of the country that they should be provided with theatrical attractions. An industry which during the war was declared a necessity cannot be dismissed now as unimportant.

"Then there are the laws which crop up from time to time in the various States prohibiting children under the age of 16, and in one instance the age limit is raised to 18, from appearing on the stage. The entire elimination of the child from the spoken drama will be a serious handicap to our dramatic authors. It is their province to try to depict the problems of American life, and no one will deny that the child plays an important part in many of such problems.

"From the actors' point of view it is believed that many children receive specially fine training by going on the stage when quite young. Some of the most prominent stars of today were child actors and actresses. Their names will be known to all, so there is no use of mentioning them here. As Francis Wilson once said: 'The actor who starts as a child loses that curse of good acting, self-consciousness.'

"Then there is the necessity for united action in legislation connected with censorship. It is believed by some of us, and with good reason, that unless the theatrical business cleans up its house from within the reformers from without will ultimately put thru legislation that will mean political censorship.

"It is particularly required that you note that the committee should endeavor to promote propaganda to further popularize the theater as an institution. In doing that we are only pursuing a sensi-

ble course. In every business the proprietor should endeavor to make his wares necessary to the buying public. So should those who control the theater.

"Now how is this to be done? One suggestion which Equity makes is that its traveling members should address Chambers of Commerce, Kiwanis, Rotary and Women's clubs, etc. We have a fine body of people who are excellent speakers that the public will love to hear. It will be suggested to this group that they underline to all these civic institutions the importance which the theater has always played in contemporary life. That will doubtless do good, and, at least, it can do no harm.

"We have, however, a further proposition to make which is that a selected few should address the different universities from time to time. Theatergoing is a habit, and the best way to form that habit is to inculcate it in the young. If these lecturers point out to large masses of young men and women the importance of a study of the modern drama, of how valuable it is from a cultural point of view that they should have an understanding of our dramas, it would undoubtedly induce many of them to step into the regular theater rather than, perhaps, to pass their evenings in what might be considered easier forms of entertainment.

"Equity would also be willing to consider following up these addresses with a smaller and select company, which would give examples of the modern classics on the lecture platform of the different universities. No country in the world is so rich in its higher educational institutions as the United States, so that there would be a big field for this particular group.

"An endeavor to retrieve the one-night stands is not by any means idealistic and impossible. Indeed, we should like to state here and now that anything which Equity proposes which can be proved to

be impractical will be abandoned. Everything we have in mind has for its ultimate aim an increase in the managerial business and also an increase in the number of actors employed. The one-night stands, we believe, by co-operation and careful consideration, can be won back; but the subject is so big that it would need a special article to cover it.

"At the present moment we have approximately 100 stock theaters in the United States. These should be increased and could be increased, in our opinion, twofold, threefold or even fourfold. At the present moment one of the greatest expenses attendant on stock companies is high royalties. If the managers and dramatists will agree to reduce these royalties, it is obvious that they will make greater profits from the increased number of stock companies that will spring up.

"We also propose the formation of a more carefully rehearsed type of stock company. As an example of this we will quote the possibility of what might be termed a rotary stock company. Take three cities comparatively near together, such as, let us say, Albany, Schenectady and Troy. These three are not more than 40 miles apart.

"Let an experiment be tried of putting three stock companies into these three respective cities, or into any other group of cities similarly situated. Each company plays its bill three weeks, since after its opening it visits the other two cities in the group. This will give each company an opportunity to rehearse its succeeding play for three weeks.

"The result of this experiment will be greater finish on the part of the actors, much more careful rehearsal, and, it would be imagined, a much more satisfactory entertainment. If stock of this nature cannot win the population of its respective centers to come back to the theater, we fear that the public has been

went away for all time from this type of entertainment.

"Among the other subjects which Equity has in mind is to create a better liaison between the managers, dramatists and proprietors of the respective plays and the tent and rep. managers of the country. Perhaps some of our people in the East do not realize that every year from 350 to 500 tent companies go on the road. There are also approximately 100 rep. companies.

"These companies offer a new play each night and spend one week in a town. The places they visit are generally quite small, but there is no reason so far as we can see why, instead of the old material at present being used by these companies, some of the best of our modern dramas should not be rented out to them. We are aware that this has been done in one or two cases, but not to the extent we propose. Some tent and rep. managers only have a 20 weeks' season during the summer, but there are others which play the whole year around.

"Let us take for example one that plays 20 weeks. Supposing he were to secure the rights of, let us say, *Turn of the Screw* for \$15 a performance. At the end of 20 weeks that would bring the author and owner \$300. It is quite conceivable that 200 of such companies would desire to place the same piece in their repertoires. That would bring in one season \$60,000 from one play, but there are other plays equally as good and equally as attractive to the masses.

"Multiply that \$60,000 by 10 and then see the vast amount of money which at

(Continued on page 111)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary.*

ONE HUNDRED and ten new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Elizabeth Huyler, Walter Twaroshk, Grace Hamner, Nancy Mayo, Frank Shea, Hazel St. Amant, Carol Raffin, Christie Le Bon, Arthur Freeman, Stella White, Lionel Langtry, Jack Varley, William Perloff, Lorenzo Vitale, Percy Richards and Emilia Pratesi.

The Dutch Girl Company which closed in Boston January 24 was protected by a bond covering the amount of the members' two weeks' salary. This is just one of the things that the Equity does for its members.

Few of our members obey the rule which requires them to report at the Chorus Equity headquarters when they start rehearsing. One reason you are asked to do this is in order that we may be able to support you should there be any dispute about your 10-day probationary period or about overtime rehearsal. In the case of independent managers the failure of our members to report the beginning of rehearsals sometimes causes a delay in our efforts to obtain a bond for the protection of the membership. We cannot help you unless you help us.

Every now and then one of our members protests against paying dues complaining that "So and so worked right beside me all season and you didn't make her pay her dues. I know she was in bad standing." Your contract forbids you to work with members who are in bad standing. If you know that some member of your company is avoiding his or her obligations to the association and you do not report it you might yourself be suspended from the association.

Eleanor Kingston and Jean Vernon have been suspended from the Chorus Equity Association pending the payment of a fine levied on them for conduct detrimental to the good name of the Chorus Equity Association while they were members of the *Little Jessie James Company*. During the period of suspension no member of Equity may work with them.

Don't allow your manager to pay you a bonus instead of your salary. If you expect to get \$40 a week make him put \$40 in the contract, not \$30. You can only insist on being paid the amount for which your contract calls.

Do you hold a card paid to May 1, 1925?
DOROTHY BRYANT,
Executive Secretary.

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Phonetic Key

1. He is met there at my.
(hi: iz met ðæ æt maɪ)
2. Who would throw water on father?
(hu: wʊd θɔ: wɔ:tə ɔn fɑ:tə)
3. Bird above.
(bɜ:d əbʌv)
4. Yes, the singer's thin whisker shows
(jes, ðə sɪŋəz θɪn hwɪskə ʃəʊz
θru: ðə ru:ʒ)

See the middle of the page. Line 163. Compare "beer" (biə) with the pronunciation of the word as represented in Webster's Dictionary. Line 226. "Possible": syllabic (l) in Mr. Evans' speech is clear and distinct. Line 232. "Her eye" brings a terminal "r" between two vowels. Mr. Halloway gives a trill to this terminal (as a singer would) and is skillful in separating the terminal (r) from the following word (ar). Line 44. Notice the reduction of the vowel in the unstressed syllable of "weakness" (wi:kni:s). Wyld finds this pronunciation indicated by the spelling in the 16th and 17th centuries. Queen Elizabeth wrote "wekenis", "kindnis", "happinis", and Shakespeare's First Folio has "mistris". Line 65. Notice weak vowel in unstressed syllable of "consequence" (kɒnsɪkwəns). Line 192. Distinct syllabic (n) has good acoustic quality in the theater.

Ans. to B. M. C. Yes. "Duke" is (dju:k), "suit" is (sju:t), "lute" is (lju:t). The glide (j) is sometimes omitted after "l" as in "lute", but (lju:t) is preferable to (lu:t) in standard speech. "News" is always (nju:z), never (nu:z); but notice the assimilation in "newspaper" (nju:spet-pə). "Politically" is (pə'lɪtɪkəlɪ) in ordinary speech, (pə-) in more precise speech, and would be appropriate to your diction in Shakespeare. In reading Shakespeare, of course, the stress is sometimes changed to suit the meter.

As for "leisure", both (li:ʒə) and (li:ʒə) are good usage, and in classical drama there isn't much choice. Daniel Jones (in England) considers (li:ʒə) "old-fashioned", but Grandgent favors it as the preferred pronunciation in America. Ethel Barrymore says (li:ʒə), and I heard the pronunciation in John Barrymore's *Hamlet*. But Julia Marlowe and Jane Cowl say (li:ʒə) in Shakespeare. As an American actor you might say (li:ʒə) unless the company you are with prefers the other. I advise the use of Daniel Jones' Dictionary for the reason that it is a phonetic dictionary. But this dictionary, based on the educated speech of Southern England, does not fit American speech in all cases as the word "leisure" already illustrates. In America we say "clerk" (klɜ:k) and not (klɜ:k), "schedule" (ˈskedʒl) rather than (ˈfedl), "agile" (ædʒɪl) rather than (ædʒəl). But as standard English is spoken with a "remarkable degree of uniformity" all over the world these differences on individual words are the exception rather than the rule, and a student of ordinary training should be able to use the Daniel Jones Dictionary in connection with his Webster to great advantage. And it goes without saying that the phonetic dictionary will teach him a great deal about pronunciation that he has had no conception of before. You might recommend Jones to the high school principal who told you that the proscenium arch of the auditorium was "twelve foot" high. If you asked for Stein's Spirit Gum and got Adam's Black Jack, you can readily see why *Yes, We Have No Bananas* became a popular song. Speaking of "duke", Grandgent recalls a passage in Miss Burney's *Camilla*. A company of miscellaneous players attempts a performance of *Othello*, each actor sticking to his own local pronunciation, and the one from Norfolk declaims: "The duke do greet you, General" (ðə dju:k dju: grɪt ju:, dʒenərəl).

The one term that describes Balfour Halloway, playing Iago with Walter Hampden, is "rhythm", and if we were to explain the term any further we should call it rhythm of character. This rhythm, whatever its manifestation, springs from Iago, the human being. Mr. Halloway has studied Shakespeare, he has studied the "book" of the play, but what he counted from the book was character and that character shapes every thought, impulse and bodily reaction of the actor.



(Communications to 1493 Broadway, New York, N. Y.)

Miss F. Soule Campbell once told me a secret about her drawing a portrait of Aduhi Baba. "I heard his voice," she said, "and that started the rhythm in which I completed the picture." Rhythm is the free-handed, individualized momentum of a thing. It harks back to some original creative impulse. It is the unifying principle that puts technique together without a seam and subordinates it to the completed whole.

Iago is a big part to start with. It is infinitely more complex, subtle and highly specialized than the part of

Othello. It is the complete complement of the elementary virtues and weaknesses of the trusting Moor. In playing the part Mr. Halloway is distinctly modern. There is no scene in the play where Mr. Halloway makes a "gesture" of the Old School. There is no scene where you exactly think of Mr. Halloway as standing still, altho, of course, he does stand still and keep still as a listener to other characters. The simple truth is that Mr. Halloway is never identified with a conventionalized stage position or a bodily attitude of fixed design. There is no

speech in the play where he hits the text as a bare text, however important this word or that word may be in the text. There is no entrance, exit or crossing the stage where Mr. Halloway is getting into a new "position". The only thing that impresses your mind is that Iago is there, or that Iago is getting a new "hunch" that will serve his purpose in a future hour. Mr. Halloway's rhythm springs from a fiery brain. All the rest of that body, its voice, eye, facial muscles, head, fingers and toes, is just a feeling, breathing part of that brain. The body has a perpendicular rhythm of nervous energy. A certain cat-like quality manfully and intellectually concealed. This perpendicular rhythm is balanced by a lateral rhythm of instinctively going to a point of vantage to put some new design in action. In a sitting position or in a standing position there is the same urge of character, the outward show of congenial manners, the inward reaching for coveted power. Mr. Halloway is a striking and consummate example of what Louis Calvert said about gesture on the modern stage:

GESTURES GROW FROM THE CHARACTER OF THE PERSON WE REPRESENT RATHER THAN FROM THE LINES HE SPEAKS.

Mr. Halloway in a most searching way has bent his thought to the mind and conduct that makes his character what he is and that differentiates him from the other people in the play.

We could hardly expect to see Iago played more naturally than Mr. Halloway plays it. His speech is conversational to the extreme in its appeal to intimate relations between characters on the stage and between stage and audience. Mr. Halloway never sets his teeth in a speech in the "villainous" manner of the old school. He never sets off a single effect as a single effect. It is all a part of the whole, a flowing out of personality in a rhythm of personal ego and overpowering purpose.

When I saw Joseph Schildkraut in *The Firebrand* I couldn't exactly express why Mr. Schildkraut's skillful technique, often exquisite in execution, failed to produce the expression of character that I was after. But the answer came to me while I was watching Mr. Halloway. Mr. Schildkraut makes gestures to words and lines. If he says "stars" nine times in his part in *The Firebrand* he points to heaven on the word "star"; one star is just like another and the "star" gestures are all alike. It is the very repetition and conventionality of this thing that rings false. It is good to watch as a piece of action, going a certain way to present the picturesqueness of a youthful character. But in the final analysis it fails to differentiate this character from any other that we have seen.

To a student of speech and "stage diction" Mr. Halloway is a most interesting person to observe. His speech rhythm is wholly in character, and the fluidity of this speech is remarkably subtle, intimate, seductive and penetrating. It is "on the tongue" and not in the throat. It pours out of the lips in an easy, unforced delivery, but the dexterity of the speech muscles gives the bite and the touch of thought and feeling that hits home. In voice alone you think of no spot in particular. It is a blended tone, neither too heavy at the top or the bottom, and it makes instant contact with the idea to be delivered. The speech tone seems to be in front of the teeth as much as it is back of the teeth, and the tongue is nimble to the finest point. When Mr. Halloway lubricates his machinery he wets his lips with his tongue. He seems never to be reminded of having a throat, to say nothing of a dry throat. His lips are protruded not only for lip-rounded vowels but for sounds in general for the sake of the resonance and warmth of tone that can be controlled in this part of the resonance chamber. These lips are as flexible as a piece of tripe. If Mr. Halloway chose he could be very funny for he could talk out of the left-hand corner of his mouth in an aside to the left, or out of the right-hand corner in an aside to the right, or down into a middle groove of the lower lip in a speech to the leader of the orchestra. Needless to say this dexterity molds the sounds of English with remarkable precision. There is nothing artificial in this delivery. It is a perfectly normal condition of speech, and the impression of extreme naturalness is all that the casual observer will be conscious of. But if you watch to see how it is done you will discover these rapid adjustments of the speech mold and the intelligence that resides in the muscles themselves. Mr. Halloway's whole body is a living thought. It is never a sign-post.

Eleanor L'hiver appeared in a dramatic recital at the Spoken Word auditorium Sunday afternoon, January 25. Her interpretation of Lulu Vollmer's *Sho-Up* was enjoyed by a professional audience. Miss L'hiver has a pleasing personality, a voice of easy adaptability in characterization, and features that are sympathetic in their response to emotion. The characters in *Sho-Up* were well individualized, and the story of the action was graphically clear in the reading. Miss L'hiver combines a strong sense of the dramatic with a fine appreciation of comedy. The character of Pap Todd is necessarily of subordinate importance in a reading of the play, but Miss L'hiver is so successful in characterization that the full value of the part came out in the reading. The same was true of such other characters as the Preacher and Bud.

The strength of the Widow Cagle, the sympathy of Rufe, the mountaineer girl-

(Continued on page 44)

Diction Notes From "Othello"

OTH. (Walter Hampden), CAS. (Mr. Francis), IAGO (Mr. Halloway), ROD. (Mr. Evans).

ACT II. Sc. i

- IAGO. She was a wight, if ever such wight were,—
161 'fi: wəz ə 'waɪt, ɪf 'evə 'sɑ:tf waɪt 'weə,—
IAGO. To suckle fools and chronicle small beer.
163 tə 'sʌkl 'fu:lz ən 'krɒnɪkl 'smɔ:l biə.
ROD. With him! why, 'tis not possible.
226 wɪð 'hɪm! hwaɪ 'tɪz nɒt 'pɒsɪbl.
IAGO. Her eye must be fed. (hə:r 'aɪ mʌst bi 'fed.) 232
IAGO. the wine she drinks is made of grapes.
262 ðə 'waɪn ʃi 'drɪŋks ɪz meɪd əv 'greɪps.

Sc. iii

- CAS. and dare not task my weakness with any more.
44 ənd ðə nɒt 'tɑ:sk maɪ 'wi:kni:s wɪð 'eni 'mɔ:
IAGO. If consequence do but approve my dream,
65 ɪf 'kɒnsɪkwəns 'du: bʌt ə'pɹu:v maɪ 'dri:m.
IAGO. I learned it in England, (aɪ 'lə:nt ɪt ɪn 'ɪŋɡlənd) 79
CAS. Do not think, gentlemen, I am drunk!
121 'du: nɒt θɪŋk, 'dʒentlmən, aɪ əm 'drʌŋk
CAS. A knave teach me my duty! (ə 'neɪv 'ti:tʃ mi maɪ 'dju:ti) 154
OTH. you were wont be civil; (ju: wə 'wɒnt bi 'sɪvɪl) 193
IAGO. but since it is as it is (bʌt 'sɪns ɪt ɪz 'æz ɪt ɪz) 310

ACT III. Sc. iii

- IAGO. What handkerchief (hwət 'hæŋkətʃɪf).
IAGO. Not poppy, nor mandragora (nɒt 'pɒpi nɒ mæn'dræɡɔ:rə) 330
OTH. If thou dost slander her and torture me,
368 (ɪf ðəu dɒst 'slɑ:ndə hə: ənd 'tɔ:tʃə 'mi:)

ACT IV. Sc. ii

- ROD. comforts of sudden respect and acquaintance
192 'kʌmfɔ:ts əv 'sʌdn rɪ'spekt ənd ə'kwetɪns

REMOVING FAULTS OF STAGE DICTION (No. 2)

III. Some Definitions

2. Modified Standard.
It has been said that Received Standard (see Standard English, Paper No. 1) is one from among many forms of English which must be grouped under Class Dialects. By the side of this type there exist innumerable varieties, all more or less resembling Received Standard, but differing from it in all sorts of subtle ways, which the speaker of the latter might find it hard to analyze and specify, unless he happened to be a practical phonetician, but which he perceives easily enough. These varieties are certainly not Regional Dialects, and, just as certainly, they are not Received Standard. Until recently it has been usual to regard them as so far identical with this, that the differences might be ignored, and what we here call Received Standard, and a large part of these variants that we are now considering were all grouped together under the general title of Standard English, or Educated English. This old classification of English Speech, as it now exists, into Provincial (Regional) Dialects, and Standard or Educated English, was very inadequate, since it ignored the existence of Class Dialects, or perhaps it would be more accurate to say it ignored the existence of more than one Class Dialect, and included under a single title many varieties which differ as much from what we now call Received Standard as this does from the Regional Dialects. The fact is that these types of English, which are not Provincial or Regional Dialects, and which are also not Received Standard, are in reality offshoots or variants from the latter, which have sprung up thru the factors of social isolation among classes of the community who formerly spoke, in most cases, some form of Regional Dialect. It is proposed to call these variants Modified Standard, in order to distinguish them from the genuine article. This additional term is a great gain to clear thinking, and it enables us to state briefly the fact that there are a large number of Social or Class Dialects, sprung from what is now Regional speech on the one hand, or, on the other, by tendencies which have arisen within certain social groups.
These forms of Modified Standard may, in some cases, differ but slightly from Received Standard, so that at worst they are felt merely as eccentricities by speakers of the latter; in others they differ very considerably, and in several ways, from this type, and are known as vulgarisms. It is a grave error to assume that what are known as "educated" people, meaning thereby highly trained, instructed and learned persons, invariably speak Received Standard. Naturally, such speakers do not make "mistakes" in grammar, they may have a high and keen perception of the right uses of words, but with all this they may, and often do, use a type of pronunciation which is quite alien to Received Standard, either in isolated words or in whole groups. These deviations from the habits of Received Standard may be shown just as readily in over-careful pronunciation, which aims at great "correctness" or elegance—as when -t is pronounced in "fren", or when initial -h is scrupulously uttered (wherever written) before all personal pronouns, even when these are quite unemphasized in a sentence—as in a too careless and slipshod pronunciation—as when "battered" toast is pronounced "battered tose", or "object" is called "objic", and so on.

—HENRY CECIL WYLD: A History of Modern Colloquial English.



(Communications to 1493 Broadway, New York, N. Y.)

The Shopper

Costume Designs for the Equestrienne and Aerial Artist

Important!

When writing The Shopper please bear in mind that the descriptions in this column are not advertisements. They are simply The Shopper's discoveries in the shops.

No charge is made for the services of The Billboard Shopper.

When ordering, please do not send personal checks. The shops refuse to accept them. A money order is always acceptable.

All letters are answered promptly by The Shopper. If you do not hear from her within a reasonable length of time you may conclude that the letter has missed you somewhere on the road and will be advertised in our Letter List when returned to this office.

Please enclose a stamp with your letter for reply.

Dear Girls:

So many of you have been asking for aerial and equestrienne designs, in anticipation of the time when you will help contribute to the feast of entertainment spread before the big and little "kids", under the big top, that we called several designers for consultation. The result was the two attractive designs illustrated, both the work of one clever little designer, Jean McKinney.

At your left (as Lew Graham, announcer of the Ringling-Barnum Circus, would say) is an equestrienne costume of crease, edged in gray cotton-backed satin. The girdle and shoulder straps are of rhinestones and the corsage is of French flowers. The headband of gray and crease satin is trimmed with the same French flowers that compose the corsage. The price of this costume is \$57.50, made to your individual measurements.

At your right is an aerial costume of orange cotton-backed satin. The trim consists of black Charmeuse satin and rhinestones, supplemented with tassels of silver, black and rhinestone buttons. The cap and cuffs are of the same combination. The price of this costume is \$60.

Aerobats and dancers favor the Madame Fox dancing belt because, in addition to imparting the desired flatness to the abdomen, it gives them adequate support without interfering with freedom of movement. Fits well down over the abdomen and hips, and begins just below the waistline. It sells for the reasonable price of \$2. When ordering, please mention your hip measurement.

Some of our readers ask "Do rubber corsets actually reduce?" Our answer is "They do, indeed!"

Those who inquire complain that the trouble of getting in and out of the rubber corset is most disagreeable to them, and for that reason they have discarded the rubber corset as undesirable. The advent of the Amanda Allen corset has taken the "sting" out of the wearing of the rubber corset, the chief reason being that the Amanda Allen corset opens in the front and laces in the back, just like the usual type of corset, and is made of pure, flesh-colored rubber. If you would like to know something more about this admirable rubber corset, just drop a line to The Billboard Shopper, asking for the Amanda Allen story. It will prove a revelation to you. It also dissolves ankle, chin and other types of rubber reducing garments.

Recently we had demonstrated to us an electrical marvel, called the Wonder Generator. Shaped like a hair brush, with wire bristles and a generator which supplies electricity without contact with an electric light socket, the device is recommended for the alleviation of pain. Different attachments make it possible to use the generator for massage, scalp treatment or to relieve neuralgia, neuritis, sciatica, writer's cramp and headache. There is no cost of maintenance. The first cost, \$5, is the whole cost. There are no batteries, no wires and no complicated mechanism to get out of order. It is ready for use anywhere, regardless of electricity. It is ebony finish, with steel apparatus. Very light and compact. May be ordered thru The Shopper.

An ex-jockey is now engaged in the making and importation of ladies', gentlemen's, youths' and misses' riding breeches, coats and jodphors, boxcloth leather and

A bit of bouffancy and slim lines for the equestrienne. (See The Shopper for details.)



Svelte lines and chic trimming for aerial workers. (Description in The Shopper.)

The Beauty Box

If you are a blonde and suspect that you shampoo your hair too often you will be interested in a special Tonic for oily hair, which is offered by the Oglvie Sisters, seven of them, and each with wonderful hair. Instead of the weekly shampoo the Tonic is applied daily for a while and then once or twice a week. It corrects the oily condition of the scalp which causes the roots of the hair to appear inconspicuously dark in comparison with the ends of the hair. This method

canvas leggings, spats and garters. He also has on hand a number of slightly used suits and boots. If you will let him know your requirements, size, materials and price idea, he will give you descriptions and price, thru our Shopping Department. He is very reliable and has been supplying the riding needs of our readers for the past two years.

Every professional woman should have a pair of rehearsal rompers. A specially designed model, said to have been suggested by a leading New York dance instructor, in a fine quality satin may be ordered in your size for \$2.75; with monogram \$3.25. They come in black, old gold, light blue, pink and sage green and are extra roomy and strong. Please include 10 cents for postage.

A costume design catalog, showing jazz, clown, Oriental, ballet, pirate, Kathinka, aesthetic and old-fashioned girl costumes, is offered by a costumer for 10 cents.

of cleansing the hair will overcome split and harsh ends. The price of the Tonic is \$2 and it is accompanied by an interesting treatise on the care of the hair.

There also is a Special Tonic for the too dry hair, which sells for the same price.

Open pores soon fill up with blackheads and the secretions invariably lead to that condition known as Acne. Frances Owen Harvey, specialist in the treatment of Acne, has a unique method of treating that annoying disease of the skin. She looses and expels the secretions with a special preparation and after the pores are thoroughly cleansed of poisonous matter applies a pore-closing lotion. She has been very successful and has a large following visiting her immaculate establishment. For the benefit of those who are unable to call personally for these wonderful treatments Miss Harvey prepares a home treatment, which varies in individual cases. Perhaps, if you are troubled with Acne, you would like to write her in care of The Shopper, describing the condition of your skin and the length of time that condition has endured. Miss Harvey will give you expert advice and particulars regarding her home treatment.

Mme. Bertha Randell has permitted us to watch the progress of her Gray Hair Restorer in several cases. Our observations were as follows: The hair restorer is gradual in effect, altho the length of time required in individual cases to bring about restoration of the natural color

Stage Style Revue

ANN ANDREWS AND FRANCES CARSON

The doings of *Two Married Men* at the Longacre Theater, New York, were so dreadful that the play closed. But Ann Andrews and Frances Carson looked so charming in their smart costumes that we didn't mind the naughty married men a bit. In fact, they worried us so little, even in the most pugilistic moment, that we were able to get the following descriptions without losing a heart beat:

ANN ANDREWS was a radiant vision in white chiffon. The sleeves, fitted and long. The bodice, clinging "sweetly" to the figure, extended to the hip line, where a broad scarf encircled the figure and looped at the left side. The skirt, which was very short, was composed of two tiers of white lace. A broad panel of the lace was bloused loosely from neckline to waist, while narrow panels with pointed bottoms fell to each side and swept the floor. A suggestion of the princess gown with modern embellishments.

FRANCES CARSON was chic in an ensemble costume, the high-collared frock of violet satin crepe, with a circular flounce cut in scallops at the top. The balance of the frock was of straight, simple lines. The coat, which also had a flounce at the bottom, with scalloped edge (sleeves flounced in the same manner) was of a shade of blue known as Pevenche and was collared with chinchilla. Both frock and coat were extremely short, following the French vogue.

MARJORIE RAMBEAU AND AUDA DUE,

playing in *The Valley of Content* at the Apollo Theater, New York, wear afternoon fashions that are so true to the last-minute mandates of fashion that we are having sketches made of them for next week's issue.

COLORS AND FABRICS FOR THE FUTURE

It is interesting to note that the Russian Charity Ball held recently at the Ritz, Paris, proved a feast for fashion writers, who looked in on the ball and reported the following facts:

The dominant colors are white, Pompeian red, fuchsia, varying tones of green (such as jade, emerald, apple and grass), different tones of pink (pale), apricot and orange.

Fabrics: Lace, chiffon, velvet, metal brocades and indestructible voile.

The laces are described as white, ecru, black and dyed shades.

As to the silhouette, there are still the fitted bodice, a trifle longer waisted, perhaps, and the full skirt; the sheath with tiers, flounces and godets, as well as the circular waltz gown.

The deep V-back décolletage is not so conspicuous, having been supplanted by the rounded or oval line terminating just below the shoulders, while the younger set frocks occasionally revert to the off-shoulder décolletage.

Trims are designated as flowers, beads and feathers.

Street toggery for Milady becomes more and more inlaid in themes, especially the sports modes.

varies. The same formula is used for every case, and each user reported an improvement in the condition of the scalp and the disappearance of dandruff, altho the restorer is not intended as a cure for scalp diseases. The method of application is to pour a bit of the lotion on the palm of the hand and rub well into the hair and scalp, applying daily until the natural color is restored, after which it is used three or four times a week. The liquid is milky white and the hair may be washed during the course of treatment. You may need one or several bottles to restore gray hair to its natural color. The price of this preparation is \$1.50 a bottle.

Mme. Helena Rubinstein, celebrated beauty specialist, has not overlooked the woman who is the unhappy possessor of freckles. Her special freckle cream acts directly on the pigment of the skin, thus correcting even dark and obstinate freckles. The freckle cream, which has an excellent effect on the general condition of the skin, is listed at \$1.50, \$2.50 and \$5.

For long-standing and obstinate freckles or discolorations on the hands, arms and shoulders an extra-strength lotion is suggested by Madame Rubinstein, which gradually removes the darkened pigment. This sells for \$3 and \$5.

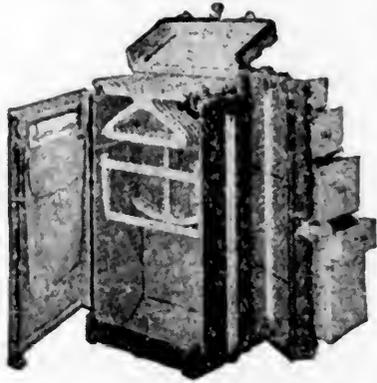
The constant use of acid preparations for removing the cuticle from the fingernails mars the surface of the nail. Since it is not necessary to indulge in the daily use of the acid cuticle remover, those who thus destroy the beauty of the fingernails have only themselves to blame. A non-acid cuticle remover is Alabastrine. It also is an ideal softener for the hands and a splendid treatment for hangnails, swelling and inflammation of the cuticle. It is 75 cents a jar.

The Circus Trunk

Last Sunday night a relative of ours who was once in the "circus business" remarked: "At this time of the year I feel a stirring in my veins akin to that felt by the country boy when the sap in the trees is almost ready to flow. It is a sign that circus folk in winter headquarters are just commencing to think about getting ready for the season under the big top—and they can almost smell the sawdust."

"Which reminds us," we remarked, "that we had a sketch of a new style trunk for circus people made several weeks ago. If this is the time when circus folk almost smell sawdust it's high time that we show them that trunk."

And so, here it is!



It is the famous Faber-Winship, a consolidation of the best points of both makes, plus a few new features. Built especially for the profession, opening with doors. It is not necessary with the Win-

ship to remove drawers to pack them. The drawers run the long way, will not jam and can be packed in the trunk. The box is of basswood veneer covered with extra heavy black enamel sail canvas glued to the body. Two steel bands extend all around the trunk and all edges are bound with wrought-steel binding, reinforced at intervals with wrought-steel clamps. All hardware on this trunk, including binding, is riveted with solid rivets, and hardwood strips on all sides act as skids, while the handle is of rawhide.

When the trunk is desired for circus traveling it is equipped with 3-4-inch cleats on the bottom, which lift the trunk so that it does not stand in mud and water.

The garment and wardrobe sections are independent, and whether the trunk is open or closed it fits into a corner, out of the way.

The drawer section has five roomy drawers, 21 inches long, 11 inches deep, basswood veneer bottoms, all corners and seams metal clamped under the lining.

Top drawer subdivided for small articles, second drawer plain, third drawer has shallow drawer at top, which may be inverted to give added depth.

The wardrobe section is 12 inches deep and is equipped with 12 assorted hangers, provided with hooks for hanging in dressing room. Other features are patent clothes follower, shoe flap, laundry bag and ironing board.

The price of the trunk, which will withstand all sorts of knocking about and prove a constant source of comfort to you—enabling you to carry "all the comforts of home" with you wherever you go—is \$125. A special make-up drawer, which includes an unbreakable mirror, may be ordered for \$10 additional.

When ordering the trunk please be sure to specify whether you wish it with the cleats on the bottom, which make it waterproof.

Side Glances

The Lure of New York

Having heard of several instances of American players making London their permanent home, attracted by the charm of English social life, we are glad to note that the lure of New York has evened things a bit by attracting to our stage two English beauties, Flora LeBreton and Kathleen Martyn. And in both instances something more than gold has bound them with strong fetters to New York, as is evidenced by the fact that both young ladies have refused offers to return to their native land. Perhaps the lure is our sunshine in which beauty thrives so well.

Flora LeBreton

Flora LeBreton, the young English actress, who made her New York debut in *Lass of Laughter* at the Comedy Theater, New York, recently, made her stage debut at the age of 15 in an important role with Sir Gerald du Maurier, followed by appearances in five Andre Charlot revues and on the screen. Although known as "England's most beautiful blonde" and "the English Mary Pickford," Miss LeBreton, it is said, accumulated more glory than wealth in merrie England and journeyed to Hollywood, U. S. A., with an amazingly small sum in her purse. After appearing in two pictures

(Continued on page 63)



Remove Cold Cream

---this new way

ACTRESSES, screen stars whose complexions are always under close inspection, whose faces are exposed to glaring lights, to heavy makeup constantly have learned a new secret of keeping a pretty skin.

They know the value of a complexion that all admire. Often it is their chief charm. So they use Kleenex, the sanitary new velvety

soft tissue, to remove their makeup—cold cream and cosmetics.

Kleenex may now be had at all drug and department stores. Only 25 cents for a month's supply. It is cheaper than towels and does not cause skin eruptions, pimples and blemishes as even clean towels so often do. Simply use it once and throw it away. Beauty experts advise it—get a box today.

CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago

KLEENEX

The Sanitary Cold Cream Remover

KEEP YOUR BEAUTY

Our sensational bottle "3-in-1" is a wonder for cleaning up on sight. There is nothing like it. It is the **Only One in the World**.

A mechanical massager! Unsurpassed quality! Outwears all others! Sanitary and clean! Handy and practical! Saves time and money! Protects beauty! Preserves beauty! Is a sure sign of the home! Is the doctor's assistant!

Absolutely Big Money in this Proposition
Greatest Money Harvest Ever Offered to Agents

"No delivery or collection. You take orders only. Most unique selling plan as guarantee furnished you free."

3-IN-1
HOT WATER BOTTLE
ICE BAG
FOUNTAIN SYRINGE

Don't let this proposition grow cold. There is no time like this time. Territory going fast. Write at once.

When You Take Hold of 3-in-1 You Stop Building Air Castles. You Can Go Right Out And Buy Any Old Thing You Want. Your Money Counts—His Money Counts—Her Money Counts

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FOR THE STAGE

STEIN'S

ABSOLUTELY GUARANTEED

MAKE-UP

FOR THE BOUDOIR

Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid cake form or waterproof liquid. 7c a pair dealer's or direct postpaid.

MABELLINE CO., Chicago

Norma Shearer Wears Flame-Colored Voile



Flame-colored voile embroidered in large white roses was used to develop this frock of graceful lines worn by Norma Shearer, Metro-Goldwyn-Mayer player, in "Excuse Me", the Rupert Hughes comedy, in which she has the leading role. Many of the new imported frocks shown in the shops for the slim figure are made of indestructible voile. This fabric lends itself admirably to the bouffant and semi-bouffant silhouette, and is decidedly effective when worn over a contrasting costume slip, which is quite a bit shorter than the frock.

ACNE Kills Beauty!

In a world of beauty specialists, I specialize in clearing away pimples. Call the disease what you please, Acne means "pimples". Pimples, however caused, I clear away quickly. No matter what charm, grace, beauty of feature you have, one pimple drives away all chance for admiration. Consultation FREE. I guarantee you satisfaction or money refunded. Acne Treatment, \$1.00 the Jar, by Mail. Send for Booklet.

FRANCES OWEN HARVEY,
185 Madison Ave. (Cor. 34th St.), NEW YORK.
Telephone, Ashland 6429.

SAY "I SAW IT IN THE BILLBOARD."



Protect Your Skin

For over 20 years, the softening, cleansing, healing qualities of LONG ACRE COLD CREAM have made it the prime favorite with leading stage, screen and ring artists everywhere.

As a foundation for makeup it is unequalled, because it protects the skin without clogging the pores. Sprinkle easily and is quickly removed, leaving the skin clean, fresh and cool.

LONG ACRE COLD CREAM is more economical than most creams, because it goes twice as far. And yet it costs only 50c in half-pound tins and \$1.00 in pound tins. Get it at drug and theatrical toilet counters—or direct by adding 10c for postage.

Long Acre Cold Cream Co.

210 East 125th Street, NEW YORK CITY

BUY DIRECT and SAVE 50%
Low overhead. Big sales. Small profits. That's how we can make this offer.

GENUINE IMPORTED ENGLISH BROADCLOTH SHIRTS
\$1.50 EACH, 3 SHIRTS FOR \$4.50.
25% deposit, balance C. O. D. Size, 15 1/2 to 17. White, Tan, Grey or Blue. Full cut. Well made.

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SCHERL'S SYSTEM OF BEAUTY CULTURE By OTTO SCHERL. A Manual of Beauty Formulas and Health Plans for personal use and profit. Start a Beauty Parlor. Make-up Beauty Preparations and sell them to your customers, friends, through agents, etc. Contains valuable instruction on making all complete line of Beauty preparations, where to buy all ingredients, bottles, etc. with list of wholesale Druggists and Manufacturers. \$1.00.

GOLLING CO., 172 FURBER STREET, BIRMINGHAM, N. Y.



Communications to 1493 Broadway, N. Y.)

Every branch of the theatrical business... represented at the open meeting held January 26 under the auspices of the Actors' Equity Association at the Forty-Eighth Street Theater, New York.

The interests represented at this meeting included the managers, authors, composers, stage hands, scenic artists, musicians and the actors themselves.

It so happens that in New York the costumers are about the only members of the theatrical business who are not organized.

As pointed out once before the National Costumers' Association is already in existence and functioning, altho very few New York costumers belong to it as yet.

Henry Faust, the costumer and characterizer of Toledo, O., already has to his credit this season the costuming and characterization (art of makeup) of several very pretentious undertakings.

The Kaunitz Costume Company, of Newark, N. J., has just received a shipment of wooden shoes and tambourines from abroad.

C. H. Haentze, popular and progressive costumer, of Philadelphia, is the first one from his city to join the National Costumers' Association.

Louis Levey, for many years connected with the firm of Tams, in New York, and now conducting the Times Square Costume Company, reports a very active season in the rental line, particularly to big lodges like the Elks, Masons, Rotarians and others.

The Lueben Costuming Company, located in the Moore Theater Building, Seattle, Wash., recently celebrated its 25th anniversary.

Ernest de Weerth, whose costumes and sets for Sandro Botticello, the Provincetown Playhouse production, brought him to the favorable attention of the New York critics, is to design and execute the costumes for the Max Reinhardt pro-

REFLECTIONS OF DOROTHEA

A laugh is just like music,
It lingers in the heart,
And where its melody is heard,
The ills of life depart;
And happy thro'ts come crowding
Its joyous notes to greet—
A laugh is just like music
For making living sweet!

SOMEHOW I always had a liking for festive occasions and holidays, but since I have been confined to my bed every little holiday has taken on a new importance.

Were you in the path of the total eclipse? It was scheduled to pass over New York a Saturday morning and for several days previous the newspapers featured the wonderful astronomical show.

ALBEE ('albi), E. F. Head of the Keith Circuit.
CIBBER ('sibə), Colley. English actor and dramatic author (1651-1757).
CONSTANTINOPLE (konstanti'noopl). Capital of Ottoman Empire.
DUPREE (dju'pri:), Minnie. American actress.
FONTANNE (fon'tan), Lynn. English actress.
MACADAMIZE (mak'kedomaz). A method of road construction.
RAVINE (ra'vin), Gabrielle (gab'iel). French actress.
RICARD (ri'ka:d), Amy. American actress.
TANNHAUSER (ten'höizə). Name of a German knight, title of opera.
TRUEX ('tru:eks), Ernest. American actor.
(For Key, see Spoken Word)

HARD WORDS

never thought of it—told me I wouldn't need them, for unless Sol and Luna decided to give a special performance for my benefit I would not see the eclipse at all—my window faces west. I tried not to believe him, but it was all too true and my spirit sank to zero as I realized that the little patch of blue I have learned to love is only a patch after all.

I fell asleep at three in the morning and awoke again at six. Absurdly I hoped that everybody might be mistaken. At eight I heard the excited voices of my neighbors as they made their way to the roof. Even my nurse asked to be excused and went up. As I lay alone the tears came to my eyes, but I clung to the foolish hope. I gazed out of my window and got quite a thrill from the scene. On the neighboring roofs and along the ridge as far as I could see, thousands of people had gathered, all gazing skyward—and east. There is an electric-light plant less than half a block away and on this roof some men were gathered with cameras and field glasses. I watched with interest a group of them who had gathered around a large, bright disk. Presently they stepped aside and the wonderful thing had happened—the absurd hope had ceased to be absurd, for I found myself looking directly into a giant reflector, in which the sky was plainly mirrored, and I watched the eclipse in all its grandeur exactly as the cameras of the scientists saw it.

Odd Jobs probably will be the title of

duction of Shakespeare's *Troilus and Cressida*, which is to be given at the Deutsche Theater, Berlin, about the middle of next month. This is the first time on record that an American has ever been commissioned to costume a theatrical production in Germany.

the play heretofore known as *The Carpenter* when it comes to New York in the near future. In the cast are Tim Murphy, Minnie Dupree, Charles Abbe and Olga Lee.

One of my first orders for Easter cards came from Grace Stevenson, a concert harpist.

After a long period of invalidity Earle Houston is up and about, trying to make-up for lost time by helping me with my work. She certainly was a great help to me during the holiday season and is still at it, now boosting the sale of my Easter cards, while her husband, James P. Houston, is on the road with *Be Youself*.

Had several very interesting letters from my readers last week and hope there will be more of them. Address me at 699 West 166th street, New York City.

Dorothea Antel

THE SPOKEN WORD

(Continued from page 41)

ishness of Emmy, and the self-importance of the Sheriff were well managed in voice and expression. Miss L'hiver has splendid poise and reserve before an audience, an artistic nervous energy and visualization beneath her work, and an unflinching sincerity of tone that never strikes a false note.

HARD WORDS

audience with the full force of the situation.

E. H.—The Spoken Word Records are published by Longmans, Green & Co., 55 Fifth avenue, New York. The first course deals with the English Table of Vowels and teaches the use of the International Phonetic Alphabet.

Chicago Movie Censors Say Moral Tone of Films Lower

Chicago, Jan. 29.—Allee Miller, chairman of the Chicago branch of the national board of motion picture censors, is quoted as saying the moral tone of films is getting lower. Miss Miller seems to believe that there is too much sex and crime material in the films of late.

Ticketsellers Hold Smoke for Max Hirsch

Chicago, Jan. 31.—The ticketsellers in the Loop theaters gave a smoker in the Rose Room of the Hotel Sherman Tuesday night for Max Hirsch, manager of the *Music Box Revue*.



Communications to 1493 Broadway, N. Y.)

A cloud projector has been added to the stage equipment of the Century Theater, New York, and is being used for use in the presentation of *The Love Song*, the operetta based on the life of Gutenberg, which is now current at that playhouse.

The projector is an unusually complicated piece of mechanism. It is German invention and was purchased abroad by J. J. Shubert last summer at a cost of about \$10,000 for special use in the Century Theater.

Heretofore the effect of clouds has generally been achieved by means of a stationary lamp with a revolving disc on which clouds were painted, but the more extensive possibilities and advantages of this new instrument, particularly its ability to give or create the illusion of real clouds floating thru the air, makes it an important adjunct of modern stage equipment.

Incidentally the Chromo Craft Studios, of New York, have an invention for producing sky effects which seems to follow about the same lines as the one announced by the Shuberts as being a German product.

Ernest de Weerth, the young scenic artist whose work with Margaret Anglin's production of *Joan of Arc* and whose designs and costumes for the Provincetown Playhouse production of *Sandro Botticello* attracted a good deal of attention in New York, is now associated with Max Reinhardt in Berlin and Vienna.

President Charles E. Lessing and Business Representative August C. Volz, of the United Scenic Artists' Association, represented the scenic craft at the open meeting held by the Actors' Equity Association January 26 to discuss radio and other matters of importance to the welfare of the entire theater industry.

James Reynolds, who designed the scenery for the new Elsie Janis revue, *Puzzles of 1925*, has utilized draperies in preference to solid sets, and, according to reports from Atlantic City, where the show opened last week, some of the curtains are knockouts.

A setting that is worthy of gracing the finest stage production is on view in one of the windows of the B. E. Goodrich Rubber Company showrooms near Columbus Circle, New York. The attractive scene is used as a background for a display of Goodrich rubber products, and the remarkable thing about it is that there are only a very few small articles in the window, while the setting is an elaborate, specially lighted affair, almost big enough to serve on an actual stage.

This is pointed out as an excellent field for scenic artists to cultivate. There are so many establishments everywhere that could use this form of display, and it should not be difficult to convince them of the advantages of doing so.

Waiter Schaeffer and Chandos Sweet, formerly connected with the Theodore Kahn Scenic Studios, have now opened a shop of their own at 209 West 10th street, New York.

In *The Stock*, which opened last week at the Cort Theater, New York, there is one set that has only two sides. The scene is supposed to be the office of the Premier of France. A premier's office undoubtedly must be a big place, and if an attempt had been made to represent the entire room it undoubtedly would have been unimpressive.

There is a tip in this for designers and producers who so often insist on squeezing a reproduction of anything from an entire hotel lobby to a complete mansion or country estate into the small space available on the ordinary stage.

"HANDBOOK" GETS PUBLICITY IN LONDON PAPERS

The Billboard's "Little Theater Handbook" was given a full column of space in the way of a review and comment in *The Daily Telegraph* of London, Eng., dated January 8, under the head, "America's Little Theaters, by an Englishman", and in *The Stage*, a weekly theatrical paper of London, dated January 15. *The Daily Telegraph's* article was used as a column-and-a-half editorial headed "Little Theaters".

OLIVER HINSDELL'S INTERESTING CAREER

Oliver Hinsdell, director of the Little Theater of Dallas, Tex., whose photograph appears on this page, has had a most interesting career.

He was born in Elgin, Ill., in 1890. After being graduated from the Northwestern University he went on the stage, playing in support of some of our greatest stars, including Ben Greet, in the height of his success; Nat Goodwin, Jane Cowd, Lew Tulligan, Ernest Glendinning, Conrad Nagel and others.

After seven years' experience in acting and directing Mr. Hinsdell left the stage to found the department of Play Production at the Northwestern University School of Speech. Later he left the department to direct Le Petit Theater du Vieux Carre, New Orleans, La., where he remained two years. While with Le Petit Theater du Vieux Carre the membership of that organization increased from 519 to 2,800. Because of this great increase in membership the group was compelled to seek new quarters, leaving its historical Patalba Building for their new building, erected at a cost of \$35,000.

Mr. Hinsdell left the Crescent City group to direct the Little Theater of Dallas. During his first year in Dallas the Little Theater produced seven plays, among them *Judge Lynch*, by J. W. Jones, Jr., which won the 1921 Belasco Cup in the Little Theater Tournament in New York. The cast of four journeyed more than 1,000 miles to show little theater enthusiasts what the Little Theater of Dallas was trying to do in the field of production. *Judge Lynch* is now filling in a light-week vaudeville engagement.

For the past three summers Mr. Hinsdell has been producing plays and teaching at the Outdoor Players in Peterborough, N. H., and at the Rocky Mountain Artists' Colony in Estes Park, Colorado.

Mr. Hinsdell has produced an impressive list of famous plays for little theaters and at present has in preparation *Scenes*, *R. U. R.* and *Outward Bound*. The Little Theater of Dallas has exclusive rights in Dallas for the last-mentioned play.

In an article entitled *Stealing a March on Utopia*, which mentions the extraordinary tribute paid the Little Theater when the professional theater, The Majestic, featured as its headline act a sketch in which the president of the Little Theater was leading woman, *The Times-Herald*, of Dallas, states:

"The secret of the Little Theater's surprising success lies in the fact that it has harnessed and directed well the valuable talents that Dallas men and women have always possessed, but which never before have been given a consistent means of expression.

"Probably the most delightful feature of the Dallas Little Theater's success is that it has been made, not by being exclusive, but by being inclusive."

The Tragedy of Nan, by John Masfeld, was the January offering of the Little Theater of Dallas.

THE CAROLINA PLAYMAKERS TOURING THE SOUTH

The Carolina Playmakers from the University of North Carolina are now

LITTLE THEATERS BY ELITA MILLER LENZ

(Communications to 1493 Broadway, New York, N. Y.)

making a tour of the larger Southern cities, their itinerary including Atlanta, Macon and Savannah, Ga.; Charleston and Columbia, S. C.; Pinehurst, Lumberton and Babin, N. C.

This tour was arranged by the Playmakers in response to a number of invitations received from cities in both the North and South. Altho they have been invited by the Author's League of America, Brock Pemberton, producer, and other independent managers to play New York, they have remained steadfast to their purpose, which is to build up a native American literature in their own province. "The truth is," they say, "we have been too busy doing our job at home to undertake a performance in New York."

The first Southern tour, however, marks their expansion outside the borders of North Carolina for the first time and suggests that the more important Northern cities may be included in their tour next season.

The program for the Southern tour, under the direction of Prof. Frederick H. Koch, includes *When Witches Ride*, by Elizabeth A. Lay; *Frazins*, a grim tragedy of tenant farm life, by Emma and Paul Green, and *Gains & Cains, Jr.*, a farce-comedy of the Old South, by Lucy M. Cobb.

Three former members of the Carolina Playmakers are now actively engaged in the professional theater. They are Tom Pace, in *The Way of the World*, at the Cherry Lane Theater, New York; Ernest Thompson, in *The Processional*, at the Garrick, New York, and Hatcher Hughes, who won the Pulitzer prize last year with his play, *Hell-Bent for Heaven*, which enjoyed a Metropolitan run.

Another Carolina Playmaker, Elizabeth Taylor, who appeared professionally in *The Little Angel*, a New York production of last season, was praised highly by the critics.

ELMIRA LAUNCHES A LITTLE THEATER

Elmira, New York's first little theater experiment, has revealed much local dramatic talent. As a result of a drama institute conducted by the Elmira Community Service, a program of one-act plays was presented the middle of January and a group of community players has been organized.

Sixty were enrolled in the institute, which was conducted by George Junkin, of the National-Community Service. The technique of production, lighting, makeup and religious drama were among the subjects considered.

The first plays were presented at Elmira Free Academy before a good-sized audience. They were *The Shepherd in the Distance*, directed by Florence Callahan; *The Silent System*, which Mr. and Mrs. Robert Snyder directed and played; *The Valiant*, directed by Mrs. Julius Eger, and *Diamonds and Daggers*. The last play, produced by Elmira College girls, won fourth place in the nation-wide contest at Evanston, Ill.

The Rev. John Fletcher Hall, pastor of the Southside Baptist Church, who gained considerable acclaim for his portrayal of the condemned man in *The Valiant*, has been elected president of the Elmira Community Players. The vice-president is Mrs. Robert Snyder, former teacher of dramatic art at the Ithaca Conservatory of Music, who has been connected with little theater activities in other cities. Mrs. Fred W. Spellman is secretary and Leon Markson, treasurer. The writing of plays for production by the little theater group has been suggested as an early activity.

THE CAPITAL PLAYERS OF WASHINGTON DISBAND

John J. Campbell, formerly manager of the Capital Players, Washington, D. C., advises that the Capital Players disbanded about a month ago by unanimous vote. The reason assigned for the dissolution of the group is that many members did not show enthusiasm, leaving all responsibility in the hands of the officers.

Mr. Campbell, who has exercised persistent leadership over the Capital Players, with others immediately organized a new little theater called the Departmental Players.

Marie Cohen, formerly of the Keltch Theater Club and considered one of the best menologists in his day, was elected manager-director; Mr. Campbell, business manager; Emily M. Conzidine, secretary; Charles Forrest, business secretary; Lenora E. Hill, treasurer; John McCoy,

publicity; William B. Fletcher, librarian; Audrey Keys, ensemble, and Arthur A. Stone, musical director.

"The Departmental Players," says Mr. Campbell, "have been very fortunate in securing the services of Audrey Keys, formerly one of the star ballet girls in Ziegfeld's *Sally Company*."

The Departmental Players present their first offering at the Quantico (Va.) Marine Barracks February 6 and expect to repeat the performance about February 15 at the President Theater in Washington. The first part of the program is devoted to an up-to-date minstrel, lasting about one hour. The second part is divided into acts as follows:

Walter Laidlow, formerly of the Keltch Time, in a sensational skating act. Mr. Laidlow, called "the boy wonder on roller skates", is 70 years old. He is remarkable for his age, and all of his feats are done on the top of a billiard table or a grand piano. Jerry Ripp and Ida Belt, well-known local dance team; Jack Kling, ventriloquist, formerly of Columbia Burlesque (*Step Lively Girls*); Griffo, the man of many funny noises (Keltch Time); Earl Columbus and Eddie Becker, eccentric soft-shoe dancers; Kirby and Haydon, in "Mirth of Melody"; and the Harmonious Trio (Healy, Littleton and Paris).

It is just a little more than a month since the Capital Players organized with a handful of members, but they now have a membership of 180, with new applications coming in constantly. This organization proposes to conduct a drive for a voiceless city and a beautiful little theater in Washington which amateurs may call their own and not have to pay excess rates for the rental of halls and theaters.

LEPETIT THEATER DU VIEUX CARRE.

of New Orleans, has set a very high play standard during the past two years. It has given such plays as *R. U. R.*, *Who Gets Slapped*, *The Yellow Jacket*, *The Cradle Song* and *The Whiteheaded Boy*, all produced under the direction of Arthur Matland, with sets and costumes for each quite as complete as those used by the original New York productions.

The organization has accomplished much under Mr. Matland's direction. He will leave the group, however, next spring for other activities.

N. Y. PEN WOMEN IN DRAMATICS

The New York League of Pen Women ventured forth as a producing organization with the view of putting their play, *The Star Wife*, by Faith VanValkenburgh Vilas, in many little theaters when they opened their campaign at the Hecksher Little Theater, New York, last Saturday night. Further particulars concerning the event will be found elsewhere in this issue.

"YE PLAY SHOPPE" OUTLINES PLAN

Philip Wentworth Rice, who has opened Ye Play Shoppe in Brookline, Mass., announces that he will specialize in analytical criticisms of play manuscripts, full length and short, supervision of the writing of a play and play adaptations of stories.

THE BUFFALO PLAYERS GIVE "OUTWARD BOUND"

The Buffalo Players, Buffalo, N. Y., devoted the week of January 22 to the presentation of *Outward Bound*, by Sutton Vane. Eric Snowdon, art director of the group, advises that it appeared to be the most successful play yet done by his group. The cast was as follows:

Scrubby, Oviatt McConnell; Ann, Lucille Maxwell Meyer; Henry, Howard L. Volgenau; Mr. Prior, Lars S. Potter; Mrs. Chyden-Banks, Florence M. Crocoll; Roy, William Duke, David B. Day; Mrs. Midst, Esther Minor Buckley; Mr. Lingley, Harry F. King, and Rev. Frank Thomson, by James How.

COLORADO'S STATE THEATER TOURNAMENT

Colorado's First State Theater Tournament will be held March 26, 27 and 28 in Denver under the auspices of the Denver Community Players at their theater, 1420 Marion street.

Nine one-act plays will be produced by as many amateur dramatic groups, three plays being produced each night of the tournament. One evening will be

devoted to plays by Colorado authors. The Colorado tournament is being modeled somewhat along lines of the annual New York theater tournament.

A RADIO EVENT IN SCHENECTADY

The Sphinx Players, of Schenectady, N. Y., the oldest little theater organization in that city, recently broadcast from WGY their original three-act musical comedy success, *The Isle of Adventure*. It is said to have been the first time that a little theater group broadcast an amateur musical show in this country.

The production in its inception was one of the successful A. E. F. soldier shows, having been written, staged and produced by Walter F. Swanker, a Schenectady attorney, while he was serving in the World War. The show toured the principal cities of France and Germany after the Armistice, playing before royalty and thousands of American troops. The cast at that time was composed of men drawn from the best whose names before the war were in lights on Broadway.

After Mr. Swanker returned to this country the overseas cast disbanded and he rewrote the entire show and many of the musical numbers and songs, and there requested his old dramatic organization, the Sphinx Players, who survived the war, to stage this production as their yearly offering, and then gathered the best of Schenectady's amateur dramatic, musical and dancing talent and played seven successful engagements in Schenectady and vicinity.

During the several years of their existence the Sphinx Players have discovered novel methods of staging amateur musical shows and they are willing to share the benefits of this valuable experience with amateur dramatic organizations interested in this line of work. Communicate with the Sphinx Players' business manager, Raymond P. Ham, 1029 State street, Schenectady, N. Y.

The Sphinx Players first came into prominence in 1914, when they came forward with Schenectady's first amateur musical comedy of any note, *The Maid of* (Continued on page 49)

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OLIVER HINSDELL

Director of The Little Theater of Dallas, Tex., which group won the Belasco Cup in the Little Theater Tournament held in New York in May, 1924.

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BE AS COURTEOUS AS YOU CAN, BUT BE BRIEF
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IF YOU ARE A MEMBER OF THE PROFESSION, YOU CAN
SAY YOUR SAY HERE

VOLTAIRE ~
SAID TO HELECTIUS:
"I DISAGREE WITH
EVERYTHING YOU SAY
SIR, BUT WILL DEFEND
TO THE DEATH, ~
YOUR RIGHT TO
SAY IT."

Pleased With Billboard Article
Cleveland, O., January 23, 1925.
Editor The Billboard:
Sir—I certainly had a delightful surprise when I saw the cover of this week's *Billboard*, announcing the article, *Suitable Plays and Films With Book Connections Have Public Library Co-Operation*. We are beginning to get reactions. Archie Bell, dramatic critic for our *Cleveland Leader-News*, wrote to call the attention of the librarian, Miss Eastman, to both the story and the cover page. I feel that you have done much in furthering a work important to the theatrical world, the public library and the public.
(Signed) INA BREVOORT ROBERTS,
Publicity Representative, Cleveland Public Library.

Change in Funeral Date
Caused Unfair Publicity
Memphis, Tenn., January 22, 1925.
Editor The Billboard:
Sir—I am inclosing herewith a letter and newspaper clipping which will explain our nonattendance at the funeral of Mr. Vaughn, who died here while a member of the *Abie's Irish Rose* Company. I understand your attitude in printing the story was solely from the standpoint of news and you could not be expected to see it from the other side. The funeral arrangements were made and canceled three different times, and all of this while I was absent from the city. This company has always been first in every charitable and civic enterprise in the city of Memphis and no visiting player here has ever missed a welcome, and many times have been given financial assistance. The actors are my people, children of my world, all engaged in the glorious enterprise of making people happy, and we are grieved that even thru accident a check should be placed against any appearing disloyalty to our kind or that the citizenship of Memphis should be misjudged, because our efforts embrace occupying the pulpits of the churches of this city by the writer and many of my company. Society and the stage go hand in hand here.

There was a general protest over the city at this article which appeared in the newspapers here, but *The News Scimitar* was good enough to deny it, because it felt the attitude and love of the community toward our company and all stage people and knew that an injustice had been done. I should thank you very much to correct this in your next issue for the benefit of the players who will likely come to Memphis and the actors who have played Memphis and have been entertained by the community and our company. This letter is written solely in the spirit of fair playing, for which *The Billboard* has always stood.
(Signed) GENE LEWIS.

The clipping mentioned by Mr. Lewis follows:
"Gene Lewis, of the Gene Lewis-Olga Worth Stock Company, returned to Memphis Friday, and his feelings were hurt by a story appearing Tuesday, saying that none of the stage professionals was present at the funeral of William Vaughn, of the *Abie's Irish Rose* Company, who died Monday.
"The theatrical profession was much upset when it found that the time for the funeral was changed without notice. Lewis was a constant attendant on Vaughn and offered to submit to a blood transfusion, but his blood did not type up to requirements. He notified the hospital that he would provide any comfort that Vaughn needed, and his company was anxious to do everything possible for him."

Makes Suggestions to Music Publishers and Writers
Cincinnati, January 26, 1925.

Editor The Billboard:
Sir—As a member of the Society of Composers, Authors and Publishers and as sales manager for a well-known music publisher, I submit a few remarks that may prove interesting. I have the opportunity of calling on the music trade from coast to coast, coming into personal contact with those who help to sell the sheet music of the writers and publishers.
Here are a few of the facts that should be remedied at once:
The majority of dealers agree that folios with about 50 of the latest song hits positively kill the sale of sheet music. Customers hold back on buying the sheet music when they are informed that a new folio will soon be out by such and such a firm. Please tell me where does the publisher or songwriter benefit by this knife that cuts the publisher's own throat and deprives the writer of royalties he may have realized from sheet music?

Do away with the folio evil as soon as possible for the benefit of the music game. The uncertainty of wholesale prices and the raising of prices by the publishers is causing the dealer to lose faith in the prospect of making a fair margin of profit from popular music. The truth of the matter is the public does not want to pay more than 25 cents for an ordinary popular song hit.

What is the object of raising the price beyond the reach of the folks who buy most of the popular music?

Expenses are high, there is no question about that, but killing the goose that lays the golden egg will surely not help the music-publishing business.

From the mechanical end of the game the work of the Society of Composers, Authors and Publishers will bear fruit in the near future, for the Society is working in the right direction. Only honest and legitimate methods will help to solve the problems of the music business, from the publishers' angle as well as from the mechanical angle.

One evil that the publishers must do away with is the tying up by a contract of the writer's song and shelving it. If a publisher cannot publish, or decides not to publish a song that he has accepted with intentions of exploiting, let him release the number to the writer within a short, limited time so that the writer can market his wares elsewhere and derive whatever financial benefits the song merits.

Many a good song is killed by this unfair method of shelving, or putting them away in the safe, as they call it. Songs are the bread and butter of the songwriter. He gets his livelihood from the sale of songs and no publisher should deprive a writer of placing his material to good advantage by tying him up with a contract and not giving the song a chance.

Why not give the boys a definite time and not have them waste your time and

their time hanging around waiting? Every legitimate business has certain hours for receiving salesmen or callers. Why not the music publishers?

(Signed) HARRY TOBIAS,
795 Crotona Park, North,
The Bronx, New York.

A Letter From the Antipodes
Sydney, Australia, December 21, 1924.
Editor The Billboard:

Sir—We thought you would like to have a few lines from us regarding our trip from Frisco here and our opening at the Tivoli Theater December 13.

The trip here was a very pleasant one and took 20 days. We stopped at Honolulu for six hours, which gave us a nice visit and a chance to see the beautiful city on the Pacific. The up-to-dateness of the city and the stores surprised us, but there is enough of the quaint old Honolulu to interest one. It certainly is a beauty spot, and if we go back by way of Honolulu we expect to play there a week or so. There are a couple of beautiful theaters there that play acts when they can get them.

Our next stop was at Pango Pango, Samoa, six days from Honolulu and 4,370 miles from Frisco. This is one of the most beautiful little islands and land-locked harbors that we have ever seen. Imagine a harbor with beautiful green mountains rising from the clear, green water, all covered with coconut trees and tropical vegetation we are at a loss to describe. It certainly is a garden spot like Eden.

We stayed here four hours and then left for Sydney, a seven-day trip, or 2,434 miles. We arrived in Sydney December 9.

This is a beautiful city of 1,000,000 population and it has one of the best and prettiest harbors in the world. The thing that attracts one's attention on sighting Sydney is the beautiful red-tiled roofs of

the houses. Most all the dwellings are made of brick and have these roofs and are like our California bungalows. In Sydney one doesn't see any slacks. All the homes are made of brick and they are certainly put up substantially and right. We asked how it was that everybody could afford to have such fine little homes and we were informed that labor wasn't as expensive as it is at home.

Sydney certainly has some beautiful parks. It seems that there is one every few blocks. There are also some fine bathing beaches, but they have a lookout who is stationed in a tower watching for sharks, and when one is sighted he rings a bell. It is summer here now.

We opened at the Tivoli five days after our arrival. There are 10 acts on the bill and we are number eight. We were one of the biggest hits of our career. When our finish came and Myron flew across the stage with the goose they screamed. We never heard the like of it in all our experience in show business, and it certainly made us feel good after coming thousands of miles to a strange land. We are on our second week and are just a big success as we were the first week, so don't know how long they will keep us here.

On our opening bill there were four Yankee acts: Gene Morgan, Williams and Taylor, Pierce and Roslyn and our act, and all the Yankee acts scored. We are getting wonderful billing here and are topping the bill with Maizie Scott, the English actress. They give a novelty act a chance over here, if you have something, but if you can't show them something they will give you the "bird". Jack Musgrove, who booked us when we were at the Palace Theater, New York, last April, is tickled to death with our act, he says. So that makes one feel good.

On the Sierra coming over with us were the Novelle Brothers. They opened in Melbourne December 13; Tom Brown and the Brown Brothers opened at Brisbane on the same day. Also in our party were Mrs. Wirth, Phil (Wirth) St. Leon and his wife and Stella Wirth. They came over to pay their relatives a visit and return to the States in time to open with the Ringling-Barnum show again. Phil just missed seeing his brothers, Reg and Syl St. Leon, who sailed to New Zealand to open their circus again. Our Cousin Bernard (Orton Dooley) sailed last week to New Zealand to join the St. Leon Circus. We called on your representative, Martin Brennan. He is a fine and wide-awake gentleman and a real showman. It was a pleasure to meet him.
(Signed)

NORMAN AND MYRON ORTON
The Four Ortons,
Williamson's Tivoli Circuit,
Sydney, N. S. W., Australia.

"Jeanette Queen", a two-time first prize-winner Russian wolf hound, which won her ribbons at the Greensburgh show, Bowman is now a resident of Jeannette, Pa.

Robt. Halcott has closed his engagement as agent in advance of L. B. Holtkamp's Famous Georgia Smart Set Minstrels.

Armand Lubethy, late of Messmore Kendall's executive staff, is now company manager of Robert Milton's *The Youngest* at the Gayety Theater, New York.

John Dow, one of the best known and hardest working agents in advance of a Columbia Burlesque show, will close his engagement with *Jack Reid's Record Breakers* at the Orpheum Theater, Paterson, N. J.

Charlie Donahue, for several years manager of the company, will sever his business relations with Mr. Field at the Casino Theater, Brooklyn, N. Y.

Arthur Blaum, well-known advertising agent of Daly's Theater, 33d street, New York City, after billing *White Cargo* like a circus was stricken ill and is now confined to a cot in the Presbyterian Hospital, where he will welcome the visits of friends or letters from those who cannot call in person.

Marty Milligan, well-known biller of Broadway attractions, thought he was to be permanently settled at the Colonial Theater, New York City, as advertising agent of *Lozybones*, but "the powers that be" decided otherwise, and Marty is now working under the direction of Mrs. Henry B. Harris' publicity promoter, Monroe, at the Hudson Theater.

Schuler Hagen is promoting a small indoor show under the auspices of various organizations thru Central 11th St. and expects to close over February 28 to become general agent of the William Hoffman 50¢ Amusement Company for the forthcoming summer, making his second season with Hoffman. Hagen will attend the convention in Peoria February 2 and 4.

Felix Blel, the globe-trotting press and contracting agent, likewise promoter of carnivals and more recently manager of a magic show touring South America, is now in advance of one of Thurston's shows that under the guidance of Blel will make a tour of the world.

Press Agents Advance

Conducted by **ALFRED NELSON**

(Communications to 1493 Broadway, New York, N. Y.)

Marty Milligan's Tribute to De Angelis

A recent article in *The Billboard* mentioned a well-known circus biller who took exception to what an agent in advance of a Columbia Burlesque attraction had to say about the accommodations, cooperation and lack of facilities he found in numerous theaters on the circuit. Some theaters had no billrooms, in others he was forced to dig his paper up from behind basement stairs, back of the waste-paper boxes and not even a bench to lay it on.

The circus biller, however, replied that if an agent had the paper and the ability in him that was all that was required to get his show a flash.

I do not agree with him, altho we all know that any agent can, if necessary, open his trunk at the depot, which I have done in the past when I was in advance of one-nighters such as *Hans Hanson*, *A Foxy Tramp* and others, but that was 20 years ago. At that time we not only had to use depots for billrooms, but we had to wildcat our troupe and hang our own paper, there being no double A boards or billposters in every tank along the line. But why now?

In New York City at the present time there is a man, an agent, who in the past 20 years has brought his billroom right along with the times. He will tell you, in fact he will be more than pleased to show every agent and manager who happens to drop in on him, that he has the finest billroom in New York City if not in America.

Phil De Angelis is the proud owner of same, and I for one, after being escorted thru the various departments and having a peek everywhere, had to admit it to be the best I have ever been in.

De Angelis' success in New York City dates back to the days of *The Birth of a Nation*, when it was necessary for him to engage larger quarters for the 30 billers he had employed during the run of the famous Griffith picture, and moving from time to time to more spacious and convenient locations in the heart of the theatrical center, and always to the advantage of his men, their accommodation and convenience, until he has at the present time not only a billroom but a clubhouse, consisting of main office, reception room, reading and smoking room, a music room with a beautiful baby grand self-playing piano and a five-tube radio set.

There is a dining room and kitchen

complete, with all equipment for banquet purposes, and a large pasteroom with a brand-new English boiler for pastemaking. Then comes the equipment room, where all the ladders, scaffolds, brushes and various tack hammers are kept. After a peek at Phil's ladders one can easily understand how those high and lofty stands for *The Iron Horse*, *The Ten Commandments*, *The Thief of Bagdad*, *Lomola* and other productions were covered, being constructed after his own ideas, with patents pending for same. In fact, there is a ladder to meet every necessity and occasion which might arise.

The transportation department adjoining the billroom proper consists of five trucks and two route riding or inspection cars.

De Angelis cordially invites all road men who may have occasion to be in the city to call and have a look over his plant, see for themselves why it is best if not necessary to have a modern up-to-date billroom and comfortable quarters for his men, and a homelike and welcome place of rest and visit for tired troupers.

Reuben White, member Local 35, I. A. B. P. & B., arrived in New York last week after a successful five months' tour ahead of *The Ten Commandments* as second man. White will remain in town for a few weeks as guest of the De Angelis bill-room bunch.

Henry J. Sinken, rube advance biller, supervised the billing for the automobile show in Brooklyn, N. Y., January 17-24. Henry had 25 International Alliance men of Brooklyn and New York locals on the job billing Brooklyn and parts of Long Island like a circus, using 10,000 pieces of advertising matter, 5,000 show cards and 5,000 posters, and there certainly was no available space left after the boys got thru billing. Sinken is also with the Marcus Loew firm handling the billing for the Alpine Theater, Bay Ridge, Brooklyn.

William H. Ezzell closed his engagement with the closing for the season of J. C. O'Brien's Georgia Minstrel Company. Billy is now resting up at his home in Wilmington, N. C., awaiting the call of the blue birds, when he will join one of the big tops.

H. B. Bowman, old-time billing agent, is now a dog-breeding enthusiast, having

MAGIC AND MAGICIANS

(Communications to 1493 Broadway, New York, N. Y.)

Los Angeles Society Holds Eighth Annual Banquet-Show

The Los Angeles Society of Magicians held its eighth annual banquet and show at Marchetti's, where more than 100 members and friends assembled, Tuesday evening, January 13.

The feast, music and entertainment was followed by a magic show. President Adam Hull Shirk introduced the prominent guests, including several screen stars. One was Violet Avon, a baby star selected by the Wampas for its 1925 Frolic. Veta L'Elmgn was another film beauty present. E. P. Ryboit, noted collector of magical books and past master of the art, concluded the early part of the program, after which Frank Fewins, master of ceremonies, took over the entertainment program.

Fewins presented Servais Le Roy, of Le Roy, Talma and Bosco, who were playing the Orpheum Theater. Le Roy went strong with his fancy card shuffles and flourishes. Zizka followed and cleverly performed the Egg Bag trick and with the Linking Rings.

The Ushers, with their mental telepathy work, surprised many with the uncanny speed, accuracy and finished style of their performance. Mystic Clayton mystified with an effect done with three small silk handkerchiefs, a tin vase and some cork. He opened with a few humorous remarks.

The Great Lester, world-famous ventriloquist and former magician, introduced a few tricks and closed with a great imitation. Silent Mora did marvelous billiard ball manipulations. Fewins was quick with his fingers, using thimble and cigarettes. Ferdra, of Floating Lady renown; Purliand, Frank Sheppard and Larry Grey also entertained.

A new portable stage built at the Thayer factory made the show possible. It was as large as one would see in the average vaudeville house and was fully equipped as to lights, plush curtains and all accessories of a stationary stage, yet capable of being taken down and transported in a small wagon.

H. Philbrick handled the musical end, which featured the Cosmopolitan Orchestra from Clark's Ballroom. A handsome menu, designed by Hugh Herriek, was greatly appreciated by the guests as a souvenir. Others who helped make the affair a success were: A. T. Williams, in charge of arrangements; Harold McFadden, properties; E. R. Joseph, printing, and Geo. E. Baxter, correspondence.

Australian Notes

Sydney, Dec. 24.—Jack Cole and Ted Popp, members of the A. M. C., played to a packed audience at the Great White Fair, held recently in the Sydney Town Hall.

Ellis Stanyan (M. M. C., London) is now honorary member of the Australian Magicians' Club and has promised to keep the club posted with all latest magical lists and any matter that he thinks may benefit the society.

Will Calderbank, vice-president of the A. M. C., entertained successfully at a recent evening held at the Mental Hospital in Parramatta.

Le Roe (Jim Barclay), celebrated Royal entertainer and president of the A. M. C., played the Gordon Pictures last Tuesday and Saturday nights, and his act was much appreciated by the management.

Clements Has Larger Quarters

Arthur J. Clements, New England magician and illusionist, well known thru his lyceum work, has taken larger offices in the Waverly Building in Hartford, Conn., for his entertainment bureau.

Members of Clements' entertainment staff include Ernest K. Scheldke, magician, ventriloquist and impersonator, who is vice-president of the International Brotherhood of Magicians and editor of that organization's monthly organ, and Clarence T. Hubbard, known to the readers of *The Sphinx* thru his column in that paper and who combines magic with public speaking.

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ANNUAL ENTERTAINMENT AND DANCE OF THE KNIGHTS OF MAGIC

AT MAENNERCHOR HALL, 56th Street near Third Avenue, New York City. SATURDAY EVENING, FEBRUARY 7, 1925. At 8 p.m. Sharp. Subscription, 50c a Person.

Resourceful Manager Books Act in Motion Picture Houses

"Doc" Murray, manager of Madame Orva, with whom he does a mind-reading act, recently found himself in New York still waiting for agents to fulfill their promises regarding vaudeville and other engagements, with the result that he decided to do some booking on his own.

Choosing the motion picture neighborhood houses as a field, he soon had several lined up for one-day engagements. After the team's first show it became evident that turn-away business was assured for every house they played. This made it easier and, armed with a letter from each manager for whom he played, setting forth the merits of the attraction, Murray found it but a few hours' work a day between shows to book a series of houses.

He is using special beaver board panels for lobby display, which are not hard to transport, and the rest of the paraphernalia is carried in a grip. In some places, where managers are doubtful of the result, a percentage agreement is made, which invariably works out to the benefit of the act. One theater that did an accustomed matinee and early evening business of about 300 patrons played to 2,300 with Madame Orva as the added attraction. As this was a chain house the proprietors booked the act at all the rest of the theaters controlled by them.

Murray is billing the show strong, the panels in the lobby being attractively painted in water colors; no photos are used. No crystal is with the act as yet, but Murray is seriously considering buying one for additional atmosphere.

The patronage in the average motion picture house is not always an easy one to work to, in some cases no stage being a part of the house equipment. By being on the alert, however, especially as to the usual "kiddie" in the audience, Murray managed to overcome such obstacles, and in most cases with the proper cue-word made the "kiddie" an asset to the offering.

The sale of horoscopes after performances adds to the act's profit. Present dates at movie houses in and around New York will keep the act busy until April 1, when Murray expects to rejoin the Greater Sheesley Shows.

Dante Popular in South

Probably no magic show in recent years has been so well received thruout Kentucky and Tennessee as the Dante Show, Howard Thurston's No. 2 Company. In Nashville, especially, Dante was the subject of considerable newspaper praise.

In addition to his engagement at the Orpheum Theater in Nashville Dante, last week, appeared before the Exchange Club at its Tuesday luncheon and delighted the members with a lightinglike exhibition.

Wednesday night orphans and cripples from five institutions and local newsboys were entertained at a special performance arranged by Harry Sudekum, manager of the Orpheum, and a local paper.

Friday Dante was the guest at a dinner of the Cercle Magique, of Nashville, in McFadden's Grotto. Dante spoke on the subject of exposes in magic and illusions. He said that the art of magic is really in its infancy and that in the future programs would be seen which would surpass the highest flights of the imagination.

The Dante show has been highly praised all along the route. It combines some of the best of the Kellar and Thurston mysteries.

Cincy Magicians' Club Officers

The Cincinnati Magicians' Club at its annual meeting last week re-elected George Stock as president. Other officers for 1925 are: Frank P. Schopper, Jr., vice-president; Paul Schath, secretary; Frank Williams, treasurer, and L. E. Levassor, sergeant-at-arms.

Preparations are under way for the reception of Thurston, who appears in Cincinnati the week of February 22. A box party and midnight frolic are on the program and, as usual, the event will be a big one in the history of the club.

Sueden, English court magician, is playing private dates in and around Pittsburgh, Pa., with his wife.

Dallas Magicians Active

Members of the Dallas Assembly No. 13, Society of American Magicians, has aroused considerable interest in magic in that city and other parts of Texas, with the result that many of them are kept busy with requests for entertainment. Visiting magicians and others interested in magic who are in that locality are requested to get in touch with Lyle Douglas, secretary of the organization, whose phone number is Clif 1405.

The new magic and novelty store at 1616 Commerce street is a popular retreat for wand wielders in Dallas.

C. L. Bryant, former chautauqua magician, has made Dallas his home. Another oldtimer brought to light there by the Dallas Magic Circle is A. N. Smith, former escape artiste.

Arthur Lloyd, "human card index," recently played a week in Dallas, making the jump from Oshkosh, Wis.

King Felton Likes Oklahoma

King Felton, magician and illusionist, reports that he is meeting with unusual success in various parts of Oklahoma, especially where magic shows found it hard to land dates in the past. Felton attributes not a little of his success to the clever work of his advance man, C. E. Butler. The rest of the staff is also praised by Felton for lending co-operation. These include Josephine Heitt and "Chick" Delmar.

Magic Notes

Captain D. J. Powers, ventriloquist, returned to New York last week after a successful Western tour.

Harry Stillwell, magician and comedian, on a visit to his home town last week in Jackman, Me., booked himself for a three days' engagement there in February.

Wallace, magician, of Durham, N. C., writes that Polley, illusionist and escapologist, has forsaken the straight and narrow path of legitimate magic and is now a "human fly," recently scaling the tallest building in Durham, at night, under a spotlight. The stunt was under the auspices of an automobile advertising agency.

Frank P. Prescott closed with the Vonnar Show of Wonders at Birmingham, Ala., and left for Kansas City, Mo., where he will rest until the white tops reopen. Fritzie Nettlebeck also closed with the show, leaving at Scottsboro, Ala., and went to St. Louis. The Vonnar show is said to be doing fine business in the Central Amusement Circuit of theaters, out of Roanoke, Va.

QUESTIONS AND ANSWERS

L. T.—The address of Kathleen Norris is Saratoga, Calif.

G. D. H.—Clara Morris made her first San Francisco stage appearance in 1875, acting the title role in *Camille*.

F. S.—Ethel Wales played the part of Mrs. Wingate in the motion picture, *The Covered Wagon*.

XXX—Verdi was one of the distinguished Italian musical composers of modern times. His work was distinguished by abundant flow of melody vivified by fresh devices of rhythm and harmony and energized by a steadily growing command of counterpoint and instrumentation.

D. F. W.—Philip J. Lewis appeared as Pinky McCune in *The Iron Door* at the Chicago Opera House in 1913. He retired at the close of the show because of poor health and has since been producing acts; also, he has been publicity man for various film companies. He is a member of the A. E. A. and other clubs, and can be reached care of Equity, 115 West 47th street, New York.

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MINSTRELSY

BY PHIL LAMAR ANDERSON

(Communications to 25-27 Opera Place, Cincinnati, O.)

Blow 'em boys; anybody can tote 'em! Have you a little dictionary on your show?

Wonder where Hy Miller is? He's a valuable asset to any minstrel company. Write in, Hy.

Tabloid gets 'em for a while, but they always come back. "Skeet" Mayo is due back next.

Jim Swor, at present with the Chesterfield Minstrels, touring the West, received his minstrel training with the Al G. Field Minstrels. "Nuf sed.

Buford ("Texas") Gamble now has his own jazz band in Dallas, Tex., called *The Blue Devils*. He is known to the men in minstrelsy.

Jack Hayes has the bug. He wants to know the middle name of a Hungarian son of an Eskimo in live letters. He needs it to complete a puzzle.

Walter Mack has returned to minstrelsy after an absence of 12 years, as tenor soloist with the John H. Van Arnam Minstrels.

Del Paclull, who at different times during the past five years has been with Van Arnam's Minstrels, now has complete charge of the orchestra.

Would that Jimmie Fulton, present manager of the *Golden Crook* Company, could be prevailed upon to write this column some of his experiences in early-day minstrelsy.

Harry Breen, who visited for a time at his home in Lebanon, O., has returned to the Van Arnam Minstrels. While at home he suffered from a bad attack of laryngitis.

Jack McBride, banjo player and comedian, has joined the *Lasses White Minstrels* and is going to make a good man, says *Lasses*, as he is very ambitious and also very talented.

Olyn Landick, formerly with the Van Arnam Minstrels, visited the show in New Castle, Pa., and renewed old acquaintances. Landick now is playing on the Keith Time in vaudeville.

Very little is ever said by the press of Dan Quinlan, now with McIntyre and Heath in vaudeville. Dan at one time was the premier interlocutor of the minstrel profession.

This department still waits for some word from either Mrs. George Prinrose or some of the members of her act, now appearing in vaudeville and which is reported to be going over "a hit."

In speaking of oldtimers, we may mention Billy Wolf, Adolf Gonzales, Bob Dally, Jim Wolfe, Jim Carroll and Jack Wiley, all burnt-cork artists of the regular kind, dialect and all.

The crossword puzzle craze has "got" the boys on the *Lasses White* show, advises *Lasses*, who adds that the company is moving along nicely thru Texas and Oklahoma, business having picked up greatly since the holidays.

Happy Jack Williams, formerly of Williams and Long, later with Williams, Thompson and Copeland, now dresses the center of the circle with the Chesterfield Minstrels. Williams learned his stuff with the W. S. Cleveland show.

One of the boys on the *Lasses White* Show recently lost his route card and asked another (name censored) "Where are we next Wednesday?" To which came the absent-minded one's reply: "In how many letters?"

Former troupers will remember Charlie ("Broadway") Williams, who now is with *The Student Prince*, one of New York's biggest successes. Charlie has been signed to go to England with the *Rose-Marie* Company. It is reported.

Norman Ward, for the last two seasons with the team of Ward and Zeller, playing the Keith Time, has joined the Van Arnam Minstrels. Besides doing his act in the olio he is master of a dancing specialty in the first part.

In a review of the show in a paper of Austin, Tex., a writer said that *Lasses White* swayed the audience at will, frequently by merely rolling his eyes. *Lasses* also was given credit for being a veteran in the art of chuckle-baiting in warming up the crowd. The performance

was favorably received there by critics and public alike.

George Daniels, well-known Holstein cattle king and circus fan of Ogdensburg, N. Y., called on members of the Van Arnam Minstrels when they played Bellaire, O. It is rumored that Daniels plans to put out a 10-car circus this season, playing Eastern territory exclusively.

Arthur Crawford, who has a comedy musical act in vaudeville, called at *The Billboard* offices last week upon his arrival from Chicago, where he had been working of late. While in Cincinnati he will spend some time visiting the boys on the Pansy Minstrels, he said, also working some vaudeville dates.

But that during the recent cold snap the car-show boys had the laugh on the "hotellers", muses Hi Tom Long, writing from the Soldiers' Home in Dayton, O. After his letter appeared in the last issue the doctors and nurses made a great fuss over him, he adds. (It's not at all surprising what publicity will do for a man nowadays.)

"Jolly Bill" Conkling and "Slipfoot" Clifton visited *The Five Jolly Corks*, an act of oldtimers playing at the Victoria Theater, Wheeling, W. Va., recently. Bill is said to have renewed an acquaintance of long standing with George Cunningham. They were together on Baird's Minstrels 23 years ago. The act was greatly enjoyed by both "Bill" and "Slipfoot", they pen.

Thirty members of the New Orleans (La.) Aerie of Eagles are in rehearsal under the direction of Jimmie Daniels for one of the grandest revivals of minstrelsy in the history of the South, according to what the promoters are saying. The performance will be offered seven nights for the benefit of the building fund, after which the company will play in Baton Rouge. The date probably will be during Mardi Gras week.

Ralph Dayton, who has been our faithful correspondent for many weeks from the Van Arnam troupe, hasn't been so faithful to us of late. The reason? Shh! Ralph has taken unto himself a bride, 'tis whispered. The young lady in question is Babe King, professional. Ralph and the Missus are now with the *Maid of the Mist* Company, playing on the Gus Sun Tabloid Time. All of the boys join in wishing the happy couple the best of luck.

J. C. O'Brien closed a nine months' season of his Georgia Minstrels, tent show, with three performances in the Peckin Theater in West Broad street, Savannah, Ga., paid off his 35 people and now has the car and equipment in his Styles avenue winter quarters on the west side we are informed. His business staff and some of the performers are living at the quarters until the opening of the 1925 season. J. C. (Jack) and the Mrs. are enjoying the comforts of home in their cozy residence in 44th street.

Under the title of *The Corkological Review*, Joseph M. Lowe, H. Everett Jones, Arthur (Doc) Samson and two others expect to soon whip into shape a singing act which probably will be offered to the Gus Sun Vaudeville Circuit for bookings, according to Samson in a visit at *The Billboard's* home a few days ago. Lowe hails from Chicago, where he has been working clubs, and has been identified with the J. A. Coburn Minstrels as tenor and yodeler. Jones comes from Homestead, Pa., and is a baritone. Samson, a Cincinnati standby for years, sings bass and is presenting the revue. The act will be broken in around Cincinnati, Samson infoed.

The record floods thruout Georgia and the Southwest seriously affected the engagement of the Neil O'Brien Minstrels at the Savannah Theater, Savannah, Ga., for matinee and night performances January 20, Charles Bernard writes. The company had to detour from Augusta thru South Carolina, was 14 hours on the train, and arrived in Savannah at 6:25 p.m., made a street parade by electric light, gave a night performance to a capacity house, made a decided hit and left on a late train for Gainesville, Fla. The late arrival necessitated loss of the matinee, for which Manager Wells stated there was the largest advance sale the Savannah Theater has had for a minstrel show in years.

The Hank Brown-Gus Hill Minstrels report that they have been playing many of the leading Eastern cities of late and in many instances have broken house rec-

ords for attendance. There are 20 people in the company now, with a jazz band and orchestra carried, besides five vaudeville acts, rounding out a nice program. Louis Granor, manager of the Playhouse Theater, Passaic, N. J., after the performance one night recently, took the entire company to the Elks' Home for a party. Gaylor and the St. Felix Sisters and Hi Tom Ward were the center of attraction, according to Hank Brown. Following a program, there was a banquet. Brown says Louis is a livewire and makes it very pleasant for performers at his theater. Incidentally this was the ninth banquet this season for members of the show.

Said *The Times* of Lawton, Ok., under recent date: "The Chesterfield Minstrels opened Friday at the Dome Theater to a full house. This is one of the best shows ever put on at the Dome. The company carries complete new stage settings; new, bright costumes and its artists are experts in their line. Jim Swor brings down the house with his merrymaking, and is a sure-enough looking Negro. Snowball gives some selections on the Jew's harp that are very wonderful and as a yodeler, well, he cannot be beaten. Lawton again comes in for her share of the production in the person of Whispees Beard, one of the best on the program, in dance and song. Especial mention should be made of the fine voice of Jack Williams. His high tenor penetrates every part of the house in the softest tones and was thoroughly appreciated. And so down the line, all of the boys are entitled to mention. The entire company is wholesome, clean and courteous."

James L. Fanning, musical director with *Laases White Minstrels*, after read-

(Continued on page 112)

New Theaters

Charles Petit has opened the Gem Theater, Hominy, Ok.

Don Combs recently opened his theater at Davenport, Ok.

W. B. Bradshaw and W. O. Hand opened their theater at Marked Tree, Ark., January 10. It seats about 250.

The Lyric Theater, Spur, Tex., will open in the near future. It will seat approximately 600.

W. A. Harrison is building a theater at Wharton, Tex., to cost about \$20,000. The house will be modern and fireproof and will contain a balcony for colored patronage.

Plans are being drawn for a \$50,000 moving picture theater to be erected in St. Clairsville, O., by S. D. Shai, manager of the Old Trails Playhouse. The seating capacity will be 800.

Work on a theater has been started in Gratiot avenue, Detroit, between the Six and Seven-Mile roads. Louis D. Golden is the builder of the house, which will be named the Franklin. Mr. Golden expects to open it early next April.

H. G. Christman has taken out a building permit to erect a theater in South Bend, Ind., with a seating capacity of 2,000. This is the third theater with a similar capacity to be erected in South Bend within five years.

Mrs. Wallace Reid was a guest of Col. Ed Fletcher of San Diego, Calif., recently and attended the ground breaking of the open-air theater at Mt. Helix. It will seat more than 5,000 people, and is to be dedicated with sunrise services Easter morning.

A modern movie theater to seat 1,000 is being planned by Dr. P. A. Callahan at Charlevoix and Mt. Elliott streets, Detroit. It will have a fully equipped stage of ample size to present vaudeville and other attractions. Work on the structure will start in the near future.

Work on a theater to be known as the Ford Temple started February 1 in Dearborn, Mich., the home town of Henry Ford. Present plans call for an auditorium with a seating capacity of 2,500. The building also will contain offices and stores. It is hoped to have everything in readiness to open Labor Day.

Ground has been broken for the new theater and office building which George Panagotacos is to erect on a site directly opposite the Cambria Theater, Johnstown, Pa. The Panagotacos Theater will have a seating capacity of approximately 2,500. The work will be pushed as rapidly as possible and it is expected that the opening will take place in the fall.

As soon as weather permits work will be started on a theater at Albion, N. Y. Two stores will occupy the front of the building. In the center will be the lobby. The theater will have about 850 seats and a stage measuring 53x24, with a fly gallery. It is to be modern in every respect and will be erected by the Albion Theater, Inc.

A site at Fifth street and Cleveland avenue, Canton, O., has been acquired by the Cavanagh-Kessler Theater Company for a period of 99 years and plans are under way for a modern theater. The

purchasers own the New Alhambra Theater in Canton. The house will seat between 1,500 and 2,000, according to Mr. Kessler, and work on it will be started in the spring.

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A LONDON LETTER

By "COCKAIGNE"

Actors' Association-Guild-Equity

LONDON, Jan. 16.—Altho I speak from hearsay only, it would seem that a decisive move in the British stage war has been taken or is contemplated by Equity. Apparently a move is being made by the American union to discover the rights and wrongs of the two rival organizations of actors here, the Stage Guild and the Actors' Association, and to find out which of the two organizations will best repay support, or whether it is advisable to acknowledge both.

Now for the sake of American readers who may still be in the dark, I venture to epitomize once more the main features of the Guild and the union.

The Actors' Association exists to safeguard the rights of the player from exploitation and to defend individual actors from unfair economic treatment by managers or others. The A. A. in short exists for the player first and for the theater next. It alone is an employees' organization registered as a trade union and capable, by legalized authority, of advancing the interests of the actor and actress.

When the A. A. harassed and limited by the disgraceful tactics of the Association of Touring Managers, was forced back upon militant tactics, the Stage Guild came into existence. So far the Guild remains a sort of Eldo organization, a goodwill corporation, incapable under English law of exerting any of its decisions. Of course, if the Guild registers as a trade union it might claim these privileges, but without trade union registration it will remain powerless. It also will remain powerless while financier-managers have equal voice in its councils.

Changes All Round

Now during the past few months various changes have taken place. The A. A. has hauled down its colors in respect of the boycott and recently decided to adopt the advice of *Billyboy* in other ways. It is likely shortly to adopt the Equity system of executive, i. e., to have a president and permanent executive (similar to that of Equity and the English V. A. F.), thus avoiding the delays and muddles of the present council system. Also it has been decided by the council, and it is expected that the general meeting will ratify the decision, that actor-managers shall be admitted to participation in the discussions of the council and may become fully qualified members of the association.

Meantime, as I before suggested would be the case, the actors' side of the Guild is increasing its autonomy. At first Louis Casson, secretary of the Incorporated Association of Touring Managers, was practically dictator of the lion-and-lamb organization. Then the artists' section had its own secretary. Now a general administrator and organizer has been appointed in the person of one Major MacGowan, who is reported by Guild colleagues to have little or no acquaintance with theatrical affairs, but who may be no worse an organizer and general secretary for that reason. Casson remains at the head of the managers' section, but I hear that a new secretary of the artists' section has been appointed to replace Martin Sands, who had a brief tenure of that office. The new artists' secretary is J. F. Barham, who seems to be the sort of officer one would expect to find in an organization of this sort, which was properly staffed, and Barham's courtesy, frankness and common sense are in startling contrast to the unmannerliness, stupidity and general inaptitude that seems to typify the personnel of the Guild, at any rate in relation to its dealings with *Billyboy's* London representative.

If the Guild falls to the administration of such men as Barham, I should say that it will be going the right way. After all, every organization depends finally upon the men it throws up and who get into office. If the Guild is run by men of honest and elastic minds, men like Godfrey Tearle, Robert Horton, Henry Ainley, and not by ineffectuals with a grievance (the sort who now control the A. A.), it may take over all the useful functions which the A. A. has failed to perform.

Personality and Principles

As I have before stated, the Actors' Association has practically a monopoly of the right principles. Like Equity it is a purely artistic organization. Unfortunately, unlike Equity, it has never been thru the annealing fires of a strike. So it has never learned the value of fellowship and co-operation.

The Guild, on the other hand, has practically a monopoly of personalities. With very few exceptions (I can think of only a handful—Sybil Thorndike, Kyrle Bellew, Edith Evans, Lewis Casson, Arthur Wontner, Arthur Boucherier and Donald Calthrop) the A. A. is now destitute of resounding names and those that remain do so in deference to the past and the principles, not to the present and the administrative errors of the union.

What is in the way of proper amalgamation? On the one hand the record and personality of A. A. Secretary Lugg and what he stands for. On the other the personality of Louis Casson and the general hopelessness of the Association of Touring Managers. If the A. A. would slough Lugg and the Stage

Guild would rid itself of the Incorporated Association of Touring Managers element the way would be clear for a really practical reorientation of all the artists of the theater and their fusion into one strong body. Perhaps John Emerson and Frank Gillmore have realized this and are acting accordingly.

Broadcasting

Following Donald Calthrop's broadcasting of *Yoicks*, despite the threats of the provincial theater lessees, has come a surprising decision from Andre Charlot. This brilliant producer was at the forefront of the anti-broadcasting agitation and his decision to permit the British Broadcasting Station to radio *Andre Charlot's Revue*, now current at the Prince of Wales, has come as a shock to some people who thought that the decisions of organizations such as the West End Managers' Association were binding upon their members.

Charlot furthermore announces that he does not consider that his decision to broadcast calls for his resignation from the West End Managers' Association. Calthrop considered that this was necessary a week ago, but Charlot thinks differently.

As a matter of fact, certain managers recently have come by the information that there is a possibility of the British Broadcasting Company making a deal with theatrical managers, for the B. B. C. has found that full-fledged theatrical items are a very useful adjunct to their programs. The managers, scenting the possibility of driving a better bargain with the B. B. C. monopolists than was formerly possible, are anxious to get in on the ground floor.

What the artists are likely to get out of this bargain remains problematical, tho the inclusion of Albert Voyle on the subcommittee of the Entertainments' Joint Broadcasting Committee means that the artists' case will be completely and forcefully presented.

This subcommittee was formed Wednesday in accordance with the following resolution:

"It having been brought to the notice of this committee that the B. B. C. is preparing to discuss the possibility of making an agreement upon lines which might meet the objections of the entertainment industry to the broadcasting of musical and dramatic entertainments, it is resolved that a subcommittee be ap-

pointed to consider the matter and confer with the B. B. C." Walter Payne, Tom B. Davis, William Boosey, Cecil Barth, Percy Broadhead and Albert Voyle were elected.

The Best of the Bunch

Leon Gordon's fine play, *White Cargo*, retains its hold as one of the premier attractions of the season. Horace Hodges has relinquished his part now to C. V. France, who plays the bibulous doctor along quite other but very interesting lines. The great performance is, of course, that of Franklin Dyal—a superb essay in the emphatic, uncompromising and powerful. Eugene O'Neill should write a play for Dyal.

Wednesday Sybil Thorndike resumed performances of *Saint Joan* at her new house, The Regent, to a packed and by turns silently reverent and wildly demonstrative audience. O. B. Clarence here continues his superbly finished performance of the Inquisitor and Ernest Thesiger his equally characteristic and detailed conception of the Dauphin. I have before commented on Miss Thorndike's wise selection of Robert Horton as her vis-a-vis in this and other plays and am glad to see Horton is back with her at the King's Cross house.

These two major successes give the lie to anyone who suggests that the people do not want and will not pay handsomely for fine plays fearlessly and skillfully acted.

Brevities

John Barrymore has now completed his negotiations for a London playhouse and will be seen at the Haymarket Theater for a six-week season of *Hamlet* beginning about the middle of February.

Joseph Coyne will be the leading man of Clayton & Waller's production, *No, No, Nanette*, at the Palace Theater in two months. Binnie Hale is to be starred opposite the redoubtable Joe.

James White, moving spirit of Daly's theater productions and tours, will shortly become owner of the Gaiety. His first production there will be *Katja, the Dancer*, of which I hear good reports from the provinces.

Another piece by Ernest Vajda is shortly to be seen in the West End. It is Guy Bolton's adaptation entitled *Grounds for Divorce*, and will be presented next week by T. C. Dagnall at the St. James Theater.

This house has been freed by the failure of *Meddiers*, promised by me last week. The piece ran five nights. Agnes Platt, the part author, was "puffed" as the "famous doctor of plays." Evidently *Meddiers* either did not survive the operation or was exposed to the excitement of a first night before it was convalescent.

The Actors' Benevolent Fund is appealing to all "pros" to help the Actors' Saturday Fund. January 31 is the date chosen for this year's effort. Nearly \$35,000 has been disbursed in the past year.

Barry Jackson is sending out a provincial company in *The Farmer's Wife*, the Birmingham Repertory Theater's obstinate success at the Court.

FROM LONDON TOWN

The Vaudeville Field

Billboard Office, 18 Charing Cross Road, W. C. 2

By "WESTCENT"

Aspirants for Royal Command Performance

LONDON, Jan. 14.—Naturally every performer desires to get such a chance, as it is a sure means of advertising and a test of merit. You are not exempt in this line, as is shown by the joy expressed over your side at any performance at which your President attends. That by the way. Many and curious are the applicants for the program fillers. Lots of people think they are entitled to be in the program, but as a dozen is generally the limit the choice is very small and the disappointments greater. The first Royal Command at the Palace Theater in July, 1911, caused a lot of heart burning.

performers was obtained by staging a tableau, called *Variety's Garden Party*, and therein were also grouped all the individual acts which had taken part and the crowd of distinguished "supers." Well, the selectors this year for the Royal show at the Alhambra, February 12, are as usual being bombarded by some ambitious folk, but the scream of the lot is the application of an act which is absolutely unknown to any of the recognized tours, and as such the aspiration while commendable is somewhat tall. Here it is. It was written to the King's private secretary:

FROM MUL BERRY AND FRISCO
Specialty Act—Only Different, Funny and Clever

No Singing, No Dancing, No Musical Instruments, No Acrobatics, No Animals, No Props, Not a Patter Show, Not a Dumb Show
Something New by Real Artists

Sir—I have the honor to address you in reference to the Royal Command Performance to be held at the Alhambra on the 12th prox., and in this connection I am desirous of approaching you with the object of placing my services, together with my partner, before His Majesty at the said performance.

In making this request, I beg to point out that altho I have been a music hall artiste for over 15 years, have never had a chance to be seen by agents or people of authority in London, having played the small halls in the country.

I claim to have the cleverest, funniest and cleanest act in the country and absolutely original, nothing like it having been seen in London. I, therefore, beg

leave to ask if you will be kind enough to ask the Variety Artists' Federation to include me in their program. I give my services freely.

I have the honor to be, Sir,

Your most humble servant,

L. S. FRISCO.

The idea of using a "Royal Show" as a "try-out" house certainly shows some nerve, eh? We are glad to notice their services are given "freely."

A Charity Adventure

Mrs. Mary Stuart Ferguson, better known in show business as Marie Stuart, has for some time been posing around the country and more especially at Brighton as "Lady" Ferguson, and ostensibly collecting for a "leper" colony, but most of the money so donated never got to that charity, being used by Marie herself. She caught King George by her "haggling" letters, and he sent along \$50. She was arrested for obtaining money under false pretenses, but she said she was just keeping the \$705 until she had collected the entire amount she had set herself. She is now doing six months in jail because the judge wouldn't believe her story. As far back as 1914 Marie housed the Committee of the V. A. B. F. with her pleading interest for the children of the profession, and as the Music Halls Ladies' Guild was not at that time in happy relationship with the men's committee, she was accordingly to work under their name, and accordingly took an office in the same building and extensively advertised the fact. The similarity of the name Marie Stuart with C. Douglas Stuart, the then secretary of the V. A. B. F., got people thinking that "Duggie's" wife had been

added to the staff on the women's behalf. The writer happened to be away from London at the time, but it was thru his suspicions that a thorough investigation was made and she was booted out. She was a very fascinating woman, and maybe that's why she got away with the original appointment. She couldn't account for more than \$600, so was sued by the V. A. B. F. in the civil court, but the Federation couldn't collect a penny. She was a contract vocalist and worked with her husband in the team of Ferguson and Stuart. Then she turned her attention to Sir Oswald Stoll's War Seal Foundation and handled about \$800 there, and was sending worthless checks. Then she started in with the "Lady" stuff.

Paris Has Something New in Amusement Parks

Sir Owen Williams, the British engineer who was responsible for the amusement park at Wembley, has scored with a new idea in this park business, which will be in full operation this summer. The Wembley Park covered 40 acres, but Williams has gotten all this and more into two acres. He has attempted to properly concentrate the devices of an amusement park, so he has provided for a building 2,000 feet in length, with four decks. From one end to the other there runs a scenic railway, which goes right from the top floor to the bottom and then rises again right above the roof, from which a very fine view of Paris will be afforded. The sides of the scenic will be encased in sheet glass so that visitors may see the cars dash thru. On the four decks will be laid out all sorts of pleasure devices and space for letting to paddle wheels and other kinds of concessionaires. Williams says that the French are the quickest people on the uptake he has ever met, and that it only took him one day to show them his idea and that on the next day they were busy getting the thing worked out. The foundations are now in and the frame will take 600 tons of specially wrought steel, which will be brought all the way from Swansea. The Paris exhibition has a pull as to distance over Wembley, as the Paris affair will be held in the Champs Elysee, in the center of Paris, while Wembley is nine miles out of London. It will cover 56 acres as against the 200 of the B. E. E.

"Cowboy" Tex Millar in Jail

That rodeo stuff was sure to get Millar in wrong. He was fined in London for cruelty while on the Gulliver Circuit, and then came the case at the Hippodrome in Devonport. The evidence in his appeal described how a R. S. P. C. A. man, accompanied by a police officer, saw a "buck-jumping broncho," which in fact was a bay gelding, unsaddled, suffering from a swollen wound on the rear hind foot, which was visibly suppurating and made the animal dead lame. "Round the horse's loins was a tightly bound, thin rope, fixed in such a manner that, by causing pain, it was made to buck, but for the irritation caused by the rope the horse would never have bucked, as it was the last thing it would be expected to do as it was suffering from the wound in its foot. On the following morning a veterinarian declared that the horse was unfit, but the same night the inspector was amazed to see it used again during the second performance. The inspector said that as soon as the horse had thrown its rider the rope round its loins was removed, whereupon it stood trembling. The rope had no connection with the saddle or girth and served no apparent purpose in riding the horse. When Millar was questioned about this he said it would be cross-swearing between his bunch and the "Society's" bunch and he would swear that it was a different horse. Well, Millar is now in jail for two months. Maybe Tex Austin will watch his step if he's again coming this way because a most determined effort will be made to get a conviction against him and in a like sentence of jail. Millar was slated to give a rodeo at Leeds and also at the Crystal Palace. His father is Tommy Gylvestor, old-time circus man and perhaps the promoter of more failure stock-holding companies in connection with circuses in this country than any other 10 men.

Box-Office Keepers' Association

Hardly vaudeville, but nevertheless of the theater, certainly. Time was when box-office keepers, called treasurers on your side, were in a class by themselves. They had their names advertised in every theatrical advertisement, thus: "Box Office 10 to 10. (McHerbert Chenery)."

They were in a class of their own 25 and more years ago. They learned box-office plans and the library sales and the art of selling the worst seats first. Alfred Turner, general manager of the Winter Garden Theater, will be in the chair at the next meeting of this "Sunday Only" Society and the guest of honor will be the veteran "librarian," George Ashton. We call them "librarians" here. In America you call them "scalpers." This Box-Office Keepers' Association, the latest in the social line, has held its existence for two months. It holds a dinner and dance every third Sunday of the month. Some members have been box-office keepers for years. W. H. Leverton has held down his job at the "window" for 43 years while Arnold has been at the St. James for 25. Covent Garden seems to have the record for the marathon in age with a John Brandon who retired after 55 years. Those were real happy times in our box-office days, when J. E. Vedronne was but learning the theater trade at the Comedy Theater in Pantion street and we were the ticket-seller.

Income Tax Department

Conducted by M. L. Seidman, C. P. A., of Seidman & Seidman, Certified Public Accountants

This is the eighth of a series of articles on how to prepare income tax returns that will appear regularly in these columns. Mr. Seidman is chairman of the committee of Tax Consultants of the Committee of American Business Men. He is a well-known tax expert and has written numerous articles on taxation. Mr. Seidman will answer all questions on the subject directed to him by our readers. Such questions should be addressed to this publication, attention of the Tax Editor. To receive attention all communications should be signed by the writer. Mr. Seidman's answer, however, when published will not reveal the identity of the inquirer.

The federal income-tax blanks for 1924 returns have been released, and a word might be in order at this time to explain their use.

Individuals must make their returns on one of three forms, depending upon the status of the individual. In particular place, salaried individuals and the first place, salaried individuals and wage earners, whose earned net incomes do not exceed \$5,000, should make their returns on Form 1040A. That form is a single white sheet of letterhead size. It is to be noted that it is to be used only by individuals deriving their incomes chiefly from salaries and wages, and whose earned net incomes are less than \$5,000.

Individuals whose net incomes are more than \$5,000, or whose net incomes, regardless of amount, are chiefly derived from sources other than salaries and wages, such as from a business or a profession, must make their returns on Form 1040. This form comes with a perforated duplicate sheet of instructions attached, and is printed on the white paper almost twice the size of Form 1040A.

The third form is known as Form 1040FY. This is a new form and is to be used by all individuals who report on a fiscal-year basis, or whose income is derived from a partnership or trust that reports on a fiscal-year basis. The form is somewhat similar in appearance to Form 1040, being of the same size, color and general arrangement. It does not, however, come in duplicate or with a sheet of instructions, as does the latter form.

Partnerships must make their returns on Form 1065. This is a yellow form of the same size as Form 1040. It has attached to it by perforations a sheet of instructions. It does not, however, provide for a duplicate sheet.

Corporations should file their returns on Form 1120. This form is printed on blue paper. The return covers four pages and the form comes with two pages of instructions as well. The size of the form is the same as the partnership blanks and those for individuals whose net income is over \$5,000.

Fiduciaries, that is executors, trustees, etc., should use Form 1041. This form is of the same size and general appearance as the partnership form except that it is printed on a salmon-colored sheet. It comes with a duplicate attached by perforations, as well as two pages of instructions.

Before a taxpayer attempts to fill in any of the blanks he ought to make sure to carefully read and study the instructions accompanying them, as they will help considerably in properly preparing the returns. The next few articles of the series will supplement these instructions.

Questions and Answers

Q. Please answer this question in your valuable paper. I am a married man. My wife deserted me seven years ago and I have no idea where she is, whether she is working, what her income may be, and, in fact, have no knowledge of her at all. She was accustomed to receive a very excellent salary. Being a married man am I obligated to pay a tax upon her earnings, if such exist, or can I pay for my own share of earnings irrespective of my wife? You see, if I must pay as a married man there would be no way that I can see to truthfully compute any possible earnings of my wife. Naturally, I do not wish to get into trouble with the tax people and perhaps fined later on.—F. G.

A. You are not required to include in your tax return the earnings of your wife. Your wife will have to file her own return and pay her own tax. I might mention that since you are not living with your wife you are not entitled to the married man's exemption, so that your exemption will ordinarily be \$1,000.

Q. Some time ago the Department of Income Tax gave out a ruling concerning losses not sustained in the regular line of business. The exact wording I am unable to locate at this moment, but it was to the effect that any loss sustained by the taxpayer outside of his regular line of business was not deductible. Would it apply in the following case? A is a banker. At different times throughout the year he has sold some stocks or bonds and purchased other stocks or bonds. In some transactions he sold at a profit, in

others he lost. According to the above ruling, he cannot deduct these losses from his income tax? Granted above is correct then the logical sequence is that he does not have to add the profits. Please advise me on this question.—K. E. P.

A. I am afraid that you have probably misconstrued the ruling you referred to about only losses sustained in the conduct of business being deductible. There are three kinds of losses that may be deducted: First, those arising in the conduct of business; second, those arising from a transaction entered into for profit, and third, those arising from a casualty or theft. Obviously, losses from the sale of stocks and bonds come under the second class, that is transactions entered into for profit, and for that reason may be deducted.

Your conclusion about the profits not being taxable because the losses are not deductible would not follow in any event, because under the law the government has the right to tax income from whatever source derived, even the losses from the same source are not permitted to be deducted.

Q. My business cleared above all expenses last year \$5,890 and I would like you to give me some information as to the amount of income tax I must pay. I am a married man with one child. Is there any allowance for depreciation on frame building and machinery?—B. W.

A. Your tax will be \$47.50, computed as follows: Your exemption is \$2,900, which leaves \$2,990 to be taxed at 2 per cent, or \$59.80. Your earned income credit based on an earned income of \$5,000 is \$19.50, making the net tax \$47.50. You are entitled to an allowance for depreciation on the frame building and machinery, assuming that the building is not used for residence purposes.

Q. Please advise what items of expense can be deducted from a commission salesman's income tax. Can his meals that are taken while on the road be deducted?—R. J. Z.

A. A commission salesman can deduct all expenses such as traveling, entertaining, etc., incurred during the course of and on account of his business, and that are not refunded to him by his principal. The cost of meals is included in the cost of traveling and can be deducted.

Q. I contribute \$200 to a joint fund for the support of my grandparents. Can I claim exemption from tax payment on this amount?—J. H. P.

A. If the amount you contribute is more than one-half the sum necessary for the support of your grandparents, you are entitled to claim the exemption for them; otherwise, you cannot make any claim.

AUSTRALIA

114 Castlereagh Street, Sydney
By MARTIN C. BRENNAN

SYDNEY, Dec. 17.—Lee White and her husband, Clay Smith, with a company of 20 artists, left England November 25 for a tour of the Far East and India. The company will likely be seen in Australia about the middle of next year. Lily Odavia returned last week from her fine holiday in London.

John D. O'Hara is due for a trip to New Zealand this month. The veteran American actor should do well there, as art and ability usually are fittingly recognized in the Dominion.

Ashton Jarvis, versatile dramatic actor, arrived here from Melbourne last week to join the Gay Barges Post Company, which opens here around Christmas in *The Green Goddess*.

Lina Duran, too long associated with the Musgrave Theaters, Ltd., and is best remembered as the comely young woman at the first floor office (back stage), has been for some time with the Florrie Bourke Costume Company.

Shipp and Little, Australia's leading double comedy team, were secured as added attraction for the opening of the Olympic Theater, Manly, last Thursday night.

Deck Thorne, secretary of the Australian Vaudeville Association at one time and who subsequently met with much success in journalism, returned from his Wembley trip last week.

George Wildt, of Hartley and Wright, has been ordered into a sanatorium for at least three months due to a recurrence of lung trouble.

Ada Reeve, the one and only, will be the star at the Theater Royal, Perth, commencing tomorrow. She will support the *Royalties*, a costume comedy show arranged by Ed. Warrington, who is terminating his season at the Shaftesbury and is removing the bulk of the show from that house. The Big Four and Takeo and Namba also will be included in the opening bill.

Hetty King, English male impersonator, sailed for England December 6.

The following acts are playing the Union Theaters (pictures) Celebrity Vaudeville Circuit week commencing December 13: Sydney, Lyceum, Anna and Louis; Lyric, pantomime, Brisbane, Wintergarden, Six Brown Bros., just arrived from America, and the Ross Jazz Band, Melbourne, Paramount, Ward and Long; suburbs, Dudley Dale, Launceston,

New Princess, Louise Lovely, Perth, Palladium, Jack McKay, Esplanade, New Princess, Stella Power.

Claude Sennelubury, who recently resigned from the management of the Majestic Theater, Brisbane, is now presiding over the destinies of the big picture theater at Katoomba, N. S. W.

Harry Weldon, Hilda Glyder, Beryl Beresford, the Novellos, Rita and Galvin, and the Six Brown Brothers will be among the acts appearing at the Tivoli Theater, Melbourne, Christmas week.

Bruno Zetti, popular tenor from the Chicago Grand Opera Company, is singing at the Globe, Sydney, this week.

A meeting was held in Melbourne recently to establish the Orchestral League of Victoria on a firm foundation. The Lord Mayor presided and it was decided to found a permanent orchestra in Melbourne on the lines of the late State Orchestra.

Murray, Australian escapologist, sends greetings from the Far East, where he has been presenting his act for some time.

Will Lea, veteran clown, is expected here during the holidays. He is at present playing the Hawaiian Islands. Eddie and Declina McLean, Australian whirlwind dancers, celebrate the 25th anniversary of their partnership this month. Their first professional appearance was made in this city as the Australian Darts and they were enormously successful. At that time Eddie was eight years of age and his sister but a wee mite and several years younger.

Elena Thomas, singer of Negro spirituals, gave her farewell performance at the New Adyar Hall, Sydney, last Saturday before a crowded house.

Arthur Buckley gave a special performance last Thursday night before a select gathering. It was the card manipulator's

first appearance since his return from America. Needless to say he executed some of the slickest sleights and most amazing feats ever shown in this country.

Regio, Australian magician, is back in town after a long run round the country towns of this State and Queensland with the Joe Bruce Company.

The Joe Rox Vaudeville Company is playing some of the country towns of this State.

D'Arcy Hancock, secretary of the Adelaide Society of Magicians, who was here for a three weeks' holiday, left for his home a few days ago. He had a fine time with the amateur tricksters of this State.

Oswald Williams will open in Sydney about Christmas time.

The Council of the Chamber of Manufacturers of N. S. W. is issuing invitations to an official screening of industrial motion pictures to be released at the Piccadilly Theater, Sydney, tomorrow morning.

Phil Gell and his directorate are extended the sincere sympathy of the industry in the severe setback suffered by them by the recent fire at Deaton and Spencer's, which destroyed, among many periodicals, the Christmas edition run of that popular fans' weekly, *The Photo-player*.

The William Fox theatrical attraction, *Gerald Cranston's Lady*, which is to commence an extended season at the Crystal Palace December 20, promises to be one of the biggest holiday attractions in Sydney.

Nat Solomons, director of the board of control of the Adelaide Picture Theaters, is due back from England December 27. During the absence his arduous work has successfully been carried out by Sir Frank Moulden. Mr. Solomons has taken the opportunity while abroad of thoroughly investigating the film position.

Roland Stavelly is now touring some of the country towns of this State with an offering similar to that presented by Louise Lovely under the title of *A Day in the Studios*. As an added attraction Arthur Tauchert, "the Sentimental Bloke", is being featured.

Ralph Doyle, general sales manager of United Artists (Aust.) Ltd., returned from Melbourne last week-end, after spending a few days in the Southern capital, where he and Edmund Benson transacted considerable business in connection with present and forthcoming U. A. releases, among the latter being the Fairbanks classic, *The Thief of Bagdad*. Last Saturday the Mary Pickford feature, *Dorothy Vernon of Haddon Hall*, had its premiere in the Southern capital.

Last Saturday many inmates of the penitentiary at Long Bay, Sydney, were privileged, thru courtesy of Paramount, to witness a special screening of *The Ten Commandments*, and it is said that the picture created a profound impression on every person present. Certain it is that the object lesson conveyed in this remarkable story served considerable purpose.

Before a select audience, which included an inspector of police, the Pyramid production, *The Mystery of a Hansom Cab*, was screened last week. Among those present were Arthur Shirley, producer and lead, and Alec Hellmrich, who will arrange for the film's distribution.

Stuart F. Doyle has made arrangements for long-run screen attractions in the Crystal Palace, Sydney.

Captain Frank Hurley, Australian explorer, who produced *Pearls and Savages*, is to return here in June and has hopes of organizing in Sydney a scientific film expedition, perhaps to the Antarctic.

Justice MacFarlan granted an order last week quashing a by-law of the Stawell Municipal Council, Victoria, limiting the Paramount Theater to opening one night a week. This action arose over a by-law passed by the council restricting this house to showing one night a week. The local town hall pictures, however, could show six nights a week. In delivering judgment Justice MacFarlan remarked that he had no difficulty in coming to the conclusion that the by-law was a mere coloring of the council's exercise of power. "On the face of it it was in effect a prohibition," he said, and he quashed the by-law with costs against the council, which ended one of the most important law cases in the history of the film industry in this country.

Geoffrey Nye, at one time with United Artists (Aust.) Ltd., is a familiar figure around town and has quit the entertainment business for the time being.

The management of the Empress Theater announces that during 1925 the house will be the exclusive first release house of Paramount Pictures in Sydney.

It is understood that Ross Clarke has been appointed manager of the Auditorium Theater in Melbourne, which is opening as an extended season house with *Captain Blood*, to be followed by Douglas Fairbanks in *The Thief of Bagdad*.

Amy Rochelle, after considerable negotiation, has signed with Szarka Bros. for one week only, commencing January 3, at a salary said to be a record for an Australian performer.

Last Saturday night the Harry Clay Company closed its engagement at the Galety Theater, Sydney, and the house is closed until boxing night, by which time it is anticipated that much-needed repairs and alterations will have been completed.

Ernest Kaal, who claims to be the first man to set down Hawaiian music, arrived in Melbourne last week. He and his company left for Tasmania, where they will play for a brief season. Returning to Melbourne the combination will be the opening attraction at the New Athenaeum in *A Night in Honolulu* December 26, which is boxing night.

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Picked Up by the Page

Sunday, January 25, was a justifiably busy day, one with happenings of the sort that leave lasting impressions. It started with a sad function that was spiritually exalting. CHARLES CAHILL, ALLISON was laid to rest with ceremonies conducted by the REV. DR. HAYES and some fraternal organizations in Mt. Olivet Church, of which Allison had been a deacon. He was a little bit of a man, physically, but what a big exhibition of the capabilities of our people was his three score and eleven years. He and his wife gave to the world four children, every one of whom is a demonstration of the march of Negro progress. There are an editor, a welfare executive, an artistic dancer and a singer who have been declared to be one of America's 15 most beautiful women. There is "quality production" that refutes in just one family a lot of traducing arguments of those who don't like us.

In another church, SALEM BAPTIST, at a meeting under the auspices of the Urban League, HEYWOOD BROUN, the famed columnist, declared that some day an overwhelming artist will be born to the race that would, by his very artistry, wipe away prejudice. His brief, dramatic and encouraging speech showed conclusively that the great critic believes as we have often contended, that the performer, actor, musician and vocalist of the group are charged with a tremendous responsibility as being the liaison officer between the race, and the important link in the chain of harmony.

At the Congregational Church the second of FELIX WEIR'S Sunday concerts was proving that our people do love good music. H. LEONARD JETER, T. LLOYD HICKMAN, DR. MELVILLE CHARLTON, LYDIA E. MASON and OLYVE JETER were the contributing artists. LOUISE JACKSON, of the A. K. A. Sorority, and PROF. MARY REDINGTON ELY, of Vassar College, delivered addresses.

The especial surprise of the program was MRS. JESSE ANDREWS ZACHERY, who, we are informed, has been contracted to replace ABBIE MITCHELL in the *Alabam Fantasies*, now running at the Lafayette Theater, New York, but contracted to go to London.

January 29 JOHN H. and BLANCHE SMITH ECKLES, with IDA NACHMAN-OWITZ, presented a concert at Wadleigh High School Auditorium under the auspices of the FEDERATION OF CULTURE CLUBS. Seems that the long-struggling tenor and his soprano wife have at last reached the point of recognition that is beyond qualifying adjectives. They have reached the general public.

PROF. KELLY MILLER addressed a large assembly at the 135th Street Y. M. C. A. on *The Everlasting Stain* Sunday, February 1. The father of the Sanhedrin well deserved the ovation accorded him.

So much for the philosophic and cultural. All of which was preceded by a typical human interest exhibit, such as the profession has always been famed for. At the Renaissance Theater, which Owner Roach had donated, the Sabbath day was ushered in by a midnight show staged by JESSE SHIPP and KARLE COOKE, with the assistance of a number of performers who donated the proceeds to a needy sick woman, Mrs. Hartsfeld, the wife of a mail carrier in the district. This charity was more commendable in the eyes of Him to whom we devote Sunday than many of the pharisaical services held later in the day.

All in all, the day was replete with thrills that just about ran the gamut of human emotions. Then next day comes the passing of SADIE BRITTON, who with her husband, JOE, was one of our earliest vaudeville celebrities. She was buried from Harlem, tho she had always lived in the downtown district that was the center in the day of her theatrical glory.

The foregoing and the theatrical things here mentioned have kept us busy, and in the midst of the work we receive a card from Hot Springs, Ark., picturing the "Old Roll Top", one Toney Langston, theatrical editor of *The Chicago Defender*, back at his old vocation. So natural was the scene that the writer looked for the once-familiar slate whereon we would find tabbed the cost of last night's social session.

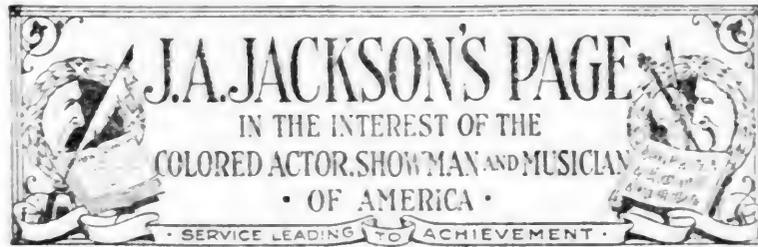
Then BILL POTTER, of *The Philadelphia Tribune*, wanders into town to rehearse a wedding scheduled for February 6.

Visitors also from the Quaker City were F. GRANT GILMORE, author and dramatic writer, and WM. STEWART, owner of the hotel that bears his name. They came on a political errand and went right after the big national fellows by direct methods.

Now comes the "personal publicity promoter". FLOYD SNILSON has demonstrated that he believes in publicity and advertising. As its advocate, he is frankly advertising for clients. We admire the candor of his ad even tho we wonder why he does not use a wider range since he wants to reach showfolks.

ARTHUR LYONS, impresario of Negro talent, spent a couple of hours talking with several writers about the characteristics of our performers and pointed out some elemental defects in the group so effectively that he was promptly asked to write a story on the subject for several publications. *The Billboard* hopes to be favored with his authoritative treatment of the subject, for he has had rich experience in the field.

Incidentally, MR. LYONS has con-



(Communications to 1493 Broadway, New York, N. Y.)

tracted with SIR ARTHUR DRURY and ALFRED LUTT to present the *Alabam Fantasies* in a plantation room to be installed in the Tivoli Theater, London. The contract, which was arranged by the Loew offices in New York, calls for sailing not later than April 15, with a six weeks' advance notice as to the exact date. A 12 weeks' stay in London with an option on a year more is stipulated. A new show will be organized for the Club Alabam.

Now comes some interesting mail. "GANG" JINES, of JINES AND JAQUELINE, playing in Los Angeles and vicinity, says: "Plenty of everything good out here, plenty of chance to spend, so I hurried mine into the bank before it could get away. I know that good time thing takes money." Wise "Gang" he has become. It's a good tip for many.

Anent the matter of organized show folks, "Dude Dud" tells us of the bargain-hunting performers who paid \$2 into the Colored Actors' Union, forget to make any further contributions to the support of the union and then writing in for help that actually costs far more than

N. P. A. Meets February 18

The Negro Press Association, an organization that includes practically all of the Negro publishers and editors in the country, will hold its annual convention in Argus Hall, St. Louis, February 18 to 20. J. E. Mitchell, chairman of the executive committee and the publisher of *The St. Louis Argus*, has concluded all preliminary arrangements and announces that special accommodations have been arranged for the journalists coming from the territory where unfavorable transportation facilities exist. A special car will be attached to several trains originating in the Southeast, Southwest and from points due south of St. Louis.

There is every evidence of a large attendance. Virtually all of the officials have indicated their intention to be present. J. Finley Wilson and E. Washington Rhodes, of *The Philadelphia Tribune*, are, respectively, honorary president and treasurer. B. J. Davis, of Atlanta, is president.

Other prominent editors whose presence

A CLASSY COMBINATION



This orchestra, hailing from Philadelphia, is creating a lasting impression with listeners for neatness in dress and clever playing. The personnel, from left to right: Wilbur De Paris, managing director; Josh Saddler, conductor; Percy Glasco, Sidney De Paris, Chas. M. Russell, Ambrose Smith, Leroy White, Dick Ward, Alfred Hughes, Andrew Mead and Herbert Faulkner.

they have contributed. No chance for success with such tactics. That method has "killed" too many worthy projects, but there is a fine chance of "fooling" "UNCLE DUDLEY". The Union will grow in spite of such people.

Right here let's ask what interest the Dressing Room Club, the Colored Vaudeville Benefit Association and the C. A. U. have shown in the radio discussion that is agitating theatrical circles. Wonder if the promoters of meetings on the matter have realized that Negro votes influence some congressmen in districts not usually reached by other influences.

MARIE WAYNE, the woman with the smiling countenance, beautiful gray hair and remarkable talent with voice and violin, has decided to go into vaudeville. That leaves them smiling as we say goodbye, for she is a "smiling Marie" and an artist.

Hits and Bits Doing Nicely

The William Harris *Hits and Bits* Company is touring the Gus Sun Circuit and just concluded six weeks of very good business in West Virginia. The show is now in the Pennsylvania group of Sun houses.

"Curly" Drysdale, the manager, reports that there are 18 people in the organization, including a corking good jazz band.

Aleta Harris, Jimmie Gillespie, Maceo (Cut Out) Ellis, Myrtle Brooks, Margaret Warren, Elizabeth Patton, Anna Mae Childs, Stella Jones, Thelma Davis, Dorothy Davis and Charlotte Booker are in the cast.

The band includes John William Fox, director; Mary Lou Bury, Robert Taylor, Godfrey Pleasant and Elwood Temple. "Curly" says that it is a record-breaking outfit.

has been assured: Oscar W. Adams, of *The Birmingham Reporter*; Sol C. Johnson, of *The Savannah Tribune*, and a whole host from Chicago publications.

A Poro Graduation

While the Page has been a visitor at the big central business structure of the Poro Beauty Culture Institute in St. Louis, one of the most modern business establishments in the country, we have never been so impressed with the greatness of the institution as January 27, when we participated in the graduation exercises at the New York branch of the organization, operated by Mmes. Evans Forbes and Ada McKie, when 15 students received their diplomas at the hand of Counselor David Outear.

A number of artists contributed to the evening's program, which was arranged by the great outdoor showman, Prof. Alphonse, whose interest in this, an indoor affair, was purely voluntary. Mmes. Richmond, Mrs. L. M. Cartwright, D. M. Hicks, Vincent Gulliver, the Gatin Sisters, Mrs. Gertrude Desverney, Lillian Stone and the Perkins Sisters participated in the program.

Among the guests at the affair, which was held in the schoolroom, were Michael Claflet, of the *Be-Neet* Company, and Oscar Benson, city editor of *The New York News*. Mrs. R. B. Norris was mistress of ceremonies.

I'll Say They Notice

"Have attended several performances at the Temple Theater, in 55th street, and enjoyed worth-while entertainment. I notice with pleasure the elimination of the low-brow stuff and smut that used to be so prevalent with colored shows and

A Pair of Persistent Jews

A Lesson to Our Boys

Samson-Ullion, a colored show, is on the Columbia Burlesque Circuit. It opened at the Olympic Theater, Chicago, February 1 under the management and booking direction of Hurlig & Soudan, the producers of theatrical novelties, to create an opportunity for Negro talent in the different fields of endeavor. They were the producers of Williams and Walker and their shows in musical comedy many years ago. They presented *Rassano*, the first Negro dramatic company to be offered the general public, and now they have been the first to present a Negro burlesque show.

Behind all that is another story of persistence, which is a typical Jewish characteristic, and since our group and the Jewish theatrical managers are so frequently aided our folks in the profession might note some of these attributes to their own advantage. Note the Goldberg Brothers.

When Barrington Carter, Howard and Brown and Cook and Smith had completed the quaint musical comedy, written its songs and gathered the needed talent they had gone to the end of their resources. They struggled along here and there, but on Carter dropping out of the syndicate, filled with confidence. But it was an almost hopeless thing until Jack Goldberg became interested. Faced with refusals, some of them curt ones, that nevy fellow kept peddling the show, assisted by his brother, Bert.

The show worked here and there and often was on the verge of quitting, but that persistent Jew, or pair of them, insisted that the public would yet accept the show. Bert went about living on private resources, and Jack took pot-luck with his associate owners, often paying salaries while the five barely existed—but they stuck in a manner that was almost sublime.

One office told them never to come in there as long as they had a colored show to offer. Another declined to talk with them at all. They played theaters that were catering to either colored or white audiences, in houses that had no regular clientele, and "wildcatting" with effectiveness until they finally landed in the big cities, where the shows eventually reached the Columbia Circuit thru the bigger firm with which their loyal persistency had found favor. Both the big and the little pair were friends of the Race, and both were real showmen, so the show benefited.

The Goldberg boys are the sons of a showman who recently passed away and the grandsons of folks who were show people in Germany. One maternal forbear was a bare-back rider. A brother is in Keith Time vaudeville, and they themselves have been interested in many things of the theater, among them being the following colored attractions: *Who's Stealing Now*, the original of the present-day *Shuffle Along*; *Put and Take*, the Irving Miller fiasco; *How Come*, with Eddie Hunter, and *Up and Down*, with Whitney and Tutt, a history that proves them to be neither unfamiliar with failure nor strange to the Negro. Their length-delayed success has a foundation based on loyalty to a cause, knowledge of the thing to be handled and a tenacity of purpose that counts.

T. O. B. A. Units

President Milton B. Starr, in discussing the improved standard of offerings the circuit is presenting this season, has submitted a list of typical attractions that were working at some of the theaters on the time as this story goes to press. The engagements are for the week of January 26, and there is no mistaking the merit of the different attractions scheduled of a few seasons past. Most of these groups would draw anywhere:

Clarence Muse's *Plantation Follies*, Globe, Cleveland, O.; Andrew Bishop's Lafayette Players, Grand, Chicago; Clara Smith, Roosevelt, Cincinnati; Sara Martin, Bijou, Nashville; Sadye Bullis, Palace, Memphis, Tenn., fourth week; Butterbeans and Sade Douglas, Macon, Ga.; Lafayette Players, No. 2, Broad, Birmingham, Ala.; Bob Russell Company, Booker, Washington, St. Louis; Bessie Smith, Kondins, Detroit; Irvin C. Miller Company, Lyric, New Orleans, and Tutt & Whitney *Quarter Set* Company, Frolic, Bessemer, Ala.

The following big attractions also are playing the time: Tolliver's *Smart Set*, McGarr's *Ragtime Showers*, the Whitman Sisters, Ida Cox and Ma Rainey.

acts. Another thing I note is that they are spending money on costumes, setting and keeping their attractions up to the minute.

Thus reads an extract from the letter of Glenn H. Basfield, of Cleveland, O. Mr. Basfield operates a barber shop, is a musician and a member of the A. P. of M. He is a progressive citizen and an observant man who often has been the source of publicity to meritorious artists who had no knowledge of how their work should be given that publicity. His letter continues to speak volumes to the few who continue to think that "ivory-stable stuff" still goes. Evidence to the contrary comes from all over the country.

Minstrel and Tent Show Talk

Silas Green Company

The Silas Green Company is going along fine with 13 girls (no superstitious in that crowd), a total of 50 people, with a 20-piece band under John Ivy. Richard Brown is supervising the tops and Sam Cohen continues to make the announcements in that rich, mellow manner of his. Guy Herndon continues as director, and he with his hoops and the Woodens and their cycles provide the novelties, all of which Claiborne White, far ahead, heralds with many styles of paper. Leon Lane, one of the best informed Negro agents in the country, is contracting and handing the press, and he has proved himself a space grabber in both white and colored publications.

Lawrence Booker and his wife have become sure enough plutocrats and have just contracted for the erection of six houses on their Florida property.

James Ross, contortionist, who, since the closing of the Virginia Minstrels, has been wintering in Brenham, Tex., where he has been leading the "Life of Riley" socially, advises that he has been asked by Manager N. D. Dobbins to join the show next season. He states that he is working out a new act.

The Hamilton (Ont.) Herald devoted some special mention to Josie Austin, of the Harvey Minstrels, who with Ed. Williams and the chorus has a show-stopping number. Her husband, the famous "Slim" Austin, got his in *The London* (Ont.) Free Press review for his trombone specialty.

The Delano Minstrels, with Charles Fonda's 12-piece band, is playing Pennsylvania and Ohio one-nights. The show numbers 22 people, including Ed. Barlow, Harry Sturgis and Hank Phillips. It will be put under canvas in the spring.

Here is what we call an ambitious showman. After tramping with the Hagenbeck-Wallace Circus all summer, James Ward is taking what he calls his "university course" in Chicago. He is playing drums with an orchestra at the Hotel Sherman, taking a course in advanced stuff on the drum with Ed Straight, xylophone instruction with George Carey, of Sousa's band, and otherwise generally improving his talents. Ward, who is a musician of great ability, means to go to the very top of his profession. That beats idling the winter thru "goodtiming".

Show business is getting oh, so cultured. The latest we hear is the class in psychology being conducted on the SILAS GREEN Show. We knew all along that it was a classy bunch but didn't realize the folks had gone so far.

They Open a Town

January 15 Nay Bros. *Creole Steppers* did a bit of pioneering when they played Takawa, Ok., a town that never before played a colored attraction and that has no Negroes among its residents. They report pleasant treatment, a good business at the theater and that the seven-piece orchestra of the company played for a dance after the show at the leading hotel of the town.

While there Roberta Roundtree left the show for a visit with her father in Tulsa. Jack Parish joined as pianist and Berleke Butcher, former pianist, and her husband left the company at Ponca, Ok. Gastus Haines, a dancer, joined the same week. He with Upton Williams and his wife, Alice, provide the show with some clever dance specialties.

The troupe has been provided with a new set of parade costumes and the Nay Brothers are appearing in new tuxedos.

Lamar Buch, tuba player last summer with the Florida Blossoms, writes from Macon, Ga., where he is wintering, that the company closed with everybody holding a bank roll of good dimensions. The show closed January 22 at Cordele, Ga., making the season one of the longest on record for a show of the sort.

Still in Oklahoma

The Nay Bros. *Creole Steppers* continue to make the Oklahoma folks like their entertainment. Offers of return dates have become a regular practice. Pauline Palmer and Elizabeth Bean, St. Joseph (Mo.) girls, have been added to the company. Belisha Nay, Gladys Robinson and Jessie Scott are competing hard for the place made vacant by the retirement of Miss Turner from the cast, with honors about even so far. Beatrice Haynes has been contracted. She jumps from Perry, Ia.

At Blackwell, Ok., Manager Doc Gardner and Hoyt Jenkins were the guests of Viole Stevens. The show played Guthrie and Euld for the final January week.

Georgias Turn West

Instead of continuing east, as was originally intended, the Russo & Hock-wold Georgia Minstrels, after playing a week stand in Kansas City, Mo., have again headed west. The show goes to the Coast and back again this season.

Smart Set to New York

The Holtkamp Smart Set Minstrels are booked into the Lafayette Theater, New York, for a week's engagement beginning

February 9. This is the first appearance of the minstrel in the metropolis and it is the second such attraction to play the big Harlem house. Harvey has presented his show there twice. Robert Haleott, who has been in advance of the Holtkamp attraction, closed very suddenly at Washington, D. C., and advises that he has returned to Chicago.

Piccolo Jones, who has been with *Shuffle Along*, has rejoined the Harvey Minstrels, according to word from the band leader of the minstrel, who also informs that Ed. Farrell and Sidney Hawkins are ill on the company car. Business in Canada is not so good, so the route is being rearranged and the

show will be in Sault Ste. Marie, Mich., February 19, after which the route will be within the U. S.

Tribune Amusement Co

The Tribune Amusement Company, a corporation with offices at 552 Lenox avenue, has been organized in New York by Dan Michaels to finance and operate carnival attractions. It is announced that they will operate two carnivals next, one to be called the Tribune Shows and the other Michael Brothers' Greater Show. The financing details have not been made known to *The Billboard*.

Here and There Among the Folks

Charles H. Douglas, owner of the theater in Macon, Ga., that bears his name, and his wife are visiting in Cuba.

Frank Scott, trick and fancy rider, with his two horses is engaged at the Chicago Riding School in Hot Springs, Ark.

Alonzo Webb closed with Boston Webb's Entertainers, his brother's show, and went to Chicago for a five-day visit. He did not disclose his further intentions.

"Sweetie" Walker, with the *Dirie Steppers* and a five-piece jazz band, is in the heart of Georgia and doing nicely. The show recently had several additions to the cast.

Theodore Carpenter, one-armed cornetist, has been contracted by the Geinett Record Company for a year's service. His first record bears *Tonguing Blues* and *The Backbiter's Moan*.

The Jenkins Orphanage, of Charleston, S. C., wants the profession to know that the home is always open to orphans of the show world. All they need do is to apply.

Burns Bros.' Memphis Minstrels, a group of 20 performers, have been the feature at the Cameo Theater in San Francisco. The band did an evening concert in front of the house.

Merridiath and Merridiath, being "Slim Jim" and his wife, Annie Belle, who put in the summer with the C. R. Leggette Shows, are spending the winter with Mrs. Merridiath's mother in Thomasville, Ga.

The Florida Society Syncopaters, Cortland Belton director, are at the Silver Palace Casino, Miami, Fla. Last winter the band was at St. Petersburg and during the summer it toured New York State with headquarters at Rochester.

Herbert Marshall, of Louisville, Ky., who will have charge of the side-show band with the Walter L. Main Circus this season for King Brothers, new owners of the show title, is now framing his organization.

A. W. Hardy, senior deacon of Columbus, O., staged an initiation and a banquet in honor of the *Chocolate Dandies* Company during the engagement of the show in the Ohio capital. Al Wells, vice-president at large, and Noble Sissle, a national director, were honor guests.

Blanche Thompson succeeded Abbie Mitchell in the cast of *Alabama Fantasies* after the first performance at the Lafayette Theater, New York, and in the midnight attraction at the Club Alabama in the Rialto district. Miss Thompson made an immediate success of the prima donna roles.

Charles Gilpin, with Rose McClendon and Lawrence Chenault in *White Mule*, has been obliged to lay off for two weeks in St. Louis due to the illness of the star, who was confined in the Grand Central Hotel in the Mound City by a serious case of bronchitis complicated with catarrh.

The Peach Orchard Band is to be the big feature of an affair given by a local Elk lodge at Firemen's Hall, Rockville, Md., February 5. The affair is under the direction of Henry Hartman, who has billed what he calls a "he-man" program. Boxing, wrestling and vaudeville constitute his mixture.

Eddie McCarver is touring New England with the *Vanuxem Box Revue*, booked by the Walters Amusement Company. He is featuring *If You Loved Me as I Love You*, a song recently published by the James S. White Company of Boston and with which, it is reported, he is stopping the show.

Bill McClain, ex-performer, who has become an expert in the administration of chlorine gas for medical purposes, has been in Dyersburg, Tenn., attending some important folks. He was put up at the leading hotel and broke into a local paper for a quarter column of great publicity. Hurdling two barriers at once is going some.

The Dave Payton Orchestra continues at the Plantation Cafe in Chicago. There have been some changes in the floor show at the popular resort. Margaret Simms, Boots Marshall and his dancers, Brown

and McGraw and Love and Taylor have been the recent featured people. Excellent business has been consistently reported.

The Gonzelle White Jazzers and Sheftell's Revue were presented in combination at Hollywood Gardens, a white cabaret in Chicago, during the latter part of January. Sheftell has added Merla Marquez, the McDowell Sisters and Donsey Holly to his act. Claire Campbell, the little chorister with the act, has been ill for a brief period.

In Greenville, S. C., the Whitman Sisters had the members of the Nell O'Brien Minstrels as their guests at a midnight show. Twelve of the corks attended the performance and declared it to be "one of the fastest and best dancing acts they had seen in a long time." Everybody else who has seen it has made the same declaration.

Billikin Grimes, who has a company under the title of *Hello Rufus* touring Florida, informs that he just received two trunks of wardrobe from New York together with five drops, all secured thru *The Billboard*. Mr. Ford, of the Paramount Orchestra, has arranged the special musical numbers for the production.

Emmanuel Lodge No. 332, I. B. P. O. E. W., of Charleston, S. C., is planning to stage an indoor bazaar during February for the purpose of raising some of the funds needed for the erection of its new home. The affair will run 10 days and Prince Oskazuma, who recently transferred his membership to this lodge, is donating his services.

The Synco Septet, a Springfield (O.) musical organization, has been engaged until May 1 by the Cassidy School of dancing in Toledo. The band, which has made a reputation at Manitou, Devils Lake Park and other Midwest resorts, celebrated the opening of the engagement with a donated concert for the Booker Washington Community Center.

Roosevelt Mitchell is organizing a company under the title of *The Sheik and Sheba Folies* that, he announces, will open in Kansas City, Mo., February 22. He says it will be a two-and-a-half-hour show with special scenery and costumes, and that 40 people will be carried, including a nine-piece band and a wardrobe mistress. There will be two acts of eight scenes with 25 musical numbers.

A brief note in the dailies announced that Paul Turner, attorney for the Actors' Equity Association, appeared for 11 performers in a suit against the Isquith Productions Company. Just leads one to wonder why no counsel ever appears for the groups of stranded colored performers who we hear of every now and then losing jobs along with salaries for several weeks' service. Think it over.

"The Gaines Brothers are most extraordinary acrobats of the whirlwind style. They are great." So says *The Stroudsburg* (Pa.) *Record and Times Dispatch* of the boys who played the Stroud Theater there. Since then they have played the Willis Theater, New York; the Park in Brooklyn, and for the last half of the first week of February are booked into the State Theater, Utica, N. Y.

The Whitman Sisters scored a tremendous hit in their home town, Atlanta, Ga., where their late father was a minister and an active man in fraternal matters. The whole engagement partook of the nature of a week of social welcome. Prior to playing there they played Greenville, S. C., where *The News*, commenting upon a special performance for white people, declared the show to be one "of animation and remarkable ability."

During the engagement of the *Chocolate Dandies* Company in Columbus, O., Lieut. W. C. T. Ayres, who is central vice-president of the Deacons, presented Sissle and Blake and the four Harmony Kings, the quartet from the show, to the governor of the State in his chamber. A piano was moved from the Spring Street Y. M. C. A. to the executive chamber so that the boys might sing there with proper accompaniment. Local Deacons also staged a reception for them.

The Billy Young *New Orleans Strutters* was the act reviewed at the Douglas Theater, Macon, Ga., by Billy Chambers, who credits the company with being a

remarkable group of musicians. The youngsters were especially good. Exceptions to an otherwise excellent show were noted in the too obvious makeup of the girls and the inadequate dressing of the straight man. The show declined T. O. B. A. bookings due to the long jumps entailed in the route offered and went to Valdosta to begin independent dates.

Word from Nashville, Tenn., is that more than 200 Fiske University students attended a performance of the No. 2 Lafayette Players, headed by Evelyn Preer, at the Bijou Theater the week of January 12. This is another evidence that the better element will support the right sort of shows. President Miltor B. Starr deserves credit for the courage he exhibited in starting dramatic offerings on the time in opposition to the many managers who discouraged the move when it was first suggested.

Charles Hawkins, old doorman at the Liberty Theater, Chattanooga, Tenn., who recently became the senior deacon of Corner 9 in that city, wants all Masonic travelers to make their presence in that city known to him. He is preparing to establish a formal organization there. "Dusty" Carter, last year's senior, is co-operating with him and it is likely that the stopping place operated by Mr. and Mrs. Carter will be a sort of gathering place for the professionals whom "Chub" Hawkins wants to meet.

A recent issue of *The Los Angeles News* carries a letter from A. Y. Tully, managing editor of *The Daily Express* of that city, confirming the fact that Noah Thompson is a bona-fide member of the editorial staff of that publication. This seems to have long since been an accepted fact everywhere but among the narrowminded ones in Los Angeles. Some of the people of that town should have seen the assignments that Noah covered in the East last summer for his paper.

Boston seems to be endeavoring to rival Harlem as a rendezvous for colored performers. One mail brought five letters from the Hub, and in them was disclosed the information that the final week of January found the following acts and shows in the town: Charley Hightower's Trio, Worlds and Towels, Dewey and Jones, Jackson and Taylor, Lillard and Johnson, Sonny Thompson with Miss Kemp, Straine and Wilson, "Happy" Holmes, who was in rehearsal with Masten's *Shake Your Feet* Company; Malinda and Dade and Gus Smith, with the *Oh, Honey*, Company, which, Gus informs, will work in New England for the balance of the current season. Williams and Hughes worked the week in Taunton, Mass., and were headed into Boston for the next week.

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Editorial Comment

THE most important constructive step ever taken for the good of the theater industry was made on Monday afternoon of last week, when representatives of the various interests comprising the show business met with the Actors' Equity Association at the 48th Street Theater, New York, and voted for a permanent committee, including representatives from each branch of the business, to consider the problems that arise from time to time

and to discuss not only the solution of these problems, but also safeguarding, extension and advancement of the business as a whole.

Radio, and its possible ill effects on the theater, apparently was the main topic of discussion at this meeting. To most of the big assemblage it was the only topic. But beneath this talk about radio the keen observer might have detected an undercurrent of much greater significance. In all probability the radio question was merely a bait to bring the various interests together. The real issue was the self-preservation of the theater, the mobilization against all the elements that are threatening its destruction.

Frank Sheridan sounded the right key when he declared that "the talk about radio ruining the theater is only a smoke screen—the theater is already ruined."

The theater certainly is in a bad way. The gradual decrease in the number of legitimate playhouses, stock companies and traveling shows throuth the country in the past 20 years is actually appalling. Frank Gillmore has stated that when he was in El Paso, Tex., recently he learned that only three one-night-stand companies had played there within a year, whereas when he first visited that city 32 years ago the

a dollar to indulge in the same form of entertainment.

THE MOVIE MADE ITSELF A HABIT.

What has the legitimate theater done to make itself a habit? What has it done to establish and propagate itself? Here's what:

It has gradually degenerated in the quality of its productions.

It has gone in for obscenity, sensationalism and showiness more than for clean and solid entertainment.

It has raised its prices out of the reach of the very people it should make concessions to cultivate.

It has broken faith thru misrepresentation.

It has ruined the road show business thru the exploitation of "original New York casts" when the productions did not contain such casts.

It has countenanced—even aided and abetted—the ticket speculators.

It has made it impossible for playgoers to secure good seats at the box office—and practically impossible for the public to get any satisfaction or courtesy at the box office.

It has, consequently, almost driven a large percentage of the public to more agreeable places of amusement.

These, then, are some of the first things for the committee of the theater to discuss and ACT UPON. But it

right now. It is merely one of the propositions, and one that may be utilized to advantage. The main thing at present is to get that theater committee organized and in action, to get the various interests to forget any differences they may have had in the past and join hands for their common good. So long as there are factions and cliques and unfair competitive elements working against each other nothing will be achieved. If the industry is to survive and expand all this internecine strife must cease. The warring factions must bury the hatchet, lay aside the sword and get behind the plow.

SOLIDIFY THE THEATER INDUSTRY!

Bring it back to the people. Bring it back to them in such a way that they will be glad to take it to their hearts again.

Bring it to the students in the colleges and universities; bring it to the children in the public schools.

PROPAGATE THE THEATER!

Advertise it, boost it and get more people interested in it thru the medium of intelligent talks by principal members of the profession before Chambers of Commerce, Rotary clubs, community and club gatherings and the schools—as suggested at the Equity meeting.

Work not only for the preservation of the show business, but likewise for the individual factors that combine to make that business. Only thru organized effort can these factors secure protection from the many abuses they are now compelled to suffer as individuals.

These things, and a lot more, can be accomplished if all the different interests connected with the theater will get together and work as one unit. It cannot be done in any other way.

STRIKE WHILE THE IRON IS HOT!

OPPORTUNITY is knocking at the door of the theatrical industry.

It is offering that industry a chance to reclaim itself, to re-establish itself on a solid and permanent footing.

Unless the opportunity is grasped at once it will pass on and not come back.

Unless the different interests in the show business get together and work together for their mutual cause the theater will continue its downward path until there is nothing left of it.

Everyone who has any interest at all in the theater should read the editorial on this page and consider it carefully.

The facts are plain and the course is clear.

The all-important thing is to ACT---and ACT NOW.

Strike while the iron is hot!

same number used to play there in a single week. El Paso has a population of 70,000. In the whole State of Texas, according to Mr. Gillmore, there are practically but two theaters devoted to the spoken drama at present, whereas there were dozens a decade ago. Then there is the statement of William A. Brady, who declares that there are right now 34 States that do not want spoken drama.

This serious situation was not brought about by radio. Practical radio hasn't been in existence long enough. So the fault lies elsewhere—most likely with the theater itself.

Wherein has the theater failed, and how can the deficiency be corrected? That is one of the principal questions for the committee of theater interests to delve into.

There is nothing to be gained by antagonizing radio. The wiser course is to find ways and means of adapting it to the theater's profit. If this had been done in the case of motion pictures when they first began to make inroads on the legitimate business the chances are that the movies would not have supplanted the spoken drama so widely.

The motion picture established itself and propagated itself by putting its product within the reach of the masses—particularly the younger element. The 10-cent movie made many permanent fans who now pay all the way up to

must be sure to act. Discussion means nothing unless it results in action. And the time to act is RIGHT NOW. Strike while the iron is hot! Start the "bring-the-theater-back" movement on its way at once before the theater is so far gone that it probably cannot be brought back.

As far as radio is concerned, if, thru the scare it has thrown into some people of the theater, it proves the cause of their banding together for their mutual protection, it will have done the theater a great service. There is a way to prevent radio from infringing on the field of the spoken drama. The plan suggested, of charging for service and prohibiting the broadcasting of too much material, will take care of that. There can't be any broadcasting from a theater unless the manager permits it, and between the managers, the actors and Equity this situation can very easily be controlled.

E. F. Albee turned the trick, as far as vaudeville is concerned, by ruling that no artist who gives radio entertainment can appear on the Keith Circuit. The legitimate managers can take similar action. It needn't be as stringent as Mr. Albee's dictum. A little judicious broadcasting may prove of good advertising value—so long as it is properly regulated.

But radio, as already mentioned, is not the chief concern of the theater

THE jury decision reached last Thursday in New York in *The Broadway Brechties* case, finding Stephen G. Clow, the paper's publisher and editor, and Andrew S. Brown and Nat Kunnes, its advertising agents, guilty of using the mails to defraud, means much to clean journalism.

In charging the jury, Judge Mack said: "It makes no difference whether Clow and the other defendants are men of high moral character or the most depraved individuals in the world. What you must determine is whether or not the defendants used the mails to defraud or conspired to use the mails to defraud."

If the decision does not completely stop other papers whose methods lead one to draw suspicions of tactics of the same nature it will at least throw a stiff scare into them and probably cause them to "tone down" for fear of falling into the net of the law.

The sooner papers practicing illegitimate "hold-up" advertising methods, with the attendant threats of "attack" if the advertising is not forthcoming, are wiped out the better it will be for all concerned. The time of their total extinction cannot come too quickly for us.

TO WILL H. HAYS must be assigned due credit for the capable administration of some of his duties as president of the Motion Picture Producers and Distributors of America, Inc. His latest stunt involves securing the assistance of clergymen of various denominations who will aid in the preparation of the screen version of *Thank U*. Mr. Hays started the ball a-rolling at a recent luncheon given to the clergy, who were informed that the plot of the film appropriately enough concerns underpaid ministers and that a certain percentage of the profits from the picture will be donated to a fund for aged and infirm pastors. Probably this accounts, partially at least, for the clerical interest.

Mr. Hays' record as head of the M. P. P. D. A. justifies the suspicion that he is not solely interested in helping

(Continued on page 73)

"UNCLE TOM" TAKES A VACATION

By Fletcher Smith

TEMPORARILY our old friend Uncle Tom is enjoying a vacation. For the first time in more than 50 years there is not a big-city production on the road. Of the prominent Tom managers who have achieved fame and fortune with the grand old drama, only one, Thomas Alton, is now on the road, and he has been playing a tabloid version over the Sun Time and only recently has gone back to one-night stands. The retirement of Tom is due more than anything else to the fact that all managers who booked in the cities over the routes laid down by the New York and Chicago bookers have passed on. Until some new aspirant with an extensive bank roll and a big-city production enters the game there will be no city shows for some time to come. The most likely showman to return to his first love and put out a big two-car show is Andrew Downie, who for years had a real production both in Canada and thru the States. There is a small Stetson show now operating in Canada and Uncle Tom is being produced in New York, but not by regular Tom actors and not in the manner that has made the road shows famous.

Tom will never die in the sticks. To the ruralites the coming of the tented Tom show is as good as a visit of the circus and it satisfies about as well as that. There is the tent, the high blue seats, the popcorn and peanuts, the inevitable concert and the big street parade. Tom Finn, an old circus man himself, realizing the fact that the people in the small towns want the circus atmosphere with their tent shows, be it Tom or medicine, has added a regulation circus side show to his outfit, making the customary side-show opening and displaying his freaks and snake charmer before opening the doors of his main show. It has gone over big, too, and Tom generally "cleans up" the lot. He will go out this spring from Hoosick Falls as usual. Clarence Harcourt, in Williamsport, O., is busy right now fitting up his big truck show. He still has his 10 ton trucks, a top and adequate scenery and, altho the family has broken up and the brothers have separated, he still is in the game and will play his old territory again this summer thru Ohio and Indiana, where the Harcourt show is well known and liked. Dickey and Terry will be in the field again as usual and Frank Stowell is thinking of putting out a show from Fort Edwards. George Clark has made a success of his show and will be out again this summer and there probably will be more that imagine that all that is necessary to "clean up" is a tent, a band and a couple of Great Danes. Anybody can do the acting from a chauffeur to a bass drummer.

When Charles Ackerman passed away in Indianapolis last fall and the Stetson Company canceled all further bookings the last of the productions of the drama that survived in the big cities passed out of existence. Ackerman was not one of the greatest of the big-time producers, but he secured the right to the Stetson title after Leon W. Washburn had accumulated a fortune with it, erected a splendid theater in Chester, Pa., and then retired from the show business.

Ackerman had his start with Ed F. Davis, who put out a Tom show from Kalamazoo, Mich. He was also with the J. W. Shipman Company, a large wagon show that was organized in Syracuse, N. Y., by Shipman, a former circus man, who had been with the Sig Sautelle wagon circus for several years. He had the backing of A. A. Graff, a millionaire Syracuse installment-furniture dealer, who afterwards gained fame as the backer of the Shuberts with their first venture at the Bastable Theater and later in New York City. George A. Eades, who had been associated with Graff, was appointed manager of the show and it went out with a big tent seating 1,600 people, about 100 head of stock and played thru Northern New York State and the East. Previous to this Witherell and Doud operated a wagon Tom show out of Chateaugay, N. Y., and both made a fortune. When they retired from the business Dr. J. P. Morgan of St. Johnsville, who had made money with a medicine show, put out a big show, but only lasted one season. Shipman made enough money to purchase a hotel at Winchester, N. H., which he operated until his death several years ago. His widow now operates the hostelry. C. G. Phillips was his only rival, and he had a show out from Cortland, O., which at one time boasted of 100 head of ponies, two bands and a mile-long street parade. When he had accumulated enough money he became a banker and a street railway magnate and is now a wealthy citizen of the Ohio city. Ackerman, when with the Shipman show, did Phineas and Legree and doubled alto in the band. Along about this time the greatest and most spectacular production of Uncle Tom's Cabin that was ever put out was organized at Peru, Ind., by Al W. Martin and Ed R. Salter. Salter was a New York theatrical manager and agent and Martin was in charge of the reserved

seats with the Hagenbeck-Wallace Shows. They framed up a real production, with special scenery, a big street parade and opened at Peru. They had secured bookings over the Sta'r & Havlin Circuit, paying the brokers three per cent of the gross receipts and guaranteeing them never less than \$3,000 a season for the privilege of appearing in the cities where they controlled theaters. The Martin show played Chicago and New York City and was probably the only Uncle Tom's Cabin show to make a parade down Broadway. Ed Salter was the manager of Lottie Williams when he was persuaded by Martin to go into partnership with him. The Martin show carried 80 people and for years featured Milt Barlow as Uncle Tom and Kitty Morgan as Topsy. They operated successfully for many seasons and then Martin bought out his partner and Salter returned to the dramatic end of the business as company manager. Salter is now rated as one of the greatest of carnival press agents and has been with the Johnny J. Jones Exposition for many years. Martin is still alive and active, being with the Christy Bros.' Circus in Texas. Martin finally had a "falling out" with his brokers over the percentage and about this time there was another Tom manager gaining prominence and making money playing opposition time. Leon W. Washburn had managed a Tom show for years in the East and had made the Stetson title famous. While not as large a show as Martin's, it held the Eastern patronage and enjoyed week-stand bookings in most of the big New England cities. Washburn was formerly in the circus business and the son of Leon W. Washburn, who played around New England for years with Washburn's Last Sensation. Leon Washburn, Jr., also put out a double minstrel show of white and colored performers and featured his daily parade, with the Negroes on one side of the street and the whites on the other. Lou Benedict was his featured comedian. This show was not a success and the story is told that, meeting Leon on Washington street, Boston, one winter's morning, another manager said: "Well, Leon, how are you doing with your shows?" "The Tom show is doing all right," answered Leon, "but it takes all I make with it to keep the minstrel show going." For years William Kibble had been sort of a protegee of Washburn, who picked him up when he was a mere lad, at the time being a drum major and lightning gun spinner. Kibble stayed on and on and was finally made manager of the Washburn show. He married and made his headquarters in Mt. Clemens, Mich. For many years he used the Stetson title, but finally had a "falling out" with Washburn and set about looking for another title. Then he "fell in" with Martin. Martin found that he could not afford to profitably conduct the show and stand for the gyp of the booking offices, so he made Kibble an offer. The purchase price was never before made public, but Kibble paid Martin \$2,000 in cash for the name and the entire outfit, including the bookings. "And," Martin told me, "that was about all the money I ever made out of the show." For several seasons the show was known as the Kibble & Martin Uncle Tom's Cabin Company and then Kibble, feeling that he was strong enough to try it alone, dropped the Martin name. Here is where we find Ackerman again in the limelight. Kibble engaged him as manager and he was in charge of the show for many years. After the death of Kibble, three years ago, Ackerman acted as manager for Mrs. Kibble and then resigned and, gaining the Stetson title, put out a Western show. Mrs. Kibble operated her own show for one season and then retired. Ackerman used the Stetson title up to the time of his death and was the only manager at the time operating a big-city show. His only competition came from a new show known as Newton & Livingston's Uncle Tom's Cabin, which Thomas Alton, for many years with Ackerman, had framed up and successfully wildcatted even in the larger cities. He made the show a success, but the past season there was trouble and Alton broke away and started out with the Mason Bros.' show, a title that had gained some prominence with Brownlee and Reed.

MANY famous actors had their start or have played in the grand old drama. Forty-seven years ago Otis Skinner made his professional debut at the Philadelphia Museum in the part of Jim, an old Negro, in Woodleigh. His first season was as a stock actor and he played the part of Uncle Tom. In a big New York stock production of Uncle Tom's Cabin Theodore Roberts played the part of Simon Legree. Lotta and even Eva Tanguay have appeared as Topsy and there have been millions of little Evas who have gone to heaven in the third act and been miraculously spared to immediately appear before the curtain and in the audience to sell their pictures at 10 cents apiece. Fortunes have been made with Tom from a shoe-string start. A. R. Stover, one of the pioneer producers of the play, dating back to the years following the Civil War, organized and put out many a show on his pension money. After the war he located in Boston and lived in a

rooming house across from the Hollis Street Theater on Burrough's place. Here he painted his scenery on the wall of his room, organized and rehearsed his cast and did all of his bookings. Every three months Stover received a pension of \$24. With this money he would wire the Erie Show Print \$10 for paper and a few thousand heralds. From the old Boston Job Print on Alden street he would secure 5,000 school-children tickets and he was ready to go ahead and book. It was no trouble in those days to pick up a Tom show around the Job Print or up at Billy Paul's Agency. Johnnie Malcolm, in his day probably the best Marks in the business, could be secured on a minute's notice, as he was generally to be found seated on the mourners' bench in the printing office waiting for something to turn up. Louis Fredricks was always cast for Phineas and Legree and he did the latter with long curls. There was a talented family of young girls known as the Harcourt Sisters, who were with Stover for years. Bonnie Hazel did Eva and a turn in the concert, Bertha was cast for Eliza and Ophelia, and Jessie, who afterwards married Charles K. Harris and was featured with his repertoire company, appeared as Topsy. Ed Bckett, who resided at Ayer, Mass., was the choice for Tom, and the other parts were played by Eugene Harris and the writer. Stover had a good friend in Patsy Shephard, who had a saloon and sporting house on Washington street and who generally advanced the money to keep the company together during the time Stover was temporarily forced to close. In those days it was an easy matter to get some opera houses in the biggest cities for matinee and night performances on Saturday. Stover was well known and liked by the managers and he usually played about every Saturday during the winter at Lowell, Fall River, New Bedford, Taunton, Lawrence and Haverhill. The last time Jim West wrote for a date at Haverhill Jim West, who was a famous opera house manager in those days, wired back: "I'll play you, Stover; but you can't come here again and bark in the wings like a dog for Eliza's escape. Washburn has got dogs." But Stover got the date and we went up there with our seven-people show; we all barked in the wings and Eliza made her sensational flight across the soap-box ice cakes to the delight of a packed house that netted Stover, at his 50-50 percentage, nearly \$600. It was this money and an additional \$500 that he made in Fall River the following Saturday that started out the Charles K. Harris repertoire company. Harris had long aspired to become a leading man and be at the head of his own company with Jessie, his wife, featured as soubrette. James H. Waite, Al Sautelle and Corse Payton had been playing the cities around New England to packed business and Frankie Carpenter and Jerry Grady were comers. Fred Williams, with his star, Mora, was perhaps the most popular of them all and Harris thought he could "clean up" as well. Stover put up the money and agreed to go out as agent. We used the same company as we did in Tom, but added a piano player and featured such bills as East Lynne, The Lady of Lyons, Struck Oil, Monte Cristo and for Saturday matinee for the children, of course, the old reliable Uncle Tom's Cabin. The show was not booked, but wildcatted up in Maine, where every landlord met the Thespians with a receipted bill before he would allow them to register and there were enough trunks stored away in the attics to put out a big-city production. Stover was a great wild-cat agent in the small towns, where he was known and respected, for he had always paid his bills, even if the landlord had to wait until he came around the next year. We opened around Portland, playing at South Portland for three days, then along up the line until we hit Rockland, where we managed to play out a week for Manager George Black at his opera house. Business was never good and we commenced to even want for salary when we played the Island towns out in the bay from Rockland. There were little steamers that plied to Stonington, Vinal Haven and even Granite Quarry, where we could play three nights to an average of \$13 a night, just enough to pay the board bill. From Rockland we went up the coast to Camden, Castine, Southwest Harbor and even Bar Harbor, where there was a pretty good opera house even in those days. Times grew harder. There were no salaries in sight and not even money for tobacco or laundry. Stover was the most persistent optimist I ever saw and was always writing back to be sure to make the next town, for we would sure do business there. Finally one day in desperation I went up to Harris and, showing him my shoes that were on the ground from billing the back doors, demanded a new pair or I would quit. It was an awful bluff to put up, as he knew no one had a cent and we must keep going to eat. I was playing piano, doing leads with wardrobe borrowed from the owner, who possessed a square cut and a Prince Albert, and in Tom did Tom in the Chloe scene, washed up for George Harris, put on the cork again in the third act for Tom and died and went to heaven in the arms of Harris in the last

act. The piano we masked in and before blacking up for the third act I stepped out in front and made a concert announcement. So you see Harris kind of wanted to have me around. We walked down to a little village store, where he purchased for me a pair of James Means three-dollar shoes. Then he asked me to take a walk and go down to the seashore. In amazement I followed. On reaching the water he said, "Go on along the shore and let the wet sand get on your shoes. I want to rub the newness off. If the rest of the boys see you have got on new shoes I'll have to get them all a pair."

We finally drifted along until we hit Damariscotta, where we were to play for a week in a small upstairs hall. There was a good-natured landlady there who had put up Stover and his company before and trusted the old gentleman. Business started in bad and rapidly grew worse. Stover was called back and we were stranded high and dry with no money to pay the hotel bill. But Stover never gave up. In the rear of the hotel, down in a corner near the back wall, was a small building in those days to be found in all New England backyards. They were generally whitewashed and papered inside with bright pictures cut from the monthly story papers. This one was more magnificent than the rest. It was plastered inside with lithographs of Uncle Tom's Cabin and the landlady had even pasted the words "Uncle Tom's Cabin" over the main entrance. Stover saw this and his blood boiled. "Madam," he said in a tragic voice that evinced genuine emotion, "Oh, my God, my kind lady, why did you desecrate your out-house with pictures of Uncle Tom?" "Why, Mr. Stover, the pictures were no good to me and I gave them away to about every lady in town that wanted them." "Where did you get the pictures?" "Upstairs in the attic. I've got two trunks more of them there that anyone can have if he will pay me a board bill of \$14."

Stover tore up the three flights of stairs and found not only the paper as described but a set of small Tom scenery, ice and rocky pass, a bass drum, two snare drums and about 2,000 small heralds. Returning, he sought the landlady. "Madam, I have a proposition to make you Tom show and you know that I am reliable. Harris owes you a week's board. He can't pay it and he never will be able to so long as he sticks to his damnable repertoire. You let me have the paper and the drums and the scenery and we will go over to Southport and put on Tom Monday night. Send along your son to collect our board and the cost of the outfit and I guarantee that you will receive every cent that we owe you." "Well, Mr. Stover, you have always been square with me and paid your bills. I will let you have the outfit." Stover made quick work in covering the distance from the hotel to the ball where the company was rehearsing for the hoped-for crowd that night. He burst into the hall and on to the stage before the astonished Harris, waving his hands and demanding, "Stop it, stop it, no more of this damned repertoire. I've got a gold mine." "Well, if you have, produce it," said Harris. "It's more than I ever expect you to get for me." "Charlie, my boy, you do me an injustice. We'll put it on Monday night over at Southport and our troubles are over."

To the astonished trouper Stover went on to explain his idea and the proposition he had made to the landlady. Monday morning two wagons carried the company to the little seacoast town. Stover sat up all night cutting off the lithographs and pasting them together so as to hide the name originally crossed on them. During the forenoon he rapped at every back door and handed the lady a bill with, "Here, my little lady, is a bill for Uncle Tom's Cabin. Come and see it tonight at the G. A. R. Hall." About everyone in the town knew Stover and was ready to see the old play again. It rained during the afternoon and Harris was disconsolate, but Stover never gave up. There was no stage, only a platform, and the scenery was too large for it. We borrowed sheets and two kitchen chairs, two pillows and used the former for mask-ins. Later, upon a death bed made of two boards across the two chairs the sheets figured as a couch and we all chanted "Then she fell in slumber deep, leaving us alone to weep." Stover's judgment proved correct and despite the rain we had more than \$100 in the hall. We gave a concert and that netted us \$30 more. After the performance we drove back to Damariscotta. Stover paid the landlord and we stayed there for three more days to give Stover a chance to get out and bill a few towns. Once he got started with money in his pocket there was no stopping him and he did not come back until he met us at Calais, where he booked us for a Saturday matinee and night performance. How he ever convinced C. A. Skinner, manager of the St. John Opera House, to play him was never revealed until the house was settled up on the opening night of a three days' engagement when he pocketed his 45 per cent of the receipts. Stover put an ad in the St. John daily

(Continued on page 112)

MOTION PICTURES

EDITED BY ARTHUR W. EDDY

COMMUNICATIONS TO
NEW YORK OFFICE

EXHIBITORS SLAM COPYRIGHT BILL

National and New Jersey Organizations Fighting To Protect Interests

New York, Jan. 31.—The Perkins Copyright Bill, in the hands of the patents committee of the national House of Representatives, is being vigorously attacked by the M. P. T. O. A. and various State exhibitors' organizations. Fostering the measure are members of the American Society of Composers, Authors and Publishers.

When a hearing was held on the measure recently at Washington President M. J. O'Toole of the national exhibitors' organization appeared to voice its protest. Briefly, his objections are aimed at the following: The right of the copyright owner to control public performance of his work; the provisions making willful infringement a misdemeanor; the term of copyright protection accorded by the act; the entrance of the United States into the International Copyright Union and that the act should forbid copyright owners to combine for the enforcement of their rights under copyright. In a brief submitted to the committee on patents Mr. O'Toole stated that thru the medium of the screen the motion picture theater owners reach 15,000,000 persons daily.

The board of directors of the M. P. T. O. A. of New Jersey has adopted a resolution condemning the Perkins amendment. Formal expression of its action was sent to Representative Randolph Perkins of the Sixth New Jersey District in the following telegram: "Motion picture theater owners of New Jersey protest against the passage of the Perkins Copyright Bill now before the patents committee of Congress. Proposed law imposes special hardships upon theater owners and fails to give them the relief they need from the unfair music license tax."

New Jersey exhibitors are also interested in the modification of the so-called Blue Laws as regards the observance of Sunday, especially as it pertains to the amusement field. They are heartily in support of Governor Silzer's attitude in the matter.

Ohio Theater Owners Again Appoint Bullock and Wood

Columbus, O., Jan. 31.—Sam Bullock of Cleveland has been reappointed field representative of the M. P. T. O. A. of Ohio, and P. J. Wood has been again named paid secretary at a salary of \$3,000 per year. The funds needed for the ensuing year will be underwritten by a group of exhibitors over and above the amounts received from cash dues and slides.

The executive session at which the appointments were made was the first under the presidency of William James. The next meeting is scheduled for Friday evening, February 6.

May Build English Theater

London, Jan. 31.—Joseph M. Schenck is reported as being interested in building a theater at Birmingham at a cost of \$1,300,000. The house would seat 3,000. Birmingham's largest house does not seat more than 2,000.

Proposed California Bill Would Save Extras Money

Los Angeles, Jan. 31.—Extras will make more money in their film work if legislation to regulate motion picture employment agencies, which the State Department of Labor seeks, is passed by the Legislature.

According to the department, the agencies at present exact a commission anywhere from 7 to 10 per cent for obtaining positions as film extras. As employment of this nature does not last more than a few days, the film workers are virtually forced to pay out 10 per cent from their earnings. Labor Commissioner Mathewson says. He states that he has information to the effect that the producers annually expend about \$3,000,000 for extras and, if this is accurate, then approximately \$300,000 of that amount is collected by the private employment agencies.

First National's "Chickie" Being Made in Two Studios

New York, Feb. 2.—The First National unit occupied with making *Chickie* is dividing its time between the old Biograph studio in the Bronx and the Cosmopolitan studio, which has just been leased. The company's transient policy is due to the necessity of using sets already constructed at the Biograph studio. Other new sets will be erected at the Cosmopolitan indoor lot. John Francis Dillon is directing the picture, which features Dorothy Mackall, John Bowers and Hobart Bosworth.

Work was started today on the *Half-Way Girl*, with Doris Kenyon as the principal player. Production is at the Biograph studio, where Ben Lyon and Mary Thurman are working in another picture. Viola Dana began her duties on the set last Wednesday.

Films Just for Children

New York, Jan. 31.—First-class films having a special appeal to children will be shown in the theaters thruout the country Saturday mornings, according to Will H. Hays, president of the M. P. D. A. The admission price will be 10 cents. The announcement was made at the recent annual session of the committee on public relations, comprising representatives of more than 60 national organizations, having memberships estimated at 20,000,000.

Each program will embrace a full-length feature, a one or two-reel comedy and a one-reel semi-educational subject.

Hurtig To Become Producer

New York, Jan. 31.—Jules Hurtig will soon devote part of his time to the films as well as the stage. This producer of Broadway successes plans the organization of a \$1,000,000 producing corporation, which he will head.

Two pictures are included in the production list to date. They are *Badges* and *Just Married*, both Hurtig plays. Madge Kennedy and Gregory Kelly, the featured members of *Badges*, now playing under Hurtig auspices at the Ambassador Theater, will appear in its screen translation. Other stars will be added to the payroll.

Muldoon for Hollywood

Boston, Jan. 31.—Billy Muldoon, stage and screen star who has been making two-reel comedies in Boston for Robert Brunton, will make the other pictures in Hollywood.

Mr. Muldoon has been using the Boston studios for the past few months, but owing to lack of space could not get along. Billy will leave Boston February 7, making personal appearances in Chicago, St. Louis and Denver and arriving in Hollywood February 15. He has completed *Hold Everything and Wild Women* in Boston.

White House Sees Film

Washington, Feb. 2.—At the request of President Coolidge *Charley's Aunt* was screened at the White House last evening. The film had been previously shown on the Mayflower thru the courtesy of the Washington office of the M. P. D. A., and was viewed by the officers of the yacht. The fact that the President was not in attendance led to the White House display.

King Going With Ritz

New York, Jan. 31.—Early next spring Henry King will start direction of two productions for Ritz-Carlton Pictures, to be known as Henry King Productions. They will be made at Hollywood. Mr. King will go to work under his new contract when he finishes two Paramount films for Robert T. Kane.

New Distributing Company

Hollywood, Jan. 31.—Thirty-six two-reel comedies will be released thru Bischoff, Inc., a new corporation formed by Samuel Bischoff, president and general manager of the California Studios. Production has already begun on the pictures, which will be made under Bischoff's personal direction.

Neilan's Next Assignment

New York, Jan. 31.—Marshall Neilan will next direct his attention to producing *The Return of the Soldier*, Rebecca West's novel, which will be picture by Metro-Goldwyn-Mayer when *The Sporting Venus* is completed.

Some Paramount Movie Houses To Be Booked From New York

New York, Jan. 31.—Paramount theaters in the Southwest and Southeast will receive their bookings direct from New York, beginning about April 1, the change in policy affecting 130 houses. Paramount officials believe that the new system will result in heavier financial returns to the houses because of more discriminating booking.

All seven theater district managers will be retained, but gradually the bookers used in each of those sections will be eliminated in favor of the central-control plan to be directed in New York. A. C. Cowles, booker at the Atlanta office, will be transferred to New York permanently. Harry S. Goldberg will have supervision of the new system.

Monte Blue and Bill Beaudine Renew Contracts With Warners

New York, Jan. 31.—William Beaudine, the director responsible for *The Narrow Street*, *Corned* and other film successes, will continue with Warner Brothers for a long term, having renewed his contract. In addition to the pictures named he directed the early Wesley Barry series.

Monte Blue will continue in the ranks of Warner Brothers' stars under a renewed contract. He is now playing in Robert Kenble's *Recompense*, a sequel to *Simon Called Peter*. The Warners make it known that the team of Marie Prevost and Monte Blue has come to the parting of the ways and after the completion of *Recompense* they will be cast in separate productions surrounded by important casts.

Cecil B. De Mille To Raid Famous Players for Stars?

Los Angeles, Jan. 31.—Reports have it that Cecil B. De Mille will make serious inroads in the Famous Players-Lasky ranks in securing stars for his independent production. It is rumored that three women are certain to adopt the De Mille banner, their names being given as Vera Reynolds, Lillian Rich and Julia Faye. Other possibilities are said to be Leatrice Joy and Rod La Rocque.

It is believed that De Mille will obtain the Ince studio, but there are also stories to the effect that he may locate at the Hollywood studios owned by the Christie Brothers.

"Coast of Folly" Next

New York, Jan. 31.—Allan Dwan, who returned recently from Europe, has resumed preparations at the Paramount Long Island studio for the filming of *The Coast of Folly*, which will be Gloria Swanson's next picture to follow *Madame Sans-Gene*, which she is now completing in Paris. Miss Swanson is expected to return to the United States in February and work on *The Coast of Folly* will begin as soon as she arrives.

James Creelman is writing the scenario. It was originally intended to film the exterior for this production in France, but on account of the bad weather conditions, the plan was abandoned and the entire production will be filmed in this country.

Mary Hay To Dance

New York, Jan. 31.—Mary Hay intends to return to the stage, this time at Ciro's, the new supper club. She will appear in a dance with Clifton Webb as part of her nightly program. The contracts covering the deal were signed Wednesday. Apparently Richard Barthelmess, Mary's husband, has withdrawn his disapproval of her return to the entertainment world.

Another Movie "Find"

New York, Jan. 31.—Paramount, not to be outdone by its associates, now announces another new "find". This, according to the publicity department, is Anthony Jewitt, a young Englishman, who trumped British stages before coming to these shores. He has a five-year contract. Jewitt plays a minor role in Bebe Daniels' *The Crowded Hour*.

Wins Film Plot Suit

Los Angeles, Jan. 31.—Booth Tarkington, author, was rewarded a favorable decision recently in a \$500,000 damage suit brought against him by Maud Greenwood of Palestine, Tex. She alleged that he had stolen her plot for one of his film stories. The Superior Court threw out the case.

FEWER THEATERS PLANNED IN 1925

About \$43,000,000 Less Than
in 1924 Spent, Architects
Figure

New York, Jan. 31.—Theater construction is due for a slump in 1925 as compared with 1924, according to estimates published in *The Architectural Forum*. Indications are that there will be a cut of \$13,000,000 in expenditures for building. Estimates for 1924 figured the work at \$179,521,700, while the calculations for the current year place the total at \$135,581,000. The 1925 estimate is based on returns from 1,526 architects.

New York State is now in the lead in proposed theater construction, having exceeded Illinois, which topped the list in 1924. Thirty-three houses are planned in this State at a total cost of \$7,147,000 in 1925 as compared with 26 theaters intended for Illinois involving an expenditure of \$3,674,000. California is third in the 1925 line with 45 houses scheduled at a cost of \$6,238,000.

The following compilation indicates the planned investments and the number of houses scheduled for each State: Vermont, 1, \$100,000; Massachusetts, 11, \$7,675,000; Rhode Island, 3, \$1,519,000; Connecticut, 6, \$3,835,000; New Jersey, 9, \$600,000; Pennsylvania, 37, \$3,738,000; Maryland, 3, \$250,000; District of Columbia, 2, \$30,000; Virginia, 1, \$20,000; North Carolina, 1, \$670,000; South Carolina, 1, \$20,000; Georgia, 3, \$710,000; Florida, 2, \$153,000; Kentucky, 4, \$250,000; Tennessee, 3, \$90,000; Alabama, 4, \$20,000; Mississippi, 1, \$14,000; Texas, 5, \$1,218,000; Ohio, 10, \$1,478,000; Indiana, 2, \$175,000; Michigan, 15, \$2,700,000; Wisconsin, 2, \$100,000; Minnesota, 7, \$167,000; Iowa, 5, \$1,260,000; Missouri, 5, \$740,000; Nebraska, 2, \$105,000; Wyoming, 2, \$75,000; Colorado, 2, \$105,000; Utah, 1, \$19,000; Nevada, 1, \$30,000; Idaho, 1, \$17,000; Washington, 8, \$380,000; Oregon, 3, \$114,000.

Wants National Censorship

Washington, D. C., Jan. 31.—Canon William S. Chase of Brooklyn is seeking indorsement of his Federal Censorship Bill which would turn the regulation of the movie industry over to six commissioners, each to receive a salary of \$9,000 per year. The Department of Commerce of Interior would pass upon the personnel of the commission to insure the moral worth of its members, according to the proposal. This commission would have the authority to decree what could or could not be shown the public on the silver sheet.

Mae Marsh Signs for Lead

New York, Jan. 31.—Vitagraph's adaptation of Basil King's novel, *In the Garden of Charity*, will have Mae Marsh in the leading role. Supporting her will be a cast including: Ben Hendricks, leading man; Earl Schenck, Ivor McEldown, Laska Winters and Thomas Mills. J. Stuart Blackton will direct the picture, the story of which deals with life on the New England coast. Exterior will probably be made along Southern California's coast.

Films on Broadway

Week of February 8

Capitol—*The Great Divide*, Metro-Goldwyn, starring Conway Tearle, Huntley Gordon, Alice Terry and Zasu Pitts.

Rialto—*The Swan*—Paramount, featuring Adolph Menjou, Frances Howard and Ricardo Cortez.

Rivoli—Indefinite.

Strand—*As Man Desires*, First National, with Milton Sills, Viola Dana, Wallace Beery and Rosemary Theobald.

Broadway—*Chu-Chin-Chow*, Metro-Goldwyn, starring Betty Blythe.

Central—*The Folly of Youth*, Fox, beginning February 11, *Man Without a Country*, Fox.

Broadway—*The Golden Bed*, Paramount, featuring Rod La Rocque, Vera Reynolds and Lillian Rich.

Comedie—Indefinite.

Colony—*The Lady*, First National, starring Norma Talmadge.

REVIEWS

By EDDY

"Excuse Me"

Metro-Goldwyn

A series of farcical situations, deftly handled, comprises *Excuse Me*, the Metro-Goldwyn vehicle on which Norma Shearer and Conrad Nagel venture into screen comedyland. By dint of good acting and likewise continuity the version scales the walls of conventionality. Whatever slapstick is inserted in the story is used naturally and does not leave the impression that it was included in order to keep the film running so many feet. New York audiences have enjoyed *Excuse Me* and so will moviegoers elsewhere.

The silver-sheet translation of Rupert Hughes' rollicking tale is about the attempts of a young couple to get married. A youthful naval hero is the male member of the duo and of course his partner is a pretty girl. When the officer receives orders to report he induces the lady to spare they seek the legal gate to matrimony, but are balked at every turn. Finally they board the Pullman car which is to take the husband-elect to his official destination and expect to find a clergyman among the passengers. There is one, but he, unfortunately for the couple, is incognito in order to enjoy his vacation.

A quarrel between the newly married couple makes matters worse and then on the scene a former sweetheart of the young hero, a French girl, and her boy. The youngster is one of those amusing little chaps who finds diversion in pulling your nose and sticking lollipops against your face. When the expectant bride discovers the newcomer with her husband-to-be trouble resumes its maddening career. These wrinkles are straightened out. The young hero then spies a flock of ministers returning from a convention, and in trying to persuade one of them to perform the much-sought wedding misses the train which is carrying away his future spouse. An airplane is brought into use and as the officer approaches he notes that the railroad bridge ahead is on fire. Efforts to warn the trainmen fail and finally he slides down a rope to the locomotive, which goes down with the burning structure. The Pullmans remain in the safety zone. The accident is staged realistically. The hero, as anticipated, emerges alive and immensely popular with his fair companion and the saved passengers.

Both Miss Shearer and Mr. Nagel execute their roles well. It seems unusual to find the latter, he of the society set, implicated in comedy proceedings. Rene Adore is entertaining as the French woman with the playful child. Walter Hiers, under a dark coating, interprets the traditional picture-farce porter. Some of the best acting of the piece is presented by Hal Roach as a scowler of the Volstead law. On the Pullman he treads a drunkard's path lightly and humorously.

Alf Goulding is the director of the farce, which is 6,570 feet long.

"A Man Must Live"

Paramount

Richard Dix has appeared in far better pictures than *A Man Must Live*, his most recent Paramount release. The film intrigues its viewers' interest slightly at its inaugural, sags pitifully in the middle and then makes a valiant effort to attract interest again as the final scene approaches. At least part of this weakness may be attributed to the cutting I am told the picture suffered. It will never create a sensation among any exhibitor patrons.

Dix does his work manfully, as usual, and successfully typifies a "cub" reporter who is torn between his newspaper assignments and his conscience. He is particularly effective in the scene in which he denounces the managing editor for founding "a lost lady," a cabaret dancer, who has indulged altogether too frequently in divorce proceedings. You will barely recognize Jacqueline Logan as the misguided woman. Her make-up is extraordinarily good and her work acceptable, although she is not required to do much more than die. Edna Murphy adds pliancy to the drama. Others in the offing are: George Nash, Charles Boyer, Dorothy Walters, William Ricciardi, Arthur Housman, Lucius Henderson and Jane Jennings.

Geoffrey Farnell, upon the eve of his departure for France to join the A. E. F., meets Eleanor Ross-Payne. When he returns from the conflict, financially broke, he doesn't bother to look her up, only enough, but gets a reportorial job on a scandal-loving journal. The work does not please him, but then "a man must live." One of his objectionable assignments puts him on the trail of a health-broken dancer whom he kindly takes to his room when she, ill, is deposited at the amusement palace. Times are hard with Farrell and finally he proffers his weekly pay envelope by agreeing to bring his paper a live story.

The embryo newshound's quest takes him into a police court and there he recognizes his old buddy, Clive Ross-Payne, who was believed dead in

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France. The veteran, apparently suffering from shell shock, has been transformed into a dope peddler. As the down-trodden dancer needs medicine and the landlady cash instead of promises, Farnell tells his managing editor of the story, which is ideal from the standpoint of that personage. He is sent to the Ross-Payne home in Maryland and finds that the girl of his dreams is his former buddy's sister. Nevertheless he gets the desired picture. His conscience hits him a powerful jolt and he phones his paper that he will not go thru with the deal. The story gets into print however, the dancer expires and the loving sister forgives Farnell when she learns of the extenuating circumstances.

Paul Sloane directed the film, which is founded on *Jungle Law*, a story by I. A. R. Wylie. Length of film, 6,116 feet.

"Super Speed"

Rayart

Super Speed is all that the name implies. This Rayart production, starring Reed Howes, newcomer to the silver-sheet, emanates action every few feet of reel, although practically all of the action is of the slapstick variety. The picture will prove but a feeble box-office magnet in New York and other big centers of population, although the chances are that it will be liked in the small towns.

Howes is a solid, good-looking young man who obviously is endeavoring to wear the mantle of the late Wally Reid. Then again, at times, he indicates the influence of the Doug Fairbanks screen epoch when he plays tag with scowling villains on top of towering office buildings, slides merrily down waterspouts and waxes acrobatic in other ways. Also he has a touch of Reginald Denyism. He relies largely upon his clean-cut figure and the action he stages to get him across.

In *Super Speed* Howes appears as the nephew of a large dairy owner masquerading as a milk man. Claire Knight is being escorted home, more or less effectively, when three hold-up men swing into the picture, but are foiled by the milk purveyor. It develops that Pat, for that is the youth's name, is interested in the invention of a "super-charger," a brain-child of old Dad Perkins, and a bad attorney is scheming to get control of the apparatus. Also the lawyer is stretching his tentacles toward the Knight Hawk Motor Car Company, threatening to foreclose certain notes. Claire's dad is president of the concern.

As in many a Wallace Reid thriller, the hero outwits the villain by recovering the "super-charger" and then plans to enter the mammoth auto race with its mammoth prize. But the naughty attorney is not inanimate. When Pat returns to his apartment on the night prior to the race he is set upon by two associate bad men and trussed up. Next morning he executes a series of impossibilities, kicks them around somewhat and then motocycles to the track in time to start the race. But still his path is beset with danger. "Sulicide" Williams is bent upon driving him off the roadway, but Pat extracts more speed and comes in the winner. But, to indulge in more repetition, he again is confronted by dangers. At the attorney's office Knight and his financial backers are preparing and things are stationed outside to prevent interruption. Along comes Pat to get mixed up in a fight, then races over several roofs and finally swings into the office window by means of a fire hose, arriving on the scene in time to obstruct the plot.

Mildred Harris, as Claire Knight, occupies the role daintily and without necessity of much acting. Sheldon Lewis' villainous looks are sufficient to get him by. Others in the cast are: Charles Cary, George Williams and Martin Turner.

"Flaming Love"

First National

An actionful story of the West, "where men are men and women are women," is *Flaming Love*, the First National production which manufactures thrill after thrill thruout its 7,307 feet. Ordinarily a picture of this caliber, creaking a hit at times because of its artificiality, would be conducive to yawns, but the competency of the cast saves the day, so to speak. *Frisolous* Sal, as the film is now billed after using the cognomen, *Flaming Love*, for a single week, is a picture which will be cordially received everywhere.

All four of the principal players, Mae Busch, Eugene O'Brien, Tom Santschl

and young Ben Alexander, deserve garlands for their performances. Miss Busch is screened as the proprietor of the Greenback Saloon, who eventually marries Roland Keene, a wastrel Thesplan, played by Mr. O'Brien. Ben Alexander does his work as Keene's boy without being mechanical. Mr. Santschl is always at home as the big-hearted Western lover.

Roland Keene, a trouper down on his luck, becomes acquainted with Sal in her popular liquor and jazz dispensary. On the night of their wedding Keene's little son, Benny, arrives in town after hobnobbing across the continent from New York. Thereafter the greater part of Sal's efforts are designed to win the lad's affections. Shortly after his marriage Keene hits the downward trail thru liquor and bad luck at poker, although Steve MacGregor, also in love with Sal, vainly tries to keep him on the straight and narrow path. Keene slips from bad to worse and finally figures in a robbery, working with Osner (Mitchell Lewis), the bad man and gambler of the production. Osner successfully makes his getaway with the coin and goes into hiding in some ice caves. Keene, filled with remorse, goes to their rendezvous and attempts to recover the loot, intending to return it. This provides an opportunity for a farcical fight from which Osner emerges with the swag. The actor, unarmed, valiantly pursues the villain. Just before this point in the narrative MacGregor, who is trailing Keene, endeavors to jump his horse across a chasm, but misses. Of course he isn't killed by the fall, for this would interfere with the plot. The film flickers out under a coating of sure-fire hokum. Keene overtakes Osner in an aerial tram bucket at a gold mine and they struggle while the car is swinging along over the valley. Over tips the bucket, Osner falling out, thereby kicking the bucket, and Keene also takes a tumble but does not further emulate his combatant. He lives to participate in a happy ending with Sal, who has a forgiving nature. MacGregor remains in the role of the ill-fated lover.

Seldom have I seen such marvelous glimpses of scenery as *Flaming Love* affords. They are far better than those featured in the average travelog. Victor Schertzinger directed the picture. Mildred Harris effectively plays Chita, Osner's fair accomplice.

"Midnight Molly"

Gothic

A story of politics and love, built around attractive Evelyn Brent, is *Midnight Molly*, Gothic's newest release. The picture has sufficient action and passably good acting to allow it to produce a gratifying effect upon the box office.

Midnight Molly is a clever girl crook who specializes in valuable paintings. After an unsuccessful attempt to purloin *The Madonna* from a wealthy home, she is run down by an automobile and taken to a hospital, where she is identified as Margaret Warren, wife of the mayoralty candidate. When Warren sees her he is impressed by the remarkable resemblance and induces her to act as his wife, as his real legal companion has made a hasty exit with George Calvin, an embezzling employee of a brokerage concern. Should the opposition party, the nucleus of which is composed of crafters and other crooked politicians, learn of the scandal it would utilize the information as a weapon aimed against Warren's election.

A menace to the nominee's plans lies in Daley, a detective catering to the City Hall machine. In an effort to smash Warren's political possibilities he investigates the rumor of his wife's runaway, but is surprised to find the young reformer's wife at home. Later he comes to suspect that the woman is *Midnight Molly*, who is urgently desired by the authorities, but his attempts to prove this are adroitly blocked by the young lady. In distant South America Calvin and Warren's spouse are approaching the poverty zone when the former learns that a woman is impersonating her. The embezzler conceives a scheme to blackmail the husband and the couple returns to America. *Midnight Molly*, when interviewed on the subject, demands to talk to Mrs. Warren, and when they meet foresees her to return home in time to have her fingerprints taken by the snooping detective. Daley receives a pronounced shock when the print fails to tally with one of Molly's he has obtained. Calvin, in a fit of anger, bursts into the room from his hiding place. The detective recognizes him and starts to place

him in custody when Margaret switches off the lights and escapes with Calvin. Pursued by the sleuth the couple go to death when their auto dashes off a cliff. In this way the stage is cleared for *Midnight Molly* to resume her impersonation, which becomes more or less legal thru a quiet marriage.

Midnight Molly is far more sensible in plot than the average crook film. Miss Brent does her dual role work adequately. As John Warren, Bruce Gordon looks more like a comedian than a candidate for mayor. Leon Bary, John Dillon and John Gough all help keep things moving.

Lloyd Ingraham did a good job with the direction of the story and scenario by Frederick Kennedy Myton. Length of film, 5,380 feet.

"A Lost Lady"

Warner Brothers

Altho Willa Cather's story, *A Lost Lady*, retained its own name during its transition from the novel to the screen, it might have just as well been called *An Indiscreet Wife or She Loved Not Wisely*. It's a tale of a "bird in a gilded cage" who tires of her aged husband and seeks response to her love chords in a youthful admirer. Disappointed in her quest for love, she finally ends up practically under the conditions under which she started, having married another man who possesses money if not youth.

This Warner Brothers' production makes a somewhat interesting study of an unusual character. Marian Forrester, played by Irene Rich, Miss Rich fits into the role flawlessly as far as physical qualifications go and, for the most part, her interpretation of the downfallen wife is strikingly sincere. In the latter minutes of the picture, however, she makes her emotional scenes almost absurd with her ranting and elocution.

Mrs. Forrester is the wife of a retired railroad pioneer, who loves her devotedly despite the differences in their ages. A too-frequent guest at their country home is Frank Ellinger, the role being treated fairly well by John Roche. He induces Marian to run away with him, but when they get nicely seated in the Pullman she reads a newspaper story to the effect that her husband has sacrificed his fortune in order to prevent the crash of a workmen's bank. A little conscience-stricken, she disrupts Ellinger's plans by returning to her husband.

Almost penniless, they manage to exist at the old home, and this brand of poverty and the unhealthy condition of her husband transforms Marian into a slovenly creature. Her only dream is that some day her lover (who still believes that he loves her) will take her away. There comes information that Ellinger is to marry another girl and Marian decides to appeal to the groomelect to consider her. After a cheap melodramatic trip thru a terrific rainstorm and a plunge into a creek where the bridge has been ruined she arrives at the depot in time to miss the train. After receiving refreshment from her yokel lover, Nell Herbert, she returns home. Later death comes along and takes the husband. A few years later finds her under the care of Herbert and in somewhat improved condition. The conclusion of their relations is reached when he finds that she is unable to rise to her former level of character. A few years later shows her the wife of an aged man with young ideas.

Matt Moore, who has been making a reputation thru his work as a sap, plays the rural dumbbell decently enough, but the plot does not provide him with the opportunities that *The Narrow Street* did. It is perfectly wonderful how he is transformed in a very modern man just before the picture terminates. Supporting members of the cast are: George Fawcett, June Marlowe, Victor Fotel, Eva Gordon and Nanette Valone.

Harry Beaumont did the directoral work in connection with the picture, which will not cause audiences to enthusiastically toss their hats into the air.

"The Price She Paid"

Columbia

When the motion picture business was in its youth *The Price She Paid* would unquestionably have made a sensational film. But this is 1925 and the average movie enthusiast has developed too much sophistication to derive numerous thrills from the screen version made by Columbia Pictures. This photoplay certainly will flop before the scrutiny of metropolitan audiences, but it stands a chance of squeezing by in the small-town houses.

The cast of *The Price She Paid* might be worse. As it is Alma Rubens contributes a splendid impersonation of the unfortunate girl who "pays the price." But even Miss Rubens' acting fails to add conviction to the story, which attracts but mild interest. Playing opposite Miss Rubens is Frank Mayo, who maintains his customary immobility of features. William Welch does satisfactorily with the part of General Siddall, the wealthy old gentleman whose bank account entices the girl into matrimony. Others in the cast are: Eugenie Besserer, Lloyd Whitlock, Otto Hoffman, Edward Davis, Wilfred Lucas, Ed Brady and Freeman Wood.

When the happiness of Mrs. Gower and her daughter is wrecked on financial rocks and the deputy sheriff arrives with

(Continued on page 58)

Concerning Exhibitors

The motion picture business of both Binghamton and Indio is practically in control of the Kodeco Realty Company which has just taken over the Lyric in the latter place.

An orchestra of approximately 70 pieces is planned for the new Capitol Theater on Tremont street, Boston. The house, which is now under construction, will seat about 4,395.

Alfred R. Sherry and Jacob Lavene, formerly operators of the Academy Theater at Buffalo, N. Y., have filed a petition in bankruptcy, listing liabilities of their co-partnership at \$8,453.14 and their assets as none.

W. S. Butterfield, president of the Bijou Theatrical Enterprises, with headquarters at Detroit, has acquired the Regent Theater at Jackson, Mich. He intends to completely re-decorate the house and add it to his chain of Michigan theaters.

The Prairie Theater Company, capitalized at \$40,000, has been organized by Louis Laemmle, Michael Broderick and Eileen N. Lynch, with offices at 831 South Wabash avenue, Chicago.

At Cleveland the State Theater has switched from straight pictures to the Loew policy of six acts of vaudeville and a feature picture. Reade's Hippodrome, a combination house, has consequently cut its prices and is giving two changes of its program weekly.

Would Improve Film Music

Boston, Jan. 31.—Hoping to revolutionize the music which is played in movie houses, S. Gibson Cooke, of Hillsboro, N. H., has been in town with a plan whereby he would become the official improviser of each motion picture. His idea is to view a film and improvise gayly or sadly, according to the joy or gloom in the picture. He has devised a way of recording the music he plays so that it can be reproduced on other pianos and orchestrated for use everywhere. Cooke is 55 years of age and is now a restaurant proprietor. He has formerly associated with Manuel Romane, a tenor, and Joe McCarthy, who used to sing at the old Heywood Cafe, he states.

Norma Talmadge Will Return February 20 for "Graustark"

Shortly before leaving for Europe, Joseph M. Schenck signed Dimitri Buchowetzki to direct Norma Talmadge in her next picture. He will bring work at once on the script of Graustark, the famous story of an imaginary princess and her American lover, who meets her by chance in a train en route for Denver and has a long series of thrilling adventures in his attempts to locate her again. Miss Talmadge will return from Europe about February 20. It is planned to start work on the picture March 10.

Deny Breaking Blue Law

Erie, Pa., Jan. 31.—Managers of 14 Erie movie theaters have filed in Erie county courts papers taking exception to decisions finding them guilty of operating their houses on Sunday. The theater men, who appealed after the justice of the peace of Wesleyville adjudged them guilty, claim that the judgment was given without any legal evidence to support it. They allege that the record discloses no evidence upon which the defendants could be held or convicted of the charge and that it does not show that they committed any offenses against any law of the commonwealth. Contentions are also made that no offense is properly charged in the information and that the records are irregular.

N. V. A. Likes Movies

New York, Jan. 31.—The movies are having a popular appeal with members of the National Vaudeville Association. Shows are being held each Tuesday evening in the grand ballroom. This week's feature was *Tongues of Flame*, starring Tommy Meighan.

Film Features on Broadway Report Fairly Good Week

New York, Jan. 31.—The feature films, which exhibitors all over the country are watching, were treated fairly good last week although nothing sensational figured in the box-office reports.

Also no figures are available at the Capitol Theater, where Von Stroheim's *Greed* was the center of attraction. It is understood that business was fair. Interest is focused on the career of this film, owing to its flop recently at the Cosmopolitan Theater.

The Ten Commandments, nearing the conclusion of its more-than-two-year run at the Criterion, grossed \$8,925, which is a strong showing in consideration. The film is maintaining a \$9,000 pace and is expected to hold it until its finish there.

At the Lyric *The Iron Horse* had an \$8,100 week, which isn't bad. It passed its 300th consecutive performance this week.

Romola, holding forth at the Cohan, showed a slight gain over the preceding week, taking \$8,900.



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Exploitation Stunts

Marcus Markowitz, originator and promoter of unusual "patronage creation" stunts, was a caller at the desk of the motion picture editor in *The Billboard's* New York office recently to explain his methods of aiding exhibitors to increase their attendance. He keeps psychology in mind in "doing his stuff". In the presentation of which he wears unusual costumes to attract attention and goes thru a program of unique actions. Most of his activities are staged in the lobby of the theater employing him.

French Via, manager of the Palace Theater, Blackwell, Ore., recently gained much good publicity thru a plan whereby he admitted the largest family in Kay county to a performance free of charge.

When *The Sea Hawk* ran at the Rialto, El Dorado, Ark., recently, Manager L. E. Clarke and Arthur Swanke, exploiter, erected a false front for the theater, the scene representing galleys and bearing the name of the author and Milton Sills.

Prizes for Sales Records

New York, Jan. 31.—The sales department of Film Booking Offices is offering \$5,400 in gold to the division managers, branch managers, salesmen, cashiers, bookers and billers who make the best sales record on the following productions: *The Fred Thomson Westerns*, the "Lefty" Flynn Westerns, the Richard Talmadge stunt pictures, the Bob Custer *Texas Ranger* series, the Van Pelt Wilson airplane pictures, the Evelyn Brent Gothics, *Broken Laws*, starring Mrs. Wallace Reid; *On the Stroke of Three*, Associated Arts Corporation's first production for F. B. O.; *Cheep Kisses*, C. Gardner Sullivan's initial production; *Vanity's Price*, the first of the super Gothics; *The Pacemaker*, F. B. O.'s new series, costarring Alberta Vaughn and George O'Hara; the Stan Laurel comedies, Jimmy Aubrey comedies, *Dinky Doodle* cartoons, *Cok Hexa Liar* cartoons, Hollywood comedies and the Valentino-Talmadge features.

Monday marked the official start of the competition.

Plan February Premiere

New York, Jan. 31.—Never *The Twain Shall Meet*, Cosmopolitan Corporation and Metro-Goldwyn interpretation of Peter B. Kyne's novel of the same name, will be given its premiere in February. A print of the picture arrived this week from Hollywood and is undergoing cutting.

Important scenes were made on location at Tahiti, in the Pacific, while the balance were taken in San Francisco and Hollywood, the two former places being the locale of the original story. In the cast are: Bert Lytell, Anita Stewart, Huntley Gordon, Justine Johnston, George Seligmann, Lionel Belmore, William Norris, Emily Fitzroy, Florence Turner and Princess de Bourdon.

Chaplin Coming to New York

New York, Jan. 31.—Information from a reliable source has it that Charlie Chaplin is due in New York within a few weeks with the completed print of *The Gold Rush*. Gloria Hale has been substituted in his wife's part in the comedy. Chaplin probably will leave for Europe after finishing his business in New York.

Abandon \$3,000,000 Studio

Paris, Jan. 23.—Close upon the announcement that the Paramount organization making *Ben Hur* will return to America to produce the picture, comes the estimate that so far the project has cost approximately \$3,000,000. The bulk of this expenditure is figured in a huge studio constructed at Rome, which must now be abandoned, unless conditions in Italy show a decided improvement. The company, of which Fred Niblo is director and Ramon Navarro the star, will return to Hollywood to film the masterpiece.

Would Ban "Gland Films"

Dallas, Tex., Jan. 30.—Motion picture plays dealing with rejuvenation and the gland theme will be rejected by the censor of Dallas, Mrs. Ethel Boyce. Two pictures which have had recent showings were rejected, but the Board of Appeals overruled her decisions. The subject of rejuvenation has been the cause of much discussion since the visit of Gertrude Atherton, author of *Black Oxen*. Mrs. Boyce states that she does not consider the subject proper for young people who compose a great per cent of the audience.

Want Slogan for "Phantom"

New York, Jan. 31.—For the strongest descriptive advertising slogan for *The Phantom of the Opera*, Universal will pay \$500 in prizes. It is announced by Carl Laemmle. The money will be proportioned as follows: first, \$250; second, \$100; third, \$50; next 10 best, \$10 each. The slogan should describe the production faithfully and should be as short as possible. Slogans should be submitted to Slogan Editor, Universal Picture Corporation, 730 Fifth avenue, not later than March 10. Announcement of winners will be made on or about May 22.

Collect Roosevelt Film

New York, Jan. 31.—Approximately 10,000 feet of film concerning the life and ideals of Theodore Roosevelt and about 25,000 positive prints have been added to the motion picture library being assembled by the Roosevelt Memorial Association in connection with memorials to the late President. One picture, *Roosevelt, the Great Scout*, will be released soon. A great part of the material connected will be used in the schools.

invited guest and the usual bandits who seek to "get" the hiding rancher. *The Fighting Ranger* might get by in small-town houses, but even there not with pronounced success.

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TABLOID REVIEWS of SHORT SUBJECTS

"Fast Company"

Our Gang comedy made by Hal Roach. These Peck's bad boys go adventuring in an exclusive hotel and succeed in partially wrecking the establishment. Smoking the "pipe of peace" leads to their inclusion on the casualty list. The picture, slapstick as *Our Gang* comedies always are, is decidedly entertaining.

"The Fighting Ranger"

Universal serial featuring Eileen Sedgwick, Jack Daugherty and Al Wilson. First three reels at least are commonplace. Story about a fugitive from justice with a pretty daughter, a handsome aviator who "drops in" as an un-

LYCEUM ~ CHAUTAUQUA ~ FESTIVAL
THE PLATFORM
 SPEAKERS ~ ENTERTAINERS ~ MUSICAL ARTISTS
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(Communications to 35 S. Dearborn St., Chicago, Ill.)

Chautauqua of the Future

A HYMN that 25 years ago was very popular in the churches and which is still sung frequently begins "Watchman, tell us of the night, what its signs of promise are," and there are many people of the platform today who are using that as a text and wondering what the signs of promise for the chautauqua are for the future.

There seems to be a unanimity of opinion that the chautauqua of yesterday and today as it fits into the community life of the small town needs a new policy and certain changes which will bring it within the financial possibilities of the average community.

I have seen but few signs of decadence in the large circuits or in the independent chautauquas. The only change in the latter has been one of minor shifting and modern arrangement of the program.

This is not true, however, of the small circuit town, and, if there is any fundamental difficulty with the circuit plan as it applies to the communities of smaller population, then it is time that this question should be studied very thoroughly and such changes made as will enable these communities to continue that most valuable form of social, mental and inspirational activity.

Chautauqua Needs

Never in the history of the chautauqua has opinion been so unanimous that lyceum and chautauqua are a most valuable feature of community life. Even the metropolitan dailies are at last acknowledging this truth, but no matter how essential or how valuable a chautauqua or lyceum program may be, if this activity brings a deficit year after year a large proportion of these communities are going to become tired of the everlasting effort to make both ends meet, hence the primary problem of the small chautauqua is one of finance.

The second problem is one of the quality of the programs presented. The multiplication of overhead expense and the constant struggle of the bureau to save losses necessitates an economy which is sometimes practiced at the expense of the quality of the program. This is a fact so well known that it does not need any explanation or proof at this time. The bureaus have done their best, but it has been impossible to keep up with the growing musical knowledge of the people at large, due to the modern musical education, and give them the quality of music that they demand and yet keep within the limits.

Modern Tendencies

There is no question but what the tendency in modern booking is one of specializing. Even the country towns are desiring a series of lectures upon specific subjects by men of authority rather than the old inspirational feature given by those who are sometimes but little better qualified than those of the local community. And again the local community which of recent years has become familiar with the very best in music by way of the phonograph, and sometimes by way of the radio, is beginning to desire music of real quality by artists who are acknowledged by those competent to judge to have a genuine musicianship. The comment is made too frequently that "we have plenty of musicians in our own town who can do better work."

All of these tendencies lead unerringly to the conclusion that the small chautauqua of the future—the one which is to take the place of the three and four-day program of today—must be of different caliber intellectually and musically. To do this something must be radically different; some sacrifice must be made and an adaptation must be found which will enable bureaus and bookers to present features that are genuinely worth while and yet within the range of the financial possibilities of the communities.

The Difficulties

Some bureaus have tried to solve this by the so-called festival plan, but my impression is that the festival plan has merely provided the average chautauqua program for an indoor series instead of utilizing the tent. This partly fulfills the demand. It does away with the expense of the big cloth top, and is all right as far as it goes.

The lure of the chautauqua tent is largely a thing of the past. Audiences have long ago discovered that a comfortable seat in an auditorium that is properly ventilated is vastly better than an uncomfortable seat under a glaring white tent on a summer afternoon.

The feature which the festival has not corrected, however, is the huge expense of a daily change of program, an expense which even the city vaudeville theaters have avoided by using the same talent for seven days.

The Tendency of Today

Whenever the bureaus are able to formulate a plan which will make it possible for them to put a satisfactory

program in a community for from three to five days, using speakers of sufficient dynamic ability to not only hold their audiences for that length of time but to insure a growth from day to day, they will have made a step in advance, and this step will be still further enhanced when these same bureaus have learned the lesson of securing musical companies strong enough to give a series of musical programs and make each day's program of growing interest.

It is true that this is not a chautauqua, and it is true that it will not take the place of the old chautauqua in the old chautauqua towns which have known the independent movement of the past, but I believe that it will mean a new development along platform lines which in the course of a few years can more than make up for what we have lost in the inability of the small community to meet the financial requirements of the old-time small chautauqua circuit.

Let me state here that what I have said does not apply to certain three-day chautauquas which are already working upon a well-defined educational plan. I have been speaking of the usual small program made up of the usual inspirational and musical features.

leaven of the few that has made musty the entire lump.

If I were writing this article for any vindictive reason, then I should deserve nothing but censure. But I am not. There is not a bureau in America that I would not work for and work hard to help achieve success. But this is true: The lyceum and the chautauqua have been sick babies during the past two years. They are showing signs of recovery. But convalescents need every care and careful nursing. And these platform twins will not survive their present indisposition if they are fed the same food of careless selection of talent which proved their undoing before.

Bureau Good Faith

I am not blaming one manager for the condition. Every one of them wanted to give value received. Sometimes the fault is the musical ignorance of the manager. How can one who cannot carry a tune assume to select the music which is supposed to delight and instruct the people? "No one can say," said a manager to me last year, "that my programs are not first-class in every way." Some of his musical numbers were the worst I ever heard. He was paying for good music and did not know that he was not furnishing it.

Gibbon's Solution

The fact is we need specialists in bureau management as well as on the platform. I clipped the following item from *The People's Popular Monthly*. It is from an article headed *Popular Town Successes*, and is intended to stimulate community welfare work in the smaller towns. The particular part of the article reproduced here is in regard to the town of Gibbon, Neb. Mr. Lukenbill, of that town, tells what has been accomplished in his community in the following letter:



Special Afternoon Program at the Great Bay View (Mich.) Chautauqua

Community Efforts

But the proof of what I have said comes to me every day in the form of clippings from newspapers throughout the country. More than one-half of the clippings in regard to lectures are those of specialists, most of whom are presenting lectures of information in series. Moreover, most of them have been booked not thru the services of any bureau. I am sorry that is the case, because I am convinced that the most depressing outlook of the lyceum and the chautauqua today is the elimination of the lecturer. The bureaus complain that committees do not want lecturers. And yet the lecturers are being booked more largely than before, and the bureaus are losing the business simply because they have not studied this new phase of the platform and taken advantage of it. The same thing has been happening in a smaller way in the musical field. It is true that all bureaus handle musical features. But they have not entered into the true musical field in such a way as to dominate the business. The result has been that a horde of small musical managers have sprung up, and musicians themselves have suffered by this unstable business. It should not be a reproach to any manager to conduct a fine lyceum business. Yet managers recognize this unsatisfactory feature of their business, and as soon as they begin to specialize in musical artists always do it under the cloak of another name. Is the lyceum so bad that music committees will not handle musical features from such sources? If that is true, then it is time for a musical Martin Luther to come forward and nail his theses upon the door of the I. L. C. A.

But the fact is that there are many lyceum companies which are fit for almost any musical festival or course in any city. It is only the unsatisfactory

a permanent patron. Gibbon is still there with the needs of the people just as it was before, and with the added advantage that it now has a community hall where many lyceum and chautauqua features may be given. To me it seems like a challenge to every bureau in America to demonstrate that they are in a position to give to that community and every community an invaluable service. And it is only as we demonstrate our ability to give this service by supplying a never-failing fund of information, inspiration and genuine musicianship that we can justify a genuine and permanent need for our services. The home chautauqua is multiplying. Perhaps some new idea which will combine the two plans will be the solution. Perhaps—but, after all, that is a problem which each bureau manager must solve for himself or go into some other line of business where returns are more sure and less initiative, less artistic discrimination and less willingness to serve are needed. I am hoping that many of our managers will see the light and that a new lyceum and a new chautauqua will be born which will carry on in a larger and a better way the splendid work which has been started. AL FLUDE.

A Letter From Ernest Gamble

Ernest Gamble is one of the many who have written me commending the article on the lyceum and chautauqua situation which I published some time ago under the heading "1925". A great many people have written in regard to that, because they seem to think it was a fair comment on the present situation.

Gamble's letter is particularly interesting as showing his viewpoint and I am reproducing it below, feeling sure that the bureaus and the talent people will be interested in his comment. Here is what he says:

"Dear Mr. Flude—That is a fine and pertinent article you wrote under the caption '1925' in your issue of January 10. It hits the nail right on the head and it looks the facts in the face.

"It is too bad that ostrichlike the lyceum has been hiding its head in the sand the past decade or more and trying to make itself believe everything was lovely.

"The lyceum journals, the I. L. C. A., managers and talent have refused to come out in the open as you have done, and they have refused to discuss lyceum decline of ideals and standards because, as one editor said, 'it was not constructive.'

"It has been recognized for a long time that the musical end of the lyceum was not up to the grade of excellence as the other branches. Yet, the music draws at least 60 per cent of the patronage. A very good soprano, who toured with me in lyceum, never breathes the fact in her circles, and she keeps the fact dark. She feels it hurts her reputation in the world of music. Isn't this a sad state of affairs?

"Five years ago a successful manager, one of the few who have made good money in the bureau business, commented that the lyceum was on the down grade. I asked the reason. He said one of the principal reasons was that bureaus foist on the public a very cheap and salable line of musical numbers, whose performance invariably injure the whole movement and that eventually the managers would suffer from their own policy of booking such inferior talent. This has come true. A first-class agent once remarked that he could sell the worst attraction that existed for one season, but that he would not want to visit the towns a second time.

"Where are such musical numbers on the platform as the old Schubert Quartet, the Ottumwa Quartet, the Philharmonic Quartet, Ovide Musin's Company, Remenyl, Madame Schalci, et al.?

"A chautauqua circuit manager wrote me just now that he wanted for his leading musical item on his program a novelty company! O tempora! O mores!

"This is not sour grapes with me. I have kept at least 60 per cent of my business outside the lyceum, a sheet anchor, as it were, for this day of storm and stress. The lyceum is all right, the public knows good music, you cannot fool it. It seems to me the fault lies right with ourselves, managers, talent, agents, committees and lastly and especially producers."

The Rev. Thornton Mills, well-known chautauqua and lyceum lecturer, has just resigned from the pastorate of the New England Congregational Church of Chicago as the result of a disagreement between him and officers of the church over doctrinal matters. Dr. Mills has been instrumental in building up the church until it is one of the outstanding congregations of Chicago.

Finale

There is a whole volume in that one sentence: "The demands of the traveling chautauquas had grown tiresome." It is not a question of honesty, or of grafting, or overcharging. It was simply the fact that the bureau was unable to give the SERVICE which would make Gibbon

The Chautauqua Prize Play

On January 13, 14 and 17 the play, Still Waters, which won the prize in the chautauqua drama contest, was presented at Evanston, Ill., at the Annie May Swift Hall by the University Playshop. This play is known as the \$3,000 prize chautauqua play. The Evanston Daily Northwestern gives an extended report of its presentation, and I am reproducing part of this report below because it is of especial interest to all dramatic people upon the platform.

"Still Waters was awarded the \$3,000 prize as being the best three act-play for the chautauqua stage submitted in a recent nation-wide contest. Playwrights from all over the United States sent in manuscripts to the board of judges. The play was chosen as in former years for its novelty.

"The play this year is a satire on amateur dramatics. It presents a play within a play, and is an example of how a group of amateurs goes about to present a play. A dress rehearsal and the presentation of the one-act drama written by a local playwright makes a most unusual and very funny second act. It is not unlike the second act of George Kelly's The Torchbearers.

"The cast includes Mildred Gray as Mrs. Upjohn, whose two daughters, Cornelia and Emma Jane, played by Inez Johnson and Marjorie Van Rensselaer, are important factors in the production of the one-act play. Helen Hahn plays the part of Constance Bliss, who writes and directs the production, which she calls The Clutches.

"Ralph Lane will take the part of the movie hero who plays the lead in the Clutches, but who stops the show by eloping with the leading lady in the middle of the big scene. Tim Lowry as Joseph Brady, Ralph Johnson as Speedy Pace, and Wesley McKee as Sock Stockton complete the cast.

"The entire second act of the play is devoted to the rehearsal and presentation of a one-act play written by an amateur playwright who has great aspirations but few ideas. The quiet and peaceful household of Mrs. Upjohn and her two daughters, Cornelia and Emma Jane, is suddenly very much disturbed by the appearance of Reginald Riggs, a real movie actor. A friend of the Upjohns, Constance Bliss, together with her walking dictionary, Joseph Brady, has just written a one-act play. They plan to present it before the local Footlights Club when the heart-smashing Reggie announces that he will take part in the play provided Cornelia Upjohn will play opposite him.

"The first scene of the second act is a minute dress rehearsal with the director's suggestions and lessons in the art of make-up. The second scene is the play itself and presents the difficulties that the local group plus the professional Reggie have in putting over a smooth and professional performance. During the big scene the movie hero stops the show by running away with the leading lady, a piece of 'business' not written in the script. The search for the missing actors and the righting of the individual troubles of the three pairs of lovers constitutes the rest of the play.

"Tim Lowry plays Joseph Brady, the walking dictionary, and an essential in the life of Constance Bliss, played by Helen Hahn. Mildred Gray plays Mrs. Upjohn. Her two daughters will be acted by Inez Johnson and Marjorie Van Rensselaer. In the roles of Speedy Pace and Sock Stockton, two youths who desire Mrs. Upjohn as a mother-in-law, will be seen Ralph Johnson and Wesley McKee. Ralph Lane will play the movie hero.

"Each year the \$3,000 prize is awarded to the playwright whose play is most novel. In the play which won first prize two years ago the audience took part in a general town meeting. Last year a large portion of the play was done over radio. This year it is a satire on amateur dramatics.

"Still Waters was written by Leon Pearson, who is also author of The Open Road, which was produced here last year. His father, Paul M. Pearson, a member of the board of judges that selected the play, was formerly a member of the faculty of the School of Speech."

It looks as if Leon Pearson has produced a real play and one which will be of great value to the chautauqua and lyceum.

forestry, using his experience in that work in Germany as the nucleus of his discussion. There are few questions before the American people which are more important today than that of tree preservation. This country is probably more backward than any other in saving its forests. Dr. Schenk spoke recently in Waynesburg, Pa., and is engaged for a number of school addresses in that State.

W. I. Atkinson, of the Western Lyceum Bureau, was in Chicago again January 23 and 24. His many friends will be delighted to know that his recent operation has proven a complete success. He is optimistic over the future of his business in Iowa and states that it is opening up in better shape than usual.

The Democrat, of Oswego, Kan., gives a splendid report of the recent production in that city of The Ghost Between, one of the most popular of the lyceum plays this season.

C. M. Baumgardt, well-known travelog speaker of Los Angeles, recently has been giving lectures upon the sun's eclipse.

One of the authoritative lecturers upon the Far East question is Dr. Homer B. Hulbert. I have had occasion to mention him frequently, and I am always glad to do so, because Dr. Hulbert is one who can speak with authority. He lectured recently at Woburn, Mass., giving his lecture, entitled When East Meets West. The Times of that city devoted nearly a column to comment upon his lecture. I am quoting two paragraphs because its well-written comment gives a clear idea of Dr. Hulbert's position in regard to the Japanese and Chinese situation:

"Mr. Hulbert described Japan's actions in Korea in 1894 and in 1895, when Japan incited riots and assassinated the Queen of Korea. He showed how in 1905, after the Russo-Japanese War, in which Korea was Japan's ally, President Roosevelt advised Japan to seize Korea. He described the efforts that were made to preserve the independence of Korea with its 13,000,000 people. The reason why Senator Lodge said 'No' in regard to the treaty of Versailles, he said, is in a small part because he knew what Japan had done in Shantung, facts that have been sedulously kept from the American public. Knowing what he knew about Shantung, it was impossible for him to subscribe to a treaty that proposed to turn over Shantung to the Japanese. Mr. Hulbert described some of these conditions and asserted that if the people of this country had been aware of them at the time there would have arisen one universal cry against our subscription to that treaty until Japan had evacuated all Chinese territory.

"China, he said, is now hovering between two opinions, whether to stay on one side of the fence and hold to her age-long belief in the private ownership of property and the ordinary economic principles of the West or to go Bolshevik. He declared that the most important subject to which American and British diplomacy can address itself is the absolute preservation of China's integrity and autonomy against all comers. The interests of America, economic, commercial, industrial and humanitarian, are all involved in the outcome in China."

Dana M. Wood, who was to lecture recently at Lynn, Mass., upon Japan, was unable to fill his engagement, hence Dr. Perkins, president of the association in that city, took his place and spoke upon South America to the entire satisfaction of the audience. It is not often that a local committee has the talent within its own membership to substitute in a case of that sort.

Ernest L. Briggs, who formerly was engaged in the management of musical artists, is now located at 1400 Broadway, New York, featuring a list of attractions, among which are Tony Sarg's Marionets, the King-Smith Favorites, in Musical Pontonines, and Crystal Waters, in The Evolution of American Song.

The L. Verne Stout Players send a two-page mimeograph press sheet to their committees which is well written and

should prove a great help in the local publicity.

Some time ago I mentioned that J. W. Griest and Frank Stockdale had combined forces, and that Ray Morton Hardy had cast his lot with them. I find that this combination has been further cemented by the removal of the office of the Retail Merchants' Institute, of which Mr. Griest has been the manager, to the space formerly occupied by Mr. Stockdale, and they are all utilizing the headquarters. Miss McCartney is in charge of the office, and Fred High remains there as well. This new move has resulted in an immediate growth of business. Hardy and Griest are both booking, Hardy being utilized as a speaker at the institutes as well. Since the new combination the booking has greatly increased. Seven institutes of one week each were booked in only two weeks. I am more than glad to report this success. All of the people mentioned above are of the platform and most of them have been very closely interested in times past with the lyceum and chautauqua. They have carved for themselves new fields in which they are achieving success, but in which also they have done that which is vastly more important, and that is they have found a way in which they are giving genuine service—a service which is so unique and so valuable that Chambers of Commerce all over the country are writing in to inquire about the work and to apply for the service. This work does not interfere with any lyceum or chautauqua activity. Indeed it should in almost every case stimulate the lyceum and chautauqua interest in any community.

Ralph Bingham, the irrepressible, spent January 24, 25 and 26 in Chicago, visiting most of that time in the Harrison home.

Mrs. Maro, of Leland, Mich., has been in Chicago for the past week recuperating from an operation which she recently underwent at Rochester, Minn. Mrs. Maro has been an enthusiastic platform fan, and many remember the late Maro, one of the great magicians of the platform.

Delayed notice of the death of Dr. Benjamin Butler Burton has been received by this department, and details of the career of the well-known lecturer appear in the obituary columns of this issue.

"I am going to confine my activities in the future to four attractions," said a manager recently. "I shall have two concert companies of undoubted musicianship, a play and a lecturer. I shall devote all my energies to booking just these and nothing more. I believe that in this way I will be able to give better publicity and better results to the talent and vastly better service to the community." That is an interesting experiment and one which it seems to me may lead to good results. I have no objection to the big bureaus with the big lists. They are able to give a wonderful service—if they are conscientious and have the proper vision. I am inclined to believe, however, that much of the lyceum trouble has come from the smaller bureau thinking that in order to get business he must present a huge list regardless of the quality of the goods he is offering. A very small list, carefully selected and consisting of genuine headliners of service, is vastly better than a large list padded with mediocrity. In the pioneer days it was common to build store buildings with a high false front. They frame buildings of one story would have a front like a two-story building sometimes with imitation windows above that served no purpose whatever and did not even deceive the people. A 'phony' bureau list is like the false front of the old-time pioneer store building. It no longer deceives any one, and most of the grief and the disappointment returns ultimately to the door of the bureau which has used the deceptive method."

Dr. Albert C. Clay, professor of Yale University, is lecturing before the schools and colleges of the East upon his recent trip across the Assyrian Desert. The doctor is an authority in the field of Assyriology and Babylonian antiquity.

W. B. Townsend, who recently returned from Calcutta, India, where he taught for two years, is turning attention to

chautauquas. Mr. Townsend hunted big game in India and bagged, among other animals, an 11-foot royal Bengal tiger, said to be the largest animal of that sort ever killed by an American. He illustrates his lecture with slides and is presenting a most interesting program.

The fact that the lecture platform is being used more and more for commercial purposes is demonstrated almost every day. L. W. Marsh, manager of the Building Material Department of Johns-Manville Company, is giving lectures at present, together with demonstrations on the merits of the asbestos shingle. These lectures are naturally arranged thru the various branches of that organization, and are usually given before vocational and trade schools.

Dr. Henry, president of the Christian College of Canton, China, is lecturing in this country this season upon the history and industrial and political life of China. He claims that the Chinese revolution was largely due to the influence of returned immigrants who had been in America and that America still has a greater influence in China than any other country. He reports that the German influence is still strong there also, and that the great body of the Chinese distrust the Japanese, altho they are able to exert much influence on account of the large number of Japanese in that country and the importance of Japanese business interests there.

Prof. A. E. Haydon, of the University of Chicago, is lecturing before audiences in Indiana, Illinois and neighboring States upon the subject of Judaism and the World's Religious Needs. He is an authority upon religious literature and thought.

Ruth M. Keeney is presenting illustrated lectures in New York State upon a recent world tour, paying especial attention to conditions in Japan following the earthquake.

Mrs. Alfreda J. Howell is delivering lectures thruout the State of New York to women and girls upon sex subjects. She is a well-known author and authority upon topics of that sort.

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News Notes

Roy Harvey, who has done excellent work with the Lyceum Magazine during the past few years, is severing his connection with that firm in February and will represent several attractions attending to booking, etc. Harvey was personal representative of the editor of this department before he began work for the magazine. He will again book the special three-day engagements for the coming season and also is interested in The Orient. It was a pleasure to work with Harvey before and the renewal of the former affiliation is welcome.

Dr. Geo. B. Lawson, of Bucknell University, Pennsylvania, is lecturing before many of the schools in the East upon the subject, Newer Educational Movements. He claims that the trend of modern education is toward uniformity and standardization.

The German forest expert, Dr. C. A. Schenk, is lecturing in America upon

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(Continued on Page 62)

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OUR AMERICAN OPERA

The Importance of Giving a Chance to Native Singers and Composers

(An Open Letter to the Editor of The New York Times)

IS IT possible that the Metropolitan Opera is unable to find an American mezzo-soprano, or contralto, or tenor to participate in some of the per-... formances? Italy is the mother of the opera and as such must be re-... garded as highly contributory toward its welfare. Yet other countries, while enjoying Italian music and repeatedly performing the works of the Italian masters, do not neglect their own countrymen and have natives sing *Il Sogno, M'appari, Una Furtiva Lagrima*, etc. They are sung by the natives of Covent Garden or the Paris or Berlin Opera Houses quite as well.

It is true that the manager of the Metropolitan Opera House is try-... ing his best to give the American audience a faithful rendition of each opera. Thus his cast in the performance of German opera is almost exclusively represented by a German cast, and naturally he follows the same principle with regard to Italian operas, contending that a translation never equals the original. While this holds good with reference to litera-... ture, it doesn't hold good with regard to music.

Music is the Esperanto of all nations. A Russian peasant versed in music will read the same music as is read in Italy or in any other country. That being the case, it is no longer a question of music closing the doors to American singers. The fact is that Mr. Hackett is as fine a tenor as may be heard, and Sophie Braslau is a fine contralto. Why don't those few Americans who have made immense progress in the operatic field sing in the opera today? Our Italian friends never leave the institution. The American aptitude for progress is equal to that of any other nationality, but if there is opposition at the very threshold of ambition there cannot be progress.

While Peri, the man who wrote the first opera, *Eurydice*, was fol-... lowed by a number of his countrymen since the beginning of the seven-... teenth century, it so happened that Germany, accepting the *Aria Parlante*, did not merely play the works of Monteverde, Civalli, Cesti, Scarlatti, Puccini, Paesello, etc., but worked out an operatic series of its own, and Wagner, the Peri of Germany, was soon followed by Mascagni and his one great one-act opera, *Cavalleria Rusticana*. It was Mozart who com-... bined Italian sweetness of melody with German richness of harmony, which is beyond comparison. Nor was France sleeping while Germany was ex-... celling the works of Italy. Lull and Rameau were imitating the Italians, as the Germans did, soon to find a Gluck, who immediately began to cor-... rect the shortcomings of Italian opera by restricting the exercise of the vocal art and bringing into greater prominence the dramatic characters. Gluck was followed by men like Cherubini, Meyerbeer, Rossini and Gounod.

Since France and Germany were able to improve and produce works that in some respects excel the works of the Italian sponsors of operatic art, is there not a little space left for American genius, if encouraged to attempt to try, even if it be failure? To fall in trying is far nobler and is far more American than not to have a chance to try. Let American singers into the American Metropolitan Opera House and we won't cry any more. DR. A. C. WOLMARK.

New York, January 20, 1925.

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(Continued on Page 64)

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Number of consecutive performances up to and including Saturday, Jan. 31.

PLAY.	STAR.	THEATER.	OPENING NO. OF DATE.	PERFS.
Able's Irish Rose.....	.....	Republic.....	May 22.....	159
Badges.....	.....	Ambassador.....	Dec. 3.....	71
Heydorn.....	.....	Provincetown.....	Jan. 20.....	7
Candida.....	.....	Equity-48th St.....	Dec. 12.....	41
Dancing Mothers.....	.....	Maxine Elliott.....	Aug. 11.....	197
Depths, The.....	Jane Cowl.....	Broadhurst.....	Jan. 27.....	7
Desire Under the Elms.....	.....	Earl Carroll.....	Nov. 11.....	95
Don't Rother Mother.....	(Spec. Mats.).....	Little.....	Feb. 3.....	—
Emperor Jones, The.....	(Spec. Mats.).....	Punch & Judy.....	Jan. 12.....	20
Episode.....	.....	Bijou.....	Feb. 4.....	—
Firebrand, The.....	Joseph Schildkraut.....	Morocco.....	Oct. 15.....	125
Guardman, The.....	.....	Booth.....	Oct. 13.....	157
Harom, The.....	Lenore Ulric.....	Bohmer.....	Dec. 19.....	72
Hell's Bells.....	.....	Wallack.....	Jan. 29.....	5
Is Zat So.....	.....	Thirty-Ninth St.....	Jan. 5.....	32
Isabel.....	Margaret Lawrence.....	Empire.....	Jan. 13.....	23
Ladies of the Evening.....	.....	Lycium.....	Dec. 23.....	47
Lass of Laughter.....	.....	Comedy.....	Jan. 8.....	24
Little Clay Cart, The.....	.....	Neighborhood.....	Dec. 5.....	55
*Milk and Honey.....	Louis Mann.....	Longacre.....	Dec. 22.....	49
*Milk and Honey.....	.....	Booth.....	Dec. 24.....	154
Mrs. Partridge Presents.....	.....	Belmont.....	Jan. 5.....	32
My Son.....	.....	Nora Bayes.....	Sept. 17.....	101
*New Brooms.....	.....	Fulton.....	Nov. 17.....	84
Old English.....	George Arliss.....	Ritz.....	Dec. 23.....	48
Othello.....	Walter Hampden.....	Shubert.....	Jan. 19.....	23
Out of Step.....	.....	Hudson.....	Jan. 24.....	4
Peter Pan.....	Marilyn Miller.....	Knickerbocker.....	Nov. 6.....	163
Piker, The.....	.....	Little.....	Jan. 15.....	19
Pigs.....	.....	Little.....	Sept. 1.....	173
Processional.....	.....	Garrick.....	Jan. 12.....	21
Quarantine.....	.....	Henry Miller's.....	Dec. 16.....	56
Shall We Join the Ladies.....	.....	Empire.....	Jan. 15.....	23
She Had to Know.....	Grace George.....	Times Square.....	Feb. 2.....	—
Show-off, The.....	.....	Playhouse.....	Feb. 5.....	422
Silence.....	H. B. Warner.....	National.....	Nov. 12.....	93
Small Timers, The.....	.....	Punch & Judy.....	Jan. 27.....	7
S. S. Glenn.....	.....	Princess.....	Nov. 3.....	90
*Stork, The.....	.....	Cort.....	Nov. 24.....	83
They Know What They Wanted.....	.....	Klaw.....	Jan. 24.....	8
*Two Married Men.....	.....	Longacre.....	Jan. 13.....	1
Uncle Tom's Cabin.....	.....	Triangle.....	Nov. 4.....	90
Undercurrent, The.....	.....	Cort.....	Feb. 2.....	—
Value of Content, The.....	Marjorie Rambeau.....	Apollo.....	Jan. 13.....	23
Way of the World, The.....	.....	Cherry Lane.....	Nov. 17.....	87
What Price Glory.....	.....	Plymouth.....	Sept. 5.....	177
White Cargo.....	.....	Daly's.....	Nov. 5.....	231
Youngest, The.....	.....	Gaiety.....	Dec. 22.....	48

*Closed Jan. 31. **Closed Jan. 26. *Moved to Princess Theater Feb. 2.

IN CHICAGO

Able's Irish Rose.....	.....	Studebaker.....	Dec. 23.....	501
Applesauce.....	Allen Dinehart.....	La Salle.....	Sept. 23.....	164
Big Mouth, The.....	Fiske O'Hara.....	Central.....	Jan. 11.....	27
High Stakes.....	.....	Adelphi.....	Dec. 21.....	31
Parasites.....	.....	Franklin.....	Jan. 18.....	18
Sakura.....	Walker Laramore.....	Playhouse.....	Dec. 21.....	56
Second Mrs. Taquetry.....	.....	Blackstone.....	Jan. 23.....	9
Show-off, The.....	.....	Cohan's Grand.....	Jan. 4.....	30
White Cargo.....	.....	Cort.....	Oct. 5.....	153

IN BOSTON

Dark Angel, The.....	Patricia Collinge.....	Wilbur.....	Feb. 2.....	—
Grounds for Divorce.....	Jna Claire.....	Plymouth.....	Jan. 29.....	8
*Haunted House, The.....	Wallace Edinger.....	New Park.....	Jan. 19.....	10
Meet the Wife.....	Mary Holland.....	Hollis.....	Jan. 29.....	8
New Brooms.....	.....	Frank Grayson.....	Feb. 2.....	—
White Cargo.....	.....	Leon Gordon.....	Jan. 19.....	16
*Wife Hunter, The.....	.....	Mr. & Mrs. Coburn.....	Jan. 19.....	16

*Closed Jan. 31.

IN PHILADELPHIA

*For All of Us.....	Wm. Hodge.....	Adelphi.....	Dec. 22.....	49
Rain.....	Jeanne Bagels.....	Broad.....	Jan. 12.....	24
*Swan Called Peter.....	Walnut.....	Jan. 26.....	8
*Swan, The.....	Eva Le Gallienne.....	Garrick.....	Jan. 5.....	32

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TRICK CARTOONS FOR CHALK TALKERS. Two new programs with beginners' instructions, \$1.00. Particulars free. "It's all in the System." FOOTLIGHT CARTOON SYSTEM, Portsmouth, Ohio. feb21

COSTUMES, WARDROBES AND UNIFORMS

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Brilliant Imitation Spangles

and jewels; costumes, stage curtains, props painted and spangled; beautiful colors and effects on your own materials. Send for sample butterfly, 50c. DINGLEMAN TEXTILE DECORATING CO., 232 W. 57th St., New York City. feb14

A-1 STAGE WARDROBE, LOWEST PRICES. Specialize in Evening Gowns, Wraps, Irresistible, Jeweled, etc., up-to-the-minute Models. Afternoon, Dancing and Street Dresses and Thruwa Sets. House of class, flash, rebellibility and prompt service. Over 40 years at former address. C. CONLEY, 404 West 80th St., New York City. feb7

A FINE ASSORTMENT MAGICIANS' HINDU Costumes; Jeweled Turbans, beautifully decorated, \$25.00; satins, brocades, Wild Man for pit shows, \$10.00, complete; Silk Lace Spanish Shawls, \$10.00; Embroidered, \$35.00; Chinese Mandarin Coats, Embroidered, \$20.00; Skirts, \$7.50; large Embroidered Gold on Black Satin, \$12.00. STANLEY, 306 West 22d St., New York.

UNIFORM COATS, \$4.00; CAPS, \$1.00; TUXEDO Coats, \$6.00; Suits, \$12.00. JANDORF, 229 W. 97th St., New York City.

AUTOMOBILE ENAMEL AND FURNITURE Gloss. Apply to car or furniture with a piece of cheesecloth. Formula and instructions, one dollar. H. N. SMITH, Box 298, Kokomo, Indiana.

BEAUTY CLAY, VANITY COLD CREAM formulas and ten others, \$1.00. OZARKA CO., 412 N. Mulberry St., Hagerstown, Md.

BESTALL CHEMICAL WOOD STONE—FOR public building, kitchen and bath room flooring. Can be molded into innumerable souvenirs and ornamental novelties. Formula, \$5.00. MAXIM CHEMICAL COMPANY, 203 Maxim Building, New Castle, Indiana. feb14

CREAM KRISP PEBBLES—THE NEW, WONDERFUL, unsurpassable, irresistible confection. Guaranteed formula, \$1.00. Free particulars. GOLDBERG'S, Rockville, Connecticut. feb1

EASY TO MANUFACTURE INK, SWEEPING Compound, Gum, etc. All formulas for 25c. E. M. CHRISTIAN, Box 24, East Jaffrey, N. H.

MAKE AND SELL A SPOTTING SOLUTION used by the largest cleaners and dyers. Original formula cost fifty dollars, full instructions and formula now for two dollars. READING CLEANING CO., 100 N. 5th St., Reading, Pennsylvania.

NO SHINE, NO RUN FORMULAS. TWO latest formulas; biggest money makers. Samples and formulas for 50c. JOMEL CO., Box 4, Tremont Station, New York. feb14

POLISHING CLOTHS AND OTHER VALUABLE Formulas for a dime. DEASERT STUDIO, Brawley, California.

SO-CALLED FROZEN PERFUME FORMULA. Dime. C. A. MARGLIN, 916 Grove St., Evansville, Indiana.

FOR SALE—NEW GOODS

7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Discontinued Salesboards of

various kinds at ridiculously low prices. Will mail three samples for \$1.00. Write for information. LIPAULT CO., Dept. B, 1023 Arch St., Philadelphia, Pa. feb21

I Am Now Building Six Brick

upright rotary barbecues complete, highly nickelplated, with one-fourth horse-power motor and speed-reducing unit. I furnish blue prints, plans and everything except the bricks and coke. Will manufacture and sell only six of these. Act quick. Address ROK FIBER, Centropolis Hotel, Kansas City, Missouri.

CUT PRICES — NEW BALL-THROWING Games. Georgia Peach Girl, \$20; Five Jolly Fruit Girls, \$100; Fruit Girls or Duck and Chickens, complete games, \$200. LAMBERT'S NOVELTIES, Box 127, East Point, Ga. feb21

FLEISCHER'S IMPROVED WEE GEE Fortune Telling Slot Machine, \$6.00, F. O. B. New York. CHAS. FLEISCHER, 438 Hopkinson Ave., Brooklyn, New York.

MEXICAN PRODUCTS AND CURIOS—Imported from Mexico. 8 amp for price list. HILARIO CAVAZOS & BRO., Laredo, Texas.

FOR SALE—SECOND-HAND GOODS

6c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

For Sale — Ten Nickel Mint

vendors, \$47.50, perfect condition, used very little. 17 small exhibit card machines, \$4.50 each. NELSON & MAASS, 92 Prince St., New York.

For Sale—Two Arcade Outfits,

consisting of Drop Picture Machines, Microscopes, Punching Bags, Name Plate, Medal Stamping, Automatic Pistols, Automatic Rifles, Electric Machines, Donkey Fortune, Elephant Fortune, World Horoscopes, various kinds of athletic and other arcade machines. These machines are in perfect condition. Write for a complete list and prices of machines. NELSON & MAASS, 92 Prince St., New York City. feb7

For Sale — Four Skee-ball Al-

lers, perfect condition; must sell at once. NELSON & MAASS, 92 Prince St., New York.

Mills O. K. 5c Counter Mint

vendors, late models. PEEBLESS, 2406 Central Ave., Minneapolis, Minn. feb14

Slot Machines and Supplies.

LANG, 631 Division St., Toledo, Ohio. feb14

Slot Machines Bought, Sold,

leased, repaired. OHIO NOVELTY CO., 40 Stone Block, Warren, Ohio. feb21

49 PAIR CHICAGO ROLLER SKATES, USED 6 weeks. CABL BUSH, Mattoon, Illinois.

BALLOONS, PARACHUTES, AEROPLANES, Chutes, Rope Ladders, etc. THOMPSON BROS.' BALLOON CO., Aurora, Illinois.

BALLOONS, PARACHUTES, SUPPLIES. J. A. PARK, Newcomerstown, Ohio. feb21

BALLOON OUTFIT FOR SALE, GOOD CONDITION, price reasonable. VICTOR HEISLER, 608 24th St., Milwaukee, Wisconsin.

COWHIDE BAGS IN OXFORD AND KIT styles. Bankrupt stock of importer. Prices delivered from \$4.50 up. ATLAS TRUNK CO., Scranton, Pennsylvania. feb14

ELECTRIC LIGHT PLANTS, FORD FRONT End Power Attachments, Generators, etc. THOMPSON BROS., 85 Locust St., Aurora, Ill.

60c PER GROSS, PUCK PUSH TOGETHER Bachelor Buttons, packed gross in box. Can be sold 6 for 10c, in package. Great for streetmen and house canvassing; carnivals. Order at once; only 1,000 gross. WEIL'S CURIOSITY SHOP, 20 S. Second St., Philadelphia, Pennsylvania.

FOR SALE — PENNY ARCADE MACHINES. Also will buy Slot Machines and Penny Arcade Machines. J. DEMARCO, 5035 Newport Ave., Ocean Beach, California. feb7

FOR SALE—TENT, 50 BY 60, BALE RING style, 8-foot side wall, 8-oz white drill, used one season, in good shape, with poles, stakes and everything, ready to put up. 4 lengths Teller Suits, complete, Armbruster make; Stage and 4 Coleman Lanterns. Stored at Branchville, Va., near Norfolk. Three hundred dollars buys all. Address W. V. NETHKEN, 2114 7th Ave., Tampa, Florida.

FOR SALE — COMPLETE CRISPETTE Machine and \$30 Ragsdale Candy Kitchen. Lightly used, guaranteed, must sell, \$225.00. L. ADAMS, Tampico, Illinois.

FOR SALE—LARGE FLOOR MACHINES, Generators and Eclipse, singles, twins, triplets and roulette; 5c and 25c play. All Caille makes. T. J. NERTNEY, Ottawa, Ill. feb7

FOR SALE — MILLS FIREFLY SHOCKING Machines, bargain. FRED MUSSELMAN, Peoria, Oklahoma. feb21

Should Radio Musicians Be Paid?

(W. C. D., in The Musical Enterprise)

SHOULD musicians who perform for radio broadcasting stations be paid for their services?

The musician says Yes. The broadcasting stations say No.

The above two answers are foregone conclusions, because each is an interested party and each side has its own viewpoint.

The broadcaster says he invests his money in providing free entertainment for the users of radio sets, and therefore he figures the musician should be prepared to do likewise.

But there is another or third party who is vitally interested in this matter, and he happens to be the "listener in", and, after all, the "listener in" is in a way the most important of the three groups, for unless there were "listeners in" there would be no need or use for a broadcasting station, and if there were no broadcasting stations the help of the musicians would not be sought. But inasmuch as there are "listeners in" by the million, due to the fact that there are broadcasting stations by the hundred, it becomes necessary to have musicians by the thousand. Should these musicians be paid for their services? Group No. 1 says Yes. Group No. 2 says No.

What does Group No. 3 say? Group No. 3 undoubtedly will vote with Group No. 1. Why? Because No. 3 gets the benefit of the combined efforts of Nos. 1 and 2, and it costs him nothing, but he believes that labor performed is entitled to remuneration, just as long as he does not have to foot the bill.

As I have said above, in order that No. 3 gets this benefit, No. 1 has to provide the talent and No. 2 the money. Are they not both entitled to a just and equitable return for their efforts? I think they are.

No. 2, the broadcaster, is not so much of a philanthropist as he pretends to be. He does not sink \$30,000 or \$40,000 in a station and provide programs the year thru just for the fun of entertaining and without getting some return, either directly or indirectly, either in the sale of radio parts he manufactures, or the hotel accommodations he has, or the newspaper he represents. He realizes a good interest on his investment or he quits the business. And his disinclination to pay for the programs provided by No. 1 is accounted for by the fact that in doing so he would reduce the interest on his investment. It is a cold-blooded business transaction at best, clothed in a garment of philanthropy.

No. 1, the musician, is entitled to payment for his services before the microphone, the same as if he were on the stage or the concert platform. Every laborer is worthy of his hire and should insist on it.

The fact that party No. 3, the "listener in," gets everything free has no bearing on the controversy. He, no doubt, pays for some of it in the radio apparatus he purchases, but how the broadcasting station is going to collect from the listener to help pay for the musician is a problem for it alone to solve, but the musician is certainly entitled to his pay check for all services performed by him, and if he will stand firm in his demands he will get what he is entitled to and deserves, and nobody will be much the worse off.

CHORUS DRESSES, SATEEN, SIX PINK, SIX blue, six red, new, \$25 takes all; six Feather-Trimmed Silk Dresses, \$12; six Black Patent Oil Cloth Dresses, with hats, \$12; Sateen Drops, six cents square foot. GERTRUDE LEHMAN, 13 West Court St., Cincinnati, Ohio.

MINSTREL SUITS, COMPLETE, FLASHY. \$3.00, all sizes; Interlocutors' Coats, silk, satin, \$5.00; new Tuxedo Suits, \$25.00; Silk Opera Hats, beauties, \$3.50; Men's Suits, good condition, all sizes, colors, \$8.00; Men's overcoats, sale price \$2.00; Crown Suits, \$2.00; Pomp Shoes, new, \$1.50; Wooden Sole new Dancing Shoes, \$5.00; Comedy Suits, all kinds, \$1.00; Dutch, Jew, Rule, Blackface. Stamp for list. WALLACE, 1834 N. Halsted, Chicago.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS. 6c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Formulas—All Kinds. Guaranteed, 25c each. Particulars stamp. E. KNOWLES, 34 Marshall St., Somerville, Mass.

Mutt, the Formula Man—Five

money-making formulas, only \$1.00. 122 Spring, Jeffersonville, Indiana.

REAL MONEY—LIQUID GLOSS AUTO FINISH. No polishing or rubbing. Apply with cheese cloth. Formula, \$1.00. Particulars for stamp. MANLY, 3544 Lindell, St. Louis.

ROLLING MASSAGE CREAM, ORANGE VANILIN Cream, Vanity Cold Cream, three valuable formulas, 50 cents. HENRY C. SMITH, Brawley, California.

SILVER PLATING, SEE CLEAR, FIRE EXTINGUISHER, Razor Paste, Hair Straightener, Hair Curler, all 6c. 50c; any one, 10c. PITTMAN LABORATORY, Parksville, Kentucky.

YOU CAN RECEIVE 25 LETTERS A DAY each containing \$1.00; legitimate. Working plan and formula, \$1 bill. W. M. GREIN, 822 E. Douglas, Wichita, Kansas. feb23

YOUR FAVORITE BEVERAGES AND OTHER Formulas. Free valuable information. THE FORMULA COMPANY, Sales Dept., 122 West Howe St., Seattle, Wash. feb21

25 MONEY-MAKING FORMULAS, \$1.00. MONROE, 223 Sixth Street, Jeffersonville, Ind. feb21

500 GOOD FORMULAS, 25c; 250 FORMULAS, 10c. RODGERS COMPANY, 813 Locust, Cincinnati.

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.

(Continued on Page 66)

\$5.00 STREETMEN TRUNKS, BOUGHT FROM
Government, size 30 inches long, 15 inches wide closed; twice size when opened. Divided 13 compartments with inside lid iron bound, lock and key, reinforced corners, worth \$15.00. Only 50 in stock, order at once. **WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pennsylvania.**

FOR SALE — 100 LENGTHS OF CIRCUS
Seats, used one week at 104th Cavalry Armory, Philadelphia, Pa. 10-tier high, as good as new; also 50 lengths of 8-tier high. Sell all or as many as you want. **WELSH BROTHERS, 1207 West Thompson St., Philadelphia, Pennsylvania.** mar7

OLD SHOWMAN'S STORAGE, 1227 COLLEGE
Ave., Philadelphia, sells used Candy Floss Machines, Sanisco Ice Cream Sandwich Machines, Long-Eakin Crispette Outfits, Waffle Irons Griddles, Burners. feb7

HAMBURGER OUTFIT, JUICE GLASSES,
etc., \$20.00. Write **ALLAN SUITS, 338 Broadway, Hot Springs, Arkansas.** feb7

KEY CHECK STAMPING OUTFIT—1/32" SET,
Roman alphabet, figures, four ornaments, 2-piece hammer, gage, anvil, all in a wooden case. Sell everything for \$4.00, postpaid. **DOUGLAS, 683 6th Ave., New York.**

\$6.50 HEAVY KHAKI USED CANVAS COVERS,
9x15 feet, from United States Government, hemmed with rope, cost \$25.00; for carnivals, camping, awnings, painters, trucks, porches. Sent by parcel post and express anywhere. Get list of other merchandise. **WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pennsylvania.**

MILLS LIBERTY BELLS, \$40; MILLS CHECK
Boy, \$50. **UNIVERSAL COMPANY, Yonkers and Central, Yonkers, New York.** feb7

POPCORN POPPERS, ALL KINDS, CHEAP.
NORTHSIDE CO., 1306 Fifth, Des Moines, Iowa. apr18

PRINTING PRESS—HAND, TYPE, INK,
Cards, Case. Sell everything for \$11.00. **DOUGLAS, 683 6th Ave., New York.**

PUNCH, VENTRILOQUIST AND MARION-
ette Figurine, Magic, Musical Oddities, Cartoons. **PINKY, 3 Liberty, Charleston, S. C.**

REAL ESKIMO SUIT, PERFECT, COAT,
Pants, Boots, Mitts, Cap, \$25.00. **GEORGE WEEKS, 5225 Fourth Ave., Rosemont, Montreal, Canada.**

\$12.00 SOLID GOLD ELKS' CHARM WITH
mounted gold Elks' head and emblem, made to order, cost \$30.00. **WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pa.**

SIX SALESMEN'S SAMPLE TRUNKS WITH
trays, for troopers or concessionaires, light and durable, at third first cost. **ATLAS TRUNK CO., Scranton, Pennsylvania.** feb14

SLOT MACHINES, NEW AND SECOND-HAND,
bought, sold, leased, repair d and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Venders, all in 5c or 25c play. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting 2-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long-distance operation with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pennsylvania. feb25x

\$25.00 MOUNTED AFRICAN HEAD LEOPARD
Bug, full size hide, good, rare specimen and condition. **WEIL'S CURIOSITY SHOP, 20 So. Second St., Philadelphia, Pennsylvania.**

SLOT AND COIN MACHINES REPAIRED.
We have 24-hour service. We don't rob you. Send your trial order. **LIBERTY MACHINE COMPANY, 1225 South Crawford Ave., Chicago, Illinois.** feb7

SUCKER DICE BOX, \$3.50; HINDOO SUCKER
Wands, \$1.00; Broom Illusion, \$17.50. Stamp? **W. WOOLEY, Peoria, Illinois.**

TRICK HOUSE—EXTRA WARDROBE ALL
kinds. Sell cheap, make offer. **CHAS. GUY, 159 State St., Springfield, Massachusetts.**

\$55.00 GENUINE DARK RUSSIAN FITCH
Ladies' Scarf with six tails, size 12 inches wide, 74 inches long, new condition, cost \$105.00 6 months ago. Beautiful trimming for coat or dress. Other Furs for trimming, cheap, also few Ladies' Fur Coats. **WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pennsylvania.**

THREE WHIRL-O-BALL ALLEYS, USED
seventy days, packed in special hinged crates, \$500.00 takes all; bargain. **WESTERN VENDING MACHINE CO., 2715 Third Street, Ocean Park, California.** feb14

WILL SACRIFICE RINK AND CARROUSEL
Organs. Eighty-nine-key Gavioli, excellent tone; also rebuilt sixty Gebruder-Brunder, like new. Have other smaller organs. **HELLER ORGAN CO., Macedonia, Ohio.**

8,000 YARDS BATTLESHIP LINOLEUM AND
Cork Carpet, government standard. Perfect goods at less than wholesale. For hotels, theatres, balls, clubs. **REDINGTON & CO., Scranton, Pa.** feb14

\$30.00 GENUINE INDIAN NAVAJO RUG,
size 4 ft., 3 inches, by 6 feet, 9 inches. Beautiful design and coloring. Great bargain. **WEIL'S CURIOSITY SHOP, 20 S. Second St., Philadelphia, Pennsylvania.**

FURNISHED ROOMS

3c WORD, CASH. NO ADV. LESS THAN 25c.
5c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

RYTON'S ROOMING HOUSES, CINCINNATI,
Ohio, a chain of 13 houses. Canal 1273-X for rooms.

HELP WANTED

6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Wanted—Concession Men That

have operated Blanket and Lamp wheels. Write for particulars about a sure winner for the coming season. Men connected with high-class carnivals write to **GEORGE McCANNA, Box 302, Ontonagon, Michigan.** feb7

Wanted for Shearer Bros.

Motorized Tent Theatre a medicine show to start from Canton, Ohio. Have 40 by 80 dramatic tent, stage 12 by 21, scenery, piano, light plant. **B. E. SHEARER, 1097 Cleveland Ave., S. W., Canton, Ohio.**

Wanted — Attractive Young

lady who can really be featured with a seven-piece band, singing, dancing; playing eight weeks' vaudeville, beginning February 15. Send photo, age, height, stating all. No amateur considered. **JACK MILLS, Marshalltown, Ia.**

Wanted Quick for F. Richards

and Son Shows, circus performers doing two or more acts, singles or doubles; vaudeville people; clown and blackface comedians; girl for illusion; amateur considered; boss canvassman. Write **F. RICHARDS, Camp Wood, Texas.**

Wanted Cowgirl With Ward-

robe for trick roping; Theatres only; year-around job; good treatment; salary sure for right girl. State all you can and will do, salary expected. Ticket? Yes. **DOC HOLMES, care Billboard, Cincinnati.**

FAT PEOPLE—FAT PEOPLE—WANT TO
hear from Fat People at all times. Year round work. **KARN BROS., care Rubin & Cherry Shows, Montgomery, Ala.** mar7

Wanted—A-1 Bandman Who

is stenographer and has general knowledge of bookkeeping. Real job for the right party. **A. T. SIMMS, Box 213, Barboursville, Ky.**

Wanted—Real Drummer for a

musical act consisting of six-piece orchestra, male quartette and specialties. Preference given to one who can sing baritone in a male quartette. Want a neat appearing, young, sober and reliable gentleman. Must have tenured. State all in your first telegram or letter. Don't misrepresent. I don't. This act is reliable. Address **ERNE LIGGETT and HIS RADIO ORCHESTRA, Iola, Kansas, (Kelley Theatre) February 5, 6 and 7.**

Wanted Immediately—Hot Al-

to Sax., doubling other reeds. Good pay. **C-BOX 710, care Billboard, Cincinnati, Ohio.**

LADY MUSICIANS WANTED. HOT TRUMP-
et, Trombone and Banjo. Dance and vaudeville. **RICHARD WHITE, Corona Hotel, Buffalo, N. Y.**

ORGANIST—WANTED IMMEDIATELY FOR
picture theatre in town six thousand population. Must be first-class and possess good library. Peerless (orchestral) Organ. State salary. Wire or write. **DERRY'S PALACE THEATRE, Kenora, Ont., Canada.**

WANTED—A-1 VIOLINIST WITH LIBRARY,
also Cellist, for picture theatre. Wire immediately, stating lowest salary. **LYRIC THEATRE, Huntsville, Alabama.**

WANTED AT ONCE — DANCE PIANIST.
Young, read special runs; no booze. Steady work. State salary and experience. **RUSS HENEGAR, Mitchell, South Dakota.**

WANTED — PIANO PLAYER FOR SMALL
road show. State lowest salary. **H. A. RAY, General Delivery, Mobile, Alabama.**

BROOKLYN'S NEW THEATER

AUGUSTIN Daly was the first manager of a New York theater to adorn the entrance to his auditorium with paintings that were works of art as well as theatrical memorabilia. Charles Frohman followed the custom at the Empire, but he limited this feature of the interior decoration of that playhouse to portraits by John W. Alexander of Maude Adams and one or two of his other stars by other artists. Henry Miller carried on this interesting tradition, in the theater bearing his name, by hanging English color prints and a portrait or two on the walls. The Daly and Frohman practices were things of slow growth and simply additions to a decorative scheme. That of Henry Miller's represented a later tradition in American interior decoration, his pictures being a deliberately thought-out element in the whole scheme. But in none of these attempts to add decorative and pictorial art to the interior attractions of a playhouse had so much been achieved as in Brooklyn's newest theater, the E. F. Albee. Outwardly the Albee Building stems from the Renaissance in its dominant architectural feature, the column-supported upper stories with the Romanesque arches above the lofty windows. Within the Renaissance note is sounded, not so much in style, perhaps, as in the paintings, wall coverings, electrolers, fine rugs. This was the great note of Renaissance interior decorative glory, a wealth of color and solidly graceful form. The paintings and other art objects here reflect this note more correctly than do the designs entering into such utilities as doorknobs and the hundred and one objects necessary for convenience and use in the building. In working out his scheme Mr. Albee has been properly alive to a modern idea that had no place in the Renaissance in spite of its visual attractiveness. That is, physical comfort. This is a noteworthy feature of the interior of the E. F. Albee, for which the claim may be fairly made that it is the most beautiful playhouse in Greater New York.

—**BROOKLYN EAGLE.**

MEN WANTING FOREST RANGER POSI-
tions; \$1,500-\$2,400 year. Write for free particulars of exams. **MOKANE, A-33, Denver, Col.** feb8

WANTED—VAUDEVILLE ACTS, ALSO CLEV-
er Principals to work in acts. **JOHN H. BENTLEY AGENCY, 177 North State, Chicago.** mar7

AVIATORS AND DISABLED ACTIVE WAR
Veterans can register for employment with the "New Batevian Commercial Monster Aircraft Corporation". Stamp for reply. **BATES, 945 Amsterdam Ave., New York.**

WANTED—AGENT. PREFER OLD TIMER
with car. If you can't say a season don't answer. Can also place Side Show, motorized, one-nighter. **WALSH BROS., Cottondale, Fla.**

WANTED—GIRL HYPNOTIC SUBJECT AND
Helper. **P. O. BOX 193, Prairie Du Chien, Wisconsin.** feb14

WANTED—HUMAN FREAKS AND LIVE
Animal Freaks. Send photo, complete description and salary. **ALFRED PHILIP, 39 Redwing St., Providence, Rhode Island.**

WANTED — BLACK-FACE COMEDIAN FOR
vaudeville on repertory show. Must change strong on we k, doing dancing and play some musical instrument. Summer's engagement. Write, stating salary, etc. Address **S. G. DAVIDSON, Sumner, Iowa.**

HELP WANTED—MUSICIANS

6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

A-1 Bassoon — Must Play in
tune and be of symphony caliber. All Mobile-camp please write if at liberty. **H. P. KNOWLS, Billboard, Chicago.**

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.

\$1,000 A WEEK PROFIT PROMOTING AUTO
Shows without capital. Compl'ts plan by successful promoter, 25c; worth \$5.00. **"HANSER", 627 1/2 Main, Tell City, Indiana.** apr4

MAGICAL APPARATUS

(Nearly New and Cut Priced)
6c WORD, CASH. NO ADV. LESS THAN 25c.
8c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Laurice Magical Shop, 799
Broadway, Brooklyn, New York. feb7

CHESTER MAGIC SHOP—ANYTHING IN
Magic. List for stamp. Just received complete Black Art Show, cost \$250.00, sell cheap. 20 Cuis for Letterheads and Heralds, cheap. Send 10c for proof sheets; none free. We buy used goods. **403 North State, Chicago.**

CRYSTAL GAZING GLOBES, LATEST MAG-
ical Effects. We buy second hand Magical Apparatus. **OTTO WALDMANN, 1130 First Ave., New York.**

ELECTRICAL EFFECTS—CLOUDS, WAVES,
Ripples, Waterfalls, Fire, Flowers. **SPOT LIGHT NEWTON, 244 West 14th Street, New York.**

ILLUSIONS, STATUE TURN TO LIFE, BLACK
Art, 17 Attractions. **W. J. COOK, 115 W. Main, Richmond, Indiana.** feb7

MAGIC FOR SALE—I BOUGHT A TRUNK
at a sale and it has a lot of small magic and other magic articles. Will sell cheap. **HUTCHISON, 801 Winsor Ave., Elmira, N. Y.**

MAGIC SQUARE PUZZLE FOR 2c STAMP.
WASH. MOORE, Martinsville, Indiana.

MAGIC AT GIVEAWAY PRICES. STAMP FOR
list. **LOHREY, Garfield Street, Dayton, O.** feb28

PLAY LODGES, CLUBS OR VAUDEVILLE
with our Magic, Mind Reading, Crystal Gazing, Spiritualistic and Escape Acts. Easy work; big returns. We teach you how. Six cents brings catalog; none free. Low prices; prompt service. **GEO. A. RICE, Auburn, N. Y.** feb28

PROFESSIONAL CRYSTAL GAZERS, MIND-
readers—Our new catalogue contains the largest selection of Mental and Speak Effects, Supplies, Books, 8 amps appreciated. 1925 Planetary Readings are ready. Sample, 50c. **NELSON ENTERPRISES, 1207 Fair, Columbus, Ohio.**

BARGAIN LIST NO. 12—MAGIC, ILLUSIONS
and Drapes sent for 3-cent stamp. I buy, sell and exchange. **W. Z. HARRIS, 1203 W. Michigan Ave., Lansing, Michigan.**

SPIDORA ILLUSION, COMPLETE, WITH
banner and shipping crate, \$45.00; two other good ones. **ALI HASSAN, 133 S. Fourth St., Marietta, Ohio.** feb14

MISCELLANEOUS FOR SALE

7c WORD, CASH. NO ADV. LESS THAN 25c.
9c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at one Rate Only—See Note Below.

MECHANICAL COAL MINES AND BREAK-
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Hearts, Burning Sands, Altar of Ambition,
Circus Mary, Countess of Serpent of Eden,
Sporting Chance, Parted at Altar, Call of
Heart, The Damsel, Spark from Embers, Ring
that Binds, Broken Glass, Exciting Honey-
moon, Substitute, For Honor of Family, Walter
Who Waited, Lure of Gold, Modern Melodie,
Undertow, Price He Paid, Life for Life, Brok n
Vows, Light in Window, One Who Loved Him
Best. Pick alternatives. All have main title.
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ing picture projectors sold at lowest prices.
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feb28

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used moving picture machines and all equip-
ment. What have you for sale? MONARCH
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ing Picture Machines, Opera Chairs, etc.
What have you for sale? MOVIE SUPPLY
CO., 844 S. Wabash Ave., Chicago, Ill. feb7x

Theatrical Mutual Association
(Continued from page 39)

the pomp and impressiveness that goes
with the occasion.

Third Grand President Walter J.
MacDonagh of Philadelphia Lodge No.
3, was the installing officer, assisted by
Fourth Grand President Walter Mulvihill
of New York Lodge No. 1; also Grand
Trustee W. W. Baxter, of Jersey City,
Grand Chaplain John P. Schmidt, of
Philadelphia Lodge No. 3, helped with
the installation.

Brothers and sisters from the nearby
lodges also attended in large numbers.
After the services were over, all
adjourned to the reception hall, where
dancing and refreshments helped round
out a very pleasant evening.

The following officers were installed for
the year 1925: Wm. C. Duerrier, presi-
dent; P. B. Flandreau, treasurer; D. J.
Sweeney, recording secretary; Wilmer R.
Evans, sergeant-at-arms; E. Kochman,
trustee; Charles Bendon, vice-president;
Henry Schroeder, financial secretary;
Joseph A. Reid, Jr., marshal; Dr. Julius
Sobin, doctor; Neil Ryan, trustee.

Brooklyn Lodge No. 30

The lodge has elected and installed the
new officers for 1925 as follows: Past
president, Walter S. Clapp; president,
Charles W. Aitken; vice-president, Ernest
Southern; recording secretary, Peter G.
Major; financial secretary, John W. Fitz-
gerald; treasurer, Leo A. Burns; chap-
lain, Edward Schwartz; physician, A. H.
Bullwinkle; marshal, James A. Lavery;
sergeant-at-arms, James Collins; trustees,
C. W. Aitken, W. Johnson and L. Ander-
son.

Wheeling Lodge No. 51

The lodge January 11 installed the
following officers for 1925: Past presi-
dent, Henry R. Fittton; president, A. C.
Scroggins; vice-president, William Dixon;
recording secretary, S. M. Mellor; finan-
cial secretary, James Greer; treasurer,
John Dixon; chaplain, Calvin Bassnett;
physician, J. J. Osburn; marshal, Joseph
Lee; sergeant-at-arms, Harry Jones;
trustees, Joseph Lee and Henry R. Fittton.

Cumberland Lodge No. 96

We have elected and installed the fol-
lowing officers for 1925: Past president,
C. E. Sanders; president, S. G. Smith;
vice-president, R. Britt; recording sec-
retary, C. C. Chandler; financial secretary,
J. E. Farber; treasurer, C. C. Chandler;
chaplain, F. P. Chandler; physician, Dr.
George Carter; marshal, C. C. Branble;
sergeant-at-arms, J. M. Bolo; outer
guard, E. F. Phoury; trustees, C. C.
Chandler and R. Britt.

Richmond Lodge No. 98

We have elected and installed the fol-
lowing officers for 1925: President, E. L.
Brown; vice-president, Edgar Engle;
recording secretary, Geo. W. Russell;
financial secretary, George W. Russell;
chaplain, O. R. King, and marshal, Henry
Meyer.

Beaver Falls Lodge No. 130

We have elected and installed the fol-
lowing officers for 1925: Past president,
J. W. Lewis; president, W. H. Powell;
vice-president, James Perrott; recording
and financial secretary, S. D. Bayle;
treasurer, James H. Carson; chaplain, J.
W. Lewis; marshal, James Strano; ser-

geant-at-arms, A. Denhart; outer guard,
D. E. Teaford; trustees, W. H. Powell,
Jas. Perrott, Eli Rosenberg.

Stage Employees and Projectionists
(Continued from page 39)

has to know where all of the theater's
employees are at all times and keep out
those who haven't any right in the house.
Cohill points out that anybody who
thinks the last stipulation an easy one
ought to come around to the stage door
some time and listen to some who try
and get in.

Here are more details that were nearly
overlooked. This doorman transfer
orders from one department to another,
places notices on the call board and last,
but not least, distributes the company's
mail.

Cohill says that of all his jobs, the one
of telling the "touch guy" that Mr. S.
and So is not in is the toughest. He
avers that to say a man isn't in, when
the inquirer has just seen him pass thru
the door, is not only difficult but dan-
gerous, because not all of these "mugs"
are smaller than he is.

Side Glances
(Continued from page 39)

she began rehearsals for *Lass o' Laugh-
ter*.

If you are fond of studying types of
beauty dainty Miss LeBreton is a picture
well worth seeing.

Kathleen Martyn

Kathleen Martyn, the Shirley Vernon in
Lady Be Good, the musical comedy at the
Liberty Theater, New York, is another
beauty from Great Britain. In addition
to being one of the most photographed
(in costume actresses in New York, she
enjoys the distinction of having posed
for that portrayal of beautiful women,
Paul Heller, who has just finished an
etching of her.

Miss Martyn has been on the American
stage for four years, appearing with the
Ziegfeld roof show and *Sally*. It is re-
ported that she has refused an offer from
Andre Charlot to appear in London and
another offer to appear in motion pic-
tures.

We Meet J. J. Doyle

The man in attendance at the stage
door of the Elding Theater, New York,
received us with such Chesterfieldian
courtesy when we called to interview Wil-
liam Williams, appearing in *Duress*, star-
ring Emma Dunn, that we inquired about
him at headquarters. "He is none other
than J. J. Doyle, who has appeared with
Maude Adams and such famous minstrels
as Morris Brothers and John T. Ford,"
we were told.

When questioned about his past activi-
ties Mr. Doyle mentioned that he had
been in the original *Merry Widow* Com-
pany, with Maude Adams in *The Legend
of Leonora* and in the original *Within the
Law* Company. In sonorous tones he ex-
plained that the reason he was not play-
ing was that he had succumbed to
lronchitis, which has lately been routed.
Mr. Doyle can tell many a true story
about the Custer massacre and about the
late Diamond Jim Brady. He still is "to
the manner born" of the golden age school
of actors and is deserving of a nice new
engagement.

Fashion Novelties

The large velvet hat and separate
choker collar are two of fashion's high
lights at the race course in Havana.

Sometimes the hat is of silver lace to
match a gown of same, and the choker
collar is of gray ribbon.

The choker collar is making its appear-
ance in the smart New York shops as
an adjunct of the frock. It has an air
of "detached smartness".

An orchid posed on the shoulder of a
black gown is a new trick.
One of the newest decolletage effects
is two lengths of narrow ribbon starting
from the shoulder straps and tied in a
bow just above the material of the gown.

Bracelets for the upper part of the arm
are composed of tiny flowers with rhin-
estone centers.

It is reported that ostrich banding is
growing finer and finer and will soon
partake of a gossamer-like weight, in
shades varying from raspberry to pink.

The Feminine Producers

On Saturday evening, January 31, the
New York League of American Men Women
branched out as theatrical producers.
They presented Faith Van Valkenburgh
Vilas' play, *The Star Wife*, at the Heck-
scher Theater, New York. And they plan
to give it again at other little theaters.
The movement is an entirely feminine
venture, the only men connected with it
being those playing parts. A review of
the play appears elsewhere in this issue.

"Pinafore" on the Air

Chicago, Jan. 31.—The entire per-
formance of *H. M. S. Pinafore*, the comic
opera, was broadcast Tuesday night
direct from the Great Northern Theater
by WGN in the same manner that *The
Mikado* was so successfully broadcast
two weeks ago. Quin Ryan, the WGN
announcer, explained the action during
moments of applause and had the libretto
in hand. Hundreds of letters were re-
ceived commending the action of the com-
pany in having *The Mikado* broadcast
and the idea seems to have caught the
popular imagination.

When the stock arrives tell *The Bill-
board*. And the same goes for news
about marriages, engagements and di-
vorces.



Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of February 2-7 is to be supplied.

A
Anna & Kelly (Washington St.) Boston.
Anna & White (State) Buffalo.

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Althoff Sisters (Pantages) San Francisco 9-14.
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B
Babb, Syrell & Lorraine (State-Lake) Chicago.
Baker, Walter, & Co. (Palace) South Bend, Ind., 5-7.

Buckler, Edna, Co. (Aldine) Wilmington, Del.
Budd, Ruth (Orpheum) Los Angeles; (Hill St.) Los Angeles 9-14.
Burke, Walsh & Nana (Pantages) Regina, Can.; (Pantages) Saskatoon 9-11.

C
Caites Bros. (Miller) Milwaukee.
Campbells, Casting (Boulevard) New York 5-7.
Cameron, Four (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 9-14.

Bradna, Ella, Co. (Palace) Cleveland.
Brady & Mahoney (Gates) Brooklyn 5-7.
Braille & Pollo Revue (Strand) Washington.
Braninos, The (Strand Hotel) Kansas City, Mo.

Cansinos, The (State-Lake) Chicago.
Carvo & Moro (Palace) New York.
Caspelle & Carlton (Victoria) Steubenville, O.
Chapman, Stanley (Majestic) Springfield, Ill., 5-7.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty, intended for user input.

Buckler, Edna, Co. (Aldine) Wilmington, Del.
Budd, Ruth (Orpheum) Los Angeles; (Hill St.) Los Angeles 9-14.
Burke, Walsh & Nana (Pantages) Regina, Can.; (Pantages) Saskatoon 9-11.

Cleveland & Dowry (Wm. Penn) Philadelphia.
Clifford & Stafford (Pantages) Minneapolis 9-14.
Clifton, Margie (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 9-14.

Caites Bros. (Miller) Milwaukee.
Campbells, Casting (Boulevard) New York 5-7.
Cameron, Four (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 9-14.

Clifton & Rooney & Orch. (Yonge St.) Toronto.
Clinton Sisters (Feely) Hazleton, Pa.
Clintons, Novelty (Binghamton) Binghamton, N. Y.

LORA CAROL & RING
Presenting Comedy-Singing-Violin in "FUNATICS".
Carr, Eddie, & Co. (Orpheum) Joliet, Ill., 5-7.
Carson, Cora Y. (Victoria) Steubenville, O.

Coleman's Dogs (Palace) New York.
Colleano (Keith) Columbus, O.
Collins & Hart (Wichita) Wichita Falls, Tex., 5-7.
Colonial Sextet (State) New York.

Cupid's Close-Ups (Meiba) Dallas, Tex.
Currier & McWilliams (Emery) Providence, R. I.
Curtis Julia (Gates) Brooklyn 5-7.

Dakin, Harrison, Co. (Keith) Winston-Salem, N. C.
Dale & Delane (Orpheum) Oklahoma City, Ok., 5-7.
Daley, Mack & Daley (Prospect) Brooklyn.
Dalton & Craig (Palace) South Bend, Ind., 5-7.

Digitanos, The (Princess) Montreal.
Dillon, Jane (Lyric) Birmingham, Ala.
Dion Sisters, Four (Broadway) Asbury Park, N. J.
Ditmar, Chas. (Keith) Indianapolis.

Earl & Matthews (Globe) Philadelphia.
East & Dumke (Shea) Toronto.
Eclair Twins & Wells (Bijou) Birmingham, Ala.
Eddy, Helen Jerome (Pantages) Los Angeles; (Pantages) San Diego 9-14.

Fagan, Noodles (Pantages) Hamilton, Can.
Fagan's, Raymond, Orch. (Gardens) Akron, O.
Fair, The (Palace) New Haven, Conn.
Full of Eye (Earle) Philadelphia.

Fifty Miles From Broadway (Capitol) Union Hill N. J.
 Hulay & Hill (Loew) Richmond Hill, N. Y.
 Fischer, John Irving, & Orch. (State) New York
 Fischer, M., Band (Earle) Philadelphia
 Fisher & Sheppard (State) New York
 Fitzgibbon, Bert (Princess) Montreal
 Fitzgibbon & Mahoney (Pantages) Tacoma, Wash., 9-14
 Flagler Bros. & Ruth (Palace) Peoria, Ill., 5-7; (Main St.) Kansas City, Mo., 9-14
 Flato & Fraser (Grand) Philadelphia
 Fleeson & Greenway (Temple) Detroit
 Flippen, Jay, C. (Palace) New York
 Flynn, Thornton, Co. (Seollay Sq.) Boston
 Follis & Leroy (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11
 Ford & Williams (American) Chicago 5-7
 Ford, Senator (Orpheum) Portland, Ore.; (Orpheum) San Francisco 9-14
 Four Flashing (Sheridan Sq.) Pittsburgh
 Fox, Harry (Jefferson) New York
 Frabelle, A. & E. (Lyric) Mobile, Ala.
 Francis, Ann, & Co. (Wm. Penn) Philadelphia
 Frank & Barron (Alhambra) New York
 Frawley & Louise (Orpheum) Los Angeles; (Hill St.) Los Angeles 9-14
 Frazier Bros. (Maryland) Baltimore
 Fred's Pigs (Kedzie) Chicago 5-7
 Freda & Anthony (Imperial) Montreal
 Fridkin & Rhoda (195th St.) Cleveland
 Friedland, A., Co. (Albee) Brooklyn
 Frisco Harmonists (Colonial) Lancaster, Pa.
 Frisco, Sig. (Orpheum) Seattle; (Orpheum) Portland 9-14
 Frish, Rector & Toolin (Crystal) Anderson, Ind., 5-7; (Eastland) Portsmouth, O., 9-14
 Frost & Morrison (Grand) Atlanta, Ga.
 Frozini (Palace) Rockford, Ill., 5-7

G

Gaffney & Walton (Pantages) Spokane 9-14
 Galvin, Wallace (Palace) Jacksonville, Fla.
 Gascoynes, Royal (Keith) Dayton, O.
 Gattison, Jones & Band (Hennepin) Minneapolis
 Gaudsmiths, The (Regent) New York
 Gelger, John (Palace) Orange, N. J.
 Genaro Girls (Keith) West Palm Beach, Fla.
 Gerald, The (Gates) Brooklyn 5-7
 Gezels, Two (Majestic) Springfield, Ill., 5-7
 Gibson & Price (Loew) Montreal
 Gibson Sisters (Pantages) Spokane; (Pantages) Seattle 9-14
 Gillette, Bob & Lucy (Main St.) Kansas City
 Gilton Girls (Pantages) Minneapolis; (Pantages) Regina, Can., 9-14
 Glason, Billy (Orpheum) Tulsa, Ok., 5-7; (Orpheum) Oklahoma City 9-11; (Orpheum) Wichita, Kan., 12-14
 Glenn, Jenkin (Colonial) Erie, Pa.
 Golden Gate Revue (Majestic) Cedar Rapids, Iowa, 5-7
 Golden Girls (Palace) Brooklyn 5-7
 Goldie & Eddie (Pantages) Denver; (Pantages) Pueblo 12-14
 Goldie, Jack (Earle) Philadelphia
 Golfers, Three (Crosskeys) Philadelphia
 Gordon & Day (Orpheum) Champaign, Ill., 5-7
 Gordon & Rica (Wm. Penn) Philadelphia
 Gormley & Caffrey (Yonge St.) Toronto
 Goss & Barrows (Columbia) Davenport, Ia., 5-7
 Gould & Adams (Strand) Washington
 Gould, Venita (Flatbush) Brooklyn
 Graff, Victor (Garrick) Norristown, N. J.
 Gray & Bell (Greenpoint) Brooklyn
 Gray, Be Ho (Academy) Norfolk, Va.
 Gray Family (Stamford) Stamford, Conn.
 Gray, Loretta, & Co. (Orpheum) Madison, Wis., 5-7
 Green & Burnett (Pantages) Kansas City; (Pantages) Memphis 9-14
 Green & LuFell (Seventh St.) Minneapolis
 Green, Harry (Grand) Philadelphia
 Greene, Gene (Grand) Macon, Ga.
 Greenlee & Drayton (23d St.) New York
 Greening Singers (Majestic) San Antonio, Tex.
 Grey, Tony, Co. (Princess) Nashville, Tenn.
 Gribbon, Harry (Palace) New Haven, Conn.
 Griffin, Joe (Grand) Clarksburg, W. Va.

H

Haig & LeVerre (National) New York 5-7
 Hale, Willie, & Bro. (Colonial) Erie, Pa.
 Haley & Rock (Rialto) St. Louis 5-7
 Hallings, The (Orpheum) Des Moines, Ia., 5-7
 Hall, Ernie & Brice (Forsyth) Atlanta, Ga.
 Hallen, Billy (Capitol) Hartford, Conn.
 Halperin, Nan (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 9-14
 Hamilton, Dixie (Grand) Shreveport, La.
 Hamilton Sisters & Fordyce (Keith) Syracuse, N. Y.
 Hanneford, Poodles (Keith) Boston
 Hancey, J., Francis, Co. (Keystone) Philadelphia; (Earle) Washington 9-14
 Hanlon, Bert (State) Cleveland
 Harris & Vaughn (Wm. Penn) Philadelphia
 Harris, Dave, & Co. (Loew) Montreal
 Harris, Val, & Co. (Wichita) Wichita Falls, Tex., 5-7
 Harrison, The (Fair) Tampa, Fla., 3-14
 Hart & Helene (Victoria) Wheeling, W. Va.
 Hartley & Patterson (Imperial) Montreal
 Harvey, Morton (Sheridan Sq.) Pittsburgh
 Havel, A. & M. (Wm. Penn) Philadelphia
 Hest, Harry Gee (Victoria) Wheeling, W. Va.
 Hawkins, Lew (Seollay Sq.) Boston
 Hawthorne & Cook (Shea) Buffalo
 Hayden, Dunbar & Hayden (Rialto) Racine, Wis., 5-7
 Hayes, Grace (Orpheum) Madison, Wis., 5-7
 Hayes, Rich (Hill St.) Los Angeles
 Hayes & Beck (Palace) Waterbury, Conn.
 Hay & Lockwood (Rialto) Racine, Wis., 5-7
 Hayward, Jessie, & Co. (Majestic) Chicago
 Hazzard, Hap, Co. (Majestic) Paterson, N. J.
 Healy & Cross (Maryland) Baltimore
 Healy, T. & B. (Keith) Boston
 Hearn, Sam (State) Washington, Pa.
 Heath, Bobby, Revue (Keystone) Philadelphia
 Heath, Frankie (Orpheum) Portland, Ore.; (Orpheum) San Francisco 9-14
 Heiber, Josie (Hill St.) Los Angeles
 Hector (Loew) London, Can., 5-7
 Hedley, Jack, Trio (Palace) Cleveland
 Hegedus, Margaret (Orpheum) San Francisco; (Orpheum) Oakland 9-14
 Heider, Fred, Co. (Proctor) Troy, N. Y.
 Hemming & Matthews (Keith) Philadelphia
 Henderson, Dick (Empress) Grand Rapids, Mich.
 Henry & Moore (Orpheum) Vancouver, Can.; (Orpheum) Seattle 9-14
 Hers & Wills (Keith) Red Bank, N. J.
 Herbert & Neely (Orpheum) Galesburg, Ill., 5-7

Herbert Bolt Trio (Orpheum) Omaha; (Orpheum) Kansas City 9-14
 Herberts, The (Hipp) McKeesport, Pa.
 Herlein, Lillian (Majestic) Little Rock, Ark.
 Heist, Ernest (Forsyth) Atlanta, Ga.
 Hibbit & Hartman (Seollay Sq.) Boston
 Hickey Bros. (Palace) Cleveland
 Hilder & Reilly (Majestic) Cedar Rapids, Ia., 5-7
 Hines, Harry (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 9-14
 His Little Revue (Rialto) St. Louis 5-7
 Hodge & Lowell (Grand) Oshkosh, Wis., 5-7
 Hoffman & Lambert (Imperial) Montreal
 Hobbins, Ralph (Proctor) Albany, N. Y.
 Hollbrook, Harry, Co. (Palace) Cincinnati
 Holden & Graham (Orpheum) Boston
 Holland-Bockhill Co. (Proctor) Yonkers, N. Y.
 Holman, Harry, & Co. (Columbia) Davenport, Ia., 5-7
 Holmes & Le Vere (Alhambra) New York
 Holt & Leonard (Roanoke) Roanoke, Va.
 Homer Girls & Co. (Delancey St.) New York 5-7
 Homymoon Cruise (Keith) Washington
 Hopper, Edna W. (Pantages) Vancouver, Can.
 Hoskins, Fred (Irving) Carbondale, Pa.
 House, Billy (Orpheum) Portland, Ore.; (Orpheum) San Francisco 9-14
 Howard & Luckie (Stamford) Stamford, Conn.
 Howard Girls (Keith) Portland, Me.; (Keith) Lowell, Mass., 9-14
 Howard's, Joe, Revue (Orpheum) Los Angeles
 Hughes & Burke (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11
 Hughes & Pam (Keith) Portland, Me.
 Hughes, Gene, Co. (Bushwick) Brooklyn
 Huling, Ray, Co. (Able) Easton, Pa.
 Hunsby, J. & A. (Palace) Springfield, Mass.
 Hurst & Vogt (Orpheum) Oakland, Calif.; (Orpheum) Sacramento 9-11; (Orpheum) Fresno 12-14
 Hyams & Evans (Pantages) Spokane; (Pantages) Seattle 9-11
 Hyman & Mann (Keith) Columbus, O.
 Hyman & McIntyre (Palace) Cincinnati
 Hymer, John B., & Co. (Orpheum) Sioux City, Ia., 5-7

I

Iback's Band (Majestic) Dallas, Tex.
 Ideas (Victoria) New York 5-7
 Ignorite Girl (Keith) Lowell, Mass.
 Imhof, Roger, Co. (Broadway) New York
 Inspiration (Majestic) Harrisburg, Pa.
 Iola, Princess, Show (Opera House) Jonesburg, Mo.; (Calvan) Washington 9-14
 Irmanette & Violet (Forsyth) Atlanta, Ga.
 Irving's Imperial Midgets (Majestic) Bloomington, Ill., 5-7
 Irwin, May, Co. (Palace) New York
 Ishikawa Bros. (Majestic) Chicago
 Jackson & Mack (Grand) Atlanta, Ga.
 Jahl & George (Kearse) Charleston, W. Va.
 James, Doris (Keese) Hazleton, Pa.
 Jans & Chaplow (Pantages) Vancouver, Can.
 Jans & Whalen (Columbia) Far Rockaway, N. Y.
 Jansleys, Four (Palace) Pittsfield, Mass.
 Jardon, Dorothy, Co. (Temple) Detroit
 Jarrow (Keith) Portland, Me.
 Jarvis Revue (Pantages) Salt Lake City City; (Orpheum) Ogden 9-14
 Jay, Nellie, & Co. (Grand) St. Louis
 Jean & Jacques (Fulton) Brooklyn 5-7
 Jennings & Mack (Majestic) Chicago
 Jessell, George (Palace) Milwaukee; (Palace) Chicago 9-14
 Jewell-Morton Co. (Keith) West Palm Beach, Fla.
 Johnny's New Car (Seventh St.) Minneapolis
 Johnson & McIntosh (Keith) Long Branch, N. J.
 Johnson & Baker (Orpheum) St. Louis
 Jolly Corks, Five (Opera House) Fairmont, W. Va., 5-7
 Jolson, Harry (Palace) Cincinnati
 Josefson, Johannes, & Co. (Bushwick) Brooklyn; (Orpheum) Brooklyn 9-14
 Joseph & Turner (Pantages) Minneapolis 9-14
 Joslyn, A. & M. (Aldine) Wilmington, Del.
 Joy Bros. & Mann (Keith) New London, Conn.
 Jogie's Horses (Hipp.) New York
 Juggleland (Golden Gate) San Francisco
 Just Like Father (Rialto) Amsterdam, N. Y.

K

Kahne, Harry (Maryland) Baltimore
 Kale & Indetta (State) Washington, Pa.
 Kameo Ramblers (Bushwick) Brooklyn
 Kansas Japs (Keith) Boston
 Kandy Krooks (State) Memphis, Tenn.
 Kane & Herman (Boston) Boston
 Kara (Pantages) San Francisco; (Pantages) Los Angeles 9-14
 Karavacoff (Orpheum) Oakland, Calif.; (Orpheum) Fresno 12-14
 Karbs & Sister (Pantages) Vancouver, Can.
 Karoll Bros. (Temple) Syracuse, N. Y.
 Kate & Wiley (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14
 Kavanaugh, Stan (Columbia) Davenport, Ia., 5-7
 Keane, Richard (Keith) Washington
 Keating, Chas., Co. (Calvin) Northampton, Mass.
 Keene & Williams (Colonial) Lancaster, Pa.
 Keesler, H., Co. (Majestic) Johnstown, Pa.
 Keizer, Frank, & Co. (Seventh St.) Minneapolis
 Keller Sisters & Lynch (Majestic) San Antonio, Tex.
 Kellogg, Chas. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 9-14
 Kelly & Dearborn (Roanoke) Roanoke, Va.
 Kelly-LaToll Co. (Empire) Fall River, Mass.; (Olympia) Lynn 9-11; (Federal) Salem 12-14
 Kelly & Pollock (Keith) Lowell, Mass.
 Kelly Sisters (Pantages) Regina, Can.; (Pantages) Saskatoon 9-11
 Kelly, Walter C. (Majestic) Dallas, Tex.
 Kello Bros. (State) Nantioke, Pa.
 Kellon, Pert (Shea) Toronto
 Kennedy, Harold (Pantages) Salt Lake City; (Orpheum) Ogden 9-14
 Kennedy & Keamer (Pantages) Pueblo, Col.; (World) Omaha 9-14
 Kennedy & Martin (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14
 Kennedy, Wm. (Hipp.) Youngstown, O.
 Kee, Jack & York (Albee) Brooklyn
 Kerokjarto (Keith) Philadelphia
 Kerinski, Vera, & Co. (Majestic) San Antonio, Tex.
 Ketch & Wilma (National) New York 5-7
 Keya, Nelson (Orpheum) Los Angeles
 Kharum (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 9-14

Kimble & Gorman (Able) Easton, Pa.
 Kimberly & Page (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 9-14
 King & Betty (Palace) New Haven, Conn.
 King & Lewin (Orpheum) Ogden, Utah; (Pantages) Denver 9-14
 Kinney, Hubert, & Co. (Crescent) New Orleans
 Kinpin, Janet, & Girls (Terrace) Danville, Ill., 5-7
 King & Duval (Palace) Jacksonville, Fla.
 Kirkland, Paul, Co. (Avalon) Watertown, N. Y.
 Kismet Sisters (Earle) Philadelphia
 Kiss & Brillant (State) Cleveland
 Kiss, Mel (Orpheum) Los Angeles
 Klein Bros. (Opera House) Galveston, Tex., 5-7
 Klees, Les (Pantages) Pueblo, Col.; (World) Omaha 9-14
 Knick Knacks of 1924 (Nixon) Philadelphia
 Kohn & Galetti (Albee) Providence, R. I.
 Kramer, Berde (Milton) Dallas, Tex.
 Kramer & Lamont (Majestic) Houston, Tex.
 Kramer Bros. (Polk) Meriden, Conn.
 Kramer & Doyle (Bushwick) Brooklyn
 Kyles, Howard (Orpheum) Denver; (Hennepin) Minneapolis 9-14

L

LaBernicia (Orpheum) Denver; (Orpheum) Omaha 9-14
 La Cross, Jean (Aldine) Wilmington, D. C.
 LaDora & Beckman (Metropolitan) Brooklyn
 LaDora & Co. (Orpheum) St. Louis; (State-Lake) Chicago 9-14
 LaFrance Bros. (Rialto) Chicago
 LaFlore & Mercedes (Royal) New York
 LaFlore, Horace, & Jesters (Towers) Camden, N. J., 5-7 (Broadway) Philadelphia 9-11; (Irving) Carbondale 12-14
 LaMarr, Leona (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14
 Lambert (Orpheum) Ogden, Utah; (Pantages) Denver 9-14
 LaMont Trio (State) New York
 Landfield, Sid (Majestic) Ft. Worth, Tex.
 Lane & Harper (Orpheum) Champaign, Ill., 5-7
 Lane & Travers Revue (Orpheum) Galesburg, Ill., 5-7
 Lang & Haley (Keith) New London, Conn.
 Langford & Fredericks (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-11
 Langton, H. & H. (Pantages) Salt Lake City; (Orpheum) Ogden 9-14
 LaPalaca Trio (Keith) Portland, Me.
 LaParr, Jack & Rita (Lincoln Sq.) New York 5-7
 LaPetite Revue (Majestic) Chicago
 LaPam, Rubre, Duo (Novelty) Topeka, Kan., 5-7; (Globe) Kansas City, Mo., 8-10
 LaTosca, Phil (Pantages) Minneapolis; (Pantages) Regina, Can., 9-14
 LaVer, Jack (Poll) Wilkes-Barre, Pa.
 Lawton & Walsh (Edgemont) Chester, Pa.
 Lea, Emily, & Co. (Orpheum) Omaha; (Orpheum) Winnipeg, Can., 9-14
 Leavitt & Lockwood (Keith) Cincinnati
 Lee & Romaine (Empress) Grand Rapids, Mich.
 Leipsig (Keystone) Philadelphia
 Leitzel, Lillian, Co. (Temple) Detroit
 Lemare & Ralston (Pantages) Spokane 9-11
 Leon & Dawn (Imperial) Montreal
 Leonard, Benny, Co. (Palace) Cleveland
 Leonard, Eddie, Co. (Hipp.) New York
 Leonard & Wilson (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14
 LeRoy, Talma & Bosco (Orpheum) Denver; (Orpheum) Omaha 9-14
 Lester (Orpheum) Kansas City
 Lester & Stewart (Harris) Pittsburgh
 Levin & Doris (State) Washington, Pa.
 Leviathan Orch. (Hill St.) Los Angeles
 Levine, Al, Band (Keith) Columbus
 Levy, Bert (Orpheum) Denver
 Lewis & Lavar (Palace) St. Paul 5-7
 Lewis & Dody (State) Newark, N. J.
 Lewis, Sid (Pantages) Minneapolis; (Pantages) Regina, Can., 9-14
 Libby, Al, Co. (Albee) Providence, R. I.
 Libby & Sparrow (Greeley Sq.) New York 5-7
 Libonati (Keith) Red Bank, N. J.
 Liddle & Gibson (Majestic) Ft. Worth, Tex.
 Lillie, Carrie (Playhouse) Passaic, N. J.
 Lime Tilo (Keith) Cincinnati
 Lindsay, Fred, Co. (Pantages) Regina, Can.; (Pantages) Saskatoon 9-11
 Ling & Long (Grand) St. Louis
 Lippard, Mattie Lee (Hipp.) McKeesport, Pa.
 Livingston, The (Edgemont) Chester, Pa.
 Lloyd & Ronale (Empire) Providence, R. I.
 Lloyd & Brice (Majestic) Harrisburg, Pa.
 Lloyd, Herbert, Co. (Orpheum) Ogden, Utah; (Pantages) Denver 9-11
 Lockett & Page (Orpheum) Oakland, Calif.; (Orpheum) Fresno 12-14
 Loftus, Cecilia (Princess) Montreal
 Lola, Girlie & Sonna (Pantages) Spokane 9-11
 Lomas Co. (Pantages) Hamilton, Can.
 London Stoppers (Orpheum) Boston
 Lormer & Hudson (World) Omaha; (Pantages) Kansas City 9-14
 Loner Girls (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 9-14
 Lorraine Sisters (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 9-14
 Lorraine, Ted, & Mito (Palace) Rockford, Ill., 5-7
 Love Boat (Opera House) York, Pa.
 Love Garden (Hipp.) McKeesport, Pa.
 Love Nest (Orpheum) Champaign, Ill., 5-7
 Lovengberg Sisters & Neary (Keith) Lowell, Mass.
 Lowry, Ed (Keith) Louisville, Ky.
 Loyak, Sylvia, & Co. (Majestic) Little Rock, Ark., 5-7
 Lucas & Inez (Victoria) Wheeling, W. Va.
 Lucas, Jimmy, Co. (Majestic) Harrisburg, Pa.
 Lumars, The (State) Cleveland
 Luster Bros. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 9-14
 Lynch, Judge (Opera House) Galveston, Tex., 5-7
 Lynn, Ann, & Co. (Loew) Richmond Hill, N. Y., 5-7
 Lyons, Jimmy (Grand) Atlanta, Ga.
 Lytell & Fant (Majestic) Dallas, Tex.

M

Mack & Velmor (Hipp) Savannah, Ga.
 Mack & Mauna (Grand) Macon, Ga.
 Mack & Stanton (Irving) Carbondale, Pa.
 Mack & Brantley (Pantages) Salt Lake City; (Orpheum) Ogden 9-11
 Mack & Williams (Pantages) San Francisco 9-14
 Mack & Laine (Keith) Philadelphia
 Malinda & Dade (Stamford) Stamford, Conn.
 Malton & Case (Keith) Cincinnati
 Manning & Ball (Grand) Canton, O., 5-7
 Manning & Class (Orpheum) San Francisco; (Orpheum) Oakland 9-14

Manson, Mary (23d St.) New York
 Mauny & Clay (Broadway) Asbury Park, N. J.
 Marcell, Miss (Wm. Penn) Philadelphia
 Marcus & Booth (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14
 Margaret & Murrell (Capitol) Trenton, N. J.
 Marie & Marlowe (Orpheum) Germantown, Pa.
 Martin & Jason (Keith) Louisville, Ky.
 Martin, Joe, Co. (Hivera) Brooklyn
 Marlowe, Mary (Palace) South Bend, Ind., 5-7
 Marshall & Shannon (DeLuxe) Detroit 5-7; (Majestic) Port Huron 14-15
 Marston & Manly (Hipp.) Youngstown, O.
 Marshall, Two (Pantages) Regina, Can.; (Pantages) Saskatoon 9-11
 Martin, Oscar, & Co. (Seventh St.) Minneapolis
 Maryland Singers (Boston) Boston
 Mason, Lee, & Co. (Poll) Wilkes-Barre, Pa.
 Mason & Shaw (Keith) Cincinnati
 Masters & Grayce (Pantages) Tacoma, Wash., 9-14
 Matthews, Sherrle, Co. (Orpheum) Germantown, Pa.
 Maxwell, The (Pantages) Memphis, Tenn.
 Maxine & Bobby (Pantages) Pueblo, Col.; (World) Omaha 9-14
 Mayer, Lottie, Co. (Pantages) Salt Lake City; (Orpheum) Ogden 9-14
 Mayo, Harry (Poll) Worcester, Mass.
 McAnnans, The (Pantages) Los Angeles; (Pantages) San Diego 9-14
 McCabe, Mabel (Orpheum) Los Angeles
 McCart & Bradford (Harris) Pittsburgh
 McCarthy & Stenard (Temple) Syracuse, N. Y.
 McCarthy Sisters (Orpheum) St. Louis; (Irving) Kansas City 9-14
 McCall & Reilly (Wm. Penn) Philadelphia
 McCormack, Jr., John (Liberty) Liberty, N. Y., 5-7; (Grand) Monticello 8-10; (Shadowland) Ellenville 11-14
 McCormick & Wallace (Lyric) Mobile, Ala.
 McCormick, Billy (Lyric) Mobile, Ala.
 McDonald, Mike (Majestic) Little Rock, Ark., 5-7; (Rialto) St. Louis, Mo., 8-10
 McDonald & Oaks (Palace) St. Paul 5-7
 McDonald Trio (Grand) Atlanta, Ga.
 McDouss, Charles, & Co. (Empire) Providence, R. I.
 McElvire, J. & B. (Sheridan Sq.) Pittsburgh
 McElvire & Heath (Temple) Rochester, N. Y.
 McElvire, The (Keystone) Philadelphia
 McKay, Nell (Keith) Washington
 McKay & Ardine (Majestic) San Antonio, Tex.
 McKinley, Mabel (State) Washington, Pa.
 McLaughlin & Evans (Rialto) Glens Falls, N. Y.
 McLean & Carson (Hipp.) McKeesport, Pa.
 McLeod, Tex (Lincoln Hipp.) Chicago 5-7
 McPherson, Sandy (Broadway) Asbury Park, N. J.
 McRae & Clegg (Orpheum) Los Angeles
 McWaters & Tyson (Lyric) Richmond, Va.
 McWilliams, Jim (Albee) Brooklyn
 Medley & Dupree (Hoyt) St. Louis
 Meenan & Newman (Hamilton) New York
 Mehlner, Artie (World) Omaha; (Pantages) Kansas City 9-14
 Melfords, Three (Forsyth) Atlanta, Ga.
 Mellen & Kenn (Orpheum) Quincy, Ill., 5-7
 Merediths, The (Hipp.) New York
 Meredith & Snozer (Princess) Nashville, Tenn.
 Mercedes (Columbia) Far Rockaway, N. Y.
 Merriam, Billy & Eva (Opera House) Jonesburg, Mo.; (Calvan) Washington 9-14
 Meyers & Hanford (Metropolitan) Brooklyn
 Meehan (Federal) Salem, Mass., 5-7
 MHard & Marlin (Shea) Toronto
 Miller, E. & M. (Pantages) Spokane 9-14
 Miller & Bradford (Loew) Montreal
 Miller, James, Revue (Poll) Worcester, Mass.
 Miller & Fears (State) Cleveland
 Miller & Wilson (Opera House) York, Pa.
 Miller, Eunice, Co. (Orpheum) Germantown, Pa.
 Mills & Kimball (Wichita) Wichita Falls, Tex., 5-7
 Minor & Brown (Majestic) Milwaukee
 Mitchell Bros. (Poll) Wilkes-Barre, Pa.
 Monroe Bros. (Orpheum) Galesburg, Ill., 5-7
 Monroe & Grant (Orpheum) Seattle; (Orpheum) Portland 9-14
 Montana (Temple) Rochester, N. Y.
 Monte & Lyons (Pantages) Kansas City; (Pantages) Memphis 9-14
 Moore-Megley Show No. 2 (Empress) Decatur, Ill.
 Moore & Haeger (Kearse) Charleston, W. Va.
 Moore & Freed (Opera House) Galveston, Tex., 5-7
 Moore, Patil, Band (Keith) Dayton, O.
 Moore, Betty, Co. (Proctor) Schenectady, N. Y.
 Morales Bro. & Little Daisy (Poll) Worcester, Mass., 5-7; (Poll) Wilkes-Barre, Pa., 9-11; (Poll) Seattle 12-14
 Moratti & Harris (Victoria) Wheeling, W. Va.
 Moranto, Cellus (Orpheum) San Francisco; (Orpheum) Los Angeles 8-14
 Moran, J. & B. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 9-14
 Morrell, Elinore & Jack (Avenue B) New York 5-7
 Morris, Lily (Maryland) Baltimore
 Morris & Weber (Orpheum) Brooklyn
 Morrison's Band (Pantages) San Francisco; (Pantages) Los Angeles 9-14
 Moro & Yaco (Pantages) San Francisco; (Pantages) Los Angeles 9-14
 Morrett, Helen (Pantages) Kansas City; (Pantages) Memphis 9-14
 Morio Castle Revue (Majestic) Houston, Tex.
 Morris, Wm., & Co. (Davis) Pittsburgh
 Morse, Lee (Palace) Jacksonville, Fla.
 Morton, George (State) Buffalo
 Moss & Frye (Keith) Philadelphia
 Movie Maque (Pantages) Vancouver, Can.
 Mullane, Frank (Keith) Dayton, O.
 Mullin & Francis (Palace) New Orleans
 Muroy, McNece & Ridge (Majestic) Houston, Tex.
 Murrad & Leo (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14
 Murock & Majo (Flatbush) Brooklyn
 Murock & Kennedy Sisters (Orpheum) Stout City, Ia., 5-7
 Murl & Myllie (Pantages) Minneapolis; (Pantages) Regina, Can., 9-14
 Murphy, Switzer (Temple) Detroit
 Murray Bros. (Sheridan Sq.) Pittsburgh
 Murray & Gorrish (Pantages) Denver; (Pantages) Pueblo 12-14
 Murray & Allen (Palace) Peoria, Ill., 5-7
 Myra, Mired, Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14
 McKay, May, & Sisters (Miller) Milwaukee
 McDevitt, Kelly & Quinn (Greeley Sq.) New York 5-7
 Murphy, Bob (Delancey St.) New York 5-7

N
 Nash & O'Donnell (Shea) Buffalo.
 Nazario, Cliff (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
 Nelson's Calaud (Loew) Richmond Hill, N. Y., 5-7.
 Nelsons, Juggling (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14.
 Nelson, Alms (Keith) Cincinnati.
 Nelson, Bob (State) Memphis, Tenn.
 Nevada, Lloyd, & Co. (Keith) Elmira, N. Y.
 Nevada, Keith's 81st St., New York 9-14.
 Nevins, Paul, Co. (Grand) Shreveport, La.
 Nevins & Gordon (Keith) Philadelphia.
 Newman, Walter, Co. (Keith) Cincinnati.
 Nichols, H. Co. (125th St.) New York.
 Noah (Palace) Springfield, Mass.
 Nolan, Paul (Orpheum) Omaha; (Hennepin) Minneapolis 9-14.
 Nolan, Art (Victoria) Steubenville, O.
 Nonette (Albee) Providence, R. I.
 Norstrom, Marie (Riverside) New York.
 Norman & Olson (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.
 Norton, Lillian (Regent) New York.
 Norton, Paul, Co. (Keith) Columbia, O.
 Norton, Virginia, Co. (Pantages) Portland Ore.
 Norton & Brower (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14.
 Norworth, Ned, Co. (Palace) Cleveland.

O
 O'Brien Sextet (Lyceum) Canton, O.
 O'Brien & Josephine (Pantages) Los Angeles; (Pantages) San Diego 9-14.
 O'Connor & Wilson (Keith) Portland, Me.
 Odette of 1925 (Capitol) Trenton, N. J.
 Odo (Strand) Shenandoah, Va.
 Odys & Seals (Orpheum) Oakland, Calif.; (Orpheum) Fresno 12-14.
 O'Hara, Rose (Proctor) Albany, N. Y.
 Oltott & Polly Ann (Palace) South Bend, Ind., 5-7.
 Oliver & Olson (Orpheum) St. Louis.
 Olson & Johnson (Palace) Chicago.
 One, Ben Ne (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11.
 O'Neill & Plunkett (Pantages) Memphis, Tenn.
 O'Neill, Bobby, Co. (Majestic) Harrisburg, Pa.
 Ordway, Laura (Grand) Montgomery, Ala.
 Ordway, Laura (Broadway) Philadelphia.
 O'Rourke & Kelly (State) Chicago, Ill., 5-7.
 Osterman, Jack (Keith) Syracuse, N. Y.
 Otto Bros. (Grand) Shreveport, La.
 Otto & Otto (Grand) St. Louis.
 Outside the Circus (State) Nanticoke, Pa.

P
 Padua, Margaret (Rialto) Glen Falls, N. Y.
 Pagnana (105th St.) Cleveland.
 Palermo's Canines (Shea) Toronto.
 Palmer, Gascon, (Earle) Philadelphia.
 Pantheon Singers (Lincoln Hipp.) Chicago 5-7.
 Parish & Peru (Orpheum) Tulsa, Ok., 5-7.
 Pasquall Bros. (Riverside) New York.
 Patroela (Keith) West Palm Beach, Fla.
 Patterson & Cloutier (Orpheum) San Francisco; (Golden Gate) San Francisco 8-14.
 Peppo (Bushwick) Brooklyn.
 Pearson, Newport & Pearson (Palace) Orange, N. J.
 Pelet & Wilson (Capitol) Trenton, N. J.
 Peletys, Fire (Palace) Bridgeport, Conn., 5-7; (Keith) Ottawa, Can., 9-14.
 Phelps & Elsworth (Victoria) New York 5-7.
 Phillips, Mr. & Mrs. N. (Earle) Philadelphia.
 Pickfords, The (Orpheum) Madison, Wis., 5-7.
 Pierret & Scofield (Lincoln Sq.) New York 5-7.
 Pierretes, Three (Keith) Indianapolis.
 Pietro (Lyric) Mobile, Ala.
 Pike, Raymond (Keystone) Philadelphia.
 Pinto & Boye (Melba) Dallas, Tex.
 Pioneer Days (Albee) Brooklyn.
 Pines Trio (Palace) New Haven, Conn.
 Polly & Oa (Majestic) Dallas, Tex.
 Ponzini's Monks (Greely Sq.) New York 5-7.
 Powell Troupe (American) Chicago 5-7.
 Powers & Wallace (Shea) Toronto.
 Powers Duo (Crescent) New Orleans.
 Powers' Elephants (Orpheum) San Francisco; (Orpheum) Los Angeles 9-14.
 Primrose Minstrel (Loew) Montreal.
 Princeton & Watson (Orpheum) Omaha.
 Pressler & Kline (Hennepin) Minneapolis.
 Preston & Ysobel (State) Buffalo.
 Purcell, Charles (Keith) Boston.

Q
 Quinn, Vle, & Orch. (Grand) Atlanta, Ga.
 Quixey Four (Scullay Sq.) Boston.

R
 Racine & Ray (Metropolitan) Brooklyn.
 Radtch, Princess (Opera House) Galveston, Tex., 5-7.
 Randall, The (Auditorium) Saginaw, Mich.; (Armory) Bay City 9-14.
 Rapp, Harry (Orpheum) Des Moines, Ia., 5-7.
 Rasch, A. Ballet (Palace) Cleveland.
 Rath Bros. (Grand) Philadelphia.
 Raymond & Kauffman (Bijou) Birmingham, Ala.
 Raymond & Royce (Grand) Oshkosh, Wis., 5-7.
 Raymond Saxo Six (American) Chicago 5-7.
 Readings, Four (Keith) Washington.
 Rebellon, The (State) Jersey City, N. J.
 Redford & Wallace (State) Memphis, Tenn.
 Redman, Jack, Co. (Poll) Bridgeport, Conn.
 Redmond & Wells (Strand) Greensburg, Pa.
 Reed & Baker (Nixon) Philadelphia.
 Reed & Ite (Rialto) Amst. rdiam, N. Y.
 Reed, Jessie (Greely Sq.) New York 5-7.
 Reeder, Chas. (Strand) Shenandoah, Pa.
 Reeves, Birdie (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 9-14.
 Regals, Three (Palace) Jacksonville, Fla.
 Regan & Carliss (Orpheum) Joliet, Ill., 5-7.
 Reay, Johnny, Co. (Keith) Indianapolis.
 Reichen, Joe (Pantages) Spokane; (Pantages) Seattle 9-14.
 Reily, Robt., & Co. (Pantages) Minneapolis; (Pantages) Regina, Can., 9-14.
 Remos, Paul, & Co. (Opera House) Galveston, Tex., 5-7.
 Renneves, Four (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
 Restia (Orpheum) Madison, Wis., 5-7.
 Revue D'Art (State) Cleveland.
 Revue of Revues (Loew) London, Can., 5-7.
 Reyes, Juan (Shea) Toronto.
 Reynolds, Jim (Greely Sq.) New York 5-7.
 Reynolds-Doungan Co. (Grand) Montgomery, Ala.
 Reudo, Irene (Keith) Ottawa, Can.
 Richardson, Frank (Orpheum) Germantown, Pa.
 Richter, Misses (Hipp.) Youngstown, O.
 Richard & Gray (Long St.) Toronto.
 Ripon, Alf (Binghamton) Binghamton, N. Y.
 Roberts, Joe (Pantages) Pueblo, Col.; (World) Omaha 9-14.

Robertus & Wilfreda (Harris) Pittsburgh.
 Robins, A. (Proctor) Newark, N. J.
 Robinson, Bill (Keith) Boston.
 Robinson, Janis & Co. (Gates) Brooklyn 5-7.
 Robinson & Pierce (Keith) West Palm Beach, Fla.
 Roche, Doris (Boulevard) New York 5-7.
 Rockwell, Dr. (Hipp.) New York.
 Rogers & Donnelly (Strand) Washington.
 Rolling Their Own (Palace) New Haven, Conn.
 Romaine, Homer (Orpheum) Quincy, Ill., 5-7.
 Romas Troupe (Bijou) Woonsocket, R. I.
 Rome & Bolton (Pantages) Pueblo, Col.; (World) Omaha 9-14.
 Rome & Gant (Proctor) Newark, N. J.
 Rooney & Bent (Shea) Buffalo.
 Rose & Dell (Bijou) Savannah, Ga.
 Rose, Ellis & Rose (Palace) New York.
 Rosemary & Marjory (Riverside) New York.
 Rosler's K-9 Novelty (Lincoln Hipp.) Chicago 5-7.
 Rosini, Carl (Pantages) Kansas City; (Pantages) Memphis 9-14.
 Rosa & Edwards (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14.
 Rosa, Bud, & Co. (American) Chicago 5-7.
 Roth & Drake (Pantages) Memphis, Tenn.
 Roulettes, The (Palace) New Orleans.
 Rowland & Mehan (Pantages) Spokane; (Pantages) Seattle 9-14.
 Roy & Engene (Koppin) Detroit; (Dunbar) Columbus, O., 9-14.
 Royce, Ruby, & Sister (Lyric) Carbondale, Pa.
 Royle & Mays (Orpheum) Vancouver, Can.; (Orpheum) Seattle 9-14.
 Roze, Ruth (Prospect) Brooklyn.
 Rozellas, The (Grand) Montgomery, Ala.
 Rubn, Ben, & Co. (Majestic) Ft. Worth, Tex.
 Rubini & Rosa (Grand) Macon, Ga.
 Rucker, Virginia, & Boya (State) Buffalo.
 Rudell & Dunigan (Allegheny) Philadelphia.
 Rule & Nash (Bushwick) Brooklyn.
 Rule & O'Brien (State-Lake) Chicago.
 Ruvoia, Shura, Co. (Palace) New York.
 Russ, Doc & Pete (Valley) Lansford, Pa.
 Russell & Marconi (Lyric) Birmingham, Ala.
 Russell, Marie (Harris) Pittsburgh.
 Russian Scandals (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
 Ryan & Moore (Victoria) Steubenville, O.
 Ryan & Ryan (Colonial) Lancaster, Pa.
 Ryan, Thos., & Co. (Keith) Syracuse, N. Y.

S
 Sabini, F. & T. (Orpheum) Des Moines, Ia., 5-7.
 Sale, Chic (Columbia) Davenport, Ia., 5-7.
 Salle & Robles (Roanoke) Roanoke, Va.
 Salt & Pepper (Palace) Manchester, N. H.
 Sampel & Leonhard (Orpheum) Sioux City, Ia., 5-7.
 Santeil, Great (Keith) New Britain, Conn.
 Sautrey, H. Band (Keith) Indianapolis.
 Sargent & Marvin (Orpheum) Oakland, Calif.
 Savoy, Paul, & Aaba Sisters (Lincoln) Macellon, O., 5-7; (Grand) Charleroi, Pa., 9-11; (Columbia) Sharon 12-14.
 Saxton & Farrell (Princess) Nashville, Tenn.
 Scanlon Bros. & Denos (Pantages) Vancouver, Can.
 Schullera, The (Empress) Grand Rapids, Mich.
 Scott & Chrystie (Fulton) Brooklyn 5-7.
 Scully & Caplin (Pantages) Hamilton, Can.
 Seib Co. (Palace) Manchester, N. H.
 Seebachs, The (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14.
 Seeley, Florence, Co. (Temple) Rochester, N. Y.
 Seminary Mary (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.
 Seminary Scandals (Boulevard) New York 5-7.
 Semon, Primrose (Palace) Manchester, N. H.
 Senators, Three (Strand) Shenandoah, Pa.
 Senna & Weber (Keith) Ottawa, Can.
 Senter, Boyd, Co. (Shea) Buffalo.
 Seymour & Jeanette (Capitol) Hartford, Conn.
 Seymour & Howard (Grand) Macon, Ga.
 Seymour, H. & A. (Keith) Indianapolis.
 Shake Your Feet (Victory) Holyoke, Mass.
 Shannon & Van Horn (Empire) Lawrence, Mass.
 Shaw, Allan (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
 Shaw Locust Revue (National) New York 5-7.
 Shayne, Al (Colonial) Allentown, Pa.
 She, Elm & Her (Princess) Montreal.
 Shea, Thos. E. (Albee) Brooklyn.
 Shean & Phillips (Main St.) Kansas City.
 Sheldon & Dolley (Temple) Rochester, N. Y.
 Sheldon & Tyler (Rialto) Amst. rdiam, N. Y.
 Sherman, Dan, Co. (Hipp.) Youngstown, O.
 Sherman, Sairley (155th St.) New York.
 Sherman, Van & Hyman (Pantages) Los Angeles; (Pantages) San Diego 9-14.
 Sherwood's Band (Orpheum) Kansas City; (Orpheum) St. Louis 9-14.
 Shone & Squires (Temple) Detroit.
 Siamese Dancers (Davis) Pittsburgh.
 Sidney, Jack (Majestic) Johnstown, Pa.
 Sie Tahar Troupe (105th St.) Cleveland.
 Siegfried, W. & M. (Palace) New Orleans.
 Sinclair, C. Co. (Lyric) Richmond, Va.
 Singer's Midgets (Keith) Syracuse, N. Y.
 Skate Classics (Pantages) Tacoma, Wash., 9-14.
 Skelley & Helt Revue (Princess) Montreal.
 Slatko Revue (Pantages) San Francisco 9-14.
 Sleeping Porch (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 9-14.
 Smerty's Party (105th St.) Cleveland.
 Smith & Allman (Delancey St.) New York 5-7.
 Smith & Cantor (Greely Sq.) New York 5-7.
 Smith & Duane (Keith) Winston-Salem, N. C.
 Smith, Tom (Orpheum) St. Louis; (Orpheum) Kansas City 9-14.
 Smith, Willie (Edgemont) Chester, Pa.
 Snodgrass, Harry M. (Orpheum) St. Louis; (Palace) Chicago 9-14.
 Sothorn, Jean (Colonial) Utica, N. Y.
 Speed Revue (Garrick) Norristown, N. J.
 Spinnettes, Five (Empire) Lawrence, Mass.
 Spoor & Parsons (Grand) Macon, Ga.
 Springtime Revue (Allegheny) Philadelphia.
 Stacy & Faye (Playhouse) Passaic, N. J.
 Stafford, Frank, & Co. (Metropolitan) Brooklyn.
 Stanley & Barnes (Proctor) Newark, N. J.
 Stanley & Mac (Keystone) Philadelphia.
 Stanley, Arch (Fulton) Brooklyn 5-7.
 Stanley, Eddie (Proctor) Albany, N. Y.
 Stanley, Geo., & Sister (Wm. Penn) Philadelphia.
 Stanley, Jos. B., Co. (Temple) Rochester, N. Y.
 Stanley, Stan (Keith) Washington.
 Stanley, Trapp & Mowatt (Pantages) Denver; (Pantages) Pueblo 12-14.
 Stannell & Dunlop (Hipp.) Troy, N. Y.
 Stanton, Val & Ernie (Palace) Rochester, Ill., 5-7.
 Stanton, Will, & Co. (Orpheum) Boston.
 Stars of the Future (Palace) Springfield, Mass.
 Stateroom 19 (Majestic) Milwaukee.

Steinbach, Bruno (Orpheum) Los Angeles.
 Stephens & Henkel (Strand) Shenandoah, Pa.
 Stephens & Hollister (1st St.) New York.
 Stephens & Laurel (Wm. Penn) Philadelphia.
 Sterling, Nellie, Co. (Palace) New Orleans 5-7.
 Stevers & Loveloy Revue (American) New York 5-7.
 Stedman, A. & P. (Orpheum) Denver.
 Stewart & Lesh (National) New York 5-7.
 Stewart & Olive (Keith) West Palm Beach, Fla.
 Stewart Sisters & Band (Orpheum) Quincy, Ill., 5-7.
 Stover, Helen, Co. (Princess) Montreal.
 Sully & Mack (Broadway) Philadelphia.
 Sully & Thomas (Keith) Philadelphia.
 Summers & Hunt (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.
 Sun Dodgers (Pantages) Minneapolis 9-14.
 Swift, Tom, Co. (Keith) Indianapolis.
 Sydliff, Paul (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.
 Sykes, Harry (American) New York 5-7.
 Sylvester & Vance (Main St.) Kansas City.
 Syncoated Toes (Keith) Boston.

T
 Taber & Green (Poll) Worcester, Mass.
 Taketas, Three (Grand) St. Louis.
 Tannen, Julius (Orpheum) Kansas City.
 Teddy, Wrestling Bear (Crescent) New Orleans.
 Telephone Tangle (Rialto) Racine, Wis., 5-7.
 Temple & Dickinson (Nixon) Philadelphia.
 Temple, Dick (Strand) Greensburg, Pa., 5-7; (Feely) Hazleton 9-11; (Strand) Shenandoah 12-14.
 Terry, Ethel G. (Palace) Chicago; (Orpheum) Kansas City 9-14.
 Test, The (1st St.) New York.
 Texas Four (Palace) Cleveland.
 Thaler's Circus (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
 Thomashofsky, Boris, & Co. (Avenue B) New York 5-7.
 Thompson, Sonny, Co. (Palace) Springfield, Mass.
 Timberg, Herman (State) Jersey City, N. J.
 Tork & Toy (Majestic) Chicago.
 Toney & Norman (Bijou) Birmingham, Ala.
 Tomner, H. Bry B. & Co. (Orpheum) Dea Moines, Ia., 5-7.
 Towa & D'Ioritys (Rialto) Racine, Wis., 5-7.
 Toyama Japs (Pantages) Minneapolis 9-14.
 Tracey & McBride (Keith) New Britain, Conn.
 Traps (Temple) Detroit.
 Traver Bros. (Temple) Detroit.
 Trehan & Wallace (Grand) Philadelphia.
 Trennell Trio (Grand) Montgomery, Ala.
 Trentine, Emma (Palace) Cleveland.
 Trevor & Harris (Palace) Milwaukee; (State-Lake) Chicago 9-14.
 Trovato (Emery) Providence, R. I.
 Tucker, Sophie (Palace) Chicago; (Palace) Milwaukee 9-14.
 Tucker, Al, & Orch. (Majestic) Cedar Rapids, Ia., 5-7.
 Tune In (Boston) Boston.
 Turno & Jackson (Colonial) Allentown, Pa.
 Tuscano Bros. (Capitol) Hartford, Conn.
 Twist, Willie (Beatty's Casino) San Francisco 8-14.
 Tyrell, Allyn, & Co. (Davis) Pittsburgh.

U
 Uls & Clark (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.

V
 Vadie Dancers (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14.
 Valentines, Aerial (Orpheum) Germantown, Pa.
 Valentine & Bell (Keith) Lowell, Mass.
 Valerio, Don, Trio (Golden Gate) San Francisco; (Orpheum) Los Angeles 9-14.
 Van Biene & Ford (Orpheum) Seattle; (Orpheum) Portland 9-14.
 Van Horn & Inez (Orpheum) Portland, Ore.; (Orpheum) San Francisco 9-14.
 Van Hoven (Golden Gate) San Francisco; (Orpheum) Oakland 9-14.
 Van & Schenck (Orpheum) Omaha.
 Van & Vernon (Majestic) Milwaukee.
 Vanderbilts, The (Delancey St.) New York 5-7.
 Vardell Bros. (Pantages) Spokane 9-14.
 Venetian Five (Lyric) Mobile, Ala.
 Venetian Serenaders (Edgemont) Chester, Pa.
 Vernille, Nitz, Co. (Temple) Detroit.
 Vine & Temple (Pantages) Vancouver, Can.
 Vincer & Co. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.
 Volunteers, The (Majestic) Chicago.
 Vox & Talbot (Feely) Hazleton, Pa.

W
 Walter, Australian (Majestic) Milwaukee.
 Wallace & Cappe (Maryland) Baltimore.
 Walmsley & Keating (Majestic) Dallas, Tex.
 Walsh & Ellis (Shea) Buffalo.
 Walters & Walters (Orpheum) Fresno, Calif.; (Orpheum) Oakland 9-14.
 Walters, E. & D. (Keith) Ottawa, Can.
 Walters, Three (Grand) Oshkosh, Wis., 6-8; (Miller) Milwaukee 9-14.
 Walton, Bert (American) New York 5-7.
 Wania & Seaman Revue (Grand) Oshkosh, Wis., 5-7.
 Warner & Palmer (Bushwick) Brooklyn.
 Ward & Bohman (Orpheum) Boston.
 Ward & Van (Riverside) New York.
 Waring, Nelson (Majestic) Paterson, N. J.
 Warren & Hayes (Crescent) New Orleans.
 Warren, Herb, Co. (Empire) Lawrence, Mass.
 Warwick, Robt., & Co. (Albee) Providence, R. I.
 Watson & Marshal (Keith) Philadelphia.
 Watson Sisters (Pantages) Denver; (Pantages) Pueblo 12-14.
 Warts & Hawley (Rajah) Reading, Pa.
 Watts, James, Co. (Keith) Dayton, O.
 Wayne, Clifford, Trio (Aldene) Wilmington, Del.
 Weaver Bros. (Proctor) Yonkers, N. Y.
 Webb's Entertainers (Palace) Chicago.
 Weber & Elliott (Lincoln Sq.) New York 5-7.
 Weber & Fields (Orpheum) San Francisco 2-14.
 Weber & Kidnor (Orpheum) Denver; (Hennepin) Minneapolis 9-14.
 Wedding Ring (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.
 Welch, Ben (Proctor) Albany, N. Y.
 Welch & Madison (8th St.) New York.
 Welch's, E., Minstrels (Colonial) Allentown, Pa.
 West, Arthur (Allegheny) Philadelphia.
 West, Jack, & Girls (Lyric) Hoboken, N. J., 5-7.
 West-McGinty Co. (Keith) Lowell, Mass.
 Weston & Young (Lyceum) Canton, O.
 Weston & Elaine (Orpheum) Seattle; (Orpheum) Portland 9-14.

X
 Xmas, The (Palace) New York 5-7.

Y
 Yates & Carson (Lincoln Sq.) New York 5-7.
 Yeoman, George (Pantages) San Francisco 9-14.
 Yes, My Dear (Broadway) Philadelphia.
 Yong Wang & Co. (Majestic) San Antonio, Tex.
 York & King (State-Lake) Chicago; (Palace) Milwaukee 9-14.
 Yorke's, Max, Pupils (Victoria) New York 5-7.
 Young, Bob (Harris) Pittsburgh.
 Young America (Palace) Orange, N. J.
 Young, Margaret, Co. (Keith) Cincinnati.
 Yvonne (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11.

Z
 Zaza & Adele Revue (Rialto) Chicago.
 Zelds Bros. (Pantages) Portland, Ore.
 Zenith Trio (Auditorium) Newark, O., 2-3.
 Zuna & Dreiss (Washington St.) Boston.

CONCERT AND OPERA
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Alcock, Merle: (Symphony Hall) Boston 8.
 Aison, Elsa: (Carnegie Hall) Pittsburgh 5.
 Boulanger, Nadia: Minneapolis 5; Indianapolis 7; Cincinnati 9; Delaware, O., 11; Cleveland 13; (College) Bryn Mawr, Pa., 14.
 Bralowsky, Alexander: Washington 4.
 Brandon Opera Co.: (Metropolitan) Seattle 2-7.
 Braslau, Sophie: Washington 6; Ann Arbor, Mich., 13.
 Burmester, Willy: Des Moines, Ia., 10.
 Casals, Pablo: (Symphony Hall) Boston 10.
 Chicago Civic Opera Co.: (Boston O. H.) Boston 2-7; (Auditorium) Washington 9-10; (Lyric) Baltimore 11-12 and 14; (Auditorium) Washington 13-14.
 Cincinnati Symphony Orch.: Buffalo 10.
 Corot, Alfred: Rochester, N. Y., 5.
 Crooks, Richard: (Symphony Hall) Boston 8; Philadelphia 10-11.
 DePachmann, Vladimir: (Columbia) San Francisco 8.
 Detroit Symphony Orch.: Kansas City, Mo., 10.
 Easton, Florence: San Francisco 10.
 Eiman, Mischa: Pittsburgh 12.
 Eishco Trio: (Aeolian Hall) New York 13.
 Enesco, Georges: (Playhouse) Chicago 8.
 Fanzlitz Quartet: (Jordan Hall) Boston 12.
 Gahleitich, Ossip: (Memorial Hall) Detroit 7.
 Gluck, Alma: Nashville, Tenn., 10.
 Gustafson, Wm.: (Symphony Hall) Boston 8.
 Hansen, Cecilia: Cincinnati 5; Fall River, Mass., 8; Buffalo 10; Minneapolis 13.
 Hayes, Roland: (Pabst) Milwaukee 5.
 Hempel, Frieda: Rochester, N. Y., 12.
 Hopper, De Wolf, Opera Co.: (Great Northern) Chicago Jan. 12, Ind. f.
 Krueger, Fritz: (Odeon) St. Louis 5.
 Kremer, Isa: (Carnegie Hall) Pittsburgh 4.
 Landowska, Wanda: (Emery) Cincinnati 6-7.
 London String Quartet: (Carnegie Hall) New York 7.
 McCormack, John: New Orleans 9.
 Mack, Beatrice: (Woman's Club) Cincinnati.
 Major, Guy, & Lee Pattison: Seattle, Wash., 11; Salt Lake City, Utah, 14.
 Matzenauer, Margaret: Boston 6-7; (Town Hall) New York 8; Zanesville, O., 11.
 Mero, Yolanda: (Studebaker) Chicago 8.
 Metropolitan Opera Co.: (Metropolitan) New York Nov. 3, indef.
 Minneapolis Symphony Orch.: (Syria Mosque) Pittsburgh 6-7; Indianapolis 9; Birmingham, Ala., 11; New Orleans 13-14.
 Mischakoff, Mischa: Savannah, Ga., 9.
 Nordbot Trio: Dallas, Tex., 10.
 New York Symphony Orch.: Miami, Fla., 3; Palm Beach 6; Jacksonville 7; Savannah, Ga., 9; Columbia, S. C., 10; Greenville 11; Rock Hill 12; Raleigh, N. C., 13; Richmond, Va., 14.
 Pajlowa, Anna, & Ballet: (Auditorium) Chicago 2-7; Omaha 11.
 Roman Choir: (Expo. Auditorium) San Francisco 8.
 San Carlo Opera Co.: (Carran) San Francisco 2-14.
 Schipa, Tito: (Orchestra Hall) Detroit 4.
 Schuler, Gormaine: (Chickering Hall) New York 5, 8 and 11.
 Shattuck, Arthur: (Pabst) Milwaukee 8.
 Spalding, Albert: Los Angeles, Calif., 9; Santa Barbara 10; Redlands 12; San Jose 13.
 St. Denis, Ruth, & Co.: Walter F. Barker, mgr.: Miami, Fla., 5-6; Charleston, S. C., 9; Savannah, Ga., 10; Augusta 11; Athens 12; Gainesville 13; Asheville, N. C., 14.
 Stanley, Helen: (Symphony Hall) Boston 8.
 Swinford, Jerome: (Hotel Roosevelt) New York 10.
 Thomas, Edna: New Orleans, La., 7.
 Thomas, John Charles: Rochester, N. Y., 5; (Town Hall) New York 8; (Symphony Hall) Boston, Mass., 9.
 Whitehill, Clarence: (Orchestra Hall) Detroit 5-6.

Whiteman, Paul, & His Orch.: Brownwood, Tex., 4; Austin 5; San Antonio 6-7; El Paso 9; Douglas, Ariz., 10; Tucson 11; Phoenix 12; Los Angeles, Calif., 13. Zimbalist, Efrem: (Metropolitan O. H.) New York 8.

Mr. Hatfield Butler: (Detroit O. H.) Detroit 2-7. Mrs. Partridge Presents: (Belmont) New York Jan. 5, indef. Music Box Revue: (Music Box) New York Dec. 1, indef. Music Box Revue: (Shubert) Kansas City, Mo., 2-7.

Youngest, The: (Gaiety) New York Dec. 22, indef. Ziegfeld Follies, with Will Rogers: (New Amsterdam) New York Oct. 30, indef. Ziegfeld Follies: (Colonial) Boston Jan. 26, indef.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Republic) New York May 22, 1922, indef. Able's Irish Rose: (Missouri) Kansas City, Mo., Nov. 9, indef. Able's Irish Rose: (Garrick) Milwaukee Feb. 2, indef. Able's Irish Rose: (Irving) Wilkes-Barre, Pa., 2-7.

My Girl: (Vanderbilt) New York Nov. 24, indef. My Son: (Nora Bayne) New York Sept. 17, indef. Natja: (Garrick) Philadelphia Feb. 2, indef. Nervous Wreck: (Majestic) Buffalo 2-7; Cleveland 9-21. New Brooms, with Frank Craven: (New Park) Boston Feb. 2, indef. No. No. Nanette: (Nixon) Pittsburgh 2-7. No. No. Nanette: (Sam H. Harris) Chicago May 4, indef.

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.)

Allen's, Jean: McGehee, Ark., indef. Alvarez, Billy, Havana Ramblers: (Toklo Danc-ing Club) Havana, Cuba, indef. Bachman's Million-Dollar Band: Tampa, Fla., indef. Bartel & Pitzer's Orch.: (Schenley) Pittsburgh 2-7.

Applesauce: (La Salle) Chicago Sept. 28, indef. Aren't We All?, with Cyril Maude: (Ohio) Cleveland 2-7; (Grand) Cincinnati 8-14. Armstrong, Rufus, Musical Comedy Co.: Chil-dress, Tex., 2-7; Vernon 9-14.

O'Hara, Fiske, in The Big Mogul: (Central) Chicago Jan. 11, indef. Old English, with George Arliss: (Ritz) New York Dec. 23, indef. Out of Step: (Hudson) New York Jan. 26, in-def.

Allen's, Jean: McGehee, Ark., indef. Alvarez, Billy, Havana Ramblers: (Toklo Danc-ing Club) Havana, Cuba, indef. Bachman's Million-Dollar Band: Tampa, Fla., indef. Bartel & Pitzer's Orch.: (Schenley) Pittsburgh 2-7.

Artists and Models of 1924: (Astor) New York Oct. 15, indef. Artists and Models: (Teck) Buffalo 2-7. Badage: (Ambassador) New York Dec. 3, in-def.

Parasites, with Francine Larrimore: (Princess) Chicago Jan. 18, indef. Passing Show: (Jefferson) St. Louis 2-7. Patience: (Greenwich Village) New York Dec. 29, indef.

Bartel's, N. G., Mid-Nite Rounders' Orch.: (Oak Park Gardens) Green Bay, Wis., 2-8; Oshkosh 9; Mayville 10-12; Appleton 13. Bernard's, Willie J.: Enfield Center, N. H., indef. Butler's, Mel. Orch.: (Davenport Hotel) Spokane, Wash., indef.

Bat, The: Houston, Tex., 4-5; Waco 6-7. Be Yourself: (Tremont) Boston Dec. 22, indef. Betty Lee: (44th St.) New York Dec. 25, indef. Beyond: (Provincetown) New York Jan. 26, indef.

Peter Pan, with Marilya Miller: (Knicker-bocker) New York Nov. 6, indef. Pigs: (Little) New York Sept. 1, indef. Piker, The, with Lionel Barrymore: (Eltinge) New York Jan. 15, indef.

Butler's, Mel. Orch.: (Davenport Hotel) Spokane, Wash., indef. Buzzington's, Ezra, Rubie Band, Mark D. Schaefer, mgr.: (Grand) Fargo, N. D., 5-7; Jamestown 9; Mandan 10; Lewistown, Mont., 13; Great Falls 15.

Blossom Time (Southern): McAlester, Ok., 4; Muskogee 5; Fayetteville, Ark., 6; Joplin, Mo., 7; Ft. Smith, Ark., 9; Little Rock 10; Hot Springs 11; Pine Bluff 12; Helena 13; Memphis, Tenn., 14. Blossom Time: (Chestnut St.) Philadelphia Feb. 2, indef.

Plain Jane: (Woods) Chicago Dec. 21-Feb. 7. Posters, The: (Majestic) Jersey City, N. J., 2-7. Puzzles of 1925, with Elsie Janis: (Fulton) New York Feb. 2, indef. Professional: (Garrick) New York Jan. 12, in-def.

Castor's, Robert, Seven Aces: (Palace) Bed-ford, Ind., indef. Chicago Miami Orch., Frank J. Novak, dir.: Miami, Fla., indef. Chas. Albert, Feature Band: Orange, N. J., indef.

Blossom Time: (Davidson) Milwaukee 2-7. Blossom Time (No. 2): (Grand) Calgary, Alta., Can., 5-7; (Regina) Regina, Sask., 9-11; (Empire) Saskatoon 12-14. Blue Bird: (Frolie) New York Dec. 29, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Chicago Miami Orch., Frank J. Novak, dir.: Miami, Fla., indef. Chas. Albert, Feature Band: Orange, N. J., indef. Corrae-Upp Orch.: (Grant Hotel) Chicago Dec. 29, indef. Craven's, C., Golden Gate: (Brown Hotel) Des Moines, Ia., indef.

Blue Bird: (Frolie) New York Dec. 29, indef. Bridge, Al, Players: (Garden) Kansas City, Mo., indef. Caadida: (Equity-48th St.) New York Dec. 12, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Corrae-Upp Orch.: (Grant Hotel) Chicago Dec. 29, indef. Craven's, C., Golden Gate: (Brown Hotel) Des Moines, Ia., indef. Crawford's, H. L., Carolinians, Hervey Hurt, dir.: Asheville, N. C., indef.

Chocolate Dandies, with Sissle & Blake: (Amer-ican) St. Louis 2-7. Conscience: (Pitt) Pittsburgh 2-7. Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Crawford's, H. L., Carolinians, Hervey Hurt, dir.: Asheville, N. C., indef. De Monte Syncopators: E. H. Cummings, mgr.: (Keith's State) Jersey City, N. J., 2-7.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

De Monte Syncopators: E. H. Cummings, mgr.: (Keith's State) Jersey City, N. J., 2-7. Dexter's, Fred, Orch.: (Wisconsin Roof Gar-den) Milwaukee until April 19.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Dexter's, Fred, Orch.: (Wisconsin Roof Gar-den) Milwaukee until April 19. Ellis, Gertrude, Harmony Queens: (San Juan Hotel) Orlando, Fla., until April 1.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Ellis, Gertrude, Harmony Queens: (San Juan Hotel) Orlando, Fla., until April 1. Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Steubenville, O., until May 15.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Steubenville, O., until May 15. Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30. Ernie's Original Aces: (Gingham Cafe) Chicago, Ill., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Ernie's Original Aces: (Gingham Cafe) Chicago, Ill., indef. Eubank's, Philip Lee, Orch.: San Antonio, Tex., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Eubank's, Philip Lee, Orch.: San Antonio, Tex., indef. Evans' Merle: Sarasota, Fla., Dec. 15, indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Evans' Merle: Sarasota, Fla., Dec. 15, indef. Finsterlud's, John F.: Lakeland, Fla., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Finsterlud's, John F.: Lakeland, Fla., indef. Fisons', Ite, Orch.: (Pershing Palace) Chicago, Ill., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Fisons', Ite, Orch.: (Pershing Palace) Chicago, Ill., indef. Flindt's Orch.: (Marigold Gardens) Minne-apolis, Minn., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Flindt's Orch.: (Marigold Gardens) Minne-apolis, Minn., indef. Gates' Metropolitan Band: (Winter Gardens) La Crosse, Wis., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Gates' Metropolitan Band: (Winter Gardens) La Crosse, Wis., indef. Gault's, George, Orch.: Baltimore, Md., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Gault's, George, Orch.: Baltimore, Md., indef. Golden's, Neil, Singing Orch.: (Toledo Winter Gardens) Toledo, O., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Golden's, Neil, Singing Orch.: (Toledo Winter Gardens) Toledo, O., indef. Hall's, Fred, Orch.: (Club Madrid) New York City, indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Hall's, Fred, Orch.: (Club Madrid) New York City, indef. Harter's, Don, Syncopators: (Ball Room) Gary, Ind., indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Harter's, Don, Syncopators: (Ball Room) Gary, Ind., indef. Hayworth's, Herb, Orch.: (Hanna Restaurant) Cleveland, O., until Apr. 1.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Hayworth's, Herb, Orch.: (Hanna Restaurant) Cleveland, O., until Apr. 1. Jones, Clarence M., Orch.: (GWI Theater, 47th & State St.) Chicago, indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Jones, Clarence M., Orch.: (GWI Theater, 47th & State St.) Chicago, indef. Kibbler's, Gordon, Black & White Pennsylvanians: (Tri-City Club) St. Petersburg, Fla., Dec. 31, indef.

Dark Angel: (Wilbur) Boston 2-7. Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef. Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef. Rain, with Jeanne Eagels: (Broad) Philadel-phia Jan. 12-Feb. 7. Rain (No. 2): Nashville, Tenn., 2-5; Albany, Ala., 6; Columbia, Tenn., 7; Knoxville 9-10; Rome, Ga., 11; Athens 12; Columbus 13-14.

Kibbler's, Gordon, Black & White Pennsylvanians: (Tri-City Club) St. Petersburg, Fla., Dec. 31, indef. Karn & Ader's Orch.: (Follies Bergere) Atlantic City, N. J., indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Academy Players: (Academy) Wilmington, Del., indef. Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.

Auditorium Players: (Auditorium) Lynn, Mass., indef. Auditorium Players: (Auditorium) Malden, Mass., indef.

Augustin, Wm., Players: (Union Hill) Glen-cestor, Mass., indef. Avalon Players, Kelley Masters, mgr.: (Tem-ple) Lewiston, Id., Dec. 20, indef.

Bainbridge Players: (Shubert) Minneapolis, Minn., indef. Baker Stock Co.: (Baker) Portland, Ore., indef.

Baldwin Players: (Palace) Houston, Tex., in-def. Bayonne Players: (Opera House) Bayonne, N. J., indef.

Berkley Players, Chas. Berkell, mgr.: (Water-loo) Waterloo, Ia., Nov. 30, indef. Biensy Stock Co.: (Yorkville) New York, indef.

Bond, Harry, Players: (Hudson) Schenectady, N. Y., indef. Bonstelle Stock Co.: (Bonstelle Playhouse) De-troit, Mich., indef.

Boston Stock Co.: (St. James) Boston, Mass., indef. Brockton Players, Casey & Hayden, mgrs.: (City) Brockton, Mass., Sept. 1, indef.

Carroll, F. James, Players: (Majestic) Hail-fax, N. S., Can., indef. Cataract Players: (Cataract) Niagara Falls, N. Y., indef.

Chase Lister Co.: Red Oak, Ia., 2-7; Shenan-doah 9-14. Chicago Stock Co., Chas. H. Roskam, mgr.: (Community) Catskill, N. Y., 2-7; (Play-house) Hudson 9-14.

Circle Theater Players: Dallas, Tex., indef. Cloninger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, indef.

Colonial Players: (Colonial) San Diego, Calif., indef. Copley Repertory Co.: (Copley) Boston, Mass., indef.

Desmond, Mae, Players: (Desmond) Philadel-phia, Pa., indef. Duffy, Henry, Players: (Alcazar) San Fran-cisco, Calif., indef.

Empire Players: (Empire) Salem, Mass., indef. Empress Players: (Empress) Butte, Mont., in-def.

Empress Players: (Empress) Vancouver, B. O., Can., indef. Fifth Ave. Stock Co.: (Fifth Ave.) Brooklyn, N. Y., indef.

Fulton Stock Co.: (Fulton) Oakland, Calif., in-def. Garrick Players: (Garrick) Wilmington, Del., indef.

Gifford Players: (Hippodrome) Peoria, Ill., in-def. Glaser, Vaughan, Players: (Uptown) Toronto, Can., indef.

Gordinier Players, Clyde H. Gordinier, mgr.: (Orpheum) Duluth, Minn., indef. Grand Permanent Players: (Grand Opera House) Toronto, Ont., Can., indef.

Harder & Hall Stock Co.: (Palace) Fort Rich-mond, B. I., N. Y., indef. Hart Players: (Hart) Long Beach, Calif., indef.

Harrington, Guy, Players: (Stone O. H.) Big-hampton, N. Y., indef. James, Stanley, Players: (Star) Pawtucket, R. I., indef.

Kramer, Charles, Players: (Victory) Charles-ton, S. C., indef. Lafayette Players No. 1, Andrew Bishop, mgr.: (Grand) Chicago, indef.

Laura, Dorothy Players: (Lyceum) St. Joseph, Mo., indef. Lehr, Raymond, Players: (Walnut) Louisville, Ky., indef.

Lewis-Worth Players: (Lycaum) Memphis, Tenn., indef. Lowell Players: (Opera House) Lowell, Mass., indef.

Lutringer, Al, Players: (Park) Manchester, N. H., indef. Lyric Players: (Lyric) Atlanta, Ga., indef.

Majestic Players: (Majestic) Madisona, Wis., in-def. Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.

Majestic Players: (Majestic) London, Ont., Can., indef. Majestic Players: (Majestic) Utica, N. Y., indef.

Manhattan Players, Robert Levy, mgr.: (How-ard) Washington, D. C., indef. Matthews, Cameron English Players: (Comedy) Toronto, Ont., (Can.), Jan. 1, indef.

Mayfield Players: (Auditorium) Spokane, Wash., indef. Metropolitan Players: (Metropolis) New York, indef.

Mission Players: (Mission) Long Beach, Calif., indef. Montauk Players: (Montauk) Brooklyn, N. Y., indef.

Morocco Stock Co.: (Morocco) Los Angeles, Calif., indef. National Art Players: (Lyceum) Paterson, N. J., indef.

New Bedford Players: New Bedford, Mass., indef. Orpheum Players: (Orphenm) Racine, Wis., in-def.

Sherman Stock Co.: (Hippodrome) Terre Haute, Ind., indef.
Summit Players: (Somerville) Somerville, Mass., indef.
St. John Players: (Opera House) St. John, N. B. (Can.), indef.
Strand Players: (Strand) San Francisco, Calif., indef.
Temple Theater Stock Co.: Hamilton, Ont., (Can.), indef.
Temple Theater Stock Co.: Hammond, Ind., indef.
Temple Players: Clint Dodson, mgr.: (Temple) Miami, Fla., indef.
Toledo Players: Toledo, O., indef.
Trent Players: (Trent) Trenton, N. J., indef.
Wallace, Earle, Players: direction Oliver Eckhardt: (Walker) Santa Ana, Calif., indef.; (Mission) Glendora, Calif., indef.; (Scenic) Whittier, Calif., indef.; (United) Anaheim, Calif., indef.
Walker, Stuart, Players: (Cox) Cincinnati May 5, indef.
Wagoner Comedy Co.: Clem & Corey, mgrs.: (M. W. A. Hall) Dunlap, Ill., 2-7; (O. H.) Sauer 9-14.
Warburton Players: (Warburton) Yonkers, N. Y., indef.
Wilkes Players: (Denham) Denver, Col., indef.
Winkow, Earl, Players: (New Theater) Salina, Kan., indef.
Woodward Players: (Majestic) Detroit, Mich., indef.
Woodward Players: (Empress) St. Louis, Mo., indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

All Ace Revue, Billy McCoy, mgr.: (Orpheum) Clayton, Ia., indef.
Aston, Mildred, Musical Comedy Co.: (Ada Meade) Lexington, Ky., indef.
Beckers, E. T., Vanity Box Revue: (Opera House) Honesdale, Wis., 2-7.
Brewer's Eddie, Smiles & Chuckles Revue: (Temple) Bay City, Mich., Dec. 28, indef.
Hick's, Bob, Globe Trotters: (Orpheum) Durham, N. C., 2-7.
Hop, Tom, Players: Jack Crawford, mgr.: (Marshall) Danville, Va., 2-7.
Hosch's, Thelma, American Beauties, Billings Booth, mgr.: (Garden) Pensacola, Fla., Jan. 28, indef.
Hosch's Revue, Larry Bell, mgr.: Milwaukee, Wis., indef.
Hunt & Chalmers' American Beauty Girl Co.: (Park) Mountville, W. Va., 2-7; (Grand) Harrison, O., 9-14.
Hunt, Lole, Players: (Broadway) Tulsa, Ok., indef.
Hurdley Girls, Chas. Soladar, mgr.: (Strand) Clifton, W. Va., 2-7; (Elks) Bellaire, O., 9-14.
Broadway Masqueraders, Eddie Ford, mgr.: (Majesty) West Toronto, Ont., Can., indef.
Huller's Follies of 1925: (Columbia) Ashland, Ky., indef.
Hurns & Paden's Cuts Little Devils, Chas. V. Turner, mgr.: (Colonial) Bethlehem, Pa., 2-7.
Hurlin' Around, Golden & Long, mgrs.: (Globe) Philadelphia 2-14.
Candler's Art, Broadway Follies: (Trenton) Lynchburg, Va., 2-7.
Chic Chic Revue, Lew Williams, mgr.: (Williams) Memphis, Tenn., 2-7.
Clar, Roy, Musical Show: (Palace Hipp.) Seattle, Wash., indef.
Clark Sisters Revue, John Clark, mgr.: (Strand) Charleston, W. Va., 2-7; (Hipp.) Parkersburg 9-14.
Cobb, Gene, in Honeytime: (Dixie) Unlontown, Pa., 2-7; (Plaza) Brownsville 9-14.
Columbia Musical Comedy Co., A. L. Konrad, mgr.: (Zaza) Denver, Col., indef.
Darr's, Don, Dancing Dolls: (Lyric) Anniston, Ala., 2-7; (Rondal) Atlanta, Ga., 9-14.
Deunond's N. Y. Roof Garden Revue: (Columbia) Casper, Wyo., until Feb. 14.
Dixie Darling Co., Johnny Mattiae, mgr.: (Strand) Salisbury, N. C., 2-7.
Dixie Steppers, C. E. Campbell, mgr.: (Underhill) Okonobee, Fla., indef.
Dominion Follies: (Dominion) Winnipeg, Man., Can., indef.
Downard's, Virg., Roseland Maids: (Broadway) Richmond, Va., 2-7.
Dreumont Follies, Bob Deming, mgr.: (Grand) Cedar Rapids, Ia., indef.
Fads and Fancies, Art Owens, mgr.: (Bijou) Wausau, Wis., indef.
Folly Town Maids, Arthur Higgins, mgr.: (Lyric) Ft. Dodge, Ia., Jan. 25, subf.
Friendly's, Dan, Baby Dolls: (Lyric) Ft. Worth, Tex., indef.
Frolics of 1925, Harry Young, mgr.: Brownsville, Pa., 2-7.
Hawing & Kemling Co.: (People's) Beaumont, Tex., indef.
Harris, Todd, Jazz Revue, T. Teeters, mgr.: (Hippodrome) Dallas, Tex., indef.
Harris', Honey, & His Honey Girls: (Pearl) San Antonio, Tex., indef.
Hauk's Sunshine Girls: (Orpheum) Grand Rapids, Mich., 2-7; (Strand) Saginaw 9-11.
Hilbanks Revue, Dalton Bros., mgr.: (Burbank) Los Angeles, Calif., indef.
Hinton's, Cyrus, Whirl of North: (12th St.) Kansas City, Mo., 2-7.
Hix and Bels of Broadway, Chas. Bengar, mgr.: (Newton) Newton, Kan., 2-7.
Host, Hal, & Gang: (Strand) Wheelburg, W. Va., 4-5; (Washington) Toronto, O., 6-7; (Opera House) Warren 9-14.
Hurler's Big Town Revue, Ralph Smith, mgr.: (Hipp.) Covington, Ky., 2-7.
Hurler's Jolly Follies, Frank Mafey, mgr.: (Macumil) Beaver Falls, Pa., 2-7.
Jazz Revue Co.: (Jazz) Denver, Col., indef.
Jazz-Mania Revue, Billy Earle, mgr.: (Grand) Bellaire, D., 2-7; (Orpheum) Huntington, W. Va., 9-14.
Johnson's Musical Revue: (Star) Louisville, Ky., indef.
Johnson's Follies: (Kerrigan) New Albany, Ind., indef.
Jones Follies Co., Tommy Somers, mgr.: (Casino) Ottawa, Ont., Can., indef.
Keane's, Mary, Love Nest Girls, Y. C. Alley, mgr.: (Orpheum) Marion, O., 2-14.
Kirkland's, Benny, Radio Revue: (Gem) Little Rock, Ark., indef.
Kusalle Co., Jack Bat, mgr.: (Star) Muncie, Ind., 2-7.
League of Nonsense, Frank Smith, mgr.: (Orpheum) Lima, O., 2-7; Martins Ferry 12-14.

Leicht & Gardner's Syncopators, Tom Meredith, mgr.: (McHenry) Baltimore, Md., 2-7; (Family) Lebanon, Pa., 9-14.
Lewis', Ross, Radio Dolls: (Liberty) Ellwood City, Pa., 2-7; (Strand) E. Liverpool, O., 9-14.
Lewie's, Harry C., Honeymoon Town Revue: Ironton, O., 2-7; Parkersburg, W. Va., 9-14.
Liberty Belle Revue, Ray Ewing, mgr.: (Majestic) Greenville, S. C., 2-7.
Mack's, Lew, Musical Comedy Co.: (Capitol) Lansing, Mich., indef.
Maryland Beauties, Ed (Pop) Lowry, mgr.: (Fairmont) Baltimore, Md., indef.
Morlon, Frank, Co.: (Royal) Vancouver, B. C., Can., indef.
Musie Girl, Chas. E. Emery, mgr.: (Acme) Goldsboro, N. C., 5-7.
Musical Merry Makers, Frank Milton, mgr.: (Rivoli) Denver, Col., indef.
Naughty Baby Revue, Art Kavanagh, mgr.: (Rialto) Rock Hill, S. C., 2-7.
Oh, Daddy, J. L. Davis, mgr.: (Majestic) Dubuque, Ia., indef.
Olympians, Leo Adde, mgr.: (Olympic) Newport News, Va., 2-7.
Orpheum Players, Harris & Proy, mgrs.: (Rex) Ottumwa, Ia., indef.
Orr's Million-Dollar Dolls Co., H. H. Prather, mgr.: (Crest) Anderson, Ind., 2-7; (Regent) Jackson, Mich., 9-14.
Orth & Coleman's Tip Top Merry-makers: (Capitol) Moncton, N. B., Can., 2-14.
Palm Garden Revue, Lewis Broas, mgrs.: (Orpheum) Marion, O., indef.
Pate, Pete, show: (Jefferson) Dallas, Tex., Sept. 21, indef.
Peck's Bad Boy, Chas. W. Benner, mgr.: (Imperial) New Kensington, Pa., 2-7; (Lyric) Braddock 9-14.
Phelps & Poland's Jolly Jollers: (Strand) Port Arthur, Tex., indef.
Pioneer Girls, Frank Lawler, mgr.: (Palace) Wortham, Tex., indef.
Pretty Nifty Revue, Frank Soper, mgr.: (Premier) Brooklyn 2-7; (Globe) Philadelphia 9-14.
Rainbow Girls, Harry Ike Evans, mgr.: (Rialto) Waterloo, Ia., indef.
Rarick's, Guy, Musical Revue, Roy Sampson, mgr.: (Majestic) Jackson, Mich., 2-7; (Regent) Muskegon 9-21.
Rendon, Billy, Musical Comedy Co.: (Hippodrome) Louisville, Ky., indef.
Rose Buds, The, Jake J. Rose, mgr.: (Lyric) Charleston, S. C., 2-7; (Rialto) Rock Hill 9-14.
Sanford's Butterfly Maids: (Gayety) Picher, Ok., indef.
Selby's, Art A., Main Street Follies: (Strand) Ft. Worth, Tex., indef.
Society Girls, Jim Harmon, mgr.: (Majestic) Cleveland, O., 2-7; (State) Akron 8-14.
Some Show, Alex. Saunders, mgr.: (Hipp.) Parkersburg, W. Va., 2-7.
Somewhere in France, with Billy Maine, J. L. Davis, mgr.: Peru, Ind., 2-7; Huntington 9-14.
Song Box Revue, Bill Leher, mgr.: (Star) McKeesport, Pa., 2-7; (Liberty) Ellwood City 9-14.
Step Lively, Eastwood Harrison, mgr.: (Opera House) Warren, O., 2-7; (Liberty) New Castle, Pa., 9-14.
Sunshine Girls, Dick Hyland, mgr.: (Sunshine) Taft, Calif., indef.
Taylor, Albert, Co.: Clinton, Ia., 2-7; (Majestic) Des Moines 8-14.
Teddy Bear Girls, Leicht & Gardner, mgrs.: (Harris') Grand Bloomington, Ind., 2-7; (Petersburg) 9-10; Bedford 11-14.
Walton's, Gypsy, Romany Nomad Co.: (Opera House) Lexington, N. C., 5-7.
Wilson Musical Comedy Co., J. F. Price, mgr.: (Palace) Oklahoma City, Ok., indef.

BURLESQUE

COLUMBIA CIRCUIT

Bathing Beauties: (Columbia) New York 2-7; (Casino) Brooklyn 9-14.
Best Show in Town: (Gayety) Detroit 2-7; (Empire) Toronto 9-14.
Broadway by Night: (Gayety) Buffalo 2-7; (Gayety) Rochester, N. Y., 9-14.
Come Along: (Lyric) Dayton, O., 2-7; (Olympic) Cincinnati 9-14.
Cooper, Jimmy, Show: (Gayety) Washington 2-7; (Gayety) Pittsburgh 9-14.
Daly, Lew: (Hurlitz & Seamon) New York 2-7; (Empire) Brooklyn 9-14.
Fast Steppers: (Grand) Worcester, Mass., 2-7; New London, Conn., 9; Middletown 10; Meriden 11; (Lyric) Bridgeport, Conn., 12-11.
Follies of the Day: (Gayety) Rochester, N. Y., 2-7; (Avon) Watertown 9-11; (Colonial) Utica, N. Y., 12-14.
Gerard's, Barney, Show: (Grand) Canton, O., 5-7; (Columbia) Cleveland 9-14.
Golden Crooks: (Empire) Providence 2-7; (Gayety) Boston 9-14.
Good Little Devils: (Palace) Baltimore 2-7; (Gayety) Washington 9-14.
Go To It: (Empire) Brooklyn 2-7; (Orpheum) Paterson, N. J., 9-14.
Happy-Go-Lucky: Open week 2-7; (Olympic) Chicago 9-14.
Happy Moments: (Gayety) Kansas City 2-7; (Gayety) Omaha 9-14.
Hippity Hop: (Empire) Newark, N. J., 2-7; (Hurlitz & Seamon) New York 9-14.
Hollywood Follies: (Casino) Philadelphia 2-7; (Palace) Baltimore 9-14.
Let's Go: (Olympic) Cincinnati 2-7; (Gayety) St. Louis 9-14.
Marion's, Dave, Show: (Empire) Toledo, O., 2-7; (Lyceum) Columbus, O., 9-14.
Monkey Shines: Lay off 2-7; (Casino) Boston 9-14.
Nifties of 1924: (Star & Garter) Chicago 2-7; (Gayety) Detroit 9-14.
Peek-a-Boo: (Gayety) Omaha 2-7; open week 9-14.
Record Breakers: (Orpheum) Paterson, N. J., 2-7; (Empire) Newark, N. J., 9-14.
Red Hot Revue: (Miner's Bronx) New York 2-7; Stamford, Conn., 9; Holyoke, Mass., 10; (State) Springfield 11-14.
Runnin' Wild: (Lyric) Bridgeport, Conn., 5-7; (Miner's Bronx) New York 9-14.
Silk Stocking Revue: (Colonial) Utica, N. Y., 5-7; (Gayety) Montreal 9-11.
Steppin' Harry: (Lyceum) Columbus, O., 2-7; (Lyric) Dayton, O., 9-14.
Step On It: (Casino) Brooklyn 2-7; (Casino) Philadelphia 9-14.
Step This Way: (Casino) Boston 2-7; (Grand) Worcester, Mass., 9-14.

Stop and Go: (Gayety) Montreal 2-7; lay off 9-14.
Seven-Eleven: (Olympic) Chicago 2-7; (Star & Garter) Chicago 9-14.
Take a Look: (Gayety) Boston 2-7; (Columbia) New York 9-14.
Talk of the Town: (Empire) Toronto 2-7; (Gayety) Buffalo 9-14.
Town Scandals: (Gayety) Pittsburgh 2-7; Wheeling, W. Va., 9-10; Steubenville, O., 11; (Grand) Canton 12-11.
Watson, Siding Billy: (Columbia) Cleveland 2-7; (Empire) Toledo, O., 9-14.
Williams, Mollie, Show: (Gayety) St. Louis 2-7; (Gayety) Kansas City 9-14.
Wine, Woman and Song: (State) Springfield, Mass., 4-7; (Empire) Providence 9-11.

MUTUAL CIRCUIT

Band Box Revue: (Olympic) New York 2-7; (Star) Brooklyn 9-14.
Bashful Babies: (Howard) Boston 2-7; open week 9-14.
Beauty Paraders: Schenectady, N. Y., 5-7; (Howard) Boston 9-14.
Bobbed-Hair Bandits: (Hudson) Union Hill, N. J., 2-7; (Gayety) Brooklyn 9-14.
Cuddle Up: (Palace) Minneapolis 2-7; (Empress) St. Paul 9-14.
French Follies: (National) Chicago 2-7; (Cadillac) Detroit 9-14.
Giggles: (Gayety) Brooklyn 2-7; (Troadero) Philadelphia 9-14.
Gira From the Follies: (Cadillac) Detroit 2-7; (Park) Erie, Pa., 9-11; (International) Niagara Falls, N. Y., 12-14.
Hello Jake Girls: (Empress) Cincinnati 2-7; (Gayety) Louisville 9-14.
Hurry Up: (Academy) Pittsburgh 2-7; (Royal) Akron, O., 9-14.
Kandy Kids: (Mutual) Washington 2-7; York, Pa., 9; Lancaster 10; Columbia 11; Uniontown 13.
Kelly, Lew, Show: (Gayety) Philadelphia 2-7; (Gayety) Baltimore 9-14.
Kuddling Kutties: (Empress) St. Paul 2-7; (Empress) Milwaukee 9-14.
Laffin' Thru: (Troadero) Philadelphia 2-7; (Olympic) New York 9-14.
London Gayety Girls: (Broadway) Indianapolis 2-7; (Garrick) St. Louis 9-14.
Love Makers: (Prospect) New York 2-7; (Hudson) Union Hill, N. J., 9-14.
Maids From Maryland: (Garrick) St. Louis 2-7; (Mutual) Kansas City 9-14.
Make It Peppy: (National) Niagara Falls, N. Y., 5-7; (Garden) Buffalo 9-14.
Merry Makers: Lancaster, Pa., 5; Reading 6-7; (Gayety) Philadelphia 9-14.
Miss New York, Jr.: (Garrick) Des Moines, Ia., 2-7; (Palace) Minneapolis 9-14.
Moonlight Maids: (Royal) Akron, O., 2-7; (Empire) Cleveland 9-14.
Naughty Nifties: (Empire) Cleveland 2-7; (Empress) Cincinnati 9-14.
Reeves' Beauty Show: (Star) Brooklyn 2-7; (Lyric) Newark, N. J., 9-14.
Red Hot: (Lyric) Newark, N. J., 2-7; (Gayety) Scranton, Pa., 9-11.
Round the Town: (Corinthian) Rochester, N. Y., 2-7; Geneva 9; Elmira 10; Johnstown 11; Schenectady, N. Y., 12-14.
Smiles and Kisses: (Gayety) Louisville 2-7; (Broadway) Indianapolis 9-14.
Snap It Up: (Garden) Buffalo 2-7; (Corinthian) Rochester, N. Y., 9-14.
Speed Girl: (Empress) Milwaukee 2-7; (National) Chicago 9-14.
Speedy Steppers: (Mutual) Kansas City 2-7; (Garrick) Des Moines, Ia., 3-14.
Step Along: (Gayety) Wilkes-Barre, Pa., 2-7; Allentown 9; Sunbury 10; Williamsport 11; Lancaster 12; Reading 13-14.
Step Lively Girls: Open week 2-7; (Prospect) New York 9-14.
Stepping Out: (Gayety) Scranton, Pa., 2-7; (Gayety) Wilkes-Barre, Pa., 9-14.
Stolen Sweets: (Gayety) Baltimore 2-7; (Mutual) Washington 3-11.
Whiz Bang Babies: Columbia, Pa., 4; Uniontown 6; (Academy) Pittsburgh 9-14.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Brown, Hank-Gus Hill's, Hank Brown, mgr.: Jersey Shore, Pa., 4; Lockhaven 6-7.
Bushy's Colored & Nay Bros., Doc Gardner, mgr.: Guthrie, Ok., 2-7.
Coburn's, A., Coburn, mgr.: Fitzgerald, Ga., 4; Brunswick 5; Waveruss 6; Sarannah 7-8; Aiken, S. C., 9; Charleston 10; Sumter 11; Bennettsville 12; Florence 13; Wilmington, N. C., 14.
Field, Al G.; Hudson, N. Y., 4; Glens Falls 5; Albany 6-7; Newburg 9; Easton, Pa., 10-11; Reading 12; Allentown 13-14.
O'Brien's, Neil; Macon, Ga., 4; Atlanta 5-7.
Van Arnam's, John R.; Shilington, W. Va., 4; Weston 5; Buckhannon 6; Elkins 7; Philadelphia 9.
White's, Lassea, Spaeth & Co., mgrs.: Chickasha, Ok., 4; Oklahoma City 5; McAlester 6; Muskogee 7.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Argus, Magician, Sherman, Miss., 4; Falkman 8; Middleton, Tenn., 9; Selmer 9; Bethel Springs 10; Finger 11.
Blackstone: (Princess) Toronto, Can., 2-7.
Bon-Homme Bros. Comedy Co.: Marquand, Mo., 2-7.
Bragg's, Geo. M., Vaudiville Circus No. 1: Caribon, Me., 2-7; Fort Fairfield 9-14.
Bragg's, Geo. M., Vaudiville Circus No. 2: Dorothy Clayton, mgr.: Grand Falls, N. B., Can., 2-7; Edmundston 9-14.
Daniel, B. A., Magician: Spartanburg, S. C., 1-10.
Dante, Magician, Felix Biel, bas. mgr.: Knoxville, Tenn., 4; Asheville, N. C., 5; Greenville, S. C., 6, 7.
Bush, Dorothy, & Cinema Girls, E. R. Cummings, mgr.: (Keith's State) Jersey City, N. J., 2-7.
Fulton, King, Magician: Sappula, Ok., 5-7.
Flisk & Kran & Shanrock Medicine Co.: Tampa, Fla., 2-14.
Hathaway, Magician: (Able O. H.) Easton, Pa., 5-7; (Cross Keys) Philadelphia 9-11.
Lucy, Thos. Elmore, Poet-Humorist: Bay City, Tex., 4; El Campo 5; Elina 6; Brownville 9; LaFeria 10; Westaco 11; McAllen 12; Mission 13.

Newmann, the Great: Crookston, Minn., 2-7.
Fargo, N. D., 9-14.
Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Draunt, Ok., 4-5; Hugo 6-7; Idabel 9-10; Broken Bow 11; DeQueen, Ark., 12-13; Dierks 14.
Paka, Lucy, Co.: Eagle Lake, Tex., 5-7; Wharton 9; Bay City 10-12; Gulf 13-15.
Smith, Mysterious, Co., A. P. Smith, mgr.: Altoona, Pa., 2-7; McKeesport 9-14.
Turtle, Wm. C., Magician: Chicago 7.
Tweedy Bros.: Musical Entertainers, P. M. Tweedy, mgr.: Wheeling, W. Va., 3-4.
Vonaux Show of Wonders, Clarence Askings, mgr.: Erwin, Tenn., 2-7.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Atkinson's, Thomas: El Centro, Calif., 6-10.
Norman's, John W., Indoor Circus: Saginaw, Mich., 2-6; Bay City 9-14.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Broughlon's, Leon, Motorized Carnival: Blue Ridge, Tex., 2-7; Pike 9-14.
Cronin, J. L., Shows: West Palm Beach, Fla., 2-14.
Gardner's Greater Shows, Lefty Gardner, mgr.: Trenton, Fla., 2-7.
Hall, Doc, Outdoor Amusement Co.: Sonora, Tex., 2-7.
Jones, Johnny J., Expo.: Tampa, Fla., 3-14.
Macy's Expo. Shows: Grantville, Ga., 2-7.
Monumental Shows, Jack Oliver, mgr.: Daytona, Fla., 2-7; Daytona Beach 9-14.
Red Ball Amusement Co.: Valentine, Tex., 5-7.
Thomas, Kid, Amusement Co.: Buffalo, Tex., 2-7; Jewett 9-14.

ADDITIONAL ROUTES ON PAGE 111

Editorial Comment

(Continued from page 54)

underpaid pastors and invalidated ministers. His plan smells strongly of another whitewashing campaign of a subtle nature, with Mr. Hays in the act of throwing a sop to the clergymen and thereby gaining their more lenient attitude towards the film industry, especially towards the producers who flaunt sex as frequently as possible. It will be interesting to note just how many clergymen subscribe to Mr. Hays' charitable proposal.

The San Francisco Chronicle says: "The music we like best in a movie theater is the 'Refrain From Talking.'"

That real festive spirit that was in evidence years ago seems to be lacking on carnival midways nowadays. A revival of the food features should not be amiss. Who's going to be the leader?

ALL-AMERICAN SHOWS

New booking Shows, Rides, Help, Agents and Colored Performers. Opening in April. Address NIP BUTTS, Manager, Box 193, Hobart, Oklahoma.

ANDERSON-SRADER SHOWS

WANT Manager for Pitt Show who can furnish attractions. CAN PLACE one or two small Shows who have their own outfit. WILL SELL exclusive on Cook house and Juice. Open in Great Falls early in May. Address ANDERSON-SRADER SHOWS, Box 411, Great Falls, Montana.

CLARK'S GREATER SHOWS

New booking Shows, Rides and Concessions, Season 1925. CLARK'S GREATER SHOWS, Phoenix, Ariz.

MAD CODY FLEMING SHOWS

Booking Shows, Rides and Concessions for 1925. 26 Central Avenue, Cincinnati, Ohio.

GEORGE W. MATHIS

Booking Shows, Rides and Concessions for Season 1925. 3762 Ludlow Avenue, Cincinnati, Ohio.

J. T. McCLELLAN SHOWS

Care The Billboard. Kansas City, Mo.

MONARCH EXPOSITION SHOWS

New booking Concessions for Season 1925. Ride Help wanted. Open middle of April. Write MIKE ZEIGLER, 510 W. 170th St., New York City.

SMITH SOUTHERN SHOWS

New booking Shows, Rides, Concessions, Colored Magicians. Box 158, Carleburg, Kentucky.

STRAYER AMUSEMENT CO.

Booking Shows, Rides and Concessions season 1925. Hotel Warren, Williamsport, Indiana.

WISE SHOWS

New booking Shows, Rides and Concessions. Season opens March 1. Office and Winter Quarters: 1010 4th Ave., Bessemer, Ala. DAVID A. WISE, Manager.

GASOLINE ENGINES
Cushman Motor Works, Lincoln, Nebraska.

GASOLINE LANTERNS, STOVES AND MANTLES
Washam Light & Heat Co., 550 W. 42d, N.Y.C.

GELATINE SHEETS—COLORED
H. Channon Mfg. Co., 223 W. Erie St., Chicago.

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Amelia Grain, 819 Spring Garden St., Phila.

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GUM MACHINES (Ball Gum)
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HAMBURGER TRUNKS, STOVES, GRIDDLES
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

HINDU BOOKS
Hindu Publ. Co., 907 Buena Ave., Chicago.

HORSE PLUMES
H. Schombs, 10414 89th, Richmond Hill, N. Y.

ICE CREAM CONES
Alco Cone Co., 124 N. Front, Memphis, Tenn.

ICE CREAM CONES AND WAFERS
Columbia Cone Co., 61 Palm, Newark, N. J.

INDIANS AND INDIAN COSTUMES
W. H. Barten, Gordon, Neb.

INSURANCE (Accident and Health)
Chas. G. Kilpatrick, Rookery Bldg., Chicago.

INVALID WHEEL CHAIRS
G. F. Sargent Co., 138 E. 35th St., N. Y., N. Y.

JEWELRY
Singer Bros., 536 Broadway, New York.

JOKE BOOK AND MINSTREL SPECIALTIES
Dick Ubert, 521 W. 159th St., New York.

LAMP SHADES
Phoenix Lamp Shade Co., 45 E. 20th St., N. Y.

LAMPS
Artistic Metal Prod. Co., Newark, N. J.

LIGHTING PLANTS
J. Frankel, 227 N. La Salle, Chicago, Ill.

MAGIC BOOKS
Adams Press, 19 Park Pl., N. Y. C.

MAGIC GOODS
Chicago Magic Co., 140 S. Dearborn St., Chicago.

MAGIC PLAYING CARDS
Aladdin Spec. Co., 102 N. Wells, Chicago.

MAKEUP
Chicago Costume Wks., 114 N. Franklin, Chicago.

MARABOU & OSTRICH TRIMMINGS
Amer. Marabou Co., 67 5th Ave., N. Y. City.

MEDICINE FOR STREETMEN
Amer. Pharmaceutical Co., 1551 Donaldson, Cin'ti, O.

MEDICINE MEN PREMIUM GOODS
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MINDREADING APPARATUS
Nelson Enterprises, 1237 Fair, Columbus, Ohio.

MINSTREL PUBLICATIONS
Booker-Howe Costume Co., Haverhill, Mass.

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L. W. Atwater, 111 West 42d St., N. Y.

MUSIC COMPOSED & ARRANGED
Arthur Bros., 5100 Bangor, Detroit, Mich.

MUSIC PRINTING
Rayner, Dalheim & Co., 2054 W. Lake, Chicago.

MUSICAL BELLS & SPECIALTIES
R. H. Mayland, 34 Willoughby, Brooklyn, N. Y.

MUSICAL GLASSES
A. Braunfels, 9512 109th St., Richmond Hill, N. Y.

MUSICAL HARPS
Udeman Harp Co., 4140 Kedzie Ave., Chicago.

MUSICAL INSTRUMENTS (Automatic and Hand Played)
Bettoney & Mayer, Inc., 218 Tremont, Boston.

MUSICAL SAWS
Paul Goward, Box 601, Worcester, Mass.

NEEDLE BOOKS AND NEEDLES
Fifth Ave. Notion Co., 501 5th, Pittsburg, Pa.

NEEDLE BOOKS AND SELF-THREADING NEEDLES
Kindel & Graham, 782-84 Mission, San Francisco.

NOISE MAKERS
The Seisa Mfg. Co., Toledo, O.

NOVELTIES AND SOUVENIRS
Toy World Novelty Co., 32 Union Sq., N. Y. C.

ORANGEADE
Geiger Co., 6536 N. Maplewood Ave., Chicago.

ORANGE DRINK MACHINE
Lebros Mfg. Co., 656 Broadway, New York City.

ORGANS AND CARDBOARD MUSIC
B. A. B. Organ Co., 340 Water St., New York.

ORGANS AND ORCHESTRIONS
Johannes S. Gebhardt Co., Tacony, Phila., Pa.

ORGAN AND ORCHESTRION REPAIR SHOPS
H. Frank, 3711 E. Ravenswood Ave., Chicago.

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H. Frank, 3711 E. Ravenswood Ave., Chicago.

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Shanghai Trad. Co., 22 Waverly Pl., San Francisco.

PADDLE WHEELS
Bay State Novelty Co., Westfield, Mass.

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U. S. Favor Corp., 40 West 31st St., New York.

PAPER CUPS (LILY) AND DISHES
Public Service Cup Co., Bush Terminal, B'klyn.

PAPER CUP VENDING MACHINES
Dixie Drinking Cup Co., Inc., 220 W. 19th, N.Y.C.

PAPIER MACHE INSTRUMENTS
U. S. Favor Corp., 40 West 31st St., New York.

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Kindel & Graham, 782-84 Mission, San Francisco.

PEANUT ROASTERS
Holcomb & Hoke Mfg. Co., 912 Van Buren, Indianapolis, Ind.

PEARL SUPPLIES FOR WIRE WORKERS
N. E. Pearl Co., 174 Longfellow, Provl., R. I.

PENNANTS AND PILLOWS
American Pennant Co., 66 Hanover St., Boston.

PHOTO ENG. AND HALFTONES
Central Eng. Co., 137 W. 4th, Cincinnati, O.

PHOTOGRAPH REPRODUCTIONS
J. J. Becker, Jr., 211 S. Euse, Davenport, Ia.

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Peerless Sales Co., 1160 E. 55th St., Chicago.

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Rees Ticket Co., 10 Harney St., Omaha, Neb.

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Hiss Stamp Co., 53 E. Gay St., Columbus, O.

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J. Landowne, Co., Inc., 404 4th Ave., New York

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SCHELL'S SCENIC STUDIO
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Smith Printing Co., 1331 Vine St., Cincinnati, O.

SHOW AND POSTER PRINTERS AND LITHOGRAPHERS
E. W. Allen & Co., Atlanta, Ga.

SILVERWARE
Continental Mfg. Co., 368 6th Ave., New York.

SLIDES
Art Slide Studio, 52 Niagara St., Buffalo, N. Y.

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SLUM GIVEAWAY
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STAGE CLOG SHOES
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STAGE HARDWARE
J. H. Channon Mfg. Co., 223-233 W. Erie, Chicago.

STAGE LIGHTING APPLIANCES
Frederick Bohling, 502 W. 44th St., N. Y. C.

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SUPPORTERS FOR ACROBATS AND DANCERS
M. Fox, 796 8th Ave., New York City.

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TENTS TO RENT
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TICKET PRINTERS
Ansell Ticket Co., 730 N. Franklin, Chicago.

TIGHTS
Arthur B. Alberts, 487 Broadway, New York.

TINSEL MANUFACTURERS
National Tinsel Mfg. Co., Manitowoc, Wis.

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H. Bayerdorfer & Co., 1129 Arch, Phila., Pa.

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Newton Trunk Co., see W. W. Winship & Sons, Inc.

TURNSTILES
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UNBREAKABLE COMBS
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Brooks Uniform Co., 1437 Broadway, N. Y. C.

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Otto Goetz, 43 Murray St., New York.

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Wm. Frech & Co., Maple Shade, N. J.

WATCHES
Leon Hirsch Corp., 37-39 Maiden Lane, N. Y. C.

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A. M. Busch & Co., 228 S. 11th St., Philadelphia.

WIGS
of all descriptions and Theatrical Make-Up. THE KETTLE CO., 32 W. Washington, Chicago.

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XYLOPHONES, MARIMBAS, BELLS AND NOVELTIES
E. R. Street, 28 Brook St., Hartford, Conn.



HIPPODROME CIRCUS

RAILROAD — OVERLAND



BY CHAS. WIRTH

SIDE SHOW MENAGERIE

PIT SHOWS — PRIVILEGES



(Communications to 25-27 Opera Place, Cincinnati, O.)

Robbins Bros.' Circus**Owner Fred Buchanan Buys John Hickey's Horses—Stick Davenport Enlarging His Act**

Granger, Ia., Jan. 30.—John Hickey's six high school and jumping horses were purchased by Fred Buchanan for Robbins Bros.' Circus and will appear in the big menage number and in the fox hunt. These horses were a feature on the Walter L. Main Circus last season. Several horses have been added to the high school number and are under the direction of J. C. McCarthy. Stick Davenport, with his eight horses, is located at the State fairgrounds, Des Moines. He has a fine ring barn there, and three of his people are in training at this time. Freddie Freeman will arrive at the winter quarters about March 1 and join the Davenport family. The Davenport act will consist of five people this season. Mr. Davenport is furnishing three lady principal acts for the big show.

Most of the big tableaux have been turned out of the paint shop, and the two calliopes have been sent in for their "spring clothes". The cages and dens will follow. The carload of seat lumber from Oregon arrived after 45 days on the road and will soon be made into circus benches. General Agent Ed Brannan was at the farm last week reporting from his trip East, and says that section is in very good condition.

Superintendent Earl Sinnott is building a new wagon to house the five big generators the show will carry this season. Kenneth Walte, Peggy Poole, Jack Walsh and a number of troupers from Kansas City visited the farm last week. Contracts were closed with the Baker & Lockwood Company for the new big top, a 150 with three 50-foot middles. The menagerie will be enlarged on account of the new animal dens and the addition of six elephants. The parade of Robbins Bros.' Circus will be most pretentious. The circus will leave Granger with 27 cars. In addition two advertising cars will be used.

The Coyles in Florida

Joe Coyle and wife, Victoria, are having a wonderful trip thru Florida, the former being in advance of George Wintz's *Models of 1925*, a musical show. The latter will leave her husband in Jacksonville and go to Detroit, Mich., where she will join the Orrin Davenport troupe to play the Shrine Indoor Circus there for two weeks.

At Sparks' Circus Quarters

Macon, Ga., Jan. 31.—The Sparks Circus winter quarters, which were recently flooded, are again dry, and animals are being put thru their stunts. The new cages and other equipment are being given close attention and the rolling stock is being gone over. Jake Foscy is on the job looking after the stock.

Collins' Big Loss**Many Trained Pets Burned to Death in Fire Caused by Explosion**

Springfield, O., Jan. 30.—Fire caused by the explosion of an oil stove in "Texas Stim" Collins' show menagerie truck a few nights ago burned to death practically all of Collins' show animals and damaged the wagon, causing a monetary loss estimated at \$3,000. Collins was burned about the hands and face in fighting the blaze. For three weeks he had been conducting his trained animal show and knife-throwing exhibition at a store room in West Main street.

Mr. Collins stated that he had been five years accumulating and training his animals, pets and companions as well as a source of revenue. His menagerie included 40 animals. Among those lost were seven monkeys, two dogs, including one trained to stand and hold a hoop for knife throwing; one coon, a tame silver-gray fox and trained mice, including Japanese waltzing mice. The animals left are one badger, a ground hog, three rattlesnakes which may not live, and a Mexican hog, apparently burned too badly to recover. The electric lighting outfit was badly damaged.

The show had been traveling on a large motor truck which housed the menagerie, with a trailer for the wagon in which Collins and his wife lived.

Circus in Hawaii

E. K. Fernandez is routing a circus thru the Hawaiian Islands and the acts got together by Ben Beno include the Dixon-Riggs Trio of bicyclists and acrobats; Victoria and Frank, high pedestal and cloud swing; Rue and Laura Enos, contortionists, Mons. Enos also doing his flying trapeze dislocation act; Daredevil Beno, high wire and balancing trapeze; Manuel Macias, Cuban wire walker. The show is making two and four-day stands. The big top is an 80-foot round top, with two 30-foot middles. The show travels by steamer and truck and carries its own seats. In the side show is John Aason, the Norwegian giant, under the management of George Donovan. The circus has three more weeks on the island of Hawaii, after which it will return to Honolulu for the Elks' Carnival, which Mr. Fernandez is putting on. The circus acts will then go to Australia, New Zealand, India and Africa, and will sail the latter part of February.

Washington (Ga.) Tax

Washington, Ga., Jan. 30.—The tax on shows and theaters here for this year is as follows: Circuses, two rings or more, two performances in big top, side shows and parade, \$100 a day; dog and pony shows, \$50 a day; carnivals, \$250 a week; week-stand tent shows such as dramatic and vaudeville, \$50 a week; one-night-stand tent show, such as colored minstrels, \$20; opera house, \$15 a year; motion picture theaters, \$15 a year; vaudeville and picture theaters, \$15 a year; skating rink, \$15 a year.

Atterbury Animal Show**Will Open Its 15th Tour in May—Outfit To Be Transported on Trucks**

Atterbury's Trained Animal Circus will leave Dakota City, Neb., winter quarters, on its 15th annual tour of the Northwest in May, using all trucks to transport the outfit. A number of new trucks has been contracted for and will be delivered shortly to the paint shop at the quarters. All heads of departments have been engaged and new acts booked. Everything with the organization will be new. The outfit used last season will remain in Texas, where it is now showing under the management of A. M. Cauble. Billie Atterbury, at present with the Cauble show, will arrive shortly at Dakota City to assist in getting the new outfit organized. Mr. Atterbury reports that the Cauble show will remain out all winter in Southwestern Texas. The writer, W. A. Allen, will pave the way for the Atterbury show the coming season.

Buffalo Breeders Meet**Endeavoring To Have Freight Rate Cut in Shipping of Bison**

Ponca City, Ok., Jan. 30.—The major buffalo breeders and owners of America recently were in session here and at Miller Bros.' 101 Ranch. The meeting was held to obtain from the Interstate Commerce Commission a rate, similar to that on cattle, which will permit the shipment of buffaloes thruout the United States. In attendance were: A. H. Leonard, manager of the "Scotty" Phillip ranch of 20,000 acres at Fort Pierre, S. D.; Major Gordon W. Lillie (Pawnee Bill), of Pawnee, and the Miller Brothers. On the Phillip ranch is said to be the largest herd of buffaloes in America, comprising between 600 and 700 head.

Hooge Show Adds Animals

Two lions, two Russian wolves and a large Russian wolfhound, recently purchased, have been added to the menagerie of the Mighty Hooge Show at winter quarters, Ottumwa, Ia. The tableaux and band wagons are now in the hands of the painters. A uniformed band has been contracted for and a new calliopes has been purchased. The concert program will be given by five well-known Wild West people. Mexican Bill Williams and Lottie York, with her seven white Arabian horses, are exceedingly busy in the quarters. George M. Christy will be general contracting agent; W. E. York, equestrian director, and W. A. Hooge, wagoning, secretary and treasurer. Harry Duffy is a late addition to the personnel.

Omaha Circus Lot**Purchased by City**

Omaha, Neb., Jan. 30.—The lot at 20th and Paul streets, used for many years by circuses, will no longer be available for this purpose, the city having purchased the site to be used as a playground.

Mighty Haag Shows**Will Commence Season's Tour at Marianna, Fla., March 18**

The opening date of the Mighty Haag Shows has been set for March 18 at Marianna, Fla., under the auspices of the Satsuma Shrine Club. Forty-five men are at the Marianna quarters and everything is going along in great shape. Informants Frank McQuyre, Ah. Johnson, principal trainer, and Tom Mathews and Milton Grimes are breaking new animal acts, one of the features of which will be a mixed group of camels, zebras and mules. The show will open with a spec, *Arabia*, for which Owner Ernest Haag is sparing no expense in having beautiful wardrobe.

Among the troupers in Marianna are: Ben Fowler, bandmaster, who has charge of the municipal band of 22 pieces for the winter; Chuck Langford, W. X. Fisher, the McCune family, Margaret Redrick, Marey Searcy, James Walters and wife, Doc Grant, W. H. Snyder, Carl Sparks, Spider Mardello, Harley Hubbard, Roy Fortune, Harry Bender, Dan White, Floyd Trayer, J. B. (Shirley) Morton and Blackey Duncan.

Poster Men Will Meet in**Minneapolis February 6-7**

Minneapolis, Jan. 30.—The 25th annual convention of the Northern States' Poster Advertising Association, comprising the States of Minnesota and North and South Dakota, will be held at the new Nicollet Hotel here February 6 and 7. Among the speakers programed are: Chas. W. Wrigley, Judge E. Allen Frost, W. W. Bell, national secretary of the Poster Advertising Association, all of Chicago, and H. E. Fisk, of the Poster Advertising Company, New York. Don V. Daigneau, of Austin, Minn., is secretary of the Northern States' Poster Advertising Association.

Dorothy Siegrist**Scoring With Mechanical Doll Act**

Dorothy Siegrist has been very successful playing the part of a mechanical doll in shop windows in various cities. She made a big hit at the Cleveland Auto Show for an insurance company and commencing January 29 she opened a 10-day engagement for the Edwards Company at the Food Show in Cleveland. She has been assisted in some of her engagements by Lorenz, of wooden soldier fame. Miss Siegrist, who has been with the Ringling-Barnum Circus for six seasons, will again be with the big show.

Atkinson's Animal Circus

The Atkinson Animal Circus has left Venice, Calif., making a long jump to the southern part of the State into the Great Imperial Valley. Brawley, February 1 to 5, is the first stand, says Prince Elmer.



Showing delegates to the 18th convention of the International Association of Billposters and Billers, recently held in St. Louis. The photo was sent by Ben F. Miller, member of the I. A. B. P. & B., Local No. 5, St. Louis.

Gentry-Patterson Shows

Work Is Being Speeded Up in All Departments—New Advance Car Completed

Paola, Kan., Jan. 31.—Real winter weather with zero temperature and lots of snow again descended on the Paola home of the Gentry-Patterson Show this week, but with the substantial brick-and-stone construction of "the important buildings and with plenty of wood and coal, likewise Kansas corn cobs, to burn little discomfort is felt and there is no hindrance to the speeding up of the work now evident in all departments. The paint show is now running full blast, being under the direction of W. H. (Bill) Harris, who has for his chief assistants George (Paco) Tardy, Francis Murray and Eddie Johnson, with about a dozen boys to do the cleaning and apply the first coats. The only department in which work is not already well under way is the wardrobe, "Goy." Patterson is holding off on that pending the purchase of an entire new outlay of most elaborate costumes recently used in some recent scenes in a super-feature picture on the coast.

Cookhouse and ex-cookhouse stewards are well represented in the winter colony of showfolks now gathered at the Commercial Hotel in Paola. Levi Dyer, who has had the G.-P. cookhouse the past two seasons and will be back this coming year, presides, and the meetings are attended by W. B. Baird, formerly steward of Wyoming Bill, Barton & Bailey and the old Gentry Show; H. A. Lehrter, who used to be known as "Cookhouse White" on the Cole Bros., Campbell Bros. and Mighty Haag shows, and Ed C. Brown,

the present chef at quarters, who has operated cookhouses on the Campbell and other carnival shows.

General Agent Emory D. Proffitt was in town for a few days this week in conference with the "Governor". While here he inspected the work on the interior of the new advance car which has just been completed by Trainmaster Bill Britton and declared that it was one of the best arranged and equipped cars he had ever seen. Jack Manning, who came here to rest up, has been inveigled into installing the electrical fixtures in the new car, which carries its own Delco light plant.

Word from Chick Reed, of clown alley and concert fame, advises that he is night clerk at Jack Masburn's troupers' hotel, the Grand, in Atlanta, Ga., but that he will be on hand for the opening march. H. (White) Dickerson is at present operating a taxi line in Wichita. He now has three cars, but when spring comes he says he will leave his wife in charge and be back in the ticket department.

Charles Siegrist Troupe Filling Indoor Circus Dates

The Charles Siegrist Troupe, since the close of the Ringling-Barnum Circus, has been playing indoor dates. The act filled four successful weeks for Fred Bradna under Shrine auspices in Rochester, Albany and Syracuse, N. Y., and Scranton, Pa., and then played several independent engagements, a very successful one being in Philadelphia under auspices of the Misericordia Hospital. The troupe will play indoor circus engagements in Detroit, Saginaw, Pittsburgh, and in March will be at the Shrine Circus in Philadelphia at the Metropolitan Opera House for two weeks. Charles Siegrist is making all jumps in his enclosed car. He recently entertained a number of showfolk who were playing the Eagles' Indoor Circus, Canton, O., that city being his home town, and those present were May Wirth, Rhoda Royal and wife, Fred Freeman and wife and Clarence Niko and sister. A midnight supper was served and the troupers spent several hours looking over old-time circus photos and recalled bygone incidents. Siegrist will be back with the big show in the spring with several new stunts in the act, including his leaping-board turn. Edythe Siegrist will be with the troupe again the coming season. This winter she is engaged in the advertising business.

Frank B. Hubin a Busy Man

Frank B. Hubin, old-time circus man and Pleasantville (N. J.) booster, is one of the most busy men in South Jersey. He is averaging 8 to 10 talks weekly, and one night last week he delivered three talks, including business, fraternal and civic. He recently put on a minstrel show for the benefit of a local fire company, and a benefit performance for a football club, arranged talent for a church festival and was present at the dedication of the Atlantic City Lodge of Elks' new \$1,000,000 home. He also made a trip to Washington, D. C., with his pal, Congressman Isaac Bacharach, and called on President Calvin Coolidge and his old friend, Secretary of Labor James Davis. His visit to the Capital City was for the purpose of conferring with postal authorities in reference to the \$500,000 postoffice to be built in Pleasantville. It is thru his efforts that the edifice will be built. Hubin also is chairman of the committee on the \$1,000,000 boulevard which will be built from Absecon to Somers Point, N. J., passing directly thru Pleasantville.

Mrs. E. A. Harrington in Hospital

Kansas City, Jan. 30.—Mrs. E. A. Harrington, wife of E. A. Harrington, proprietor of the New Tone Air Calliope Factory, this city, who was taken to St. Mary's Hospital January 19, suffering from tumor and other complications, underwent an operation January 21. She is resting easily and will be confined to the hospital for several weeks. Mr. and Mrs. Harrington and daughter, Millie, came to Kansas City from Los Angeles last fall in addition to the calliope factory they now have their residence here.

George Andette, Leo Smith and Jimmy Nevins, formerly on the Kells-Floto Circus Advertising Car No. 1, are employed in Boston this winter. Smith is billing the Collier's snipe plant, which is billing *The Last Word*, and Harry Howard, of the Ringling-Barnum Circus, is in the hub shooting 'em up for the same attraction. All expect to be back with the white tops when the bluebirds chirp.

SPECIAL SALE on 60 and 65-FT. ROUND TOPS

- No. 4960—65x88-ft. Tent, 10-oz. Khaki; used 6 months\$375.00
- No. 4969—60x90-ft. Tent, 8-oz. White Drill; used 6 months.....\$375.00
- No. 4977—60x100-ft. Tent, 8-oz. White Drill; used 6 months..... 300.00
- No. 4984—60x120-ft. Tent, 8-oz. White Drill; used 6 months..... 450.00
- No. 5001—60x120-ft. Tent, 8-oz. White Drill; used 6 months..... 325.00

LARGE STOCK OF NEW AND USED TENTS AND BANNERS OF ALL STYLES AND SIZES.

ASK US ABOUT OUR LOW WINTER PRICES TEL. HAYMARKET 0444.

U. S. TENT AND AWNING CO.
701-709 No. Sangamon St., Chicago, Illinois
Circus and Carnival Tent and Banner Headquarters.



Special Rush Service for Showmen

On Mantles, Lanterns, Burners, Gas Plants, Etc.

No matter where you jump to there's always a Coleman branch house within easy wire or phone distance to give you quick action on everything you need in the gasoline cooking or lighting line. In each of our big factory branches we give special attention to the requirements of traveling showmen, concessionaires, etc. No waiting, no delay.



Liberal Discount to the Profession

Each of our factory branches carries a big stock of Coffee Urn Burners, Hamburger Stand Burners, 3-Hole Hot Plates, Camp Stoves, Handy Gas Plants, Gasoline Pressure Tanks, Lamps, Lanterns, Mantles, etc. Take advantage of our liberal discount to the profession. Shoot in your order. Write it on the Show's Letterhead or say what outfit you're with. Don't forget to do this, because our Special Discounts to the Profession are allowed only to legitimate shows and concessionaires. Address the nearest office, DEPT. B. B. 3.

The Coleman Lamp Company

Largest Manufacturers of Gasoline Lamps, Lanterns and Lighting Plants in the World
Factory and General Offices: **Wichita, Kansas, U. S. A.**
BRANCHES: PHILADELPHIA, CHICAGO, LOS ANGELES, CANADIAN FACTORY: TORONTO, ONTARIO.

NEUMANN TENT & AWNING CO.

16 N. May St., near Madison St., CHICAGO. Phone Haymarket 2715.
CIRCUS and TENTS and BANNERS

WE HAVE THE BEST ARTISTS PAINTING OUR BANNERS, TENTS AND CIRCUS SEATS FOR RENT. SECOND-HAND TENTS, SEATS AND BANNERS. WE MAKE HORSE AND TUMBLING MATS, TRAPPEZ NETS, CONCESSION TENTS, PUSHP OR CANVAS SHELF COVERS. AGENTS TANGLEY CALLIOPE. WATERPROOFING IN 1 AND 5-GALLON CANS, OR 50-GAL. BBLs.

DOWNIE BROS., Inc.

640-42-44 Sanpedro Street, LOS ANGELES, CALIF.
Show—TENTS—Concession
Special Fall Prices. Let us know your wants. Show Tent Department in charge of LOU B. BERG.
TENTS FOR RENT. TELEPHONE TR. 7101. SEATS FOR RENT.

FOR SALE CHEAP
New 30-Ton, 60-Ft. Flat Car
Wood Underframe, Automatic Couplers, Air Brakes.
Specially Designed for Circuses.
IMMEDIATE SHIPMENT.
MOUNT VERNON CAR MFG. CO.,
Mt. Vernon, Illinois.

WALTER F. DRIVER, Pres. CHAS. G. DRIVER, Sec'y & Treas
DRIVER BROTHERS, Inc.
500-508 SOUTH GREEN STREET. CHICAGO, ILLINOIS.
3 Long Distance Phones, 3: Haymarket 0221, Monroe 6183, Monroe 2675.

Before The Rush
SAVE MONEY BUY NOW SAVE MONEY
1925—TENTS—BANNERS—1925
CIRCUS and CARNIVAL TENTS
THE BEST ARTISTS SEE OUR BANNERS THEY PLEASE
The Last "Word" in Your Letter to Advertisers, "Billboard".

WRITE FOR PRICES
on
Your 1925 Requirements
SHOW OR CARNIVAL TENTS.
CONCESSION TENTS, MARQUEES.
Anything Made of Canvas.
CARNIE-GOUDIE
MFG. CO.
KANSAS CITY, MO.

44 YEARS REPUTATION BACK OF EVERY TENT
GOSS' SHOW
CANVAS
CARNIVAL TENTS
FLAGS Waterproof Covers
SEND FOR NEW CATALOG AND SECOND HAND LIST
The J. C. GOSS CO. DETROIT MICH.

HAWAIIAN MUSICIANS
WANTED
Male artists who can sing and entertain, for Hawaiian Village with WALTER L. MAIN, CIRCUS. State lowest salary in first letter. Address: RAY OALEY, 2214 Osgeod St., Chicago, Ill.

ARMY UNIFORMS AND EQUIPMENT
FOR THEATRICAL, CIRCUS AND BAND USE.
Helmets, Caps, Swords, Guns, Saddles, Cannon, Antique and Modern Fire Arms, Military Novelties, 15 Acres Army Goods. New Catalog, 1925, 60th Anniversary Issue, 322 pages, fully illustrated, contains pictures and historical information of all American military guns and pistols (including Colts) since 1775, with all World War rifles. Mailed, 50c. Estab. 1889. New Catalog for 2c stamp.
FRANCIS BANNERMAN SONS, 501 B'dway, N. Y. C.

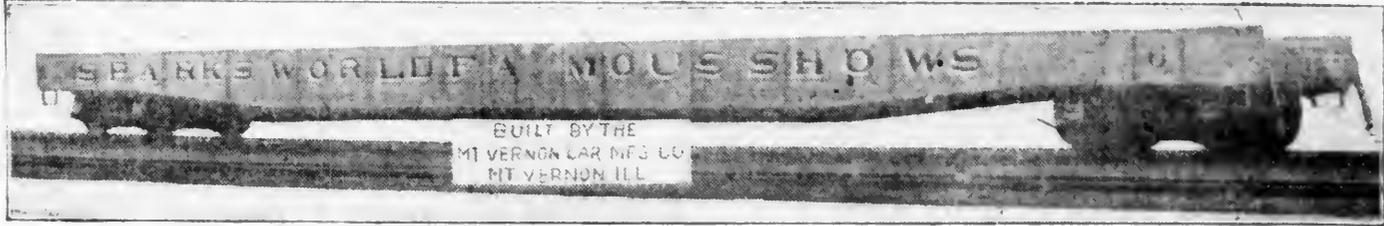
SEWICKLEY, PA.
(Pittsburg's Fashionable Suburb)
Centrally located ground for Circus and Shows.
L. HAIN Owner, 412 Beaver Street.

MONKEYS
Special Prices for Short Time Only---Stock Limited
Ringtails\$12.00 Each, 6 for \$60.00
Rhesus\$12.00 Each, 6 for \$60.00
Spider\$15.00 Each, 6 for \$75.00
BARTELS, 45 Cortland St., NEW YORK

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS.

Builders of all kinds of Freight Cars



You cannot afford to be without Modern, Up-to-Date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.

NOW IS THE TIME TO BUY FOR SPRING DELIVERY.

UNDER THE MARQUEE

By CIRCUS CY.

(Communications to 25-27 Opera Place, Cincinnati, O.)

Wm. M. Donaldson, visiting his son at Sarasota, left for his home last week.

Circus Cy has received an inquiry as to where Art Powell will be this season.

Archie Dunlap and wife are at their home in Grand Rapids, Mich.

S. Steinhauser will again be with "Blackie" Williams as first assistant on props with the Sells-Floto Circus.

The DeHomers, well-known family of acrobats, are with Charles Morton's tabloid show playing in the South.

Ringling Brothers loaned the Sarasota (Fla.) Fair a troupe of trained ponies and some jumping horses.

Owing to John Ringling's enterprise and initiative, Sarasota, Fla., gets a Ritz-Carlton hotel after all.

Ed and Jennie Rooney left Sarasota for the North last week. They will play a few dates in vaudeville in order to limber up for the circus season.

Chas. L. Smith, calliope and cornet player, is with Stetson's Uncle Tom's Cabin company, playing Pacific Coast territory.

Harry A. Rost, equilibrist, who will be a feature attraction with the Liniger Bros.' Show this season, is wintering in Virginia, Va.

Mr. and Mrs. Clifton R. Sparks are the parents of a nine-and-three-quarter-pound son, born January 25 in Pittsburgh, Pa. He has been named Clifton Robert Sparks, Jr.

Ray Ely, for the past three seasons with Golden Bros.' Circus, will not troupe this season, inasmuch as he bought a horse last fall which he intends racing on Ohio tracks.

Edward P. Lamb, at present connected with the L. & N. Railroad in Louisville, Ky., has signed as secretary to Clyde Willard, manager of Advertising Car No. 1, of Miller Bros.' 101 Ranch Show.

Arthur Eorella is playing vaudeville with his comedy musical novelty and meeting with success. The only indoor circus date which he has is the Shrine Circus at Wichita, Kan., week of February 16.

Showfolk wintering in Ada, Ok., include Peggy Waddell, Lee A. Hineckley and wife, Richard Puryson, Wayland Stokes and wife, the Aerial Wilsons, Bud Witlock, Earl and Sandy Selway, Capt. Shaup and wife and Mr. Steel and wife.

Monsieur Hilliard Mallin, doing the interior decorating on John Ringling's new home at Sarasota, has announced that Willy Pogany, engaged to do a series of panels for the ballroom, will arrive at Elysian Palms, February 16.

The new band shell, erected as a token of appreciation of Merle Evans' band and his splendid programs by the citizens of Sarasota, was completed last week and the famous bandmaster and his musicians are now using it.

J. W. Bonhomme informs that the Bonhomme Bros. Comedy Company is doing a nice business in Missouri, despite adverse weather conditions. Bernie Griggs has joined and is doing comedy and character, Baby Margie, "the child wonder," is a big drawing card. The show will

continue in the Show Me State thru the winter.

Emma La France, whose 576 pounds of good nature have graced the side shows of many circuses, is vacationing in Rochester, N. Y., as the guest of Mr. and Mrs. Frank A. Murphy. She expects to join the 101 Ranch Wild West Show for the 1925 season.

Walter L. Main expects to take a trip around the world that may last two years. He has an invitation to visit the Wirth Bros. Circus in Australia and Tony Lowanda in Brazil. Lowanda was a performer with the veteran's circus a quarter of a century ago.

Cy Green, the Yankee Rube, is one of the features of Pop Gallagher's Indoor Circus, playing New England territory, and will be with it until April 1. He states that he has received a contract to be with the Miller Bros.' 101 Ranch Wild West Show this season.

Ed. Leahy, formerly of Leahy Bros., well-known comedy ring act, met Paul and Walter Jung, clowns of the Ringling-Barnum Circus, in Salisbury, N. C. They are with the Broadway Revue, doing their knockabout act. Leahy is with the Neil O'Brien Minstrels.

The lodge of Lions of Wilkes-Barre, Pa., has been presented with one of the most appropriate gifts in the history of the organization—the mounted body of a magnificent specimen of an African lion. The animal was one of Fred Delmar's performing lions that died from pneumonia while playing at Poll's Theater in Wilkes-Barre.

The following boys of the Ringling-Barnum Circus were employed at the poultry show recently held in Madison Square Garden, New York. Buckley handled the back door; Ted Webb had charge of the exhibitors and mail rooms; George (Whitie) Martin and Will Scott had charge of the concessions on the lower level and "John the Baptist" was the custodian of the silver foxes. Ollie

Webb's bunch included Grant Whittington, Harry (Kike) Lewis, "Curly" Fletcher, Blue, "Skinny", Ben Swanson, "Greenie" and several others.

Eddie Dorey, who has been doing street advertising with his stilts for Frankel's motion picture houses in Cincinnati and Newport, Ky., the past six weeks, left the Queen City last week for Columbus, O., where he will advertise Frankel's Majestic Theater for several weeks. Dorey was a center of attraction in Cincinnati, and during his stay there he paid many calls to *The Billboard* offices.

Mr. and Mrs. Babe Pope, who will be with the Sparks Circus this season, are making their headquarters for the winter in Richmond, Va. The Missus is taking a long-needed rest, while P. H. Pope, better known as Doc, is handling an advertising campaign thru Virginia for *The Times-Dispatch*, of Richmond. He was employed by this newspaper in a similar capacity the winter of 1919.

F. D. Gardner recently visited the quarters of the Sparks Circus at Macon, Ga., and informs that all departments are busy. The stock, in charge of Jake Posey, and the other animals are in fine shape. "Chuck" Conners, trainer, is busy on the train. He is assisted by "Red" Cole and Harry (Savannah) Lamond. Doc Walker is looking after the purchasing end, and George Singleton, boss canvasser, is busy with lumber.

Alt. LaRue, "mechanical wax figure" and circus clown, is now teaming with Rube Dalroy, widely known Wild West and circus rube in window and street advertising. They created quite a bit of interest in Fort Worth, Tex., and received first-page notice in *The Fort Worth Press*. They with LaRue's wife are booked at the Stock Show to be held in Fort Worth in March. All will return to the tented shows this spring.

M. Tokey has joined the M. L. Clark & Son's Shows, Dell Burton, who has been with the show for about six weeks, has returned to Marianna, Fla., for the

balance of the winter. He will be with the Mighty Haag Shows this season. Shorty Lynn, assistant manager of the Rose Killan Show, visited the Clark show at Glendale, Fla., and stated that the show experienced a little trouble with high water for a few days.

Vera Spriggs and Company, presenting Iron-jaw, loop-the-loop and menage acts with the Gentry Bros.-Patterson Circus the past season, recently closed six successful weeks of indoor dates in Ohio under the direction of Paul Clark. Following these engagements they played vaudeville dates in and around Detroit, including the American Legion show in the Auto City, which was under the management of Max Kane and Earl Newbury. This week they are booked for the Labor Temple Circus at Ann Arbor, Mich.

Pleasantville, N. J., will be ripe for two or three circuses the coming season, says Frank B. Hubin. More than 500 new homes are now under construction. In addition to a number of new stores. It is rumored that Pleasantville will have an amusement park to be located on its ocean-bay front. With a fine trolley service to its automobile boulevard, a pleasure park in Pleasantville should be a great success. Hubin, who recently disposed of his theater, has bought property at Main street and West Jersey avenue.

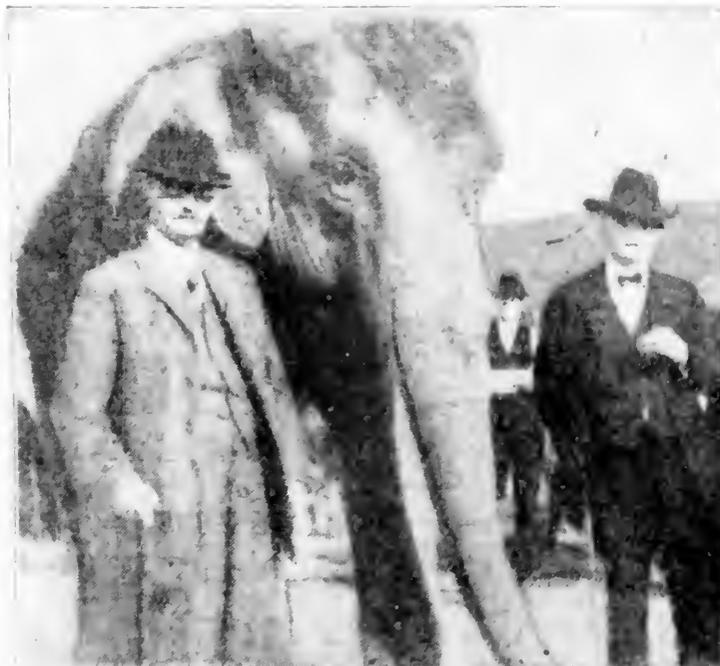
Merle Evans has written a march which he has named *Sarasota* and dedicated to Charles Ringling. It was played for the first time January 23 by the band at the radio broadcasting program put on at *The Tampa Times* station. Mr. Evans wanted to aid in advertising the city and he adopted this method as the way in which he could do his bit, as he is an enthusiastic booster of Sarasota. Mr. Evans is one of the best known of younger bandmasters of the country and for six years has been leader of the Ringling-Barnum Circus band.

In Austin, Minn., is a group of men who follow all the news of the big tops and call themselves the Circus Club, Inc. None of them has ever taken part in a circus other than as spectator. The club is nearly 20 years old. Guy K. Wolf and Louis O'Malley took up the fad, and Don V. Daigneau, Harry West and Fred Elmer became interested. They soon learned to know the advance agents of the principal shows, and for years met informally once a week to exchange and discuss the latest in circus circles. Wolf makes a practice of going to three shows every year. He is the custodian of the club records—three portfolios of thousands of clippings, cuts and photos pertaining to circus performers, animals, tents and parades. O'Malley and Elmer have left Austin, but they are still members of the club.

The "Ringling Isles" development work at Sarasota, Fla., is well under way. A large force of laborers is clearing away the growth on St. Armand Key, which is being connected with Longboat and the key to the South, and streets are being surveyed and pavements laid out. These islands, when connected, will give a continuous beach line of more than 35 miles. The great Ringling causeway will connect the mainland with these isles and by June, it is expected, development will present a beauty unsurpassed on the Florida Coast. Plans have been drawn for the magnificent \$3,000,000 Ritz-Carlton Hotel which will mark the center and keystone attraction of the great Gulf resort. The hotel is to be built on the southern end of Longboat Key, and it is expected to be completed and open in time for the 1925-'26 season.

The resources of Sarasota's (Fla.) three banks at the beginning of the year were \$1,992,466.25, an increase of \$3,294,526.61 during 1924. The names of the institutions are the Ringling Bank & Trust Company, the Bank of Sarasota, and the

(Continued on page 111)



The above reproduction, snapped at Kingsport, Tenn., last, shows J. N. Wisner, of Bay St. Louis, Miss., and M. L. Clark, of the M. L. Clark & Son's Shows. The elephant is one of the features both as to performing ability and assisting in moving the Clark show over the road.

THE CORRAL

by Rowdy Waddy

(Communications to 25-27 Opera Place, Cincinnati, O.)

Help make your profession!

Be a hooster, not a crapehanger!

Let's have the dates, etc., from all contests.

What have you folks at Prescott to say for this year?

Hear that Tex Sherman and the Mrs. are in Chicago. Let's have your plans for the coming season, Tex.

J. H. De Funiak Springs—Write C. D. Ostrom, P. O. Box 118, Kansas City, Mo., for the information you seek.

As soon as you Wild West show managers with carnivals sign up for the coming season let us have the information.

There will be a number of new-comer faces in contest fields the coming summer. There also will be more contests, so why not?

Whatsamatter with you promoters and committees in the Southwest that there are not more affairs for the boys and girls to work at this winter?

Remember! The more names, with brief mention of the respective folks, and the greater the number of short paragraphs the more interesting will the "column" be to you and your friends of the game.

Writing from Columbus, O., Montana Meechy says that Bill and Agnes Aborn were recently at the Keith-Albee house there with their roping and talking act and that it was a wov with the audience and one of the hits of the bill.

Some fellow wrote in part as follows: "I am spending the winter in Florida"—and at the bottom of the communication he merely signed, "AN OLD HAND". What chance has this editor to let the readers know just what "old hand" is "spending the winter in Florida"?

A letter from Dan Mix, lot superintendent of the 101 Ranch Show, from Marland, Ok., stated that D. Hopkins left there January 24, probably for Peru, Ind., to take charge of a department at the winter quarters of the American Circus Corporation.

George Cox informed from Ontario, Can., that he is still playing vaudeville dates with his trick-roping and knife-throwing act and that he will return to Wayne, Alta., to again put on the contest there as last season, altho on a larger scale.

Robert W. Rundell (Montana Pinky) wrote that he did his rope-spinning act with the Schultz Motorized Show late last fall at Attica, O., and while there had a good chat with Texas Slim Collins and Montana Nell, who also played the date at Attica with their rope and whip acts and museum, having three trucks.

The folks at Salinas, Calif., are preparing to have a roulin' of time at their rodeo in July. About 30 cowboys and cowgirls, along with some 200 citizens, recently made an advertising-invitation trip into San Francisco. A new grand stand, seating several thousand people, is in course of construction.

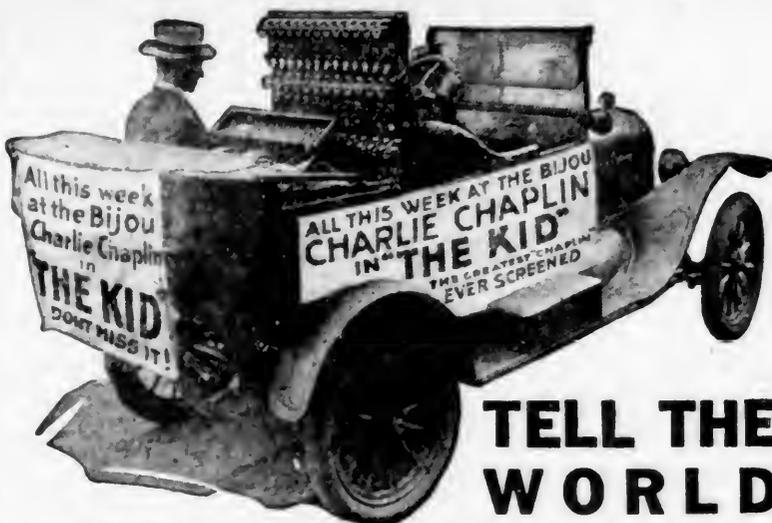
Jesse G. Starr, Reg. No. 4591, Box 1659, Santa Fe, N. M., writes that during his confinement he and another inmate of the institution he is in are manufacturing fine quality and fancy hair hatbands and belts to increase their pocket change by selling their output to those using or needing such adornments.

Charles Cason, vice-president of the Chemical National Bank, New York, recently in presenting "The Cowboy", a statue, horse and rider, by Madam Constantine Whitney Warren, to Texas, on the Capitol grounds at Austin, paid a glowing tribute to what the statue represents—the American cowboy.

Karl Pickerill (Oklahoma Karl) wrote from Chicago that he will be in charge of buglers with Miller Bros.' 101 Ranch Show the coming season and expects to open to St. Louis, to leave there for Marland about April 1. During the Spanish-American War Pickerill was trumpeter with Teddy Roosevelt's Rough Riders.

One reason there are usually so many of the same faces at contests is that instead of advertising widelyopenly for contestants letters are written to their permanent addresses, or to where they happen to be working, and others who might otherwise enter in the various events (possibly win) don't even know beforehand that the affair is to be held. Isn't it a fact?

When representatives of humane societies register kicks against something really cruel to animals at rodeos, etc., one cannot blame them, but when over-



TELL THE WORLD

With a DEAGAN UNA-FON This Kind of Advertising Pays

PLAYED SAME AS PIANO Two Sizes—\$375.00 and \$500.00 BRASS BAND VOLUME THE LARGEST SIZE WILL GO IN A FORD Write for catalog F and full information J. C. DEAGAN, Inc. Deagan Bldg. 1760 Berleau Ave. CHICAGO

FREAKS, WONDERS AND SIDE SHOW ACTS

FOR Lee Bros.' Circus

Would like to hear from Snake Charmer with own Snakes, Fat Girl, Midget, Fire-Eater, Tattooed Man, Midget and Trick Man to handle inside and lecture. Ticket Sellers who make openings, Hawaiian Favorites, also Colored Band Leader to furnish Band and Minstrels. Good strong Pitt Show Attraction and Man who can handle Pitt Show. Shows opens first week in March and a good long season. Send photo and state lowest salary. No time to dicker. HARRY L. MORRIS, Side Show Manager, 770 Liberty Ave., Apt. 6, Beaumont, Texas.



HEBER and MEAD, Producing Clowns

Featuring their Comedy Double Trap Act. Also numerous late Clown Numbers. Now contracting season 1925. Parks, Fairs, Theatres and Indoor Circuses. GEO. T. HEBER, 1810 N. 4th St., Columbus, Ohio.



enthusiastic ones start spreading propaganda against contests (as whole affairs) in their entirety, especially when such events as professional horse-racing is going on all around them, with no kicks from the "enthusiasts", then "Mr. General Public" cannot be blamed for impressively asking, "Howcum?" It savors too much of "politics" and "other business" to be thoroly "digestible".

Florence Hughes Fenton, who has suffered from an injured foot for about two years and who was so fortunate (?) as to have her horse fall with her in trick riding at the London show last summer, informs from Fort Worth, Tex., that some time ago she finally gave in to an operation on her foot, which is oked again (no more "hopping" around), and that she will be among those "present" at big contests this year, including the rodeo at the Fort Worth Fat Stock Show. Florence also sends a list of rodeo hands who own homes in Fort Worth and its environs, as follows: Mr. and Mrs. Lee

Robinson, Mr. and Mrs. Red Sublette, Mr. and Mrs. Bob Calen, Mr. and Mrs. Hugh Strickland, Mr. and Mrs. Mike Hastings, Mr. and Mrs. Bryan Roach and Mr. and Mrs. Chester Byers. Also that most all of them are working out in their various lines, getting in shape for the rodeo, and that with the top-hands already there it seems that Ed Henry and Bryan Roach will have one of the best shows of its kind ever put on at Fort Worth.

A report issuing from London was to the effect that with Frank Moore, secretary to Tex Austin rodeo enterprises, and Leon Britton, promoter of special entertainment features, in England it seemed quite probable that Britton and Austin will again stage a rodeo (pre-dated a few weeks ago) at London the coming summer, but probably at the Olympia, also that it seemed that a series of these affairs was contemplated in other cities besides London and in other European countries. The Billboard has

QUINTET OF WELL KNOWNS



There are seen five well-known lady contestants at cowboy sports affairs. Left to right: Florence Hughes Fenton, Rose Smith, Mabel Strickland, Bea Kirnan and Fox Hastings. The picture was taken by C. D. Ostrom.

not yet heard from Mr. Austin on the project.

Helen Gibson is spending the balance of the winter in Cleveland, O., with relatives. It is thought by friends there that Helen will either return to the Ringling-Barnum Circus for next season or to the 101 Ranch show. J. Warren Kerrigan, the movie star, recently appeared in person at a Cleveland theater, also Lila Baskette, who was with the Zigfield Follies, both of whom were at the Universal Film Company plant at Hollywood, Calif., when Helen also was in the movie folks' colony there—and 'tis said that Helen G. seemed somewhat homesick for the atmosphere of the West Coast again.

Gee whiz, but Will Rogers is a busy fellow! With all his personal showings to the public and his writing of humor for newspapers, speeches with witty remarks at social functions, bookwriting, etc., he has even swung into getting up catchy advertising stories, one of them recently appearing in the ad of a prominent tobacco firm. Many of Will's friends (he has them by the thousands) are probably wondering how he finds time to do it all. But Rogers isn't the kind to get his boat well started and then go to sleep at the oars—he keeps on pulling and keeps his idle hours down to a minimum. Some people imagine that when they make good in one particular channel they might "lower prestige" by going into branch lines along with it. Will isn't of that caliber. His branching out has only added to his host of admirers, which includes not a few of the most prominent persons.

Following is a letter from Joe McManus from Billings, Mont.: "A few lines to The Corral—Where did all the boys and girls go from Kansas City? There are some good boys wintering at the Orser Ranch on the Crowe Reservation. Among them are Ned Bailey, Irvey Collins, 'Slim' Parker, Bruce Montgomery, Harry Bracken, Paddy Mullins and Artie Oesser, who was taken ill of appendicitis at Kansas City before the rodeo. This ranch should be able to release some 'forked' hands in the spring. The Midland Empire Fair here, next September, is to have a big rodeo feature with it, according to present plans. Snap out of it, some of you promoters, with your 'too-rough' stuff, as the Humane Society folks won't stand for it and will win the game. Let's go, boys and girls, and help along The Corral, as The Billboard is the only magazine of its kind that has really made an attempt, and stayed with it, toward the upholding of the ideals of the cowboy, and it should receive the support of the hands. Send in news to Rowdy, so he can keep The Corral going as it should be, for the good of all!"

Johnny Mullin and wife are wintering at Hot Springs, N. M., and Ruby pronounced John a good hand at cooking cottontails, according to word from one of the hands at Kansas City, who also says he heard that Ike Rude is "tiding down" a few at Carter's Ranch, near Pawhuska, Ok., and that Bob Croshy, at Hot Springs, N. M., has been suffering from rheumatism, also that he had received a letter from Ben Tadlock stating he would have a cracker-jack show at Fort Worth this year. Said that quite a few of the boys had been passing thru K. C. headed for Fort Worth. He sent the following squibs: "Pinky" Gist is in Kansas City putting the finishing touches to the training of his mule and pig. The boys around the stockyards here 'ride and tie down' a few each day in my place—it gets a little dangerous about noon hour—but most of 'em miss. The McFarland juvenile trick ropers are going to school in Kansas City this winter. Hear that Paddy Ryan and Bob Askins are wintering at Pawhuska, Ok. Oklahoma Curly is among the boys here this winter. Rose Smith also is among 'those present'. Van Price is wintering at Phoenix, Ariz., and his brother, Jack, is singing with a medicine show in Louisville."

Surprise Party

Given in Honor of Col. Joe Miller in Los Angeles

From Los Angeles, writes W. F. Christian, of Marland, Ok., comes a bit of news of a recent roundup of former 101 Ranch hands, which, according to accounts, was a noteworthy event. It was, indeed, a genuine surprise party to each one participating, and the biggest surprise of the affair was the presence of Colonel Joe Miller, top hand of the famous 101 Ranch. Colonel Miller was in Los Angeles on business in connection with a contract he lately closed with one of the big producers for a 20-foot serial to be made on the 101 Ranch early this spring. Colonel Joe, as he subsequently explained, had not gone to Los Angeles expecting to take part in any surprise parties.

As the story goes, Mr. and Mrs. Pat Christman, friends and former associates of "the olden days and golden" in 101 Ranch show history, learning that Col. Miller was at the Biltmore Hotel, swooped down there and liberally hog-tied Colonel Joe and hustled him off to their range in Bowen Way. As it was their aim to make the Colonel the headliner on their program for the party, they

(Continued on page 111)



FAIRS AND EXPOSITIONS

Together With Their Musical Features
Grand-Stand Acts, Midway Shows
and Concessions
BY NAT. S. GREEN



(Communications to 25-27 Opeta Place, Cincinnati, O.)

Large Profits Made by Minn. State Fair

Annual Report Shows Association in Splendid Shape---Thos. Canfield Again Manager

First steps for the staging of the 1925 Minnesota State Fair, to be held in the Twin Cities September 5 to 12, were taken at the annual meeting of the State Agricultural Society, conducted at the Nicolet Hotel, Minneapolis, January 14, 15 and 16.

Herman Roe, of Northfield, editor of *The Northfield News*, is the new president of the State Fair, succeeding Curtis M. Johnson, of Rush City, who was not a candidate for re-election. Mr. Roe is one of the best known newspapermen in the country. He was formerly secretary of the Minnesota Editorial Association and a member of the executive committee of the National Editorial Association, and at present is president of the Country Newspapers' Association, a national cooperative organization. He served six years on the State fair board and is thoroughly conversant with the problems of the fair.

S. E. Olson, of Ada, a merchant-farmer, is the only new member of the board of managers, having been elected successor to William S. Lyan, of Crookston, as member from the ninth congressional district. Frank E. Millard, of Canby, representing the seventh district, was re-elected. Both terms are for three years. Lee F. Warner, of St. Paul, was re-elected vice-president for a term of two years.

Thomas H. Canfield, genial secretary-general manager of the State fair for the past eight years, during which time the Minnesota State Fair has shown a large annual profit, was renamed to his post at the annual organization meeting of the board, held at the administration building, fairgrounds, Tuesday, January 20. Douglas K. Baldwin, of St. Paul, was renamed assistant secretary, and W. H. Honebrink, of St. Paul, treasurer.

The Minnesota State Fair starts its new year with rosy prospects. The financial report of Secretary Canfield shows the finances of the fair to be in excellent condition. The real estate resources of the fair, including land and buildings, total \$2,452,423.93. The land, including 260 acres, is valued at \$1,064,326.93, and the buildings at \$1,388,097. Inventory of personal property totals \$113,922.30. The fair goes into the new year with \$118,606.30 cash on hand, which brings the total resources of the fair up to \$2,695,328.91.

Receipts from the operation of the 1924 State fair totaled \$417,010.76. The expense of staging the fair was \$377,416.90, leaving a net profit in operation of the fair itself of \$39,593.86. Net earnings from the operation of fairs of the past eight years, used in operation of fairs and for improvements to property total \$840,961.34, a yearly profit of \$105,120.17.

The attendance in 1924 was 413,623 persons. Adverse weather Labor Day morning the big day of the fair, and the final Saturday cut the total attendance for the week by from 25,000 to 50,000, fair officials estimate. The attendance Labor Day, despite the rain in the morning, reached 120,640.

Curtis M. Johnson, retiring president, in his address at the opening of the annual meeting of the State Agricultural Society, outlined the needs of the State fair in the way of new buildings. Mr. Johnson urged the adoption of a ten-year building plan. It calls for the immediate erection of a new swine barn. The need for construction in the near future of new buildings to house exhibits of State departments, boys' and girls' club work, machinery, horses, sheep and public health was emphasized. Frank E. Millard and E. F. Ferrin, the latter of University Farm and superintendent of the State fair swine department, spoke of the needs of a new building to house the 1925 swine show. Plans and specifications for this building have been completed and the State Legislature will be asked to appropriate \$200,000 for its construction.

Julie M. Hannaford, Jr., of St. Paul, chairman of the executive committee of Twin City business men who staged the Northwest Dairy Exposition in conjunction with the State fair, enumerated the many benefits accruing to farmers thru adoption of the diversification program urged by his organization.

Other speakers on the program were

Rev. Francis Jager, who spoke on the bee and honey industry of Minnesota; Emma Cronberg, of Bull, captain of the champion bread-making team of the United States; Cal. Swright, of Minneapolis, who traced the history of machinery exhibits at fairs; George W. Kelley, of Minneapolis, who spoke on the fair—its place in the educational system of the country; and G. C. Bothne, who outlined plans for the Norse-American Centennial to be held on the State fairgrounds next June.

The Minnesota Federation of County Fairs held its annual meeting in conjunction with the State Agricultural Society. The first day's program was given over to Federation problems. Among the speakers the first day were Hon. W. I. Nolan, lieutenant-governor of Minnesota; Maurice I. Plagg, of Minneapolis, who spoke on dressing up for the county fair; T. A. Erickson, State club leader, who spoke on new plans for boys' and girls' club work for 1925; Dr. A. J. Chesley, of St. Paul, executive officer, State Board of Health, who talked on how county fairs promote public health; and Mrs. May H. Dills, of Minneapolis, who talked on the educational value of the county fair.

Huge Grounds Planned for Colorado Jubilee

Construction of a gigantic exposition ground at Overland Park by the city of Denver and the State to accommodate the golden jubilee in 1926, the time of completion of the Moffat tunnel and the 50th anniversary of the admission of Colorado to statehood, is under consideration by city and State officials.

Maine Assn. Annual Meeting Well Attended

Waterville, Me., Jan. 27.—The annual meeting of the Maine Association of Agricultural Fairs, held here January 15 and 16, was a most successful one, representatives from all the member associations being in attendance. There were many carnival and free attractions men present, also many horsemen from Massachusetts and New Hampshire.

The banquet Thursday evening was a most enjoyable affair which was participated in by some 200 people. Entertainment was furnished by the World Amusement Service Association, the Walters Agency, Boston, and the Keith Agency.

The dates of seven fairs were announced at the final session, as follows: Bangor, August 24-28; Waterville, September 1-3; Lewiston, September 7-10; Gorham, September 7-9; Skowhegan, September 15-18; South Paris, September 15-18; Farmington, September 22-24.

Officers elected were: President, Dr. Paul E. Baird, Waterville; first vice-president, George W. Westcott, of Bangor; second vice-president, Nathan Perry, Presque Isle; secretary, E. E. Robinson, Ellsworth; treasurer, Frank E. Knowlton, Farmington; executive committee, Walter P. Ordway, George H. Plummer and Walter Hight, all of Skowhegan; legislative committee, secretary of each fair association.

A constitution and by-laws as proposed by George H. Plummer, of Skowhegan, was adopted as presented by Walter C. Ordway. It was voted that the Maine Association go on record as opposed to the money-winning plan of racing. It was further voted that all associations will collect one per cent of interest money of stake races at time of entrance.

Many Amusement Men at Ky. State Fair Meeting

A number of free act and other amusement men were present at the meeting of the Kentucky State Fair board in Louisville last week, when contracts for 1925 amusement features were awarded. Among those who attended were C. W. Craycraft, representing the Greater Shesley Shows; M. B. (Pat) Bacon, of the W. V. M. A.; W. H. (Bill) Blee, of the W. A. S.; Jack Dixon, of the Gus Sun Exchange; A. D. Alliger, Batts Fireworks Company; J. Saunders Gordon, Gordon Fireworks Company, and H. D. Lawrence, Illinois Fireworks Company.

The Shesley Shows were awarded the carnival contract. The fireworks contract went to the Gordon company and the Gus Sun Exchange secured the free acts, which include Cervone's Band.

17th Year for Seldomridge as Secretary

Directors of the Lancaster County Agricultural Fair Association of Lancaster, Pa., met January 22, at which time officers for the ensuing year were elected as follows: President, Charles J. Lobzelter; vice-president, Charles G. Watt; secretary, J. F. Seldomridge; treasurer, People's Trust Company. It was decided to hold the 1925 fair September 23, 30 and October 1, 2 and 3. This is the 14th consecutive term for J. F. Seldomridge as secretary of the organization. He became affiliated with the organization in 1909 and three years later, in 1912, he was elected secretary of the body which he has served capably since.

Plans have been outlined to feature a broader and better program of events for the 1925 fair.

Wirth & Hamid 1925 Fair Annual

Wirth & Hamid have excelled themselves in their magnificent 1925 catalog. The cover is of the new pebble paper in three colors, and there are 88 inside pages in two colors. Among the acts listed are some of the best in the country, among them being H.M.'s Imperial Royal Midgots, Powers' Elephants, etc. The same catalog is issued by the Gus Sun Booking Exchange, Springfield, O., which is affiliated with Wirth & Hamid.

The Fair Secretaries' School

Accounting and Budgeting and Advertising are the two general subjects to be handled at the second School in Fair Management to be held in Chicago the week of February 16.

Ralph T. Hemphill, secretary of the International Association of Fairs and Expositions, states that there will be eight subtopics on these two general subjects handled by members of the association. There also will be eight lectures by members of the Chicago University staff on general topics.

Tuition will again be \$15 and anyone interested in fair work may enroll.

Big New Zealand Fair

The *Billboard's* Australian representative advises that plans are being made for a big fair to be held at Dunedin, New Zealand, late in 1925, particulars of which he hopes soon to have.

New York Fair Men Will Hear Good Speakers

The 37th annual convention of the New York State Fair Association of County Agricultural Fair Societies will be held at the Ten Eyck Hotel, Albany, Tuesday, February 17. There will be morning and afternoon sessions and the convention will conclude with a banquet in the evening.

An attractive program has been prepared. Secretary B. W. Harrison announced, C. F. Neigard, a former commissioner of agriculture and secretary of the State Fair of Wisconsin, will speak on fair matters. H. J. Henry, director of animal husbandry in the State department of farms and markets, will speak on the quarantine against poultry and its effect on the exhibits of the poultry department this year. Talks on fair problems and experiences will be given by members of the association.

At the banquet the speakers and guests will be Lieutenant-Governor Lowman, Byrne A. Pyke, of the State Commission of Farms and Markets; Florence E. S. Knapp, secretary of State, and others. The entertainment will be supplied thru the courtesy of Wirth & Hamid, Inc., of New York, and the World Amusement Service Association, New York.

An invitation has been extended to all persons having business relations with the county and town fairs to attend the convention and dinner.

Officers of the association are Wm. E. Pearson, president; C. W. Harrison, secretary, and A. E. Brown, treasurer.

The Clay County Fair, Spencer, Ia., is in excellent financial condition, the report presented at the annual meeting revealed. It is out of debt and has a reserve of about \$3,000. A homecoming is being considered as a feature of the 1925 fair.

Meaty Program

Announced for Annual Meeting of Association of Georgia Fairs---Two-Day Session

The following program has been announced for the 13th annual meeting of the Association of Georgia Fairs, to be held at Macon, Ga., February 10 and 11.

Tuesday Morning

Address of Welcome, Hon. Luther Williams, mayor of Macon, Ga.; Response, G. S. Chapman, secretary Washington County Fair, Sandersville. Appointment of committees, reports and other business.

President's address, E. Ross Jordan, manager Georgia State Exposition, Macon.

Tuesday Afternoon

The Value of an Agricultural Fair as an Asset to the Community It Serves, and How Best to Increase Its Usefulness—C. D. Hollingsworth, secretary Screven County Fair, Sylvania, Ga.

The Value of the Agricultural Fairs to the Extension Service Department of the State College of Agriculture—S. D. Truitt, secretary Hancock County Fair, Sparta, Ga.

How Best to Advertise a Fair Economically and Effectively—H. P. Everett, secretary Sumpter County Fair, Americus, Ga.

Are Pageants Practical as an Entertainment Feature on the Fair Program and Within the Reach of the County Fair's Financial Budget?—W. H. Foster, secretary Floyd County Fair, Rome, Ga.

Are Women Taking as Large a Place in Fair Work as They Should? If Not, Why Not?—Annette McDonald, secretary Randolph County Fair, Cuthbert, Ga.

Adjournment.
Dinner—6 p.m.
Theater Party—8 p.m.

Wednesday Morning

Ways and Means of Interesting the Home People in the Value of Their Fair to Their Community—C. G. Neal, secretary Lamar County Fair, Barnesville.

How Best to Make the Various Departments of the Fair of Greater Interest to the Exhibitor and the Public—G. W. Woodruff, secretary North Georgia Fair, Winder.

Are Too Many People Employed in the Conduct of a Fair? How Best to Regulate Help to Get the Most Economical and Efficient Service—Bruce Montgomery, secretary Griffin and Spalding County Fair, Griffin.

Value of the Agricultural Fair to Public Schools and How Best to Put It to Practical Use—Lamar Murdaugh, secretary Telfair County Fair, McKee.

There will be a general discussion of a number of topics dealing with the management of fairs.

The present officers of the association are: President, E. Ross Jordan, Macon; vice-presidents, G. S. Chapman, Sandersville, and C. D. Hollingsworth, Sylvania; secretary-treasurer, Harry C. Robert, Columbus.

Fair Given Clean Bill

Albany, N. Y., Jan. 27.—Joseph B. Wilson, research director of the State Board of Estimate and Control, has reported that scrutiny of 11,000 vouchers in the Syracuse office of the New York State Fair Commission has failed to disclose evidence of gross financial mismanagement of the fair last year, as charged by Lieutenant Governor Lowman. The report shows that slightly more than \$59,000 in debts still remain to be paid by the commission but that all apparently are legitimate.

Record Crowds Visit Denver Stock Show

Denver, Jan. 28.—More than 5,000 persons passed thru the gates on the opening day of the National Western Stock Show. It was the largest crowd that has ever viewed the exhibits at the opening of this show, which is held annually.

The finest display of animal flesh ever exhibited to the public here was at this showing.

Wembley Exhibition Will Open in May

Sir Travers Clarke, chief administrator of the British Exhibition, has announced that the exhibition will open for its second year the first week in May. He declined to commit himself on a revival of the rodeo.

New Grand Stand for York Fair

York, Pa., Jan. 27.—The York Fair, always to the forefront as one of the most progressive organizations of its kind in Pennsylvania, plans several improvements during 1925. One of the principal ones is the building of a new grand stand having a seating capacity of 3,000 and including a free-act stage and judges' stand.

Robert D. Smyser, racing secretary and manager of attractions, advises that the association has required about 10 additional acres of land adjoining the present grounds and will erect thereon two stands for race horses. Each will have 20 seats and roomy box stalls, with hot and cold water, electric lights and other conveniences. There will be a 20-foot drive thru the center.

At the annual meeting of the association John H. Rutter was elected secretary to succeed the late H. C. Heckert. Mr. Smyser was re-elected racing secretary and manager of attractions. This will be his 15th year in that capacity. The annual report of the association's treasurer shows that attendance reached its highest point in 1924 and that the fair cleared about \$51,500.

Grounds Used Year Round

Oshkosh, Wis., Jan. 28.—The annual stockholders' meeting of the Winnebago County Fair was held January 14 and all officers re-elected. (See officers under Annual Elections). The annual report of the secretary, Taylor G. Brown, showed total receipts of \$63,451.70, with a net gain of more than \$10,000. A special feature of the report was the presentation of figures showing that the fair had more than doubled its attendance twice in the last five years.

The grounds of this fair are utilized the year round. A roller skating rink is in constant operation in the large horticultural building, several of the barns are used for automobile storage, the large new exposition building is being used for automobile shows, dog shows and various other events, and more than 20 race lanes occupy the speed barns and are in training the greater part of the year. In addition, bag-bail and football are in evidence during the summer and fall.

Secretary Brown has already engaged several free acts for the 1925 fair, among them being Cliff Curran, high-pole act; Original Brown's Saxophone Sextet; Maxvilles, Navykoff Troupe, Victor LaSalle and Loretto Four, and Ward's Trained Dogs.

Expect Bigger Fair

Williamston, N. C., Jan. 28.—The Roanoke Fair, to be held here November 2 to 5, will be larger than last year if expectations of its officers are realized. The fair took its place among the Class A fairs in 1924 and H. M. Poe, manager, states that the same policy will be adhered to this year. Several improvements are to be made to grounds and equipment.

Attendance last year was much larger than in any previous year, despite floods and other unfavorable conditions.

Belgium Centennial in 1930

It has been announced that a world's fair will be held in Belgium in 1930 in commemoration of the 100th anniversary of the founding of the kingdom. At the outset Brussels and Antwerp were rivals for the honor of holding the celebration. They have compromised, however, and exhibitions will be held in both cities.

ANNUAL MEETINGS

Of State and District Associations of Fairs

New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 17. Association of Georgia Fairs, Harry C. Robert, P. O. Box 1200, Columbus, Ga., secretary-treasurer. Meeting to be held in Macon February 10 and 11. Colorado County Fairs' Association, J. L. Miller, Rocky Ford, Col., secretary. Meeting to be held in Denver February 13 and 14.

National Association of Colored Fairs, Henry Hartman, Rockville, Md., secretary. Meeting to be held at Bailey's Building, Norfolk, Va., February 20 and 21.

South Texas Fair Circuit, Geo. J. Knapton, Seguin, Tex., secretary. Meeting to be held at Kennedy, Tex., February 16 and 17.

North Dakota Association of Fairs, E. R. Montgomery, Grand Forks, N. D., secretary. Meeting to be held at Grand Forks February 11, 12 and 13.

Other association meetings will be listed as the dates are announced. Secretaries of State, district, county and racing circuits are invited to send notices of their annual meetings to be included in this list.

WANTED---3 RIDES FOR CIRCUIT OF WISCONSIN FAIRS

When answering ad give kind of Rides, condition of same, etc. W. F. WINSOR, Secretary. Mauston, Wisconsin.

Annual Fair Elections

Note—Even tho some of the fair associations mentioned under this head are also mentioned elsewhere in this issue, it has been thought best to include them in the list of officers elected because of the greater convenience for reference.

Oshkosh, Wis.—Winnebago County Fair, President, F. W. Dane; vice-president, E. E. Beals; treasurer, C. C. Conrad; secretary, Taylor G. Brown. All re-elected.

Anacortes, Wash.—Skagit County Fair Association, President, David M. Donnelly, of S-dro-Woolley; vice-president, Peter Omdal, of Bow; treasurer, E. L. Wilson, of Burlington; secretary, W. J. Condon, of Mount Vernon.

Sedalia, Mo.—Missouri State Fair, President, C. D. Bellows, of Maryville; vice-president, George W. Arnold, Sedalia; secretary, W. D. Smith, Sedalia; treasurer, L. H. Bothwell, Sedalia.

Eugene, Ore.—Lane County Fair Association, President, E. U. Lee; vice-president, W. L. Wheeler, Trent; secretary-treasurer, William R. Robertson.

Hemlock, N. Y.—Hemlock Lake Union Agrl. Society, President, E. H. Westbrook; vice-presidents, Wm. A. Miller, Jr.; Glenn C. McNeill, John E. Lockington, J. M. Huff, L. E. Coykendall and Frank H. Stewart; secretary, Nettie Beech; treasurer, Walter R. Short.

Salem, Ore.—Oregon State Fair, President, F. E. Lynn, of Perrydale; vice-president, Wayne Stewart, of Albany; treasurer, A. N. Busch, of Salem; secretary, Mrs. Ella Wilson.

Minot, N. D.—Northwest Fair Association, President, August Krantz; secretary, Henry L. Flnke. Both re-elected.

Red River Valley Fair

The dates of the 1925 Red River Valley Fair, Sherman, Tex., having been set for September 22 to 26, inclusive, the fair officials are already planning to make the fair the largest and best in the association's history. A large number of improvements are to be made at the fairgrounds, one of which will be the erection of a big concrete and brick merchants' and manufacturers' building

to replace the present building, which will be utilized for an additional livestock barn to take care of the increasing demand in that department.

Contracts for two college football games have already been closed, to be played during the fair in the new stadium erected last year, and Secretary L. L. Etchison is now arranging for some fireworks displays and hippodrome acts to be given daily. Dodson's World's Fair Shows will again furnish the midway attractions, this being their third consecutive year at this fair.

A special program for each day is being arranged. The fair is, at this time, in excellent financial condition and the future looks exceedingly bright, Secretary Etchison states.

Successful Year for Glastonbury Fair

Glastonbury, Conn., Jan. 27.—The report of George W. Burney, secretary and manager of the Union Agricultural Society of Glastonbury, Inc., presented at the annual meeting held here recently, shows that the fair of 1924 was a very successful one. The fair has shown steady growth. Attendance in 1924 was 20,000. This year's fair will be held October 1, 2 and 3, day and night. Officers will be found under Annual Elections.

After Games of Chance

Edmonton, Alta., Jan. 27.—During the annual convention of the United Farmers of Alberta here a recommendation that the Alberta government cancel its grant of \$5,000 each to the agricultural fairs of Edmonton and Calgary unless games of chance at those fairs are eliminated was adopted. At the same time the government was asked to enforce laws against games of chance at all fairs, and to enact new legislation if necessary. The resolution asks that drastic and exemplary punishment be administered to anyone engaging in such games.

New England Fairs Meeting

The annual meeting of the New England Agricultural Fairs Association will be held at the Hotel Kimball, Springfield, Mass., on Friday, February 6. Secretary H. T. Hyde states that all fair officials are welcome and it is hoped there will be a large attendance.

FAIR NOTES AND COMMENT

The Paulding County Fair, Paulding, O., will hold a night fair this year for the first time for two nights.

E. F. Carruthers and J. Alex Sloan, vice-presidents of the World Amusement Service Association, represented that organization at the meeting of the Western Canadian fairs last week.

John G. Kent and D. C. Ross, respectively, managing director and superintendent of attractions for the Canadian National Exhibition, Toronto, were recent visitors to New York City.

The Joe Hodgini Troupe of Equestrians, who played 14 weeks of fairs in 1924 under the direction of the World Amusement Service Association, Inc., will again work under the banner of that organization.

The annual report of the East Palestine Fair Association, East Palestine, O., shows the receipts for the fiscal year to have been \$8,591.88. The association began its year with a debt of \$1,000 and this has been reduced to half. The gate admissions last year aggregated \$5,031.50.

Laseot's Jockey Girls, of Anderson, Ind., bid fair to be much in evidence at fairs this year. Miss Laseot, the manager, has been active at fair meetings and has a number of dates lined up. The act is not only a flashy one but a meritorious one as well.

Wirth & Hamid, Inc., of New York, have been awarded the contract for free acts at the big Lancaster, Pa., fair. The entertainment program will include auto races, auto polo and a big night show with elaborate fireworks. Frank Wirth represented his firm at the Lancaster meeting.

W. H. (Bill) Rice, special representative of the World Amusement Service Association, Inc., has just concluded a southern trip and reports very successful

sales. Memphis, Nashville, Chattanooga and Lexington were among the contracts signed by Rice, and the features include Al Sweet's Band.

A neat blotter is being issued by the Dodge County Fair Association, Beaver Dam, Wis., advertising the 1925 fair. It carries a fair-ground scene showing hundreds of autos parked in the race-course inclosure, and in the foreground the big platform on which the free acts are staged. J. F. Malone, secretary of the fair, is a real live wire.

Western New York Fair Association meeting was held at the Statler Hotel, Buffalo, the following fairs being represented: Caladonia, Lockport, Albion, Brockport, Little Valley, Cuba, Hamburg, Hornell, Bath and Batavia. The purpose of the meeting was to arrange dates and other matters pertaining to racing and free attractions.

Among the annual reports that have come to the desk of the editor of the fair department recently are those of the Minnesota State Fair, Iowa State Fair and Missouri State Fair. These reports are valuable additions to our reference file. They're mighty interesting reading, too, and give a comprehensive idea of the splendid progress that is being made by our fairs.

"We are looking forward to a successful fair this year," writes John Isenbarger, secretary of the North Manchester Fair, North Manchester, Ind. "We feel that this year will be better than last, as the people seem anxious to see the fair go ahead. Last year's fair was a success from the standpoint of exhibitors and club work, but crops and industrial conditions were bad."

Proposal that ten Western States agree upon holding an exposition in 1926 or as soon thereafter as possible was offered recently by a committee composed of (Continued on page 95)

Virginia Fair Dates

At the annual meeting of the Virginia Association of Fairs the following tentative dates for 1925 fairs were announced:

- Marlinton, W. Va., Z. S. Smith, secretary—August 17, 18, 19, 20 and 21. Rockville, Md., John E. Muncaster, secretary—August 20, 21, 22 and 23. Marion, E. K. Coyner, manager—August 25, 26, 27, 28 and 29. Ronceverte, W. Va., W. L. Tabscott, secretary—August 24, 25, 26, 27 and 28. Keller, H. E. Mears, secretary—August 24, 25, 26, 27 and 28. Winchester, C. R. McCann, secretary—August 24, 25, 26, 27 and 28. Bluefield, W. Va., W. L. Otey, manager—August 31, September 1, 2, 3, 4, and 5. Norfolk, J. N. Montgomery, manager—August 31, September 1, 2, 3, 4 and 5. Staunton, C. B. Ralston, secretary—August 31, September 1, 2, 3, 4 and 5. Purcellville, F. H. James, manager—September 1, 2, 3 and 4. Covington, T. B. McCaleb, secretary—September 8, 9, 10, 11 and 12. Galax, W. C. Robinson, secretary—September 8, 9, 10 and 11. Woodstock, J. W. Bailey, secretary—September 8, 9, 10 and 11. Culpeper, G. W. Norris, manager—September 8, 9, 10 and 11. Lexington, E. T. Robinson, secretary—September 15, 16, 17, 18 and 19. Pearisburg, J. H. Wyse, secretary—September 15, 16, 17 and 18. Harrisonburg, W. M. Menifee, president—September 15, 16, 17 and 18. Williamsburg, F. R. Savage, secretary—September 22, 23, 24 and 25. Fairfax, Charles F. Broadwater, secretary—September 22, 23, 24 and 25. Hot Springs, G. G. Milne, secretary—September 22, 23, 24 and 25. Roanoke, Louis Scholz, secretary—September 22, 23, 24 and 25. Lynchburg, F. A. Lovelock, secretary—September 29, 30, October 1 and 2. Fredericksburg, C. R. Howard, secretary—September 29, 30, October 1 and 2. Bedford, J. Calloway Brown, secretary—September 29, 30, October 1 and 2. Martinsville, Owen B. Easley, secretary—September 29, 30, October 1 and 2. Fork Union, J. B. Underhill, secretary—September 29, 30, October 1 and 2. Richmond, W. C. Saunders, general manager—October 5, 6, 7, 8, 9 and 10. Charlottesville, George H. Whitten, secretary—October 13, 14, 15 and 16. Danville, H. B. Watkins, secretary—October 13, 14, 15 and 16. Petersburg, R. W. Eanes, secretary-manager—October 13, 14, 15, 16 and 17. Shipman, P. T. Brittle, secretary—October 13, 14, 15 and 16. South Boston, W. W. Wilkins, manager—October 13, 14, 15 and 16. Appomattox, L. Crawley, secretary—October 14, 15 and 16. Emporia, B. M. Garner, secretary—October 20, 21, 22 and 23. Orange, Edward V. Breeden, secretary-treasurer—October 20, 21, 22 and 23. Suffolk, Mrs. Lem. P. Jordan, secretary—October 20, 21, 22, 23 and 24.

To Underwrite Fair

Colorado Springs, Col., Jan. 28.—The executive board of the Central Colorado Fair Association, of which J. J. Gaudin is president, has launched a drive to underwrite a building fund with which to erect permanent exhibition halls and stables at the rodeo grounds.

An agricultural fair is being planned for Troy, Ala., for next fall. Thomas P. Littlejohn, well-known outdoor showman, is working on plans for the event. It is announced there will be no fairs.

VICTOR'S FAMOUS BAND MISS GERTRUDE VAN DEINSE (Soloist) NOW BOOKING FAIRS, PARKS AND CELEBRATIONS 20 Musicians, 4 Instrumental Soloists, 1 Specialty Instrumentalist, 1 Lady Vocalist. For further particulars and terms, address JAMES F. VICTOR, Care N. V. A. Club, 229 West 46th Street, New York City.

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Lasere and Lasere Offering for Fairs two excellent Aerial Acts. We issue an unconditional guarantee against disappointment. Home address Carey, Ohio.

PARKS-PIERS-BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

BY NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)

"Strange People" Popular as Ever

Public Likes Freaks, Tho Not the "Horrible" Sort--Midgets Most Popular

From time to time one reads in the daily press that the day of the freak has passed; that this sophisticated generation has passed the stage of interest in the "strange people".

Not so, however. One needs but to check over the roster of attractions at Coney Island, admittedly the last word in amusement parks, to be convinced that, however sophisticated people are in other respects, they still retain that strain of curiosity that lends interest to out-of-the-ordinary folks who are found in the side shows such as Wonderland and others.

Coney Island is not the only park where the strange folks are popular—tho it is undoubtedly the headquarters for human freaks. You'll find them in the parks of Chicago, in the side shows that dot the California beaches, and at various lesser resorts throughout the country.

So, as for the belief that freaks are passe, it's all wrong. They're not. It's only the unpleasant-appearing freaks that have fallen into disfavor. The public of today wants to be entertained and amused, but not shocked or disgusted; hence the discarding of a certain type of freak that never should have been exhibited.

Without doubt the greatest dealer in side-show freaks—and the wealthiest—is Samuel W. Gumpertz, of Coney Island. He's branching out in the banking and other businesses now, but his fame was made and will continue to rest on his business in freaks, covering a period of some thirty years. Mr. Gumpertz's advent into the freak business came about, so the story goes, when he joined Dreamland at Coney Island, little knowing that it was one of those business chances that lead to fame and fortune.

As payment for a lead debt, after one season, he found himself with a pit show on his hands. Skeptical at first of the money-making value, he decided to make the best of it, and the best of it turned out so good that he went into the business as a career.

Asked some time ago by an interviewer where freaks came from, Mr. Gumpertz answered: "From all of Europe and many parts of Asia and America, as well as the wilder and less explored parts of the world. But the vast majority come from Middle and Southwestern Europe, especially from the Balkans. It is hard to say why this should be, but the probable explanation is that the marriage laws are not so rigid as in the Western countries. There very near relatives are frequently permitted to marry and as a result deformities and shrunken bodies and freaks in human makeups occur.

"When one of my agents wires that he has located a freak that does not conclude the bargain. Absolutely no. First I have to know how many relatives are to be supported along with the freak himself, as I have been stung in this way more than once.

"Generally the personal representative of a freak is a member of his family. Sometimes the nature of the freak requires that special attendants be kept for him. The salaries paid these retainers must take in every item of maintenance or the manager will find himself getting the worst of it.

"Nowadays traveling expenses are very high, particularly as a freak generally goes de luxe, in a private compartment in a Pullman car. No freak will consent to travel otherwise and in some cases it is a case of necessity.

"Imagine one of my fat girls, weighing 400 or 500 pounds, traveling in public and trying to keep others comfortable. Or imagine a lady perfect in every other respect and dressed in the latest fashion and smiling with charming manners, but with about four feet of silken, golden beard dangling gracefully from her chin, taking a seat at the table in a dining car! For obvious reasons, like these, the private compartment is a necessity for many of my freaks.

"Perhaps the most popular and cheerful of the whole tribe of freaks are the midgets. As a whole they are a laughing, joyous little people.

"Midgets instead of being sensitive about their size are very proud of their tinyness. When they meet each other after a long absence the first question they

(Continued on page 84)

Dances Keep Up Interest at White City

Chicago, Jan. 27.—Clever and original parties have been pleasing the dancers this winter at the White City ballrooms. These parties, coupled with other features on every dance night, have kept up an attendance that is normal with White City while many other ballrooms in the city are suffering from a falling off of patronage.

The Wurlitzer combination radio-phonograph given away Wednesday, January 21, drew a tremendous crowd. The Wednesday before was masquerade night and more than 400 costumes were judged.

Two acts of vaudeville on Saturday nights give just the touch of variety for the dancers that gives satisfaction, while the new "Monkey Hop" at which monkeys are given as prizes is proving a genuine sensation.

Sunday night is "Musical Novelty" night. Additional musical instruments are added to the orchestras in both ballroom and Casino.

Sig Meyer and his White City Orchestra continue to please the one-stepers and fox-trotters in the Casino. Al Lehman and his Royal Polynesian Orchestra play the waltz music in the ballroom.

Plans are already under way for new features in the outdoor park for White City's 21st year. They will be announced in detail later.

Riverview Park Co. Holds Annual Election

The annual meeting of the stockholders of the Riverview Park Company, Chicago, was held January 13, at which time the following officers and directors were elected:

President, George A. Schmidt.
First vice-president, Mrs. Minna Schmidt.
Second vice-president, Henry J. Merle.
Secretary, A. R. Hodge.
Treasurer, Frank E. Gates.
Auditor, A. L. Filigrasso.
Directors: George A. Schmidt, Henry J. Merle, president The A. H. Andrews Company; W. F. Merle, Jr., The A. H. Andrews Company; W. C. Miller, assistant secretary State Bank of Chicago; Chas. R. Holton, law firm of Moulton, Whitman & Holton.

Hillside Park Now Riviera

Newark, N. J., Jan. 28.—Leon S. Harkavy, well-known concessionaire and ride operator of Inwoodland Park, this city, and Daniel Spider have taken over the management of old Hillside Park, Belleville, N. J., and have changed the name to Riviera Park. They are making numerous improvements and additions and their previous park experience will serve them well in building up patronage.

Bonner Springs Resort To Be Improved

Kansas City, Jan. 29.—Cliff Liles, manager of the Lake of the Woods Park, Bonner Springs, Kansas, was a recent caller at the local office of *The Billboard* and informed that this park would be known as Lakewood Park from now on. Mr. Liles further gave some of the details of the improvement of the park for 1925 and stated that the lake is now being enlarged three acres, making 12 acres of lake for boating, bathing, etc. Twelve carloads of sand are being used to improve the bathing beach, and the lake is being restocked with cypress and bass, which will make dandy fishing.

There will be several new features added to the park, the main one being an 18-hole golf course, with a two-story clubhouse, the foundation of which is already completed, with arrangements being made for a seven-story clubhouse next year.

One of the new buildings now being built will be used as a skating rink, capable of accommodating 500 skaters.

Thos. McDermott and his Harmony Entertainers will again furnish music for the dancing pavilion.

There are nine mineral springs located in Lakewood Park which are noted for their medicinal properties.

Manager Liles announced the opening day for Lakewood Park for sometime in May, the exact date to be decided by the weather. He leaves this week for the West to seek new attractions.

Dusenburys Leave for Tour of World

J. W. and W. J. Dusenbury, well-known amusement park men, formerly in charge of Olentangy Park, Columbus, O., sailed January 20 from New York City on the steamship California for a world tour.

The Dusenbury brothers located in Columbus some 30 years ago, going there from Newark. They opened a bank, built up a wonderful business and amassed a fortune. Then they bought Olentangy Park, situated on the river of the same name. They equipped it with up-to-date rides and other features, built a big theater on the grounds for summer opera, concerts and vaudeville and made the park the most popular summer playground of Columbus. Later they entered the theatrical field and built a number of theaters that proved moneymakers. Recently their holdings were sold to "Billy" James and they retired from active business. Now they're seeking recreation in travel. Prior to starting on their world tour J. W. Dusenbury spent a month with his old friend Robert C. Boyd at the Eastman Hotel, Hot Springs National Park, Ark.

Roscoe Will Play Park

Kansas City, Jan. 28.—L. M. Roscoe, well-known clown, having appeared in water shows with some of the leading carnivals and circuses, is wintering in Kansas City and was a caller at the local office of *The Billboard*. Mr. Roscoe informed that he would be with the Bill Rice Water Circus, which is booked for a 12 weeks' engagement at Electric Park here next summer, opening the latter part of May.

F. M. Crabtree a Visitor

F. M. Crabtree, editor of *The Optimist*, published by the Ell Bridge Company, Jacksonville, Ill., was a pleasant caller at the Cincinnati office of *The Billboard* a few days ago.

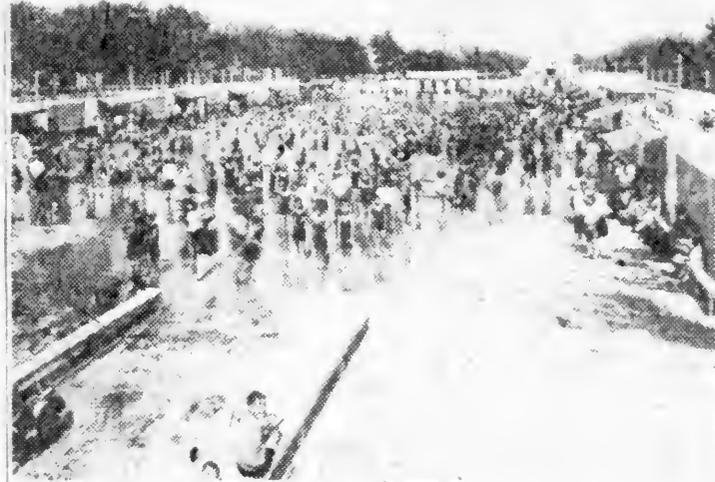
Mr. Crabtree spoke most optimistically of the outlook for the new season, and stated that the Ell Bridge Company finds business very satisfactory.

Grenada Park Activities

Word comes from Detroit that Grenada Park, located at Belle Isle bridge, will be an active contender for the patronage of the city's pleasure-loving people next summer. Preparations are going forward to make the park more attractive and it is probable that a number of new features will be added.

Park at Madill, Ok.

C. E. Stevens, manager of the P. M. Uphin Springs Amusement Park, Madill, Ok., advises that a fine park is being built at Madill, the outstanding features being a swimming pool 150 by 75 feet and a dance pavilion 60 by 80, with marble floor.



Without doubt the most popular feature of Woodlawn Park, Trenton, N. J., is the swimming pool. It was opened the latter part of the season of 1924 and at once found favor with the crowds of pleasure seekers.

The Public Be Pleased

Running an amusement park is a business, just as selling shoes or automobiles or groceries is a business.

The thing for sale is Play.

According to how folks are treated while they are playing is the measure of enjoyment they get out of that recreation.

The amusement park that has so many rules and restrictions that its patrons are almost afraid to breathe too deeply is the one that sooner or later hasn't very many patrons to cater to.

Amusement park managers must realize that, while it is their job to keep order and protect their property, it is also up to them to make the great pleasure-seeking public feel as tho every care they had in the world had temporarily gone missing.

In one big park in the East the patrons are encouraged to eat their lunches on the green grass; plenty of cool spring water is furnished free; there are nurses in attendance to take care of the children while the mothers go swimming or ride on the various devices; there is also a children's playground, with an instructor trained to teach the little ones how to play. The spirit of real fun and amusement pervades the whole place.

Courtesy to the customer is what makes the customer want to come again.—Play.

Park at Newcastle, Ind.

Chas. H. Dormer, formerly connected with Riverside Park, Indianapolis, advises that he has taken full charge of Harvey's Park, Newcastle, Ind., which already has a well-established bathing beach, boating and dancing, and in tends to develop the park during the coming season.

Mr. Dormer recently purchased a three-abreast carousel and a Ferris wheel from the widow of the late John Robertson, of the Robertson & Jennings Amusement Company, Saranac, Mich., and these he will install in the park, along with several of his concessions. He states that the grounds have plenty of shade and parking space, a lake well stocked with bass, and, with the amusement features that are being added, he expects to make it a quite popular resort.

Phila. Toboggan Co. Has Interesting House Organ

The Philadelphia Toboggan Company, amusement park engineers and manufacturers of carousels, casters, etc., issue an interesting house organ—a little magazine of friendliness and inspiration called *Play*. The January issue, which is but the second one published, has just reached the park editor's desk. It is well worth reading and doubtless succeeding issues will grow in both size and interest.

MR. PARK MANAGER

BABY FLY WHEELS MAKE AN IDEAL RIDE FOR THE KIDDIES who attend your Park.



A smooth ride for the children. 15 feet. 2 1/2 inches high. Carries six Baby Fly seats, finished in red and green. Seats carry from two to four children per seat.

BUILT BY

ELI BRIDGE COMPANY,

Wolcott Street, Jacksonville, Illinois



C. N. Andrews took in \$933.65 last month.

New Automatic "Loop-the-Loop" Game

for all amusement places, soft drink parlors, shooting galleries, etc. It is a self-automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 3 1/2 x 20 ft. and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$30 per day. Moderate investment required. Write now for catalog. BRIANT SPECIALTY CO., 754 Consolidated Bldg., Indianapolis, Ind.

RIVIERA PARK, INC.

Formerly Hillside Park, Belleville, N. J.

Under New Management

CAN USE A FEW MORE LEGITIMATE CONCESSIONS. ALSO FEW UP-TO-DATE RIDING DEVICES. WHEELS OPERATE.

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KIDDIE CAROUSEL

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LASTING SATISFACTION

Our tremendous volume of sales PROVES the popularity of the DODGEM JUNIOR ride conclusively. Seats two people side by side. Drives like an automobile. 100% repeater. Write for facts about liberal terms and profit possibilities. Order now.

DODGEM CORPORATION

706 Bay State Bldg., LAWRENCE, MASS.

SECOND SEASON LUNA PARK SECOND SEASON

HOUSTON, TEXAS

\$5,000.00 Will Be Spent Advertising the Opening of Season

SATURDAY, APRIL 18

Many new Rides and Amusements being installed. Will make room for something novel and new. Half million people came through gates last year. (Park opened June 26.)

WANTED—Sensational Free Acts and real Jitney Dance Orchestra, one that doubles, entertains and is not afraid of work. Also Midgets for Midget City. State all first letter. Send photos.

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Manufacturers of the

LATEST RIDE (OVER THE JUMPS)

Grossed \$10,760.75 at six fair dates. Portable 2 and 3-Abreast Carouselles, 44 ft., 50 ft., and 60-ft. Special Park Carouselles. Write for Catalog.

North Tonawanda, N. Y.

FOR SALE OR RENT 320 acres, known as Forest Park, Nature's most beautiful spot for amusement park. Small tract could be sold for suburban homes. Has running water for housing and bathing. Has small lake and plenty of spring water. Has two houses, one 7 rooms and one 3 rooms. Has small dance pavilion. Buildings fair condition. This tract of land joins the city limits of Terre Haute, Ind. Population of 80,000. Can be bought at a bargain. Write G. DOMSCHEIT, 301 South 5th St., Terre Haute, Indiana.

KENTUCKY DERBY AND BUILDING FOR SALE. Located in biggest money-making Park in East. Bargain to quick buyer. A. DILUCCHIO, 223 W. Eighth St., Wilmington, Delaware.

BEACH CHAIRS

WANTED—2,000 Beach Chairs with Canopy Top. Address P. O. Box 9, Coney Island, N. Y.

WORLD'S GREATEST RIDES

BOBS COASTER. Most thrilling Coaster ever built anywhere. Now building for 1925 in Detroit, Boston, Los Angeles and elsewhere. Doubles receipts of ordinary Coasters.

CATERPILLAR. We built 75 during 1923 and 1924. Turned its cost in three weeks. Kennedy Park. Two at Coney Island got over \$1000 each in one season. Greatest small ride ever produced.

SEAPLANE. The standard ride in nearly every Park. Cheap to buy. Low operating cost. Lasts a lifetime. 211 now operating in parks and 131 in portable use all over the world.

Prompt deliveries. Some bargains in used machines.

JAZZ R. R. The latest novelty. Funniest ride ever built. The climax of 25 years ride building. See it in operation at factories.

TUMBLE BUG. Not portable, but can be moved. Circular ride, with big coaster thrills. Made a splendid record in eight parks in 1924. Many orders being booked for 1925.

MERRY MIX-UP. Best portable ride ever produced. Built of steel. Easily gilled. Leads on one wagon. 30 built in 1924. Order now for 1925.

TRAVER ENGINEERING CO.,

Beaver Falls, Penna., U. S. A.

THE FLIER

The only original one. Breaks all records wherever it is installed. No Park or Carnival should be without a Flier.

TAKE NOTICE

The Flier is patent applied for in the United States Pat. Office, and Trade-Mark granted April 1, 1923.

By E. HOPPE

888 Westfield Ave., Elizabeth, N. J.



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OVER 1000 CARS IN OPERATION IN 1924

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FOR SALE--2 REBUILT CAROUSELLES

These Machines run and look like new and carry the same guarantee as new ones.

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Proved Money Making Games and Rides

- BALLOON RACER (Game of Skill, Portable).....\$1,650.00
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MILLER PATENT COASTERS AND DEVICES

Special Designs and Structures.

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Slow Rides For Parks

We have for sale at a very low price 5 Scenic Railway Trains, equipped with powerful D. C. electric motors and third-rail contact. Can be used for slow rides such as Luncheon Express, Gold Mine or Coal Mine. Trains seat 20 passengers each and are ready for use.

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Best Amusement Park in Southern Michigan. Best Bathing Beach in Michigan. Transportation facilities the best. Picnic Grove. Free gate. WANTS Rides and Concessions of all kinds. EASTERN OFFICE—300 McKinley St., Knoxville, Pittsburgh, Pa. MICHIGAN OFFICE—Hague Park, Jackson, Michigan.

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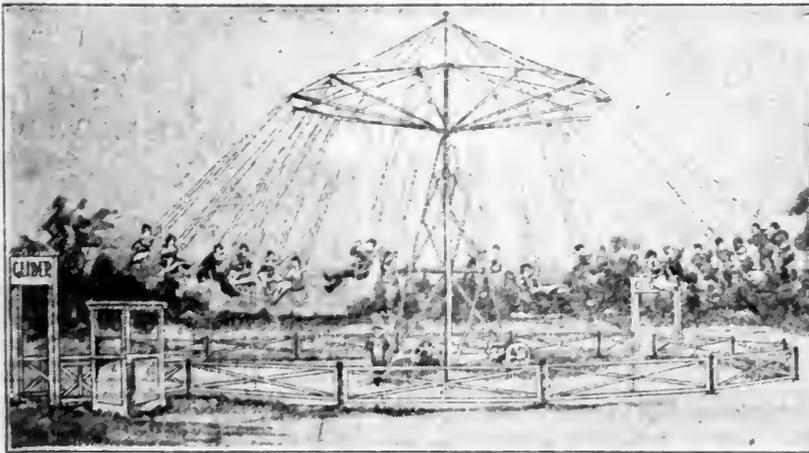
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ELECTRIC THIRD RAIL MINIATURE RAILWAY

Suitable for Tunnel Rides and any transportation. Best afternoon attraction. Safe to operate in any Park. Write for information.

DAYTON FUN HOUSE AND RIDING DEVICE MFG. CO., Dayton, Ohio

Eastern Representative: MILLER & BAKER, INC., 3041 Grand Central Terminal, New York, N. Y. Central Representatives: JOHN A. MILLER CO., 7200 Jefferson Ave., East, Detroit, Mich. JOHN A. MILLER, P. O. Box 48, Homewood, Ill.



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THE RIDE IRRESISTIBLE

MADE IN 5 STYLES

Own your own top-money ride this season. Our low prices and easy terms make it possible for you to pay for this ride in a few weeks. To ride on our Glider is a thrill that brings repeats.

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MAKE \$100 A DAY SURE

The opportunity is here before you with this New and Improved Electric Candy Floss Machine. Every day you delay gives your competitor just that much advantage over you. Act quick. Price only \$200.00 f. o. b. Nashville. FREE, extra band and ribbon. Write for Full Particulars.

ELECTRIC CANDY FLOSS MCH. CO.
228 2nd Ave. No. Nashville, Tennessee

Ben Krause of Krause Coney Island Park in Cuba

Has opening for a first-class Motordrome Rider with a Lady Rider. Those having their own machines preferred. Will offer good salary and work all year around, to start about March 5. Shorty Reynolds, write or wire. Have Whip and Eli Ferris Wheel, which I will book in a Park or with a Carnival Company that has good territory. Address

BEN KRAUSE, 1827 East Cambria St., Philadelphia, Pa.

WOODLAWN PARK TRENTON, N. J.

Five acres more of ground have been annexed to our Park. MANY NEW DEVICES BEING INSTALLED.

WHAT HAVE YOU TO OFFER?

WOODLAWN is situated in a fast-growing community, drawing from forty-six surrounding towns. Opening for Fun House, Tug-of-War, Ferris Wheel and few more Skill Games and Merchandise Wheels. Address **GEORGE BISHOP, Arcade Bldg., 15 East State St., Trenton, New Jersey.**

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SEASON OPENS DECORATION DAY UNTIL AFTER LABOR DAY. THE FINEST SALT WATER BATHING RESORT ON THE DELAWARE.

WANT—WANT—WANT

High-Grade and Legitimate Concessions of all kinds. NO GRIFF. NO GAMBLING. Write what you have to offer for the entire season at once. Address **DELAWARE BEACH CORP., Room 905, Lafayette Bldg., 5th and Chestnut Sts., Philadelphia, Pa.**

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A-1 BANNER AND CAROUSEL ARTIST

Year-around work for first-class artist. References required.

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PHILADELPHIA TOBOGGAN COMPANY
AMUSEMENT PARK ENGINEERS
COASTERS—CARROUSELS—MILL CHUTES
130 East Duval Street, Germantown, Philadelphia, Pa.

WANTED FOR CRYSTAL PALACE

Penny Arcade and good Grind Shows. Have fine locations all ready to move into. Will play on percentage or rent for season. Wanted—Good Concessions of all kinds. Have good stores. Will play on percentage or rent for season. For Rent—Crystal Palace Hotel, 32 rooms, all furnished. For Rent—Beauty Parlor, also large Dancing Pavilion. Address **G. K. JORGENSEN, Crystal Palace, Galveston, Tex.**

"Strange People" Popular as Ever

(Continued from page 82)

ask is 'Have you grown any?' And if there should be a reply in the affirmative, let it be the merest fraction of an inch, they will console each other as if a great calamity had happened.

"People, I have found out, like to see these miniatures of themselves, and midgits are among the most popular of all freaks. The taste for freaks is a royal taste and in the historical records of the ancient monarchs there are many items indicating that wars were sometimes made to secure a human curiosity, usually a dwarf.

"Many of the royal jesters, who up to a few hundred years ago were to be found practically in all the royal courts in the world, were midgits beloved for their cheerful dispositions and their cleverness.

"In this respect one of the ancestors of Frederick the Great showed a typical Prussian taste in freaks by collecting the world's tallest men and making a separate regimental bodyguard out of them. Seven feet was the minimum size for admission to this regiment and it was made up of natives of all the countries in the world. Like myself, he had his recruiting agents in every country and nearly bankrupted his nation in indulging in this extraordinary taste.

"In engaging freaks great care is taken nowadays that none of them should be of such a nature that they would arouse any impression unpleasant or offensive among the spectators. This is an unwritten law of my business and many freaks of a really monstrous character are thus kept from the public. Those, too, who would convey a gruesome feeling are not exhibited. There are numbers of people, for instance who, after a gruesome operation, try to enter the business of freaks to earn a livelihood. But so far as I am concerned they are never admitted.

"The giants, like the dwarfs, are good-humored fellows, but without the quick wit of the midgits with whom they are generally shown. Most of them are stooped-shouldered from bending in this unaccommodating world of middle-sized people, and both they and the midgits have to have special furniture as well as special clothing provided for them. To retain their straightness the giants do a great amount of exercising, without which they would lose some of their height in stooping, which seems to be natural."

That Park at Hammond

C. S. Nordvall, John A. Miller and C. S. Rose are back of the proposed park at Hammond, Ind., mention of which was made in these columns recently. It is said that a big amusement park to be developed along the lines of Atlantic City is to be established at Hammond Beach, at the intersection of 114th street and Indianapolis boulevard, by the above-named men.

Promotion of the idea and arrangement for a 15-year lease for 1,800 feet of beach frontage from the Hammond park board have been made by C. Arthur Nordvall, it is stated.

Ohio Park Men Fighting Sunday Dance Measure

Columbus, O., Jan. 30.—There has been introduced in the Ohio Legislature a bill prohibiting the present section relative to dancing on Sunday. The new law, if passed, will mean the loss of a great deal of revenue to park men, and efforts are being made to prevent its passage.

The Oientangy Amusement Co. is making special efforts toward having the bill killed and has suggested that a meeting be called to form an organization for the protection of the interests involved.

National Conference on State Parks May 25-28

Washington, Jan. 29.—It is announced that Skyland, Va., has been selected as the meeting place for the 15th national conference on State parks. Dates of the meeting are May 25-28. Skyland is in the heart of the proposed Shenandoah national park. John Barton Payne is chairman of the conference.

FOR RENT ON THE

BOARDWALK AT KEANSBURG, N. J.

Fastest growing Beach on the Jersey Coast. Four Steamers plying between New York City and Keansburg daily. Numerous Excursions.

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| AUTOMATIC BOWL- | POPSICLE STAND |
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| of Rides, such as: | POP CORN |
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| CUSTER CARS | FRANKFURTER |
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| TOBOGGAN SLIDE | LUNCH ROOM |
| LOTTO OR CORN | RESTAURANT |
| GAME | DRUG STORE |
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Apply **J. L. SCULTHORP, Mgr.,**
New Point Comfort Beach Co.,
Keansburg, N. J.

For Sale

Good up-to-date Amusement Park. Bathing Beach, Picnic Grove, Ball Grounds, Rides and Amusements of all kinds. Only short distance from large city. Address **CHAS. HENT, 1800 Brownsville Road, Carrick Hotel, Carrick, Pittsburgh, Pa.**

GAMES

I am moving to larger quarters. Plenty new games. New address, **WM. ROTT,**
40 E. 9th St., New York

WANTED TO BUY

Or Rent exclusive Novelty Privilege in good Park. Send full information as to price, terms, etc. to **W. A. HALL, care Pitt Novelty Co., 429 Fourth Avenue, Pittsburgh, Pennsylvania.**

Rides Wanted

Good locations still available. Also Concessions. Buildings. Write or wire **CONCESSION MANAGER,**
FOREST PARK, - Minneapolis, Minn.

WANT

At Puritas Springs Park, Cleveland, O., Dodgem, Jr. and Bob Coaster. Give long lease for Coaster. Park located nine miles west of Square in one of the most prosperous, growing sections of the city. If interested come and look it over. Address **J. B. GOODING,**
Puritas Springs Park, Cleveland, Ohio.

FOR SALE PENNY ARCADE MACHINES

Fully equipped Arcade. Nickel and Penny Machines of all kinds. Will sell one or as many as you want and sell them reasonable. Write for list and prices to **P. O. BOX 1918, Miami, Florida.**

FOR SALE

Stationary 12-ft. **DENTZEL CARROUSEL,** with organ, at a bargain. Address **PARK MANAGER,**
533 Wabasha St., St. Paul, Minnesota.

E. J. Kilpatrick Makes Flying Visit to Chicago

Chicago, Jan. 28.—E. J. Kilpatrick was in again and out again this week. He arrived in New York on the S. S. Paris January 24 from Genoa and immediately took the 20th Century for Chicago. Mr. Kilpatrick spent Monday here and left for New York. He will be in Milan in a few days and arrive in the Italian city in time for the Battle of Flowers. "Jim" said his Chicago visit was just a hurry trip between boats to get equipment for Over the Falls. He will have a double device of Over the Falls at the Paris International Exposition April 15-25. Mr. Kilpatrick said he is shaping his business up so he and Mrs. Kilpatrick can come back to the United States and stay here permanently after his foreign deals are put in a condition that will warrant his leaving Europe.

Mr. Kilpatrick said that Warwick Brooks, who had the amusement at the British Empire Exhibition, will have sole control of the rides at the Paris Exposition. He also said Over the Falls was a big success at the Wembley Exhibition. Mr. Kilpatrick thinks the Falls will be fully as popular at the Paris Exposition.

Park Company Chartered

Charleston, W. Va., Jan. 29.—The Reedwood Park Amusement Company of Mullens has been granted a charter and will issue \$25,000 capital stock. E. Humphreys, P. D. Sullivan and others were named as incorporators.

Pearce Going South

Fred W. Pearce, of Fred W. Pearce & Company, builders and operators of roller coasters, of Detroit, Mich., expects to go South with his family this week. He made an important trip East last week.

Folly Island May Become Beach Resort

Charleston, S. C., Jan. 27.—George Frank Willey of New York has purchased Folly Island and, according to rumors, is to make it one of the finest seashore resorts on the Atlantic coast.



(Communications to 25-27 Opera Place, Cincinnati, O.)

Max Hess continues prominent in skating activities in and around Scranton, Pa. He was on the committee that staged Scranton's first ice skating carnival, January 17.

The Washington Gardens Rink, Washington, Pa., is to be the scene of some lively skating during February and March. Many of the city's fastest girl skaters were put thru a course of training by an expert coach and started the series February 6, the object of which is to decide the State championship. Boys also were put thru the same training and are holding a similar series at the same time. Silver trophies will be awarded to the winners in both classes. It also is the intention of the management of the rink to bring to Washington some of the fastest skaters in the country to oppose the local champions. Among those expected to be present are Roland Clonk, Eddie Krahn and Jack Woodward. Cliff Howard, formerly manager of the rink, also may be induced to take part, Manager Peter Shea says.

The 17th Carnival of the Toronto (Ont.) Skating Club will be held March 20 to 21 at the Arena Gardens. Elaborate arrangements have already been made by the various committees. More than 400 prominent skaters are expected.

George Paris, 507 Thalford avenue, Brooklyn, N. Y., thru his manager, B. D. Jaffe, writes that he read the challenge of Oliver Walters for the world's championship, and states that he wishes to accept the challenge at any distance and at any time. He also states that he wishes to challenge professional skaters from all States.

Arnold Schaub reports that Joe De

More Than Satisfied With Results From The Billboard

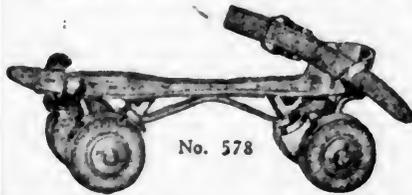
St. Joseph, Mich., Jan. 22, 1925. The Billboard, Cincinnati, O.:

Gentlemen—We have your letter of the 20th with which you sent us advertising contract for the year 1925 and we are returning the contract signed.

We are more than satisfied with the results we have obtained thru your medium and are as equally well pleased with the service you have rendered. It will be our pleasure at all times to recommend The Billboard to advertisers who have anything they wish to market thru the indoor and outdoor show world and amusement fields of all types.

BRADFORD & COMPANY, INC.,
John H. Thomas,
Sales Department.

"CHICAGO" SKATES MEAN SERVICE



Service and good management are sure to win success. That is what you want. Write us today.

Chicago Roller Skate Co.
4458 W. Lake St., CHICAGO, ILL.

NOW
Is the Time To Make Your
RESERVATION
For Special Position in the
SPRING SPECIAL NUMBER

—OF—
The Billboard

ISSUED MARCH 17
DATED MARCH 21

The Great Outdoor Special and Summer
Theatrical Number

The Edition Will Number
105,000 COPIES

Make reservation at once or forward copy promptly to insure choice location

THE BILLBOARD PUBLISHING CO.

1493 Broadway, New York City

CINCINNATI CHICAGO ST. LOUIS BOSTON
PHILADELPHIA SAN FRANCISCO KANSAS CITY

Concessions and Rides Wanted

NEW JERSEY'S IDEAL PARK. ONE MILLION PEOPLE TO DRAW FROM.
GAMES OF SKILL ONLY. New booking Acts for Season 1925.

DREAMLAND PARK CO.

FRELINGHUYSEN AVENUE. NEWARK, NEW JERSEY.

THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.
AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.



Polo, manager of the Broadway Roller Rink, Brooklyn, N. Y., contemplates holding a six-day roller race meet, in one of the large halls in New York during the latter part of March. De Polo is said to have been in communication with some of the best foreign and American skaters, with requests coming in from many professional and amateur skaters; so that it appears as tho thousands of visitors may be present at the meet. While making plans for the meet, De Polo is anxious to hear from professional and amateur skaters thruout the country as to their past records, standing and associations with which they have been affiliated, if any.

Horace Smith reports that he has sold the rink in Lowell, Mass., and that it is now operated by the Sullivan Bros. He is now conducting the Elm Skating Rink, New Bedford, Mass. It is managed by C. E. Bunker and will be open until the middle of April.

Freddy Martin, manager of the White City Rink, Chicago, also writes us a letter identifying all the old-time skating stars of the Harley Davidson Troupe, the pic-

ture of which was run in a recent issue of The Billboard. It isn't strange that Freddy should be able to do this, since he was one of the outstanding members of the group.

Johnny Jones, formerly of Edwards and Jones, opened last month at Poli's Palace Theater, Springfield, Mass., in a new act, *Four Wheels and No Brakes*, a novelty dancing and roller skating turn.

If any rink managers are at a loss to know how and what to use to entertain their patrons, all they have to do is to write the management of Washington Gardens, Washington, Pa., to receive some very good original novelty feature ideas that will be of great assistance in stimulating business, writes P. J. Shea.

The town of Lamont, Ok., has gone into the amusement business and is now conducting a skating rink, which is located in the new community building and is open every night.

The new ice skating rink at Norwood, a suburb of Cincinnati, opened January 23, as reported on page 11 of last week's issue of The Billboard. Sessions are

conducted every afternoon and evening, with Monday nights being reserved for private parties. Music is provided by a late model Tangley calliope.

Operation of a pavilion with a skating surface of 100x50 feet at Relchert's Park, Cincinnati, was started January 31, by Gould Hurlburt, who has been in the rink business since 1897, mostly in Illinois and Missouri, and who lately closed his rink at the armory in Marlon, O. Mr. Hurlburt's equipment includes 250 pairs of skates, a Wurlitzer organ and a Tangley calliope. The location of the new enterprise is in Cumminsville, several miles from Music Hall Rink in the downtown section of Cincinnati.

Inquiry is made as to the present activity of Scott McQuon, well-known operator of roller skating rinks thru Illinois and Iowa.

RICHARDSON SKATES

With these famous Skates you are safely and splendidly equipped for the profitable rink business in 1925 and following years.

THE FIRST BEST SKATE—THE BEST SKATE TODAY
WRITE FOR CATALOG.

Richardson Ball Bearing Skate Co.
3312-18 Ravenswood Ave., CHICAGO



DANCE HALL AND ROLLER RINK MANAGERS

KEEP YOUR FLOORS IN PERFECT CONDITION USING

THE IMPROVED SCHLUETER

Rapid Automatic Ball-Bearing Electric Floor Surfacing Machine.

No levers easily operated, always in order. Surfaces close up to the baseboard without the use of an Edge Roller.
A FIVE-YEAR GUARANTEE BACKS UP THE QUALITY.

LINCOLN-SCHLUETER MCH. CO.
INCORPORATED,
231 West Illinois Street, CHICAGO.

FOR SALE

Kerson Type Portable Skating Rink, size 44x60, in A-1 shape, equipped with 300 pairs of Skates, North Tonawanda 46-key Wood Pipe Organ. All other tools and accessories required around a rink in actual operation. Rink is set up here and doing a big business. Will sell at a sacrifice. Must sell. Do not write unless you have a little money to invest and will come and look the proposition over. Address SKATING RINK, 520 W. Ridge St., Lansford, Pa.

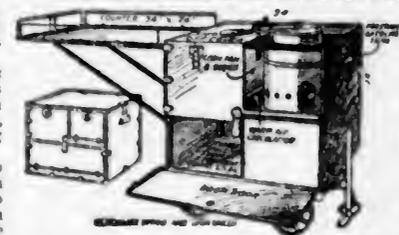
DO YOU KNOW?

We have been building PORTABLE RINKS for 13 years. There's a reason. Write for catalog.
TRAMILL PORTABLE RINK CO.,
18th and Callegs, Kansas City, Mo.

Write for Large New Catalog.

Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER.



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for Catalog showing other models.

TALBOT MFG. CO.,
1213-17 Chestnut Street, St. Louis, Mo.

It helps you, the paper and advertiser, to market The Billboard.



TENTED ENTERTAINMENT ~ RIDING DEVICES
CARNIVALS
 BANDS ~ FREE ACTS ~ CONCESSIONS
 BY CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

H. OF A. S. C. HAS ANNUAL INSTALLATION OF OFFICERS

Marked Sociability and Agreeableness to the Fore at Meeting Which Installs Newly Elected Officers and Directors

KANSAS CITY, MO., Jan. 27.—Enthusiasm and a working-together spirit marked the installation of officers and directors of the Heart of America Showman's Club, in its club rooms in the Coates House, Friday night, W. J. (Doc) Allman, new president, who filled the chair efficiently, spoke with a sincerity and wholeheartedness for the good of the club that took root, with 100 or more members present. With only showmen and their wives and friends in attendance, all understanding each other, it was as one party when the club was formed in 1920. This seemed the opinion of all present. At the dance held after the meeting Mr. Allman asked if the members wanted an informal dance in the club rooms next Friday night, February 6, and there was a chorus of "yeas", and it was so decreed to follow the regular meeting.

Retiring President George Howk called the meeting to order at 8 o'clock, and asked Secretary Louis Hemmway to read the minutes of the last meeting, including the report of the election of officers and directors. Treasurer Sullivan, officiating in this capacity since the inception of the club, asked that these minutes be approved, which was done. Mr. Sullivan told the club that Louis Hemmway, newly elected secretary, had spent hours putting into book form a complete record of all the meetings of the club from its starting, the constitution and by-laws, and all data and detail so that this would be in good shape for the future. President Howk had this laid over for voting upon until the next meeting. The report of the treasurer followed, which showed the club to be in a splendid financial condition. Mr. Hemmway then proceeded with the installation. The newly elected officers (with the exception of the president) and directors stood and took the oath of office, and went thru the ritual of the club. Mr. Hemmway then installed Mr. Allman by having him repeat the entire oath required of the president of the club. Mr. Howk then stepped aside and Mr. Allman took the president's chair by accepting the gavel. President Allman's first words were to request a reading of all communications received, among them being a telegram of thanks from Felice Bernardi, second vice-president.

Mr. Hemmway made an impressive speech about George Howk, and said that no hours were too long, no work too hard for Mr. Howk to do all he could toward "building up the Heart of America Showman's Club into the greatest showmen's club in America." He then presented Mr. Howk with a token of the members' esteem, a fawning robe, slippers, etc. Mr. Howk's voice trembled when he arose to express thanks for the remembrance, and said that he was never going to quit working for the club and was going to try to do even more on "the side lines" in support of President Allman and the other officers and directors. Mr. Hemmway, in a most complimentary little speech, next presented J. M. Sullivan, the re-elected treasurer, a beautiful fountain pen and pencil to match, with the "love and friendship and respect of the entire club membership." In accepting this present Mr. Sullivan said he was "not mad enough to say anything, which it took to get him started to talk," but he truly appreciated the remembrance. Mr. Hemmway, on behalf of the retiring president, thanked all members, officers and directors for the support and co-operation accorded him.

When President Allman called for a report of standing and special committees and new and unfinished business, First Vice-President C. F. (Doc) Zeiger spoke of the recent dance which followed the election of officers. He said there was such a pleasing attendance as to warrant having the date for the annual masked ball moved from March to February, as in March a good many of the members had left the city for the road. This was referred to the Entertainment Committee for action, but later voted, on motion, to be held either February 14 or 17, depending on when the ball room could be secured. G. C. Loomis suggested that on account of losing so many copies of the club's *Billboards*, a holder for them be placed in the club.

President Allman appointed his committees for the year. He said that he had appointed as many Kansas City "boys" on the committee as possible, for they were on hand summer and winter to

give attention to details. Dr. Walter L. Wilson, president and general manager of the Baker-Lockwood Manufacturing Company, remains the club's chaplain. The House Committee: George Howk, chairman; C. F. (Doc) Zeiger, J. M. Sullivan, P. M. Deem and Capt. Harley Tyler, Finance Committee; Jack Hoskins, chairman; Howard Brandt and J. M. Sullivan, Relief; George Howk, J. M. Sullivan and Jack Hoskins, Press; Louis Hemmway, chairman; Duke Mills and George L. Barten, Membership; J. M. Sullivan, George Howk, H. R. Brandt and Louis Hemmway, Entertainment; C. F. (Doc) Zeiger, chairman; George Eversser, Duke Mills, G. C. Loomis and Dave Stevens. At the mention of the name of Dave Stevens, who is in California for the winter, there was a burst of applause.

Mr. Allman next asked for the approval of all in his selections, and this was given with hearty applause. Mr. Allman called for suggestions, and Duke Mills spoke of Mr. Hemmway's good "luck" in getting absent members to pay their dues by his correspondence system, also suggested that each member interested in the welfare of the club take up a personal correspondence with some one on the membership roll with whom he is personally acquainted, and keep after him until he had "come across". After some discussion President Allman asked all to "dig into this" the next day, and take as many names as they could and write all personal letters. It was then voted unanimously to have the masked ball strictly for showmen, and allow no "outsiders". J. K. Vetter made a brief talk on this subject. President Allman spoke of the serious illness of one of the club's ex-presidents, E. B. (Doc) Grubs, and asked everyone present to make him brief visits of cheer. It was then mentioned that N. T. (Tex) Clark had been ill of pneumonia, but was reported much improved at his home. Flowers were sent him by the club. On motion the meeting was then adjourned, and dancing started at 9:30 and lasted until after midnight.

NOTES

One of the "old-timer" faces all were glad to see was that of Harry Brown, who had not been in Kansas City, except to pass thru, for three years, and had not the opportunity of being present at a showman's club entertainment.

G. Raymond Spencer, general agent for the C. A. Vernon Shows, was a pleased visitor for the evening's "doings".

After the meeting and while the floor was being cleared, a little group formed, the members of which, all Kansas Citians, could have framed a "whole show" by themselves. They were: E. A. Harrington, owner of the Harrington New Tene Air Calliope Factory; S. M. Bergs, president of the Bergs Wagon Company, and James W. Vaughn, of the Quigley Lithographing Company (formerly Ackermann-Quigley Litho. Company).

Howard Brandt, president of the Gordon-Howard (Candy) Company, "peeked in under the side wall", according to President Allman, as he arrived just before the conclusion of the meeting.

Viola Fairly, president of the Ladies' Auxiliary, and her husband, Noble C., were "on deck" and warmly welcomed.

It was announced to great applause that Jack West Hoskins, owner of several *Mutt and Jeff* shows, would make Kansas City his headquarters in the future, being here practically all summer.

John T. Wortham Shows Get Northern Wisconsin Circuit

Chicago, Jan. 30.—H. B. (Doc) Danville, general agent of the John T. Wortham Shows, said today that his organization has been awarded the Northern Wisconsin Circuit of seven fairs. The same show played this circuit last season. The towns are Superior, Chippewa Falls, La Crosse, Beaver Dam, Plymouth and others. Mr. Danville said a lot of new material has been purchased for the show and that it will have a number of new features this season.

MESSRS. FIELDS AND FRANK



Above are shown J. C. Fields (wearing hat), owner-manager of the Fields Greater Shows, and the show's secretary, J. J. Frank. In the picture Mr. Fields appears meditative, but it was "snapped" impromptu while he and his secretary were conversing on arrangements for the coming season.

The Murphys Enjoying Vacation in Florida

Will Soon Return to Their Shows' Winter Quarters

Frank J. Murphy and Nelle Murphy, owners of the Frank J. Murphy Shows, who had been enjoying a vacation in Florida, early last week were preparing for an early start northward from Miami to their winter quarters at Haverstraw, N. Y., to commence work in general toward putting the show in a first-class shape for the coming season, during which it will play New York State and New England territory.

Mrs. Margaret Mathias Rapidly Improving

Gregg Wellinghof, secretary-treasurer of the D. D. Murphy Shows, relayed the following information to *The Billboard*: Mrs. Margaret Mathias, wife of Eddie Mathias, has been in a sanitarium at Chicago since the closing of the D. D. Murphy Shows' season early last November. Altho at the time of her entry into the sanitarium Mrs. Mathias' condition was serious, she has improved wonderfully and judging from the improved outlook she will again join the show with her husband at the opening in spring. Recent reports indicate she has gained from two to four pounds each week. Mrs. Mathias is desirous of correspondence from her friends, and those wishing to communicate with her may do so by addressing their letters to her at 5601 North Crawford, Porch 28, Chicago, Ill.

Introduction of "Adverse" in North Carolina Rumored

The following telegram was received from Jack V. Lyles, from Tarboro, N. C., January 27: "North Carolina Legislature now in session, and understand from good authority that several adverse bills regarding all classes of tent shows will be introduced. Would suggest that showmen get in touch with C. Buck Jones, attorney, Raleigh, N. C., to try and combat same."

"Dad" DeArmo Passes

Addresses of Son and Daughter Not Known

Coincident with the death of R. F. (Dad) DeArmo, 65 years a showman, late of the Brown & Dyer Shows, who passed away January 31 at Miami, Fla., Mr. DeArmo had a son and a daughter in the profession, the addresses of whom were not known at the time of his passing. G. O. Prime telegraphs this information from Miami.

Showmen of the East Hold Second Meeting

Small But Enthusiastic Attendance Marks Business Session of Outdoor Showmen's Association—Seven Additions to Membership

New York, Jan. 30.—If there is anything in the saying that "a bad beginning makes a good ending" the newly formed Outdoor Showmen's Association should be, in time, the largest organization of its kind in the world.

The second meeting was held during one of the most severe snowstorms that the East has experienced so far this winter, while the first meeting called the boys to the front in little short of a cloudburst.

The attendance on January 27 was small, but the enthusiasm was great. Only 17 members and newcomers braved the elements and seven came to the front with the initiation fee. Those present were Hon. Francis D. Gallatin, president; Walter H. Middleton, vice-president; Fred G. Walker, secretary; Alfredo A. Swartz, Dave Rose, "Peeljay" Ringens, Harry Allen, Al S. Cole, Max Lowenstein, George W. Traver, Louis Candee, I. Rosenbaum, J. R. Buckley, Lew Olsen, Johnnie J. Kline, Max Linderman and Henry Martensen.

Admitted to membership were Louis Candee, Edward Ebert, I. Rosenbaum, Alfredo Swartz, Kenneth F. Ketchum, Max Linderman and "Peeljay" Ringens. Chairman Gallatin introduced former Commissioner of Public Works Clarence H. Fay, who at the request of the governing board had prepared a set of by-laws, which were read and adopted after a few changes had been made at the suggestion of those present.

The motion of George W. Traver for the election of one more vice-president and a corresponding secretary met with unanimous approval and resulted in the election of Irving J. Polack as vice-president and Johnnie J. Kline to the position of corresponding secretary.

Applications for membership are arriving daily and blanks and information relative to joining the organization may be received from Fred G. Walker on application or by mail.

The next meeting is called for February 6, Hotel Kermac, at 8 p.m.

Rice-Dorman Shows

Winter-Quarters Work Progressing

Sun Antonio, Tex., Jan. 27.—Work is progressing nicely at winter quarters of the Rice & Dorman Shows under the supervision of Jos. J. Conley and H. F. Walker. Jack Wilkerson, who will have charge of the colored minstrel show, was a visitor this week, looking over the new front and outfit that will be used by his show.

The new merry mix-up ride has arrived from the factory and has been set up and tried out by the builder, J. C. Montgomery.

Among recent visitors at the shows' winter quarters were F. E. Lawley, H. E. Irish, Ben Austin and Jake Newman, J. E. Hosmer and Mr. Johnson, W. K. Havis, Bluey Bluey and Sam Spencer.

Strout Making Vaude. Tour

Writing from Montgomery, Ala., C. H. Bunch, a member of Earl Strout's Arcadian Syncopators, informed that the orchestral organization, which consists of eight musicians and features Mrs. Strout, known in vaudeville as Alice McVillie, in novel electrical posing, was leaving for a few weeks' vaudeville tour before the opening of Strout's Hussar Band with C. A. Wortham's World's Best Shows for the coming outdoor season, with which Mrs. Strout will have her Ladies' Minstrels as one of the feature attractions.

Quick-Action Results

Irving J. Polack, general manager of the World at Home Shows, writes that up to midnight Saturday, January 24, his Pittsburgh office had received 216 replies to its advertisement in *The Billboard* dated January 21.

As *The Billboard* is not generally in circulation until Wednesday of each week that means 216 replies in three days.

Just another proof of the result-producing power of *The Billboard*.

WONDERS FROM EUROPE

R. A. JOSSELYN, General Agent

FRANK WEST, General Manager

F. PERCY MORENCY, Secretary

WONDERS FROM ASIA

WONDERS FROM AFRICA

WEST'S WORLD'S WONDER SHOWS

A WONDERFUL SHOW, CATERING TO A WONDERFUL PUBLIC—THE AMERICAN

Can Place High-Class People in All Lines of Carnival Endeavor

NOVELTY RIDES

That do not conflict with Merry-Go-Round, Caterpillar, Ferris Wheel, The Whip or Kiddies Carousell. Especially Want Over-the Jumps, Chairplane or any Practical New Ride.

WILL BOOK ON LIBERAL TERMS AND WILL FURNISH WAGONS, FRONTS AND ANY OTHER NECESSARY ACCOMMODATIONS

MERITORIOUS SHOWS

Such as Dog and Pony, Freak Animals, Monkey Speedway, Water Circus, Bug House, Illusion, Ten-in-One, Platform Curiosities, Mechanical Shows or any Attraction meeting with public demand.

CONCESSIONS

Have excellent openings for penny arcade, American palmist, fish pond, bowling alley, Japanese needle game, hoop-la, novelty shooting gallery, huckly-buck, string game, pitch to win, popcorn, peanuts, popsicles, root-beer barrel or any other legitimate grind concession. SEVERAL GOOD MERCHANDISE WHEELS OPEN. Live and let-live prices. No exclusives except cookhouse, sandwiches and soft drinks, which are still open. A long season of genuine celebrations and choice list of big fairs.

Have for sale at Greensboro (N. C.) Winter Quarters: One extra large Male Lion, one Young Black Bear and one Fifty-Foot Box Car, in good condition.

All Address FRANK WEST, Manager West's World's Wonder Shows, Winter Quarters, Greensboro, N. C. Midnight phone calls can be made station to station rate. Phone No. 720-L3.

WONDERS OF THE AMERICAS



No. A Grade Japanese Bamboo Fountain Pens, with smooth tip, smooth point, well polished. **\$31.50** Per Gross



Indestructible Pearl Necklace, 21-inch, with all-pearl clasp, set with fine brilliant white stone. No. 1 quality. Per Dozen **\$4.20**

20% with order, balance C. O. D.

In addition, we handle Cigarette Cases, Cuff Buttons, Parasols and other Japanese Goods, which are very good sellers. Write for prices. **JAPANESE MANUFACTURERS SYNDICATE, Inc., 19 S. Wells St., Chicago**

BAND ORGAN BARGAIN

ATTENTION, MR. PARK OWNER!

If interested in a big attraction to draw crowds and entertain, write for details on Style 165 Mammoth Band Organ we are now rebuilding like new. Just the instrument you want. Write or wire immediately. *This is your big chance!*

THE RUDOLPH WURLITZER MFG. CO., N. TONAWANDA, N. Y.

SALESBOARD OPERATORS

Write for Our New Catalog.

BIG MONEY FOR YOU.

410 N. 23d St.



Telephone, Belmont 841



WIDE - COLLEGIATE BELTS

GENUINE COWHIDE LEATHER. Colors, Black, Cordovan, Grey, Russet. Sample Dozen, \$8.00, Prepaid.

Gross Lots, \$60.00 Assorted Colors and Sizes.

One-third deposit on all orders, balance C. O. D. Write for Our New Catalogue, Complete Line of Genuine Cowhide Leather Belts.

PITT BELT MFG. COMPANY,

705 5th Avenue, PITTSBURG, PA.

Morris & Castle Purchase Land Near Shreveport, La.

Messrs. Morris and Castle recently purchased a large plot of ground near Shreveport, La., on which they will later establish permanent winter quarters for their amusement organization. Newspapers of Shreveport carried special mention of the purchase. *The Times* commenting in part as follows:

"The Morris & Castle Shows have purchased 122 1/2 acres of land on the Greenwood road, nine miles from Shreveport, which they will use later as their winter quarters. The land was purchased from J. W. Lawton and is ideally situated for the purpose for which it will be used, being near two railroads, which will make loading and unloading easy.

"The M., K. & T. Railroad enters the property on one side and the Texas & Pacific intersects it on the other. The land also is near the Shreveport-Texas road. Gas lines extend thru the property."

With Princess Olga Shows

"Veteran" Mechanical Show Still "Trouping"

The Sloane & Brundage Miniature Wonderland has been booked with Wadsworth's Princess Olga Shows for 1925. J. A. (Doc) Brundage, who is among home-folks at Niagara Falls, N. Y., this winter, informs that the coming season will mark the 60th for the attraction, it being Sherry's first mechanical city, and that it is still "working right along".

J. George Loos Shows Get Missouri State Fair

Sealia, Mo., Jan. 28.—The J. George Loos Shows, which have their winter quarters at Fort Worth, Tex., have been booked to play the 25th annual Missouri State Fair here, August 15-22, according to an agreement reached here today between Mr. Loos, owner of the shows, and W. D. Smith, secretary of the State Fair.

McDonald in Chicago

A. B. McDonald, field editor of *The Country Gentleman*, was in Chicago last week seeking material for further stories for his publication, stories dealing with conditions in the outdoor show world and especially from a clean-up standpoint.

BEANO or CORN GAME

The Fastest and Best of All. Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT..... \$ 5.00
70-PLAYER LAYOUT..... 10.00

HEADQUARTERS

For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Pennants, Novelties, Balloons, Cans, etc. Send today for our new Catalog No. 124.

SLACK MFG. CO.

128 W. Lake St., Chicago, Illinois



A REGULAR GOLD MINE THE NEW GUM-VENDING Bowling Alley

A ball of gum and a shot at the 10-pins—all for 1c. Legitimate in all States. Operators, Parks, Arcades, write for prices and circular.

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TENTS

FOR CIRCUS AND SIDESHOW.

Write for Circular and Prices.

ENDICOTT-HAMMOND CO.

Phone, Whitehall 7298. 155 Chambers Street. New York.

FUN HOUSE FOR SALE

Built on one wagon. \$1,000.00 cash. Terms. P. O. BOX 8720. Miami, Fla.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

SLUM BARGAINS!
 1000 PIECES for \$4.50
 Guaranteed \$7.00 Value

This special lot consists of a fine Assortment of Stone Set Scarf Pins, Embossed Metal Scarf Pins, Metal Brooches, Band Rings, Celluloid Pins and Leaping Frogs.

5000 PIECES for \$21.25
 Full cash MUST ACCOMPANY EACH ORDER. No personal checks accepted.

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 ST. JOSEPH, MISSOURI

\$125 Made in One Day



For over ten years this has been an honest \$100 a week headline—more than doubled many, many times. **BODDIE** talks to people about themselves—a sure seller all human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when business is down. Futura and non-futura papers—many kinds in many languages.

For full info. on Buddha, Futura Photos and Horoscopes, send 4c stamps to

S. BOWER
 Bower Bldg., 430 W. 18th Street, New York.

LITTLE WONDER LIGHTS



Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Kamp Stoves, Ovens, Griddles, Mantles, etc. Write for catalog and prices. Deposit required on all orders.

Little Wonder Light Co.
 5th and Walnut Streets,
 TERRE HAUTE, IND.

ARMADILLO BASKETS, Horn Rockers and Novelties, Work Baskets, silk lined, made from the shell of the Armadillo, also suitable for Flower Baskets. Rattlesnake Belts made up any style. Animal Skins tanned for Hugs. Highly polished Horn Hat Bases, etc. Horseshoe Plated Hat Bands and Belts, with nickel silver buckles. Big sellers for Curio Stores or Concessionaires. Write for prices and particulars.



R. O. POWELL
 407 1/2 W. Commerce St., San Antonio, Texas.

TAYLOR'S CLASSY BALL-THROWING GAMES



are universally acknowledged top money getters. Catalog ready January 1.

TAYLOR'S GAME SHOP
 COLUMBIA CITY, INDIANA

FOR SALE TRAVER GIANT SEA PLANE

In good condition. Will consider part terms to reliable party. Would consider booking on 20-car show. Leads on one 60-ft. float. Address M. A. SHADEN, Box 411, Great Falls, Montana.

DOUBLE HIGH STRIKERS YOU CAN get DOUBLE MONEY and only one privilege expense with "Moore Made" Double Strikers. Send stamp for catalog. Other Games that GET THE MONEY. We manufacture, 1906—MOORE BROS., Mira, Lapeer, Mich.—1924.

FUTURE PHOTOS NEW HOROSCOPES
 Maglo Wand and Buddha Papers.
 Send 4c for samples.
JOS. LEDOUX, Brooklyn, N. Y.
 189 Wilson Ave.

LIPPA AMUSEMENT COMPANY
 Now booking Shows and Concessions for season 1925. Can use Teams, wife work Chorus on Tab. Show, husband work Concessions. Address Hotel Normandie, Detroit, Michigan.

MINER'S MODEL SHOWS
 Now booking Shows and Concessions for 1925. Season opens April 15. Address all mail to R. H. MINER, Owner and Manager, 161 Chamber St., Phillipsburg, New Jersey.

BIG PROFITS FOR YOU SELLING GERMAN GOVT. AND CITY BONDS AND MONEY. Also Bonds and Money of Russia, Austria, Hungary, Etc. **BARGAIN CIRCULARS FREE.** \$1.00 Brings Splendid Assortment BONDS, MONEY, COINS. 100 PIECES, 100. **HIRSCH BROS.,** 79 Wall Street, New York.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards, Premiums and Concessions. Send 10c for samples and price. **HELMET CHOCOLATE CO.,** Cincinnati, O.

MIDWAY CONFAB
 BY DEBONAIR DAB

(Communications to 25-27 Opera Place, Cincinnati, O.)

"FESTIVITY", the 1925 watchword!
 Again: "Crowds create larger crowds!"
 Again: "More festivity out on the midways!"

The public will flock to where there is a spirit of all gayety!

Well, the hustling for the two big Canadian fair circuits is over.

Showfolks are more "itchy" for spring to arrive than they were in 1924—prospects are brighter.

If you are in the carnival business boost its good qualities—"broadcast" them.

A. D. J.—It was Robert L. Lohmar who sprung the seven-years-closed lid

ways. "Doubting Thomases", look 'em over the coming outdoor season to show this fact!

E. B. Keene has been in Florida the past several weeks working agricultural paper subscriptions. Says he will be back with the Ister Greater Shows the coming season.

Alfred J. Dernberger, whose Brown & Dyer Shows are wintering at Poughkeepsie, N. Y., is among the big showmen optimistically looking forward to a good outdoor show season.

The C. W. Nail Shows had a lengthy tour of 307 weeks before going into winter quarters for a thro overhauling. L. E. Duke says they expect to remain in quarters about six weeks and will then resume showing.

Theodore Dedrick, concessionaire, has been hobnobbing thru Central Kentucky lately. Says he has a new, neat concession proposition. Wonders what has become of Bob Burke, with whom he mid-wayed last season.

Several shows are wintering at Beaumont, Tex., the Mimic World Shows being

ELSIE CALVERT



The above is a recent and very good photo of Elsie Calvert, the well-known water show producer, who has been engaged by Messrs. Beckmann & Gerety, owners of the Clarence A. Wortham World's Best Shows, for the coming season. She was connected for several years with the C. A. Wortham Shows, and last season appeared with the D. D. Murphy Shows. She plans a 20-people attraction, presenting a novel program of aquatic sports such as log rolling, water polo, walking on the water, disappearing water nymphs, fancy and high diving, etc.

BYRON B. JAY



Mr. Jay, who has spent 10 years in the motion picture game, lately has been added to the operating executive staff of the W. G. Wade Shows, which have headquarters in Detroit, Mich., as associate manager and general agent.

for carnivals in Cincinnati for Wortham's World's Greatest Shows, fall of 1922.

At the Lynchburg meeting of Virginia fair men several talks were made by fair secretaries in which they lauded the honesty of showfolks.

John (Jack) White wrote from Atlanta, Ga., that he is spending the winter there and doing club and hotel entertainments, also radio "broadcasting."

"A Friend" who wrote from New Orleans—A part of the communication would have been published had you signed your name.

Last heard of Eddie Owens and the Mrs. on their trip thru Florida they were "taking in" Tampa and enjoying their fraternizing among friend trouperers there.

'Tis said that Mrs. Mike Goodwin picked a good one when she put a package candy privilege in the Minstrel Show with the Monumental Shows.

Quite a number of the general agents already have their Fourth of July dates contracted—that's both looking and working ahead.

Somebody wrote on a postcard a news squib from Hoboken, N. J., mentioning several names of showfolks, and signed it "Springtime". Suggest that the writer of it lay aside the powderpuff!

With all the disruptive propaganda that has been hurled against carnivals by other business interests, the masses still like them and flock to their mid-

the last to locate there. Manager D. L. Doyle, of that caravan, has work at winter quarters in full swing, advises one of the Bedouins.

Outdoor showmen (tent shows) need to right now look after their rights and interests in North Carolina, according to reports. And the State Legislature already has been in session more than a week.

With Walter Stanley out ahead, Mr. Loos back on the show with his general management and Raymond D. Misamore looking after the office work and handling the press there seems only a "forging ahead" for the J. George Loos Shows.

Sailor Harris, at the Brown & Dyer Shows' winter quarters, has a system that spells experience in construction, etc. He keeps his hands within close touch of tools so that none of the crew has to stall for something to work with.

A temperature of 33 below zero didn't stop Al Dernberger from making a business trip into Canada and thru New England territory, and the good results seem to be forthcoming thru official detailed announcement.

Doc and Babe Carpentier are again wintering at Detroit, Doc is getting ready to "hit the trail" as soon as the sun shines on both sides of the fence and the Missus is presenting her toe-dancing act at local theaters.

M. L. Wathens and wife recently motored from Alabama to Lake Village, Ark., where they will vacation a few

THE OPTIMIST
 A Magazine for people who operate
BIG ELI WHEELS
MERRY-GO-ROUNDS
WHIPS and
CHAIR-O-PLANES

And other Riding Devices. Send your name and address to
ELI BRIDGE COMPANY
 Opp. Wabash Station, Jacksonville, Ill.



"IDEAL" THREE-ABREAST.
 "LITTLE BEAUTY" TWO-ABREAST.
 NO. 1 SPECIAL THREE-ABREAST.
 NO. 2 SPECIAL THREE-ABREAST.
 STANDARD THREE-ABREAST.
 STANDARD TWO-ABREAST.
PORTABLE AND PARK CARROUSELS.
 Write for Catalog and Prices.

ALLAN HERSHELL CO., INC.
 NORTH TONAWANDA, N. Y., U. S. A.



Horses, Figures, Kiddie Rides, Flying Swings, Etc.
M. C. ILLIONS & SONS, Inc.
 Write for Illustrated Circular and Prices.
 2789 Ocean Parkway, CONEY ISLAND, N. Y.

HEADQUARTERS FOR BAND ORGANS
RECORD-BREAKING SEASON.



GET READY FOR 1925.

Get our new improved Organ. Different sizes for all purposes. Our Organs are guaranteed. Let us figure on your repair work. Prices reasonable. Our music is true to tempo, perfect for band effect. Write for catalogue and about your requirements. **ARTIZAN FACTORIES, INC.,** North Tonawanda, N. Y., U. S. A.

FRUIT POWDERS ORANGEADE



The best tasting, strongest and biggest profit-paying Powders on the market. Only the finest ingredients. Orangeade, Lemonade, Grape, Cherry, Strawberry. No. 30 (Gallon Size), \$1.00. Guaranteed to comply with all Pure Food Laws. Bottle Clouding Liquid, \$1.00.

Terms: Prices do not include parcel post or express charges. All cash with small orders. Will refund any difference. Large orders, one-third cash deposit, balance C. O. D.

ELECTRIC ORANGE DRINK MACHINE. Very beautiful. Automatic display. Write for catalogue.

TALBOT MFG. CO., St. Louis, Mo.
 1213-17 Chestnut Street.

WANTED SHOWS AND CONCESSIONS

FOR ED A. EVANS SHOWS.
 Open in Boone, Ia., in April. Everything open. Address ED A. EVANS, General Delivery, Leavenworth, Kansas.

THE BABIES IN THE BOTTLE
 And lots of other Curiousities for sale. **THE NELSON SUPPLY HOUSE,** 514 E. 4th St., So. Boston, Mass.

Little Perfection



A wonderful card machine for 1000 items, 11 per space, 10 per slot. Earns steady profit. Increases merchandise sales.

ATTENTION OPERATORS!

Iowa Novelty Co., Mint Vending Machines

In our 1925 Front O. K. Mint Vender we are offering, to operators only, absolutely the last word in mint venders—a machine that positively vends a package of mints for each coin deposited.

Front delivery—four built in mint compartments—advance indicator in plain view on inclined front and checks and mints paid into same compartment are only a few of many new features in this vender.



Owing to our greater purchasing power we are able to furnish a complete line of vending machines to operators at an appreciable saving.

We also can save you money on Sales Boards, Candy Assortments, Jewelry Assortments, etc.

Two big plants to take care of your needs.

For complete information and prices, write either office.

An interesting game of skill. Plays either pennies or nickels. Stimulates trade and quickly pays for itself.



Iowa Novelty Company

Cedar Rapids, Iowa

or

La Crosse, Wisconsin

Target Practise

Bargains for Outdoor Showmen

Used 4-track Monkey Speedways, with Cars, \$600.00 each, or can furnish with patent reversible Cars at \$700 each extra. Also some used Banners for above at \$1.00 each. One rebuilt Two-Abreast Parker Carry-Us. All one rebuilt Three-Abreast Parker Carry-Us. All one Parker Wheel, used 3 months. Several other bargains in rebuilt Rides and Carnival Equipment. Write for what you want. I likely have it.

C. W. PARKER

World's Largest Manufacturer of Amusement Devices, LEAVENWORTH, KANSAS.

MANY NEW AND INTERESTING ITEMS.

COOK HOUSES COMPLETE

HAMBURGER TRUNKS
JUMBO BURNERS, WARMERS, GRIDDLES, PRES-SURE TANKS, HIGH-POWER STOVES.



TALCO ALCOHOL PAN STARTER \$1.25
BURNERS BLUE FLAME STARTER \$1.25
SANITARY HAM-BURGER PRESS \$90.00
LARGE PORTABLE TABLE \$192.50
STRONG-DOY PRESSURE GASOLINE STOVES 1 burner \$19.50
2 burner \$24.50
3 burner \$34.50
4 burner \$42.50
6 burner \$48.50

The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the Road. Cook House and Buffet Restaurant. Large Barbecue and Barbecue Outfits, Snow Machines, beautiful silver-plated Orangeade Sets, Orange Juice Mills, Griddle (wood) Boxes, Lunch Carts, Tamale Machines and Kettles, Cook's Coats, Aprons and Caps, Sanitary Hamburger Press, Soft Drink Fountains and Glassware, Steam Tables, Steamers, 1000 lbs. Sausage Kettles, Tents, Umbrellas, etc. Anything special to order.

TALBOT MFG. CO. 1213-17 Chestnut, St. Louis, Mo.

PRIZE CANDY PACKAGES

"JULIETTE"
THE FASTEST DIME-GETTER ON THE MARKET.
\$43.00 per 1,000 Packages, including 10 Wonderful Flashies.
\$22.50 per 500 Packages, including 5 Wonderful Flashies.
\$11.25 per 250 Packages, including 2 Wonderful Flashies.
Packed 250 Packages to a Case.
Deposit of \$10.00 required on each 1,000 Packages.

"ALICE DEE"
THE FASTEST 25c SELLER ON THE MARKET.
\$17.00 per 100 Packages, including 1 Large Flash.
\$30.00 per 500 Packages, including 5 Large Flashies.
\$23.00 per 1,000 Packages, including 10 Large Flashies.
One 25-year Ladies' White Gold Wrist Watch with each 1,000 packages.
Packed 100 Packages to a Case.
Deposit of \$20.00 required on each 1,000 Packages.

DEE CANDY CO., 728 W. RANDOLPH ST., CHICAGO, ILL.

C. E. Pearson Shows

Wants Shows Concessions. Wheels, \$30; Grind Stores, \$20; Cook House, \$40; Juice and Grab, \$25. Ramsey, Ill.

CARNIVAL MANAGERS, ATTENTION!—Do you want to look a Grand Show for the coming season? Here a beautiful Automatic Chv. now stored near Miami, Ind. Want to book it with Carnival opening in Miami. Address KING'S COMEDY PLAYERS, Box 210, Marietta, Ohio.

WANTED TO BUY
MAMMIES. Any Curio pertaining to EGYPT. E. MARSH, 608 H St., N. E., Washington, D. C.

weeks, after which M. L. will return to his old territory in Kentucky to manage a small show in the coal district.

Among showfolk of the C. R. Leggett Shows vacationing and recuperating at Hot Springs, Ark., this winter have been Mr. and Mrs. "Rube" Wadley, Eddie Leggett, Mr. and Mrs. Windsor, concessionaires, and Gene Allen, band leader.

Francis L. (Micky) Farrell, after closing recently with Lloyd Peterson's (Mystic Lloyd) Revue, is visiting his mother at Zanesville, O. He expects to leave Zanesville in April to return to the Great White Way Shows for the coming outdoor amusement season.

Folks with the Monumental Shows had "their own" hotel during the show's week stay at Umatilla, Fla., having rented an entire assembly of apartments for the week. 'Tis said that Rip Winkle and Mill Hopper gave parties at their rooms each night, with all showfolks invited.

Frank LaBarr, veteran former circus acrobat and aerialist, the past several seasons with the B. & D. Shows, is one of the regulars at the Elks' Club, Poughkeepsie, N. Y., and Frank's brother Elks have been giving him plenty of amusement.

While at Umatilla, Fla., the personnel of the Monumental Shows was greatly worried for a time when the report reached the show that descriptions of two men killed in an auto wreck almost tallied with those of Jack Oliver and Al Wallace.

Ella B. Hackett, former callopie player with the California Shows, writes from the Pembroke Sanitarium, Concord, N. H., that she is convalescing at that institution from tuberculosis after a year's illness and that she would appreciate hearing from friends.

Word came from Pleasantville, N. J., that there would be an opening there for a clean, up-to-date carnival the coming season under good auspices and the Chamber of Commerce would be interested in having one there, but it MUST be okeh. There has not been a carnival in Pleasantville the past two seasons.

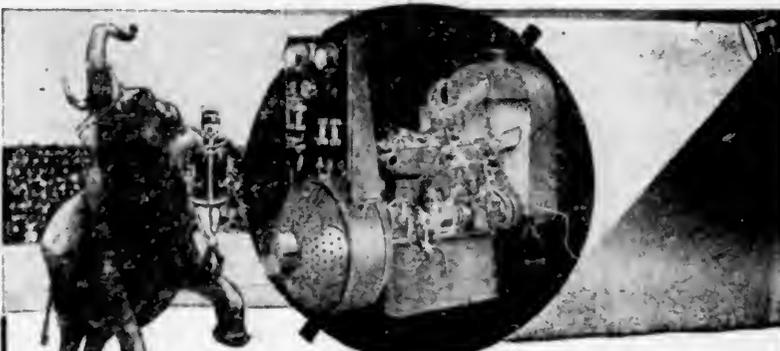
The municipal street fair at Umatilla, Fla., was a bloomer. Harry E. Crandall was a tireless worker and in his home town for a successful venture, but local factionary pro and con kicks put a decided chill on the out-of-town attendance. In a few words, Harry, being a showman, was made the "goat" from several angles.

Billy Foster and Jack Bell, the past two seasons with Dodson's World's Fair Shows, are among the showfolks hibernating at Port Arthur, Tex., this winter. Foster will again have the front of the Minstrel Show and do general announcements and Bell will again be with Prof. Max Montgomery's band.

F. A. Minardi, who has had eating stand concessions with Zeldman & Pollie Shows and other big caravans and during the past several summers has operated popcorn and candy stands at the Zoo, Cincinnati, has the management of the Ice Skating Rink which opened January 24 at Norwood, O., a suburb of Cincinnati.

James (Jimmy) O'Brien and wife, "Foggy", have remained off the road the past two seasons (last with the K. G. Barkoot Shows), leading the "simple life" on the shore of Lake Michigan, at St. Joseph, but report has it their "feet began to itch" and that Jimmy is considering several offers to return to the show fold.

Some question marks and dashes appearing ahead of the name of Special Agent Walsh of the Greater Sheesley Shows in a six-line headed article in last issue were not intended as being (Continued on page 90)



Again the Favorite!

THE new type Universals—smoother, quieter, more compact—have swept to immediate popularity among showmen. The same sure Universal Light you've always known, made even more efficient! New generator mounting saves weight and space and insures perfect alignment. Advanced motor design in the 4 K. W., shown above, delivers 25% more engine power on 10% less fuel.

Four-cylinder smoothness, rugged construction—and a wide choice to suit your needs. Write for details, telling us what the job is—how many lights, size and type of projection machine, etc.

UNIVERSAL MOTOR COMPANY, 48 Ceape St., Oshkosh, Wis.
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MUIR'S CARNIVAL PILLOWS

ROUND AND SQUARE
...FOR...

Bazaars and Carnivals

DESIGNS THAT GET THE PLAY

There is no article of bazaar merchandise which shows the value and flash for the money like these beautiful pillows.

PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS.
LODGE DESIGNS FOR FRATERNAL ORDER CARNIVALS.

SALESBOARD OPERATORS Our Four-Color-Pillow Deals are in keen demand at this time of year. There is no better money getter for small capital than our **PILLOW SALESCARD**. SEND FOR CIRCULAR AND PRE-WAR PRICES.

MUIR ART CO., 116-122 West Illinois Street, CHICAGO, ILLINOIS

WANTED---DIVING GIRLS---WANTED

For the most Magnificent, Best-Equipped WATER CIRCUS and STYLE REVUE on the Road: Two Diving Girls, one more experienced Clown and High Diver (lady preferred).

WANTED FOR BEAUTIFUL "ARCADIA": Two more Girls who can sing and dance.
Water Show People Address
A. F. (DOC) COLLINS
Formerly Mrs. A. D. Murray
Care **RUBIN & CHERRY SHOWS, INC.**, P. O. Box 736, Montgomery, Ala.
All Others
MRS. A. F. COLLINS
Formerly Mrs. A. D. Murray

ATTENTION OUTDOOR SHOWMEN

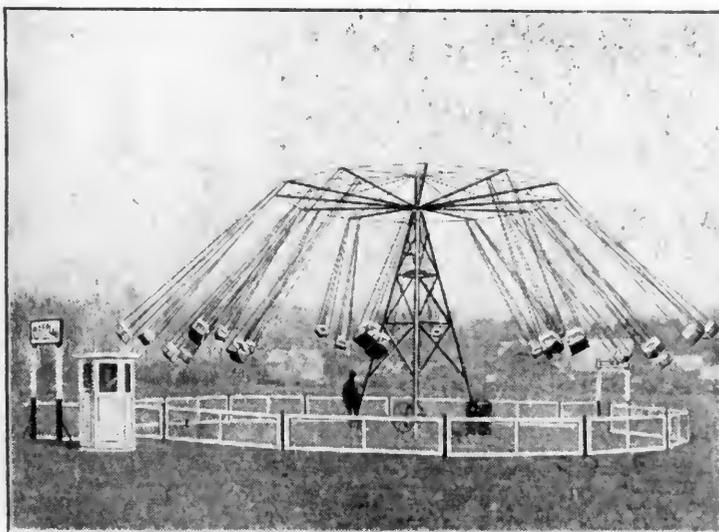
Semi-Annual Meeting of the Showmen's Legislative Committee

Will be held at the Auditorium Hotel, Chicago, Sunday, Monday and Tuesday, February 15, 16 and 17, 1925. Meeting will be called to order at 2 P.M. Sunday, February 15, in the Showmen's Legislative Committee Rooms at the Auditorium Hotel. This is a VERY IMPORTANT meeting and EVERY OUTDOOR SHOWMAN is requested to attend.

SHOWMEN'S LEGISLATIVE COMMITTEE.

Thomas J. Johnson, Commissioner and General Counsel.

Harry G. Melville, Chairman. George L. Dobyns, Victor D. Levitt, Johnny J. Jones, Milton M. Morris, Vice-Chairmen.
Mike Clark, Secretary.



The New 1925 Model Chairplane, portable and stationary. Write for circular and price. SMITH & SMITH, Springville, Erie County, New York.



ARMADILLO BASKETS

ARE RAPID SELLERS
WHEREVER SHOWN



AN ARMADILLO.

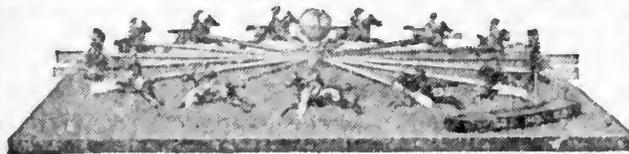
From these nine-banded horn-shelled little animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then line with silk. They make ideal work baskets, etc. LET US TELL YOU MORE ABOUT THESE UNIQUE BASKETS!

APELT ARMADILLO CO., Comfort, Texas.

EVANS' LATEST! The Pony Track!

TOP MONEY
EVERYWHERE

Price,
\$75.00



15-horse machine, mounted on 36x36 fold-up board.
IMMEDIATE SHIPMENTS.

COMPLETE LINE OF SUPPLIES FOR BAZAARS, INDOOR CIRCUS, ETC.
Send for Our 96-Page Catalog of New and Money-Making Ideas.

H. C. EVANS & CO.

Show Rooms, 321 West Madison St.,
Office and Factory, 1528 W. Adams St.

CHICAGO

Wanted—BEASLEY-BOUCHER CARNIVAL

WANTED—A General Agent that can promote under auspices. Can also place 2 or 3 good Shows. Would like to hear from good Pit Showman who has own Attractions. We will furnish top. Will book Cook House exclusive. Will place a few more legitimate Concessions. Address all mail

BEASLEY-BOUCHER CARNIVAL CO., Box 247, Navasota, Texas.

J. L. RAMMIE WANTS

25 Fast-Stepping Agents for a string of the flashiest Wheels and Grind Stores on the road. Booked with John T. Wortham Shows, opening last week in March at Paris, Tex.

Address Coates House, Kansas City, Mo.

P. S.—BUTCH COHEN wants to hear from his former agents.

MIDWAY CONFAB

(Continued from page 89)

"funny" or "kidding", but were put there by the lino. who set it up, he not having "Joseph E." in the copy, and a correction was not made in the proofreading.

Ruth Duncan, last season with the T. A. Wolfe Shows, writes from Chicago that she will be with the big side show, under management of Doc Oyler, with Miller Bros., 101 Ranch Wild West the coming season, also that Ruby Jean Latowan, also with the Wolfe Shows last season, now working in a musical revue in New Orleans, also will be with the 101 Ranch show.

Sam Weiner, concession agent with the K. G. Barkoot Shows for five seasons, with George Cole, Babe Barkoot, Cole and Jessop and R. D. Surrey, has signed to work with Mike Camilla's concessions on the Johnny J. Jones Exposition. Until the fair date at Tampa, Fla., he is talking on the front of Prof. Abdul's (Jeslie Nahat) palmistry place at Sulphur Springs, near Tampa.

J. F. Murphy, manager of the Nat Reiss Shows, made an excellent talk at the recent meeting of fair men at Lynchburg, Va., upon the aims and efforts being made by midway concerns to furnish only high-class attractions at fairs. And J. F. Murphy wasn't speaking to strangers, as for years he operated his own carnival organization in that territory popularly and successfully.

A "postscript" to a letter from Charles M. Powell, State Hospital, Trenton, N. J., who was adjudged insane by officials and sent to that institution about two years ago, some time after the sensational Brunen murder case, was as follows: "Give my regards to the show world and inform my friends that I am feeling much better and a line from anyone certainly will be appreciated."

Ray Perry, two years ago with a trained horse exhibition with Denhart's Wonderland Shows, spent a day in Cincinnati last week from near Loveland, O., where he has a position with a stone crusher company. While calling on *The Billboard* he stated that also not actually engaged in show business he has made numerous additions to the tricks of his horse, also trained a bucking mule.

In the "Hither and Yon" squibs of *The Orlando (Fla.) Sentinel* of recent date its editor commented in part on Ed R. Salter as follows: "Ed has another new Kohlnoor and a happier disposition than ever before. For a trim, perfect 26 figure Ed carries the lightest walking stick on record. Presented him by Sir Thomas Lip-ton or some other well-known personage, it weighs less than three ounces. He seldom leans on it."

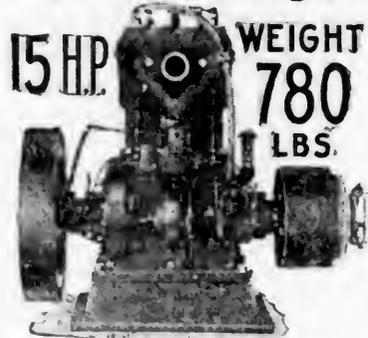
Billy Connors, concessionaire, whose wife died a few weeks ago, is wintering at Burlington, Ia., managing his father's hotel, the Eagle. Incidentally, Mrs. (Merle) Connors, who was 27 years of age, tramped with her husband on various shows, including Dixieland Shows, H. W. Campbell, three seasons, and others. Her fatal illness was heart trouble, which baffled all attempts of attending physicians to save her life.

It isn't news when the writer of a "show letter" states that the general agent (or other official) has contracted another fair, or several of them, unless naming the fair or fairs—the first thought to a reader would be "What fair?" In a show's ad the case is a little different, as it is official announcement of the show, and the management might not be ready to release details, but from a news column angle the news lies in what fairs were contracted.

Percy Martin tells of making about the longest (if not the longest) "jump" to get a copy of *The Billboard* so far being told this scribe. "I never missed a

CUSHMAN

Light Weight Engines



10 H. P. and 15 H. P. Double Cylinder

Standard, reliable power for amusement devices of all kinds. You can depend on the Cushman to deliver.

Cushman Engines are used as power equipment by Manzels & Co., Traver Engineering Co., Allan Herschell Co., J. G. Ferrari, Smith & Smith, Tangley Co. and others.

Very light weight—10 H. P. only 550 lbs. and 15 H. P. only 790 lbs. Easy and inexpensive to move from place to place.

Bosch Magneto and most reliable dual ignition system, radiator cooling and throttling governor. Continuous service may be depended upon.

Full range of sizes—1½ H. P. to 20 H. P. Single and double cylinder.

Service on the road and quick delivery of repairs assured anywhere in America from our factory or one of our branches.

Write us concerning your engine problems.

OPERATORS—Send in your Cushman Engines for overhauling or exchange.

CUSHMAN MOTOR WORKS

815 N. 21st Street Lincoln, Neb.

ALUMINUM

IS LEADING AT ALL

Indoor Events

THIS WINTER

The largest line in the country. Get our prices before buying.

THE ALUMINUM FACTORIES,

234-238 S. Wells St., CHICAGO, ILL.

Something New



TRADE MARK

FRESH PORK SAUSAGE BAKED IN A BUN

A keen rival of the Hot Dog baked in a Bun. Uses exactly the same equipment and prepared flour or dough from recipe as DOG-IN-A-BUN. Write for all details. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Missouri.

Thank You for Mentioning The Billboard.

CALIFORNIA DAHLIAS
 IN 6 ASSORTED COLORS,
 (Short Stem)
\$30.00 Per 1000
 IMMEDIATE DELIVERY.
 25% deposit required on C. O. D. orders. Sample assortment of 100 in assorted colors sent upon receipt of \$3.50.
KIRCHEN BROS.
 Importers and Manufacturers,
 221 W. Randolph St., CHICAGO, ILL.

ARMY BLANKETS NEW AND PERFECT



Parcel Post, 15c Each. Color, Light Gray, with fancy striped borders. Send Cash, Check or Money Order.
QUARTERMASTER'S SUPPLY CO.
 423-B Market Street, Philadelphia, Pa.
 BEAUTIFUL ILLUSTRATED CATALOGUE FREE.

JUICE GLASSWARE — ORANGEADE



Our Glassware is the finest quality—tempered and crystal clear. Nothing else equals it in satisfaction. Write for complete circulars of best Powder and Liquid "Juice" Flavors of all kinds; also portable Juice Stands, Orange Juice Mills, Sanitary Orangeade Dispenser, Tennis, Umbrellas, Snow Machines, Utensils, etc. TERMS: Cash or one-third deposit with order. QUOTE SHIPMENTS.
TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

WANTED FOR C. R. Harding Shows

OPENING MAY 25.
 Shows, Rides, Concessions, Merry-Go-Round, Ferris Wheel and one Kiddie Ride. Athletic Showman with or without outfit, Pit Show and any other clean show. Will sell a few exclusive Concessions. Everything open. Must be clean. This is a gilly show, carrying 4 Shows, 3 Rides and 20 Concessions. Have five less Fairs now booked. Secretaries, why be disappointed? I furnish bond. Address C. R. HARDING, 1213 Hutton St., Des Moines, Ia. Phone, Maple 204-W.

WAGON SHOW FOR SALE—\$500 cash buys complete 14-horse Wagon Show, ready to open, except work horses. 30x50 Push Pole Tent, 7-ft. walls, poles and stakes; 11 lengths Blue Seats, 4 high; Folding Canvas Seat Benches for reserves to seat over 200; 7 sets Double Work Harness, mostly new, with collars; nice Carred Ticket Wagon, Cook House Wagon and Child Wagon. These three wagons are real and go in parade. Four good Baggage Wagons, dandy Ford for advance; beautifully spotted, Shetland Pony, one Docker, Stakes, Stake Puller and Sledges. This is a real outfit, not junk, and is priced to sell quick. Trifles lay off. I am building a whole new outfit for trucks and selling the wagon show for a song to make room. Come here and see it and you will grab it quick. THOS. L. FINN, Hooick Falls, N. Y.

NEW MONEY-MAKING GAME
\$100.
 Particulars,
Frank Witte, Sr.
 P. O. Box 186,
 CINCINNATI, O.

Wanted, Musicians

WANT Baritone and Horn. Concert work until first week in April. No tickets. Other Musicians write. Address ROCCO GRELLA, Tarpon Springs, Florida.

PALMISTS, ATTENTION!
 A-1 proposition to experienced readers. Have exclusive with 40-car show, playing large cities and fairs. Communicate with MAE EDELSON, 795 Washington St., Suite 24, Boston, Mass.

Mathis Amusements Wants

Horn and Bacon, Poneers, Hoop-La, Pitch-Till-You-Win, Aluminum, Blankets, Lamps, Palmistry and Lots. Agents for Ball Games. WILL BUY FORT CASEL 200 feet of K-1 Sidewalk, one more show. GEO. W. MATHIS, 3782 Ludlow Ave., Cincinnati, O.

Advertise in The Billboard—You'll be satisfied with results.

copy of *The Billboard* since I have been in show business," writes Percy, "and one time I rode 84 miles to get a copy. I was at Morristown, Tenn., and could not buy one, as the agent there was sold out, so I took a train to Knoxville, where I bought a copy, and got back to Morristown that night."

Many of the folks some years ago with the Parker, Jones, Kennedy, Ferrari, Wortham & Allen and other shows will recall Buster Bertini, popular little son of Great Bertini, the spiral-tower free attractionist. "Buster" is now 14 years old, is in his first year at City College, Baltimore, Md., and *The Sun* of that city early last week used a two-column cut of him and informed that this youngster had been crowned champion in the 105-pound division at the annual city boxing tournament, he being unchallenged in the finals.

The fellow who "hangs along" in the carnival field of amusements and is always "quitting it" (to the natives) when he runs up against a little bad business and otherwise furnishing propaganda powder for the prejudiced (other business) carnival-knockers, needs his head examined by an alienist and should subject himself to treatment. If a person doesn't really like the business except when things are coming his way, why the hell doesn't he close his yap and get out of it? Such crape-hangers are pests to the profession.

"Tiny" Alice Fulton, well-known fat girl, was accorded quite a bit of newspaper (cut and sketch) publicity on her arrival at Los Angeles from North Carolina to appear at a museum in the California city. But how some of the sketch writers "played up" her trip accommodations. One of them stated in part: "To reach California it was necessary to rebuild a freight box car, the girl being too large to get into an ordinary Pullman." Imagine a person of "Tiny's" proportions, with a perfectly good railroad ticket, traveling that distance in a freight car!

Let a certain brand of "carnival knockers" try to alibi out of this one: No person finds bedroom scenes and "sensational" love making with risqué details placed before the public and for the entertainment of children with any of the many representative carnival organizations. "Knockers" of the caliber referred to (they are well known to carnival folk, also the impartial, deductive portion of the public in general) should remember the old adage about "people living in glass houses shouldn't throw stones" and a couple of others equally as logical.

The Hilton Sisters, Violet and Daisy (the grown-together twins), have been receiving a "world" of attractive newspaper limelight the past week or two. A magazine-section page of *The San Francisco Chronicle* gave the girls full-page prominence, with several cuts, and *The Telegraph*, New York, last week gave them and their guardians, Mr. and Mrs. Meyer Meyers special mention on their visit to the Parody Club, where they were received by Jim Redmond, owner of the club, and Ted Lewis of orchestra fame. The past two outdoor seasons the Hilton Sisters and Mr. and Mrs. Meyers were with Wortham's World's Best Shows.

Apparently that novel and highly entertaining attraction, Karn Brothers' Fat Folks Family, provided a popular, crowd-drawing, store-room show in the business district of Birmingham, Ala. Some members of the "better business bureau" registered kicks with the City Commission against it, according to a local newspaper.

A part of the published comment was: "The committee pointed out that such displays have a detrimental effect on the business of home merchants and suggested that proper measures be taken to ascertain whether or not displays would prove a benefit or a detriment before permits for their appearance are granted by the city."

It seems that according to that way of figuring city officials allowed scope for granting permits to transient entertainments should not be left up to choice of citizens longing for a change, but should be to a great extent limited according to how much patronage it draws from the "business" that the citizenry finds in town thruout the year. YEARLY.

"Pickups" from Orlando, Fla.: Edward Owens and wife, last season with the T. A. Wolfe Shows, lately were in Orlando, visiting Mr. and Mrs. Robert H. Goeke in Amelia avenue.

W. H. McGeary, a former member of the Johnny J. Jones Exposition staff and who at different times had his own shows with the Jones caravan, has been spending the past few days at Orlando, the guest of Mr. and Mrs. Jones at their residence in Orange avenue. Mrs. McGeary accompanied her husband, who is now interested in shows at Venice and Long Beach, Calif., and controls an amusement park at Honolulu.

Jacqueline Jane Conrad, infant daughter of Mr. and Mrs. Ray Conrad, was baptized January 4 at the First Presbyterian Church by the Rev. Belk, with Mr. and Mrs. John Lawrence Murray acting as godfather and godmother.

Harry Saunders was manager of the big one-car contingent of the Jones Expo-
 (Continued on page 92)

Amazing New POTATO CHIP COOKER!



Earns \$15 An Hour

Requires Only A Few Inches Space
EARNs \$15 an HOUR
 Self Operating Low Price
 Weighs Only 150 lbs.

The Tasty Crisp Potato Machine
 An Amazing New Invention

Others are making fortunes selling potato chips even with the big, cumbersome, high-priced cookers now sold. But they couldn't even begin to scratch the tremendous field. And now this amazing new invention—THE TASTY CRISP POTATO MACHINE—puts this big business within your reach. Now you can start right away earning \$10,000 to \$20,000 a year in your own business with this small, beautiful, efficient machine.



A Fortune Awaits Quick Workers
 Why is it that big fortunes have been made—are being made—in this great business? Why is it that everywhere you go there is a tremendous demand for delicious chips? Just because the potato chip appetite is universal. It never tires. Always, everywhere, good potato chips sell like wildfire. And now you can not only cash in on this big demand, but you can increase it, double it. AND AT HALF THE USUAL COST! Right now this amazing new invention offers you a fortune quick—\$10,000 to \$20,000 a year, no matter where you live. No matter what you now are doing you can clean up with this remarkable machine. At last you have the ideal potato chip business right in your hands—a big money, clean business, good all the year round.

A Fortune For Concessions

Think of it! This beautiful, crowd-luring little potato cooker requires only a space 20 inches by 40 inches—all enclosed. No dirt, no dust—and yet it turns out potato chips—golden brown, delicious—as fast as the bigger, ungainly machines. And all in one operation! Peel the potatoes and drop them in. The machine slices them and cooks them, turns them out ready to sack. One hundred and fifty ten-cent sacks an hour! Fifteen dollars an hour with a machine a child can operate.

Crowds Flock To Watch and Buy

Most other potato machines are not only high priced, but must be housed in expensive quarters, restricting operators mainly to wholesale trade. But you can set the beautiful little Tasty-Crisp Potato Machine up right where the buyers pass—shows, carnivals, picnics, drug store windows, grocery stores, bakery shops, street corners, anywhere! Weighs only 150 pounds and easily moved. Do a land-office business, both wholesale and retail. No matter where you put it crowds flock to you. Why? Because this machine is shiny white enamel and polished nickel and in every way attractive. Not only that, the crowds watch their potato chips cooked by this machine in almost a human way. Drop in the peeled potato. Turn on the electricity. The sharp knives slice it thin as writing paper and drop the flakes into the pure clear oil.

Fires beneath—gasoline or gas burner as you wish—cook them rapidly but thoroughly. They drop out to be sacked hot and golden brown and delicious to the taste. Is it any wonder crowds gather and come back time and time again to buy?

Special Low Price Offer

The tremendous demand for potato chips is year round—no waste days. But the biggest months for potato chips are almost at hand. Cash in NOW. For a short time only you can get this amazing TASTY-CRISP POTATO MACHINE at a SPECIAL LOW PRICE. But you must act at once. Delay means dollars lost to you daily. Write for full details, of course without obligation. This new invention is unlike anything else you've ever seen. Don't miss this chance to let the Tasty-Crisp Potato Machine pile up \$10,000 to \$20,000 a year for you.

The Food Display Machine Corporation
 Dept. 102-B
 28 East Jackson Blvd., Chicago, Illinois

THE FOOD DISPLAY MACHINE CORPORATION, Dept. 102-B, 28 East Jackson Blvd., Chicago, Ill.
 Please rush me information about your remarkable new Potato Chip Machine, and opportunity to earn \$10,000 to \$20,000 a year. I understand this places me under no obligation.
 NAME
 ADDRESS
 CITY..... STATE.....
NOW START YOUR OWN \$10,000 A YEAR BUSINESS.

MIDWAY CONFAB

(Continued from page 91)
 sition that played Longwood, Fla., last week.

Mrs. Charles Beasley, wife of the well-known agent promoter, is at the Orange County Hospital, Orlando, where she underwent an operation. She has sufficiently recovered to allow Mr. Beasley to continue his Florida work as advance agent for the Johnny J. Jones Exposition.

Col. Bonnell, well-known outdoor amusement promoter, is now connected with the Johnny J. Jones staff, promoting.

Winifred Jane Kerr, who last season was a feature with Goodhue's Trip Around the World on the Johnny J. Jones Exposition, was in Orlando for a few days. The young lady is now Florida manager for a large New York advertising concern and reports that the position is very pleasing and satisfactory.

Mr. and Mrs. Dunn (Mabel Mach), with their son, James Foster, and his wife, Alice, are wintering at the Johnny J. Jones Exposition winter quarters.

James Donohue, for many years on the staff of the late Con T. Kennedy, is one of the latest additions to the personnel of the Johnny J. Jones Exposition.

William Riley, well-known water-circus clown, after a two months' engagement at the Havana Natatorium, has again become a member of Jones Exposition's water show.

Showfolk's "Gabfest"

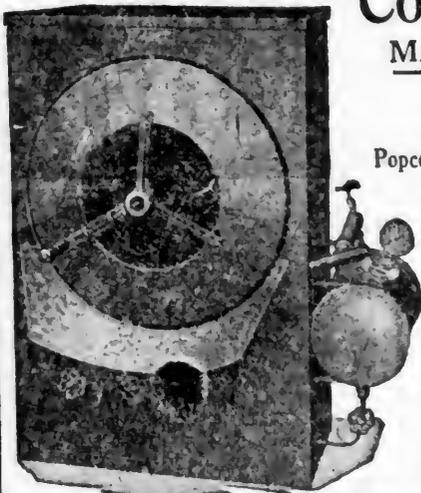
Kansas City, Mo., Jan. 29.—There was a lot of "dough" cut up today on the corner of 12th and Walnut streets when showmen and ex-showmen met and had a real old-time "gabfest". There were standing talking and reminiscing C. F. (Doc) Zeiger, of the Zeiger United Shows; Duke Mills, manager the John Robinson Circus Show; C. J. Sedlmayr, manager Royal American Shows, and Lawrence Hanley, now conducting a photo and radio store in K. C. The local representative of *The Billboard* happened along, enjoyed the confab and almost "lost an arm" in the conversation.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

Donald MacGregor's Shows Want

Platform and Grind Shows. Will furnish outfit. People to feature and strengthen Pit Show, such as Human Skeleton, Giant, Midget, Armless Wonder, Glass Blower, Tattooed Lady or Gent, Sword Swallower or any act suitable for above show. WANT Concessions of all kinds. NO EXCLUSIVE. All open, with exception of Cook House. This show will open about middle of March, carrying five Hiding Devices. Wire or write DONALD MACGREGOR, 202 Lamar St., Fort Worth, Tex.; after March 1, Sweetwater, Tex.

KINGERY No. 45 Popcorn Popper.



Concessionaires! MAKE MORE MONEY

WITH
KINGERY
 Popcorn Poppers and Peanut Roasters

You can make bigger money than ever before, this year, with a KINGERY. Everybody buys Popcorn and Peanuts—and every 5¢ sale leaves 3¢ CLEAR PROFIT in your pockets.

Our No. 45 Popcorn Popper (pictured here) has the flashy look that draws crowds.

Send for big FREE illustrated book, describing over 50 styles of Popcorn Poppers, Peanut Roasters, Combination Machines, and the Kingery Popcorn Fritter outfit.

Kingery Mfg. Co.
 Room 300, Kingery Bldg.
 CINCINNATI, O.

ATTENTION, SHOWMEN AND CONCESSIONERS!

If you want to book your Attractions with a show that has closed contracts with the cream of the New England States' Fairs, together with many select spots before and after, the opportunity is offered you. With Attractions of merit and the long season, you will surely reap a harvest. Write fully in first letter what you have to offer. CAN USE A WHIP WITH WAGONS. WANTED—Merry-Go-Round Man who understands Engines. CAN USE all kinds of People for Ten-in-One. Plattburgh, N. Y.; Rutland and Burlington, Vt.; Rochester, N. H.; Brockton, Mass.; Danbury, Conn., now contracted. The bookings for 1925 surpass any route ever played by the

BROWN & DYER SHOWS

Post Office Box 863.

POUGHKEEPSIE, N. Y.

Executives of Spillman Corp. Optimistic as to Season

Word from the Spillman Engineering Corporation, of North Tonawanda, N. Y., last week, was that the firm is enjoying excellent business this winter, judging from which volume of orders and general prospects the officials are highly optimistic of a good year in outdoor amusement circles.

John M. Sheesley, of the shows bearing his name, was a recent visitor and "took in" the entire plant. Among orders placed with the firm were the following: Ten 15-ton wagons for Hyla F. Maynes, having eight-inch tires on Sarven pattern wheels, and making a total of 15 wagons built by the firm for Mr. Maynes. A special three-abreast park carousel—park location not announced. A special 40-foot, three-abreast jumping horse carousel shipped to Frank West, of West's World's Wonder Shows, a caterpillar ride recently shipped to Capetown, Africa. A special over-the-jumps ride, nearing completion, for Revere Beach, Boston, Mass., and negotiations were well under way for six more caterpillar rides to go to England.

Jones' Nifty Pocket Calendar Souvenir

A very attractive, useful and convenient complimentary souvenir of the Johnny J. Jones Exposition has been issued thru the show's publicist, Edward R. Salter. It is a perpetual calendar in book form, with heavy cardboard cover, and lists from 1753 to 1952. On each of 14 inside pages is given a full year's calendar, with a key letter at the top, and a quick-reference guide is provided on the first and second pages of the booklet, which measures 3-1/2 by 5 inches and fits nicely in one's inner coat pocket.

Legislative Committee To Meet February 15-17

Chicago, Jan. 30.—The Showmen's Legislative Committee will meet at the Auditorium Hotel February 15-16-17. This will be the regular semi-annual meeting, and will be called to order Sunday February 15 at 2 p.m., in the rooms reserved for the committee in the Auditorium.

Positively the Largest and Finest Gilly Show in America

KNICKERBOCKER SHOWS

Offering an exceptional Carnival Route and not less than ten good Fairs to enterprising Showmen and progressive Concessionaires.

OPENING APRIL 18, AT SHARON, PA.

Want high-class Stock Concessions, real Cook House, Palmistry, High Striker, Shooting Gallery and Ball Games.

Showmen, if you have anything clean and able to get money, a real opportunity confronts you.

The management owns and operates four riding devices.

Can place good sober and competent Help for Whip, Eli Ferris Wheel, Merry-Go-Round and Swings, John Davis and John Lyon, write. Arthur Taylor, where are you?

Want outstanding Freaks for Pit Shows. Can offer some time at Cleveland Store Show immediately. All address

MAURICE B. LAGG,

Office, care Museum, 1731 East 9th St., Cleveland, Ohio.

WANTED

For Circus Side Show With The Wortham Shows

Season 1925. Opening middle of March at PARIS, TEX. Forty weeks' work. Fat Girls, Lady Midget, Giant, Talkers and Grinders, Glass Blower with own fires, Mind Reader doing Palmistry, Magician to double Punch and Inside Lecturing, or any other Novelty Platform Act suitable for closed inside show. State lowest salary with photo first letter. Address

H. B. DANVILLE, 870 N. State St., Chicago, Illinois.

CURTIS L. BOCKUS SHOWS

ESTABLISHED 1919

Opening May 15 at best spot in State of Maine. Will book Merry-Go-Round and Ferris Wheel, 60-40. Can place two Grind Shows. All Concessions open. No exclusives except Cook House, on which we will sell exclusive to responsible party. Address all communications to R. A. STRONG, 22nd Ave. and D St., Lake Worth, Fla.

BLANKETS AT LOWER PRICES

Nashua Indian Blankets, size 66x84, \$2.25 each. Indian Blankets, size 66x80, \$2.50 each. Esmond Famous 2-in-1, size 60x80, \$3.50 each. Beacon Wigwags, bound, 60x80, \$3.50 each.

We carry a complete line of Merchandise for Bazaars and Church Affairs. Send for catalogue. ORIENTAL NOVELTY CO., 28 W. Third St., Cincinnati, O.

S. W. BRUNDAGE SHOWS WANT FOR SEASON 1925

Capable party to take charge of best-equipped Water Show on road. Can place one more Bally Show. Want Pit Show and Platform Attractions. Trainman and Electrician. Want Legitimate Concessions, also Penny Arcade. Have for Sale—Motor Drome, complete with machines. Address

S. W. Brundage Shows

Peoria Exposition Fair Grounds, Peoria, Ill.

GETS THE MONEY!

Thousands in daily use prove Peerless the biggest money-maker in the popcorn business. You've seen others make big money with Peerless.

CASH IN YOURSELF.
 Four Models—Low Prices—Easy Terms to Responsible Parties.
WE CO-OPERATE.
 Write Today for Free Book. DEPT. B.

NATIONAL SALES CO., 609 KEOSAUQUA WAY, DES MOINES, IOWA.

For Bigger Profits "BUY LA BAROT PEARLS"

DIRECT FROM IMPORTER.
 Look at the Prices:

30-inch MOTHER OF PEARL BEADS \$12.00 Doz.	24-inch \$3.25 Dozen	30-inch 3.75 Dozen	35-inch 4.30 Dozen	60-inch 5.50 Dozen	72-inch 7.00 Dozen
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All the above have clasps with brilliant R. G.

Four-Strand Pearl Bracelets, Sterling Silver Clasps and Bars. **\$6.00 Doz.**

BOXES, \$2.00 TO \$3.00 DOZEN.
 Largest Stock of CRYSTAL AND COLORED BEADS. Lowest Prices.
 Send \$3.00 deposit for samples of Crystal Beads.
 TERMS: 10% deposit, balance C. O. D.

EAST SIDE BARGAIN STORE, 83 Orchard Street, New York City

WANTED FOR COAL BELT AMUSEMENT CO.

Open LIVINGSTON, ILL., APRIL 10 (Third season to open in this spot). Nine days, two Saturdays and two Sundays. Mines working and a big pay day. Two real pay-day spots to follow, then eight weeks on different locations in one of Illinois leading industrial cities. FOREMAN FOR BRAND NEW ALL-AN HERSCHELL JUNIOR SWING. Must be reliable and strictly sober. Will not tolerate hangers. Salary \$25.00—more if you are worth it. CAN PLACE one or two Shows with own outfits. Must be most frame-up CONCESSIONERS—Carry one of a kind only. Wheels, \$25.00; Grind Shows, \$20.00; American Palmistry, \$20.00; Ball Game, \$20.00. Will sell exclusive on Corn Game, \$50.00. Cook House, Juice and Grab, \$30.00 exclusive. King, write. Concessions, if you want a spring's work, this is it. Will not carry over 14 Concessions. All address H. D. WEBB, Carlinville, Illinois.

Advertise in The Billboard—You'll Be Satisfied With Results.

AIR CALLIOPES DRAW THE CROWDS

"The Calliope with the Pull Action"—that does not strike



Talk No. 2—What is a "pull action"? You should know before you buy a Self-Playing Calliope, because the "action" is the "heart" of any self-playing instrument. To play a Calliope automatically, our 11 years' experience has taught us that to "strike" the key is like hitting it with a hammer. The blow soon pounds the action to pieces. We turned from that system years ago and perfected the "Tanglely patented pull action". With our patented metal valve unit, and only a plain wire connector attached under front end of key, the key is gently pulled down without a blow or jar. By comparing our "strike action" of years ago (which we discarded) to our patented "pull" action is like pressing the key down by hand, or striking the key with a hammer to pound it down. We guarantee our action 15 years. Our large capacity, with a fully equipped factory, means lower prices.

TANGLEY CO.
MUSCATINE, IOWA

For Advertising, for your Rides and Concerts, nothing equals them. Cash or terms. Order now for Spring. Can only handle a few more orders for spring delivery. Enter catalogue.

The
Calliophone
PRONOUNCE IT KA-LI-A-PHONE



FOR SALE--CHEAP--FOR SALE

Ten First-Class Flat Wagons, for Whip, etc. Each.....\$175.00
Seven Box Wagons, Whip, Merry-Go-Round, Ferris Wheel, Each.....\$50.00
One Office Wagon.....300.00
One Set of Steel Runs, 24 It.....100.00
One Crazy House, with Wagon Front or without, without Wagon.....300.00
One Fly for Pit Show, Brand New, 18x18.....30.00
One 30x25 White Pit Show Top, with Middle Piece.....30.00
Four 18-Ft. Concession Tops, Good Shape, Up from.....25.00
One 16-Ft. Concession Top, Good Shape.....25.00
One Fish Pond, no Meter, Made in Toledo.....150.00
Two Shooting Galleries, one Road, one Park, Both.....350.00
One 47-Ft. Box Car, Good Shape.....350.00

Have some new Banners cheap. If you want to buy, write, but if you don't, DON'T write. Address all mail to
A. J. MULHOLLAND, 317-19 N. Edwards St., Kalamazoo, Mich.

Berney Smuckler To Manage South Mississippi Fair

Zeidman & Pollie Shows Booked for the Midway

At a recent meeting of the Board of Directors of the South Mississippi Fair, Laurel, Miss., Berney Smuckler was elected manager. The dates are September 28 to October 3. He plans to make it one of the best fairs of that section of the country.

Mr. Smuckler already has signed contracts with the Zeidman & Pollie Shows for the big midway, and expects to book a splendid bill of free attractions, including fireworks. Work on the enlargement of the grounds is under way to make room for the Zeidman & Pollie attractions.

Incidentally the indoor show which Mr. Smuckler staged at Beaumont, Tex., for the K. of C. proved a big success. He is going north in a few days.

Dixieland Shows

Helena, Ark., Jan. 28.—Work is being pushed toward preparing the Dixieland Shows for the coming season at their winter quarters at Helena, Ark. Fifteen men are employed in getting the equipment painted and placed in first-class repair.

Manager and Mrs. J. W. Hildreth have been vacationing in New York, Buffalo, Philadelphia and Pittsburgh since the first of the year, but from the amount of equipment being received in winter quarters it seems their "vacation" is principally business. Among the added features for 1925 will be a Love Nest and a Whip ride. When the organization takes the road about the first of March it will carry six rides and ten shows. Seven new panel fronts are being prepared in winter quarters, with Lilly and Matthews, designers, of New York, in charge. According to an announcement from Manager Hildreth before his leaving for New York, about 15 cars will be required to move the show, and there will be a personnel of about 200. There will be about 30 concessions.

Seventy-five of the show's crew are staying in Helena during the winter, all of whom seem anxious for the opening. Mr. and Mrs. E. Motley, concessionaires, are wintering in Hot Springs. Bill Dyer, of the Clark & Dyer concessions, is visiting friends and relatives at Fort Collins, Col. Bert Lucas, merry-go-round owner, is overhauling his ride, for which he has just purchased a costly new organ from the Spillman Company. Mr. and Mrs. J. C. Munk are getting their cook house and elaborate midway dining hall in readiness for the opening. John McGee, assistant manager, is visiting friends in the northern part of Arkansas.

C. M. PATE (for the Show).

Paul Clark, Jr., in School at Lawrenceburg, Tenn.

Paul F. Clark, special agent and promoter of events, now in Florida, where he is in charge of a horseshoe-pitching tournament at Lake Worth, starting February 16, advised last week that he had placed his oldest son, Paul, Jr., aged nine, in the Lawrenceburg (Tenn.) Military Academy, where about 90 per cent of the pupils are children of show-folks. Paul stated that he visited the school and lauds its accommodations, and highly praises its educational and social environment. He adds that all the kiddies seemed "strong" for Col. Johnson, superintendent of the school.

Cina's Band Renews Contract With L. J. Heth Shows

Albert I. Cina announced last week that he had renewed contract with the L. J. Heth Shows to provide a 12-piece band with that organization the coming season. His winter organization is playing concerts and dances in the East. Usually Cina instructs local bands during winters, two years ago having three of them under his tutorage at Indianapolis, Ind. He has been in show business since 1912, and spent four seasons in vaudeville as solo cornetist with Omro Castellucci.

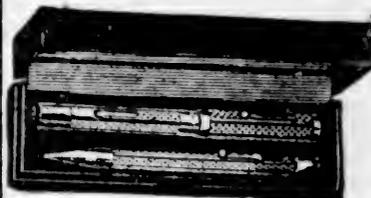
SPECIAL PEARLS AT SPECIAL PRICES



GENUINE DELTAH PEARLS.
No. 11840B—Indestructible Deltah Pearls—Beautiful, lustrous, opaque, Graduated Pearls, possessing slight cream tints. Equipped with solid gold spring ring clasp and encased in royal purple plush case. Length, 2 1/2 inches.
OUR SPECIAL NET PRICE, Each.. \$2.75

SPECIAL GENUINE FRENCH PEARLS.
No. 118850—Indestructible French Pearls—Beautiful, lustrous, opalescent, pink tinted Graduated Pearls. Fancy solid sterling silver clasp, set with fine brilliant. In fancy heart-shaped satin-lined box. Length, 2 1/2 inches.
Per Dozen \$11.50

No. 118853—2 1/2-inch Long Imported Pearl, full of fire, beautiful color, graduated. Sterilized clasp, set with fine brilliant. Special value and big seller at our price.
Per Dozen, Bulk \$4.50



No. 1454—Pen and Pencil Set, gold finish, fancy chased, with self-filling fountain pen and pencil. Complete, in fancy velvet-lined blinged display box.
Per Dozen Sets..... \$3.75

Sample, Postpaid, 45c.
No. 1199B—14K Gold-Filled Pen and Pencil Set. Full length Fountain Pen and Always-Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clips. Solid 14K gold pen point. Complete in fancy hinge-cover box.
Per Doz. Sets \$16.50
Sample, Postpaid, \$1.85.

Needle Packages at Special Prices

No. 1778—Fine Quality Large Eye Needle Book. One pocket of 15 gold-eye needles, 4 pockets of 10 each assorted size large eye needles, patch with 9 large darning needles and bodkin. In neat paper book.
Sample, Postpaid, \$1.85

\$7.50 Per Gross
No. 1778 1/2—Same as above, with fewer needles to the package.
\$6.75 Per Gross

No. 1779—Similar to above, no gold eye, with 5 papers of needles and patch with large needles.
\$4.75 Per Gross

3 Samples, 25c. Stamp of Coin.
Dozen \$3.50

BB.—A special lot of genuine GENCOR American-made Razors, assorted handles, assorted widths. Packed each in box.

Gross Lots, Dozen, \$3.25

Gents' Guaranteed Watches, Dozen.....\$9.50
Leather 7-1 Bill Books, Dozen.....2.25
Photo Rings, Dozen.....3.25
White Stone Scarf Pins, Dozen.....75c

We carry big stock of Watches, Clocks, Jewelry, Beads, Cutlery, Novelties, Carnival Goods.

See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Samples, 25c extra. Deposit required on all C. O. D. orders. Catalog free.
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all Mills or Jennings Bell and O. K. types of Mint Vending Machines. Ship us your old machine. Let us rebuild it to look like new. Labor charges \$22.50 plus cost of necessary new parts. You pay express charges to us. Five-cent Checks \$2.50 per hundred. Mints \$15.00 per thousand standard 5c packages.

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Cigar and Candy Salesmen may be supplied with Machines on a rental basis for a side line in the Central States only.

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SIZE	100 Lots Blank	100 Lots with Seal and Name	SEND FOR OUR NEW MINIATURE PUSH CARD CATALOGUE. IT'S FREE!
15-Hole Push Card.....	\$2.68	\$3.88	We manufacture Push, Sales, Poker and Baseball 5 & 6 Cards to your order. Write for Price List. Prompt Delivery.
25-Hole Push Card.....	3.90	4.90	
30-Hole Push Card.....	4.32	5.32	
40-Hole Push Card.....	5.10	6.10	
50-Hole Push Card.....	5.90	6.94	
60-Hole Push Card.....	6.30	7.36	
70-Hole Push Card.....	6.75	7.78	
75-Hole Push Card.....	7.65	8.68	
80-Hole Push Card.....	7.65	8.68	
100-Hole Push Card.....	7.65	8.68	

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Urn Burners (like cut), pressure only
4 inch.....\$4.25
5 inch.....\$5.50

WE PLAY THE BEST TERRITORY IN MICHIGAN

Will let Shows to responsible and capable people and will furnish tops for same. Side Show People, write. Will sell Corn Games and Ball Games exclusive. All other Games open. We own all our own rides. This show backed by capital and reputation.

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INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, BAZAARS, DEPARTMENT STORE AMUSEMENTS, STORE-ROOM SHOWS, RADIO SHOWS



(Communications to 25-27 Opera Place, Cincinnati, O.)

J. W. Norman Circus

Booked Under K. K. K. Auspices in Larger Cities of Michigan and Indiana

Detroit, Jan. 31.—Norman E. Beck, part owner and general representative of the John W. Norman Circus, has completed arrangements for the appearance of his circus under auspices of the K. K. K., at Battle Creek, Jackson and Flint, Mich. Contracts also have been signed for dates at Indianapolis, Terre Haute, Elkhart and Fort Wayne, Ind., with Detroit, Wis., to follow. Beck further states that he has signed J. E. Hackett as general agent, who will carry on all future bookings. From now on Beck will remain back with the show as general manager, assisted by Thomas E. Berry, part owner of the circus.

At present Beck is in Chicago purchasing canvas and equipment to be used with the outdoor show to be launched in the spring at Detroit, under auspices of the K. K. K. The lineup of acts includes: Aerial Clarks, Barth and Barth, Nelson and Nelson, Daring Henderson, the Randalls, Bounding Johnson, Lorry and Jenkinson, Great Guthrie, Mlle. Lordon, and a contingent of clowns. Norman's Gold Medal Band of 12 pieces, under direction of John Friese, is being featured. The Riding Hollis act is joining the show in Flint, Mich.

Excellent Circus-Act Program at Canton (O.) Eagles' Event

Canton, O., Jan. 30.—Presenting an array of standard circus acts seldom seen in an indoor affair, the second annual indoor circus of the Canton Eagles' Lodge was given its premiere here in the city auditorium to a good-sized audience. Sub-zero weather coupled with one of the worst storm periods of the winter kept attendance down until late in the week, when business picked up, and Saturday's attendance was near capacity, near capacity.

The show was arranged and prompted by Messrs. Hubert and Bausman, who assisted in the promotion of the Eagle show last year. The two well-known showmen were here to advance the show about five weeks, and all advance promotions were well handled. The souvenir program was one of the most complete ever gotten up here.

An added feature this year is the presence of McKenzie's Highland Band, William McIntosh, director, which gives the performance a professional touch. The show opens with a swinging ladder number, followed by the Royal Trained Ponies and Bear, followed by the Aerial Youngs, Six Famous Tasmanians, Morales Trio (one of the high spots of the performance), and Senorita Piedad, wire walker, which acts stopped the show several times during the week. The headline act is May Wirth with "Noka," famous riding comedian. Miss Wirth and her company do about 15 minutes, which is their only appearance on the program. Her number is composed largely of turns done on the Ringling-Barnum Circus the past season, and the act gets away big. Iron-jaw numbers are presented by Vandienmann and Jose Sisters. An aerial number by Marquise Sisters, high-school horses, the Fred-risk Duo and Muggins, a large performing elephant, are other numbers, and the Five Fearless Flyers, big aerial act, concludes the bill (act was one man short, but went over big with three men and a woman). The latter act was a repeater, it having closed the show a year ago.

The clowns, six in number, appeared but a few times and their numbers were not up to the usual standard. Bill Lorette, famous clown cop, headed the contingent of "Joey's", and due to the fact that he appeared here three years ago at the Nazir Grotto Indoor Circus he was popular and got away good with his working the crowd stunts.

A year ago, with better weather conditions, the Eagles' Circus played to capacity business all week and an extra matinee was necessary the last of the week to take care of the crowds.

Gary Elks' Indoor Circus Nets \$10,400

Gary, Ind., Jan. 31.—The Elks' Indoor Circus, held January 7 to 17, exclusive of January 11, was very heavily attended. The affair, which was staged under the direction of the Joe Bren Production Company, netted the lodge \$10,454.68, it is announced by Ingwald Moe, chairman of the circus committee.

Three Stations To Join Hands at Cincinnati Show

Cincinnati's three radio stations—WLW, WSAI and WMH—will "join hands" in the presentation of programs during the week of March 9. The broadcasting by the three stations will be the entertainment feature of the Radio Exposition under the auspices of Cincinnati radio jobbers at Music Hall. Artists who will go on the air include the best talent in Cincinnati and also several professionals from theatrical attractions, it is reported.

Worth to Again Direct Fat Stock Show Pageant

Fort Worth, Tex., Jan. 20.—Hal C. Worth, of Miami, Fla., who directed the last year's pageant of the Southwestern Exposition and Fat Stock Show, and who several years ago staged an automobile show in Dallas, will again direct the local pageant, Ed R. Henry, exposition secretary-manager announces.

Auto Show Attendance Large in Milwaukee, Wis.

Milwaukee, Wis., Jan. 30.—Attendance at the Auto Show held here the past week exceeded that of the show of last year by a large figure and shattered all expectations. The attendance for the first six days was about 400 more than for the corresponding six days of last year's show, with the total then being reported as 77,409 paid admissions, according to Bart J. Ruddle, show manager.

Radio Circus on This Week

Oklahoma City, Ok., Jan. 30.—Seven thousand square feet of floor space will be required for the Radio Circus to be staged here February 2 to 7 by the Southwest General Electric Company and the Oklahoma Radio & Electric Company for the Radio Corporation of America. All of the program will be furnished by Oklahoma City people and will be broadcast daily from the show.

Business Good All Week for Canton Indoor Show

Canton, O., Jan. 31.—It is estimated that more than 1,000 people attended the opening performance of the Modern Woodmen of America Drill Team Indoor Circus, which ran here for one week, one of the largest crowds for an opening night ever reported here. The Barlow Indoor Circus was the attraction. Good business was enjoyed through the week. Ida DeLino, who has the distinction of being the little lady who was selected to lead the pageant of Joan of Arc—Ringling Bros.-Barnum & Bailey Combined Circus at Madison Square Garden, New York, in 1924—was the feature act of the show. She did a remarkable contortion act.

Windsor Circus a Success

Detroit, Feb. 1.—The Jericho Club's Indoor Circus, at Windsor, Ontario, under the direction of George W. Westerman, met with fine success, it is reported here. The affair opened January 24 and closed last night. A program of circus features included: The Riding Hollis, the Three La Sils, Roman rings; Mlle. May and Company, iron-jaw act; Mlle. Reha, swinging perch; the Clarks, double trapeze; Sylvester, comedy acrobat; Sir Augustus, contortionist; Maxine and Bounding Johnson. A big line of concessions were operated in conjunction with the performance.

Des Moines Auto Show Dates Set

Des Moines, Ia., Jan. 30.—What is predicted to be the richest and most gorgeous show ever staged by the Des Moines Automobile Dealers' Association will hold forth at the Coliseum February 23-28. The Coliseum is to resemble a huge tent (filled with automobiles of graceful design) on a desert, as the entire decorative scheme will be Arabic, with blue and gold colors.

Indoor Circus for Wyandotte

Wyandotte, Mich., Jan. 31.—An indoor circus, under the auspices of the Knights of Columbus, will be given in the K. of C. Hall here, opening February 9.

Electrical Exhibition in Seattle This Month

Seattle, Wash., Jan. 31.—There will be shown a big electrical exhibition here February 16-21. The display will be given under the direction of a committee representing the International Brotherhood of Electrical Workers and the electrical industry of the State. Funds raised at the exhibition are to be used for the entertainment of the National Convention of Electrical Workers, to be held in Seattle next July.

Oregon Products Fair at Portland February 8-14

Portland, Ore., Jan. 31.—With more than a score of the 40 or more booths already reserved by various exhibitors, the success of the Oregon Products Fair, to be held here February 8 to 14 by the Associated Industries of Oregon, is assured, D. C. Freeman, manager of the organization, announces. The fair will feature Oregon products exclusively.

Reduced Rates to Mardi Gras

New Orleans, La., Jan. 31.—Railroads entering the city have made a special rate for Mardi Gras on round-trip tickets, ranging from one-third and one-fifth above regular fares, on sale February 17 to 24, with privilege of extension to March 18. Advance requests for Mardi Gras information indicate a heavy movement for the annual festival.

Promoting Winter Fiesta at Leamington, Ontario

Detroit, Jan. 31.—A. R. Lavole, manager of the International Shows, is busy promoting a Winter Fiesta, under auspices of the I. O. O. F., at Leamington, Ont., February 4-7. The entertainment program will include a number of circus acts. Numerous concessions have been booked.

Food Show in Cincinnati

Grocers and food distributors and their friends and exhibitors in the third annual Ohio Food Show to be given in Music Hall, Cincinnati, February 9 to 14, under the auspices of the Cincinnati Retail Grocers' Association, will join in a "Food Show Dance and Card Party" the opening night, it is announced.

Owls to Stage Indoor Circus

Rock Island, Ill., Jan. 31.—The Rock Island Order of Owls will stage an Indoor Circus and Bazaar at the American Legion Hall here the week of February 14. The circus will be put on by the Mid-West Production Company.

Atlanta's Own, March 16-21

Atlanta, Ga., Jan. 31.—"Made-in-Atlanta Week", March 16 to 21, will be marked this year by complete co-operation of manufacturers, jobbers and retailers if sentiment of members of the Chamber of Commerce crystallizes.

KODET'S HARLEM MUSEUM

150 to 156 East 125th Street, NEW YORK CITY

OFFERS FOR SALE AT BARGAIN PRICES THE FOLLOWING CURIOS

These items are from the famous Worth, Huber and Glen Island collections and are in first-class condition.	
Mounted Tiger.....\$ 50.00	Mounted Alligator.....\$ 20.00
Mounted Turtle, Very Large.....50.00	Moose and Elk Antlers, Per Pair.....\$10.00 to 25.00
Mounted Two-Headed Calf.....10.00	Phark's Jaw.....40.00
Mounted Bear Head.....10.00	Caroline Gutline.....50.00
Mounted Steer Horns (Polished), Per Pair.....10.00	Skeleton of Camel.....150.00
Mounted White Owl.....25.00	Mounted Wildcats (Pair), Each.....15.00
Mounted Fox (Two), Each.....15.00	Mounted Birds: Canada Goose, Pelican, Gannet, Grouse, Night Heron, Loon, Etc., Each.....10.00
Mummified Siamese Twins.....200.00	Four Models of United States Man-of-War Ships, The Four.....200.00
Preserved Sea Porcupine.....5.00	3-Headed Cat, Preserved in Alcohol, including Banner, 10x12.....100.00
Ancient European Armor (Two Sets), Per Set.....20.00	
Mounted 18-Ft. Boa Constrictor.....50.00	
G-Legged Albino Dog, Preserved in Alcohol, including Banner, 10x12.....100.00	

Remit one-third cash and we will ship at once, balance C. O. D. Showmen who know real curios will not overlook this opportunity to secure genuine exhibits. **WANTED AT ALL TIMES** LIVING CURIOSITIES and other Attractions suitable for exhibition in high-class Curio Hall. Nothing too big or salary too high if you have the goods. We would like to hear from first-class WILD AND DOMESTIC ANIMAL ACTS.

CONCESSIONS NOTICE

Moose Circus Bazaar, Steelton, Pa.

FEBRUARY 16th TO 21st

All Wheels open excepting Blankets and Candy. WANT Lunch Men, Drinks, Ice Cream, Fortune Teller, Fruit, Ham, Dolls, Corn Game, Floor Lamps, Groceries and others. Promoters save stamps. Address CHAIRMAN L. M. GLATTACKER, Moose Home, Steelton, Pa.

Bazaars—Carnivals—Celebrations

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms. **E. A. HOCK CO., 171-177 No. Wells Street, CHICAGO**

NORWOOD'S THIRD ANNUAL SPRING FESTIVAL

JUNE 1 TO 6, 1925

For Concessions Apply to **FRANK J. McHUGH, 3547 Main Ave. Norwood, Ohio.**

FIREWORKS

THE YEAR ROUND.

Flags, Decorations, Novelties, Paper Hats, Balloons, Dance and Party Favors, Paper Flowers, Noise-Makers, Confetti, Serpentine, Cans, Whips and Celebration Goods in general.



Malline's Souvenirs and A Vertising Toy Balloons for Theatre a Specialty. Send for our Catalog. **BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio.**

Fair Notes and Comment

(Continued from page 81)

representatives of civic bodies of Portland, Ore. Under the plan proposed the governor of each of the ten States would appoint a committee, and the location of the exposition would be determined by a questionnaire.

At the meeting of the Kalamazoo County Fair, Kalamazoo, Mich., the entire Kalamazoo contract was awarded to W. J. Collins, of the World Amusement Service Association, Inc. This calls for the nightly display of the fireworks spectacle, Tokyo, all of the free attractions, and also the auto races. Collins will be on hand to direct the 1925 show, assisted by Leo Hamilton.

I. J. Marcuse, A. P. Craddock and W. J. Harahan have been named new directors of the Virginia State Fair, Richmond. Barton H. Grundy, Alvin M. Smith and Ben W. Wilson have been re-elected for another term. Stockholders expressed themselves as pleased with the work of the organization during 1924 and are most optimistic over the prospects for increased activities this year. A number of new features are proposed.

The annual meeting of the stockholders of the Cavalier County Fair Association, Langdon, N. D., was a very satisfactory one. Secretary B. E. Groom reports. Plans for the new year include the erection of four buildings and the painting of all buildings, fences, etc. The fair is a last year included the fairs at Rugby, Bottineau, Cando, Hamilton and Langdon. At each of these fairs there are good exhibits, a good two-day racing program and a fair program of platform attractions.

Charles A. Fromm, who recently retired from the office of secretary of the Stark County Agricultural Society, Canton, O., to become county commissioner, has filed a report showing the financial status of the association. The report shows the association to be in excellent condition, with \$12,700 in the treasury and the indebtedness on property and buildings reduced to \$16,619. During the three years Fromm has been secretary the association has built an automobile building, educational building, two new barns and has enlarged several of the old halls, all of which was paid from the earnings of the annual expositions.

Roy D. Smith and his Scotch Highlanders' Band occupy a prominent place in the current issue of The Tourist News, published at St. Petersburg, Fla. There is a three-page feature story by Frances Martin Reed, entitled Northeast, Southwest, Home's Best, telling of the band in most interesting fashion. Half-tones of Roy D. Smith, Bobby Broilier, Dora Hilton and the Saxophone Octette illustrate the story. Then there's another story, entitled What a Little Scotch Will Do, by Lucy Shlammaea; two columns of programs of the band; a poem, The Highlander's Band, and a paragrah or two of comment. To top it off, the magazine's cover is done in Scotch plaid and shows a Scottish drum major strutting along "doing his stuff". Truly a splendid tribute to a splendid band!

Pacific Northwest Fairs' Meeting Date Changed

Word was received as this issue was going to press that the date of the annual meeting of the Pacific Northwest Fairs' Association had been changed to February 4 at Aberdeen, Wash.

Mid-Carolina Meeting

W. C. York, secretary of the Mid-Carolina Fair Circuit, advises that the annual meeting of the association will be held at his office in Asheboro, N. C., February 9.

Reports of annual meetings of State fair associations held during the past week will be found in the front section of this issue.

SUPPLIES FOR BAZAARS-CARNIVALS AND CELEBRATIONS

Write for our Pocket Circular with new and reduced prices.

OUR NEW PREMIUM ITEM 12-Piece Manicure Set-12 in velvet-lined box with mirror or picture background. Sample, \$4.50 each.

Frankie Hamilton Co. 507-9 St. Clair St., Toledo, Ohio.

YOKOHAMA SPECTACLE IN EARTHQUAKE AND FIRE



Yokohama---A Device in Fireworks Only---No Scenery Yokohama---Our Junior Spectacle in Fireworks---And Scenery A three-size SHOW---A three-priced show---For State, District and County Fairs. New and Novel Fireworks with plenty "Pep".

ILLINOIS FIREWORKS DISPLAY COMPANY Danville, Illinois

OUTDOOR CELEBRATIONS

(Communications to 25-27 Opeta Place, Cincinnati, O.)

Four-Day Winter Carnival

New Ulm, Minn., Jan. 31.—The American Legion of St. James, Minn., near here, plans holding a four-day Winter Carnival February 18-21. A committee on arrangements has been named and steps for one of the biggest celebrations of its kind to be held in Southern Minnesota by the American Legion are being taken.

Horseshoe Pitchers To Meet in Lake Worth, Fla.

Lake Worth, Fla., Jan. 31.—The National Convention and 1925 Mid-Winter Horseshoe Pitchers' Tournament will be held here February 16 to 23, inclusive. Paul F. Clark has been placed in charge of the national publicity campaign, and is averaging about 1,000 articles a week in newspapers of the country, aided by the Hamilton Wright Company, of New

York, giving the event the greatest amount of heralding of anything of its kind in history, it is said.

Mr. Clark will also have charge of the Florida State Tournament to be staged at Ft. Lauderdale the first week in March.

Tennessee Home-Coming Week

Nashville, Tenn., Jan. 31.—Governor Austin Peay has forwarded an official invitation communication to President Calvin Coolidge to attend the dedication exercises of the \$2,000,000 State War Memorial Building here during Tennessee Homecoming Week, beginning September 21. Other plans also are going forward.

Urge Big Celebration

Brazil, Ind., Jan. 31.—Clay County is now in its 100th year and it has been urged that civic clubs make plans for a centennial celebration.

OUT IN THE OPEN By Fred G. Walker Communications to The Billboard, 1493 Broadway, N.Y.

Don't brag about what you are going to do tomorrow. Someone is liable to ask you what you did yesterday, advises Edward R. Saiter.

After 40 years of breeding, Pat Harrower of London, England, once a famous Rugby star, has developed 12 tumbler pigeons which are unable to fly, but, correspondingly, their ability to do air acrobatics has become keener. His dozen pigeons, it is said, throw back somersaults, flips and a gymnastum menu of stunts at his command.

John Ioria, a pioneer in the motion-picture field in Flemington and Lambertville, N. J., is now managing the Ioria Fireworks Co. of Flemington and announces that business with the concern is exceptionally good.

Now that we have had our eclipse and you have all noted how the moon got the better of the sun, if for only a little while, which will you be this season, the sun or the moon? Play fair, but do not let the other fellow put anything over on you.

The Sabinal (Tex.) Fair Association met last week and elected directors for the year as follows: Walter Brandon, H. P. Stone, Bob Davis of Del Rio, W. C. Murphy, Joe Watson, A. T. Frazier, Dr. S. B. Hudson, A. P. O. Wood and O. L. McCauley.

One of the busiest men in the East lately was Dave Lachmann, who, with handling the legal end of the Con T. Kennedy Shows, arranging for the rebuilding of the Lachmann Shows' equipment recently destroyed by fire at Omaha, Neb., and attending to Mrs. Lachmann, who has been ill in New York City

for the past three weeks, acknowledges that by the time the season opens he will be ready for a vacation.

K. F. Ketchum announces that one of his amusement organizations will open at Bridgeport, Conn., the other in a Northern New Jersey city, also that A. Herzog, well-known showman, last season with Harry Heller, has placed his three shows with the 20th Century organization.

Thru no fault of our ad compositor, the address of Otis L. Smith, given in a recent issue as 77 Canal street, was an error. We, however, are glad to correct this number and inform that the address should have been 775 Canal street, Syracuse, N. Y.

Charles DeMont, well-known magician, for the past eight seasons an attraction at Coney Island, N. Y., has signed with Arthur Hoffman for "Punch and magic with the Hagenbeck-Wallace side show for the coming season. The engagement was arranged thru Joe Wilks.

Charles Tashgy, well-known Eastern showman and exhibitor, has arranged to present several of his attractions at Savin Rock Park, West Haven, Conn. This park is fast becoming one of the show places of the East under the management of Frederick E. Levere.

"Bill" Fleming once said that the reason Dave Morris attended the Follies each year was to see what was coming off.

Now it pops out that "Diana", the noted statue that poised atop Madison Square Garden for so many years, may adorn the top of Arthur Brisbane's new

30-story apartment hotel, now being erected in this city.

The annual meeting of the New England Agricultural Fairs Association will be held at Hotel Kimball (Men's Grill), Springfield, Mass., Friday, February 6, at 11 a.m., according to cards being sent out by H. T. Hyde, secretary.

Capt. Jim Moore of "Big Jim" snake fame writes from Tampa, Fla., that he is enjoying the hospitality of the "land of sunshine" and expects to return to New York City in time for the opening of the park season.

"Peeljay" and Swan Ringens, comprising the well-known act, the Diving Ringens, returned to New York January 27 from Caracas, Venezuela, after a pleasant five weeks' engagement for Charles Sasse, artistes' representative. The Ringens left immediately for their home in Miami, Fla.

Joseph G. Ferari, ride distributor, is keeping busy these days. Among the latest orders received for his super-chalroplane ride, the dangler, is found one from Ingersoll Brothers, managers of Luna Park, Houston, Tex., and one from the Erie Beach Amusement Co., of Buffalo, N. Y.

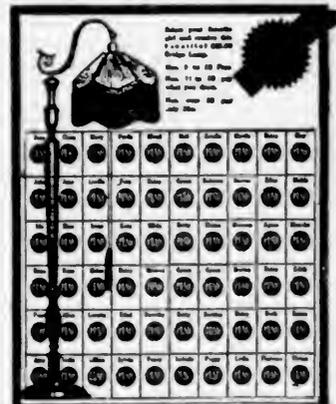
Marvelous Melville wrote from San Juan, Porto Rico, that he had just finished a pleasant five-week engagement at the Bull Pen in Caracas, Venezuela, and will spend a few weeks in Porto Rico before sailing for New York City. Melville's engagement was arranged by Charles L. Sasse.

Additional attractions of merit to be seen on the Ringling-Barnum Circus this season will include Wayne Dibble of Rexford, Kan., and George Smith of New York, two hairless wonders who lost their hair after being mustard gassed while with the American army in France during the World War.

Myer Plimenthal, representing the R. H. Miner Exposition of Rides, arrived in New York with a snow storm recently. Myer announces that things are booming in winter quarters at Phillipsburg, N. J., and that things look favorable for a splendid season.

The Fourth of July, 1925, falls on a Friday, according to the new perpetual calendar and encyclopaedia of dates recently issued by the Johnny J. Jones (Continued on page 105)

LAMP CARD SPECIALS



LAMP CARD NO. 1-60 HOLES. Takes in 2 Lamps. Gives out (2 Lamps) \$21.55. Your Profit, \$7.55.

LAMP CARD NO. 2-100 HOLES. Takes in 2 Lamps. Gives out (2 Lamps) \$28.50. Your Profit, \$14.50.

Profits on these cards are figured on the same basis as our Turkey Cards—one prize to the winner and one to the party that disposes of the card.

Lamp Cards \$1.50 PER DOZEN \$10.00 PER 100. TERMS: Full amount with orders under 100. 25% with all orders.

DIRECT SALES & SERVICE CO. 24-26 W. Washington St., Chicago, Ill.

WANT TO SELL ENTIRE MIDWAY

To Responsible Carnival Co.

For Our 1925 Fair, to Be Held September 22, 23, 24, 25 and 26, Day and Night, at LOGANSPORT, INDIANA. The best FAIR in INDIANA, with an equalized attendance every day. Address all communications to JAMES O'DONNELL, Supt. of Concessions, Logansport, Indiana.

COSTUMES FOR HIRE BROOKS NEW YORK

SINGER BROS.

SPECIAL REDUCED PRICES

- B. B. 100—Men's 16-Size Gold-Plated Watch. Reliable movement. Assorted fancy dials. Each \$1.75
- B. B. 101—Ladies' Gold-Plated Wrist Watch, with Bracelet, in box. Engraved case, with reliable movement. Complete \$2.75
- B. B. 102—Imported Indestructible Pearl Necklace. 21-inch. Big number. Without box. \$5.50
- B. B. 103—21-Piece Manicure Set in roll. Each \$3.25
- B. B. 104—Overnight Bag, complete with toilet articles. Each \$3.25
- B. B. 105—Gem Dollar Razor. Ivory or leatherette case. Ozen. \$4.50
- B. B. 106—Imported Safety Razor. Gillette style, in nickel case, with styptic stick. Vest Pocket size. Gross \$22.50
- B. B. 107—Imported Safety Razor Blades, to fit Gillette Razor. Gross \$2.40
- B. B. 108—Genuine Desk Clock. Nickel finish. Each \$1.30
- B. B. 109—Genuine Dice Clock. The big leader. Each \$1.30
- B. B. 110—Imported Cigarette Case. Nickel finish. Ass. art. picture front. Dozen \$1.75
- B. B. 111—Men's Galilith Pencil, with riveted clip. Thin head. Assorted colors. Extra leads. Gross \$15.00
- B. B. 113—7-in-1 White Celluloid Combination Opera and Field Glass. The old reliable. Gross \$20.00
- B. B. 114—7-in-1 Black Metal Combination Opera and Field Glass. The old reliable \$13.50
- B. B. 115—Imported Opera Glass in case. Gross \$27.00
- B. B. 121—"Electrical" Scarf Pin. Excellent brilliancy. Assorted size stones. An old-timer. Gross \$3.85
- B. B. 120—Good Quality White Stone Belcher Rings. Especially offered for white stone trade. Per Dozen \$1.25
- B. B. 122—Army & Navy Needle Books. Big number. Gross \$5.50
- B. B. 123—Horse Shoe Needle Books. Gross 85c
- B. B. 124—Imported Needle Threaders. 200 to a box. Per Hundred \$50c
- B. B. 125—Imported Self-Threading Needles, 12 to the paper. Gross Needles \$15.00
- B. B. 126—Five-in-One Vest Pocket Tool Kit. Gross \$4.50
- B. B. 127—Raffiance Safety Razor Outfit, in case, with six blades. Dozen \$4.50

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MEDICINE MEN: Indian Herbs and Package, \$1.20 Doz. 50c Rubbing Oil, 7c Doz. 50c Salve, 7c Doz. 25c Corn Cure, 6c Doz. 25c Skin-Shampoo Soap, 5c Doz. Guaranteed "repeaters".
CHAS. FINLEY (Druggist), 41-51 Olive, St. Louis, Mo.

PUT OUR TIES TO THE TEST

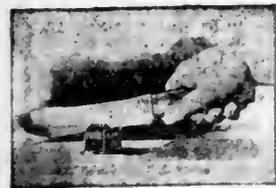
We claim to have the best Merchandise on the market for the money. Also made especially for you. A TRIAL WILL CONVINCING YOU. OUR BEST RECOMMENDATION IS OUR CUSTOMERS. Any time you see one of the boys working our merchandise just notice that the tie is prominent and not hard up. **TIES** 100% Pure Fibre Silk. GROSS, \$30.00. Sample Dozen, \$3.00. \$5.00 deposit required on each gross ordered. No checks accepted. We have a few seconds, 6 Dozen for \$9.00. No less sold.

The Real Quality and Classy Style of our Ties is what counts. Show them and they sell themselves. BUY FROM HEADQUARTERS.

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Big money made on Knife Sharpeners. Here they are while they last: **LARGE SIZE**, 10 Sharpening Discs.....\$27.00 Gross, \$2.50 Dozen **SMALL SIZE**, 2 Sharpening Discs..... 3.00 Gross, .50 Dozen April 5th for two samples, one of each size. Shipped C. O. D. on a deposit of at least \$2.00 on each gross by order. **JUMBO RED FOUNTAIN PEN**, Black Tip, Fitted with No. 8 Solid Gold Pen Point. Dozen.....\$15.00 **JUMBO RED**, Red All Over. No. 6 Special Solid Gold Pen Point. Dozen..... 12.00 **JUMBO RED**, Red All Over, Fitted with No. 6 Gold-Plated Pen Point. Dozen..... 6.00 **SILVERTONE, ALL METAL, GOLD-PLATED, PEN POINT**. Gross..... 20.00 **BLACK PEN**, with Red Top, Gold-Plated Pen Point. Gross..... 20.00 All American-made Pens. All clean stock, coming from the factory mills. NOTE MY NEW ADDRESS: **KELLEY, THE SPECIALTY KING, NEW YORK.**



All American-made Pens. All clean stock, coming from the factory mills. NOTE MY NEW ADDRESS: 407-409 BROADWAY.

PIPES FOR PITCHMEN

BY GASOLINE BILL BAKER

(Communications to 25-27 Opera Place, Cincinnati, O.)

Too bad that eclipse of the sun wasn't postponed until Ground Hog Day.

Somebody page Larry Bernstein (has he evaporated?)!

What about the hall op'ry this winter, Dr. Ed Weiss?

Hear that Dr. LeRoy has been angling for a reader to open a med. op'ry in one of the Northern Ohio cities in the spring.

Wonder has Bill LaBeau been accorded any new pictures or writeups on his boy, Ellis?

What has become of Paul Rhodes, of cleaner fame, wonders A. W. Fisher, the garnishing-sets demonstrator.

A couple of store demonstrators' pipes this week. Let's hear from more o' you huskies.

Are there no social gatherings and gab-fests and fun at folks' houses or rooms

reached Bill's desk. What's been doin' lately, so as to make it sort of up to date?

Doc Lazara postcarded from Alice, N. D.: "Am just scouting around up here looking things over. The folks are in Des Moines, keeping warm and filling orders."

M. A. Steele, of the subscription frat., postcarded from Texas that he has been confining his activities to putting crews on a two-payment plan and has been getting good breaks the past year.

W. H. Davis postcarded that he was still around "Bean Town" and working with his ol' pal, Chet Greeley, paper man from the West. Says: "Nice weather here—below zero most of the time this winter."

Frank Varo infoed that he closed with Ed Gearger's Entertainers a few weeks ago and went to Philadelphia where he has been playing vaudeville dates and for

DOC GRAHAM'S CFEN-AIR MED. "OPRY"



The above picture, taken at some point South, shows the trouping outfit of Doc Chas. V. Graham's open-air medicine show. The photo was taken at too great a distance to show Doc's features, but he is seen standing on the platform, behind which is his living car. To the right is his stock car. The white car on the left is the "home on wheels" of Prof. John L. Norman, "musical wizard", who also was headed south.

this winter? If so, seems that everybody is mighty quiet about 'em.

Well, January's gone, February's a short month and—but a few weeks till spring.

This week the Gasparilla Week Celebration, along with the fair, at Tampa, Fla. Let's have a list of the pitch boys there.

Let's hear from "Buzz" about how he went to Toronto on a "vacation" and tore his best trousers on Archie Smkth's joint—included in the expenses, Buzz?

"Red" Gould might stand and tell us of how a noted evangelist once drew him a big crowd at Elmira, at a shop, and how Red opined he would be back the next day.

H. C. (Shorty) Morton—A belated pipe from you (from Caldwell, Tex.) just

clubs with his Chinese act. Expects to stick there nearly all winter.

Recently received a post card from the Waysiders, traveling job printers, with a print of their nifty shop and home on wheels "inked" thereon, they being bound somewhere. Bill would like to know who constitute the Waysiders, also a pipe from them.

Walter C. Dodge wonders who of the boys remember the American Institute Fair at Third avenue and 62d street, New York City, which existed more than 50 years? Also Bob Allen, who demonstrated the Waterman fountain pen when it was new?

What has become of the hustler, E. B. Styles, E. B. was a lieutenant in the Engineers' Corps, overseas, during the World War, and Bill hasn't received a line from him since the close of the war, his last letter stating that he would embark in a few weeks for home.

Mrs. Doc Little Beaver recently piped from Nebraska that she reopened her show at Meridian after a three weeks' layoff, including the holidays. Said business had been good in spite of cold weather. The roster of the company included: Mrs. Beaver, lecturer; U. R. Sharven, Kingsley and Roberts, McClain Trio and Jess Shively.

From Lakeland, Fla.—Among the knights of the tribes, etc., here for the fair were Al Glover, with scopes; Denfy Dan, with gills; Fido Kerr, with peeters; Ned House and John Collins, with pens, also several working in stores uptown. From here the most of them went to Winter Haven for the fair there, and will make the big one, fair and Gasparilla week at Tampa.

Kennett E. Allen "shot" from Beaumont, Tex.: "James A. Powell, the Egyptian diamond king, of Chicago, arrived with this crew of three men and six trunks, from Atlanta, after a week's work there, and is now arranging for a three-

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Sample Dozen, 75 cents.

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\$20.00 Per Gross

Chas. J. MacNally
110 Nassau St., NEW YORK CITY

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All of the above Ties are guaranteed full length, 43 to 45 inches. 25% deposit, balance C. O. D.

Send \$3.75 for Sample Assortment of one dozen
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The latest craze, "The" Cross-Word Puzzle Book 25 pages, size 3 1/2x5 1/2. Contains 14 Puzzles. Retail 2c. For 100 Lots, \$12.00; 500, \$37.50; 1,000, \$110.00. **THE COLLINS CO., 157 Fulton St., Brooklyn, N. Y.**

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To Agents and House-to-House Canvassers

Buy direct from the Manufacturer and save the middleman's profit. **NARROW TIES FOR LADIES** Are in great demand this year. Send for samples of **LADIES' KRINKLED TIES**. Beautiful patterns, from \$3.00 to \$4.50. **Damen PURE SILK FIBRE KNITTED TIES**. \$24.00 to \$49.00 Gross. Beautiful patterns, well finished and full length. **FANCY FIBRE SILK BOWS**, \$12.00 Gross. **SPORT BELTS**, \$36.00 Gross. Send \$3.00 for Sample Dozen Assorted Styles.

ACME TIE CO.
P. O. Box 921, St. Louis, Mo.

day stay in Beaumont. He is working toward the Pacific Coast. I opine that in my 15 years as a pitcher he is the only man with whitestones I have seen get real jack."

Doc George B. Fluhrer wrote that he had closed his Best Comedy Company at Bath, Pa., late in December, since which time he has been located at Vine-land, Ont., where he has other interests. Says he hasn't decided just when his show will again take to the road, but that it will be a platform outfit the coming summer, carrying five people. No surplus in the equipment frameup, but neat and attractive.

One of the boys writes: "As a reminder, who remembers when the Musical Belkerts, Frank and Dollie, of New York State, worked the picture houses at Bradford, Dubois and Kalin, Pa., and Salamanca, N. Y., under the Ingram management? Also when they worked with the Dr. Crittendon medicine show, when Perry Cole was the manager at that time (in 1908), and when only three people gave the show for two weeks in a town with complete change of program each night? Performers sure were versatile those days."

Hightower piped from Tampa, Fla.: "Seems like Tampa is going to be the spot this winter. I have been here since October and did well for the size of the town. It's only a few days until the start of the South Florida Fair and pitchers have begun to flock in for their part of the business. The date looks like a sure pop this winter. Probably never in the history of Tampa (except when the soldiers were here during the Spanish-American War) has there been so many people in this vicinity as now. The city has opened up considerably for street salesmen since the new sheriff took office."

Billy and Marie Remsen (formerly known as Remsey and Franklyn) are not hitting the high spots with their med. show on the road this winter, instead they are enjoying their cozy little home in Bridgeport, Conn. Billy is employed on the house staff of the Majestic Theater, a Pull house, as main ticket chopper, and Marie attends to the candy concession stand. Manager Rosenthal, of the theater, gave a Christmas Eve party with about 50 guests present, and during the function the Remsens showed 'em how they used to do their sketches on the Harold Woods show. These oldtimers seem to be enjoying their winter out of actual trouping immensely.

Frank Hauer, down in Florida, says: "Fishing down here? Yes, and I could tell 'one, but some of the boys would say, 'just like the other one I heard', so—'what's the use?' But, anyway, he was still at Terre Celea—where, incidentally, there is SOME fishing. He added: "Was down to Bradenton, Met Dr. Barrett and wife, sure nice folks, and they have a 'palace on wheels', the best I ever saw. Also met the Odgens again. Saw Dewitt Shauke's pipe—'I sure thought he would come South. I have met a few of the oldtimers I had not seen in years. I have my 'lizzle' in the shop getting re-bul and painted for the spring opening. Will work up and down ol' Tennessee first, then lay my plans for the year."

Earl W. Converse worked beauty clay in a large department store at Buffalo, N. Y., previous to Christmas, but because of the firm's holiday preparations and rush, he was crowded out on account of lack of space. He intends leaving that city for his home town, Rochester, this week, to work the local store of the same chain with another line. Says the boys in the Bison City got a little mazuma during the Christmas trade, but that for work on corners and doorways there is nothing doing, except for two Buffalo oldtimers, Lewlin, with mending cement, and Johnny McMahon, with oil—permits being issued to them only. He added: "What's the matter with the department store demos? We have but very few lines from them."

Association notes from Los Angeles by George Solver, secretary: "At the last meeting of the National Pitchmen's and Salesmen's Association, No. 1, held January 20, the following were elected members: G. W. MacKough, E. F. Chase, Frank Strader, Reno Glascock, Harry Silverstein and J. B. Gregory (a list of some of the older members appeared in last issue of Pipes). There are now 92 members in good standing. Joe Ackerman was elected corresponding secretary, and application blanks will soon be on their way to all connected with pitchdom, as many addresses are at hand. The 'test' case was laid over until February 20, as all the prosecuting witnesses were not present. All correspondence for the association should be addressed to N. P. & S. P. A., Station C, Box 324, Los Angeles, Calif."

A. W. Fisher "shouted": "I have been working department stores in Akron and Lima, O., and South Bend, Ind., with garbishing sets since Christmas. Saw Madigan and Jones at Akron with an auction store and doing well. Will next go to Peoria, Ill., then into Iowa. However, I have been on the road nearly all winter so far. Would like to have the boys who so generously contributed to the 'old army game' last fall at Danbury know that the family is still burning the 'coal' that I told 'em it would, and how (Continued on page 98)

The HEALING HAND

Brush away your pains and aches. Brush health into the scalp, lustre into the hair and the live glow of vigor into the skin and complexion. Electrify the tissues. Wipe out the ugly marks of age and worry. This wonderful little patented device, by the simple pressure of the thumb, throws out an electric current which can be felt through five people. Absolutely the only thing of its kind in the world. Send for literature explaining its hundreds of uses and giving price and full information.



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Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can Talcum Powder, Bottle Perfume, Bottle Shampoo. Doz. \$5.50

Big 5 1/2 in. High Glass Stopper, Gold-Labelled, Ribbon-Tied Assorted Perfume. Sells for 50c Each. Dozen.....\$2.00

Mammoth Big Flashy 16-oz. Size Lillac, Jockey Club Perfume, Eau de Cologne or Hair Tonic..... Doz. \$6.50

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Big Jet Vanishing Cream. Sells for 30c Each Gold-size Guaranteed Shaving Cream. Sells for 25c..... Doz. \$1.00

Big 4-oz., 6-in. High, Gold Plate Cap, Beautiful Sprinkler Top Bottle Eau De Cologne, Lillac or Jockey Club Perfume, Ribbon Cord Tied. Dozen, \$3.00; Big Flashy 8-oz. Size. Dozen.....\$3.50

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PADDLES
10-inch Paddles, Dozen.....\$0.80

14-inch Paddles, Dozen......84

14-in. Fancy Paddles, Dozen..... 1.80

20-in. Fancy Paddles, Dozen..... 2.40

22-in. Fancy Paddles, Dozen..... 2.75

10-in. Cross Paddles, Dozen..... 2.00

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- Perfume Vials, Gross..... \$2.15, 2.50
- "Clean Back" Collar Buttons, Gross..... 1.33
- 4-Piece Collar Button Set, Gross..... 3.00
- Round Shoe Laces (Pairs), Gross..... \$1.65, 1.90
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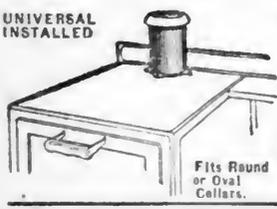
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(Slightly Imperfect)
\$1.50 Per Dozen
Sell fast 4 pairs for \$1.00. One dozen assorted. Samples sent prepaid for \$1.75. 25% cash with all C. O. D. orders. **LONG-LIFE HOSIERY CO., 325 South Main St., Los Angeles, Calif.**

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More "Inside" Information (?)

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PARKER MFG. COMPANY, Sample 4110, Dayton, Ohio

PIPES

(Continued from page 97)
I would think of them when the 'snow flies'. As I am writing this pipe I am recalling Fred Stone, Archie Smith, Frank Mansfield, Billy Leahy, George Hess, Chas. Halley and Wm. LaBeau. Boys, I'm still wearing the leather vest and it's getting tighter and tighter—wouldn't mind a little session tonight."

F. L. (Kokomo) Anders wrote from Tallulah, La., that he had paid a personal visit to "Buck" Dorsey at Natchez, Miss., who has been sick for two years. His letter follows in part: "He is in a pitiful condition. His needle ne costs him several dollars a day and his room rent is \$2.50 a week, and he has no money and no way to earn any in his condition. No one can imagine this poor fellow's condition. He is practically 'skin and bones'—down to 60 pounds. So let's, folks, try and help this old showman and pitcher. I gave him \$3 when I was there and will give more. George Cleveland also paid Buck a visit and helped him some. He is badly in need, so let's stand by one of the old school and help all we can afford to. To those of you who know him, in addition to sending him whatever you can, also write the poor fellow letters, as none of us know at what time we may also need assistance. His address is 301 Franklin street, Natchez, Miss."

Jack Roach recently "shot" from New York: "Doc P. A. DeCarlo is a big-town worker, and a good one. Brooklyn, Manhattan, Bronx and Jersey spots are his stamping grounds. Doc has with him now Chick Quinlan, roper, rider and whips; Duke Hayes, assistant to Chick; Sam Owens (Sam Blas, Indian, of Panama), 'war dancer'; Wingo Menah, totem manipulator and lecturer; Charlie Canoe (short hair, recently), Indian lecturer, and the writer, ventriloquist and lecturer. Doc Evans calls frequently at the office and then the 'old times' are piped from the Kickapoo to the present. Doc will put out two shows this spring, one Wild West (Chick Quinlan producing, Doc DeCarlo lecturing) and a tent vaudeville, with the writer in charge. The tent is already on hand and all fixings are under way toward having things ready for an early opening. I have been with Doc since the tent show of last season. He is furnishing me with a real outfit, all one could wish for, and I will play in Upper New York State with the canvas op'ry."

Every now and then one picks up a paper and reads stories of how the authors "used" to enjoy the "old-time" medicine shows and the entertainment provided on street corners by specialty salesmen (pitchmen). Those writers received the inspirations for their writings during their "kid" days. To them Bill would say that there is a world of the same kind of good entertainment on the operation medicine show platform and by other pitchmen these days, and the present-day kiddies enjoy it just the same as you did years ago. When you say "used to be" you merely show that you don't realize it—like many others, which others are here referred to as greedy, selfishly inclined local merchants who surgatively bleed at the heart when they see the itinerate salesman take in a few dollars (in many instances to support a family to defray his expenses and try to get a little nest-egg thru the selling of his goods) and put up "baby-cry" appeals to the city dads to "keep them out of town." To do justice there should be more praise written for those who provide free entertainment, for thousands of youngsters, also their "olders", in towns and cities throughout the country, and only for the possible result of selling their wares to those who can afford to buy them.

From Doc Chas. E. Graham (from Albany, Ga.): "Excessive rain here the past two weeks has swollen all the rivers of this section and the roads, especially south of here, are impassable—bridges gone, swamps overflowed, etc. Saw in last issue of Pipes where Billy and Eva McClintock were. I met them several weeks ago at Valdosta. Billy had just returned northward from Florida. By the way, Billy is a crack shot when hunting squirrel—we spent a few weeks together last winter and brought down oodles of 'em, altho we both gave a great deal of credit to little 'Buster', my road pal and squirrel hunter. I met Dr. P. A. Thornton at Tifton—a fine fellow, and he has a nice 'home on wheels', as has Ryan, of old fame, who I also met—a good fellow and hard worker. Ryan, however, is not feeling well, as he is just getting over a spell of sickness he had in Mellin, Ga., where he was found unconscious in his car by a tourist—in that condition about 11 hours. There are more med. men in these parts than ever before; in fact, it's hard to get a Saturday town without finding two or three on hand. It would be better if the boys would try hard to not work so many in a town the same day. As for myself, when I find a fellow in ahead of me I burn a little more gas in my engine and go after another town. I will open the big show about April 1. Down here? No! My wife is at home in Scottsburg, Ind., and she has been sick since November 1, so you will understand that I am not enjoying myself down here this winter as heretofore. I am using a 'make-shift' platform in front of my car for winter work, the regular outfit being

J. J. Brennan, Chicago, Ill.
WRITES:
"In 12 hours I sold 46 sets."
Profit, \$66.70

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HARPER'S TEN USE SET washes and dries windows, scrubs, mops, cleans walls and ceilings, sweeps and does five other things that sell housewives on sight. Complete set costs less than brooms.
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Don't wait. Start today and send coupon for full particulars.
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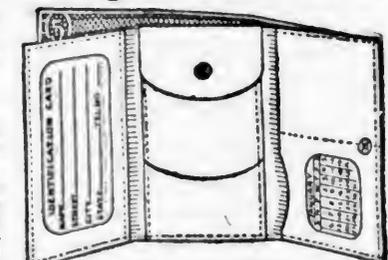
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For Sheet Writers, 7-in-1. Black, Brown and Tan. Large or small. Special offer to men who use a gross a week. Try one dozen, assorted, C. O. D.
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Buy direct. Save two profits.
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Compare these three Specials with Rugs costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above Factory Prices.
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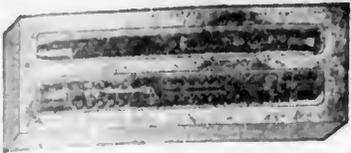
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FOR BIGGER PROFITS



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\$35.00 GROSS SETS, \$3.25 DOZEN SETS.
 Sample, Postpaid, 40c.
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 Very Best Profits Obtained Through the **BANNER**
 1925 Model MINT VENDERS AND OPERATORS BELL MACHINES.
 10-50-100-250-500 Styles.

New Improved 1925 Model. Write or wire. **BANNER SPECIALTY CO.,** 608 Arch Street, PHILADELPHIA, PA.

BALLOONS
 NOVELTIES, SPECIALTIES, ETC.

No. 60 Balloons, Ass't. Colors, Per Gross.....	\$ 2.50
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100 Jazz Kazoos, Per 100.....	4.00
100 Novelty Blowouts, Per 100.....	3.00
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100 Assorted Joke Books, Per 100.....	4.00
100 Confetti Tubes, Per 100.....	2.25
100 Babbling Monkeys, Per 100.....	7.50
1000 Assorted Slum Give-Aways, Per 1000.....	7.00
100 Oh, Boy, Cigarette Holders, Per 100.....	8.75
100 Long Fancy Cigarette Holders, Per 100.....	12.00

Free Catalogue. Terms: One-half deposit.

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Candy Floss Machines
 POSITIVELY THE BEST MADE.



Write for catalogue and information. **TALBOT MFG. CO.,** 1213-17 Chestnut, St. Louis, Mo.

NUMBERED BALL GUM
 Set of 1,200 Balls, \$6.50.
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BAND AT LIBERTY

This is the best eight-piece Band on the Road. Would like to hear from good, reliable Shows. If you want to book a real Band for the coming season, don't miss this opportunity. I will furnish any number of men and neat uniforms. Address all mail and wires to P. DE LAUNTHS, Bandmaster, care General Delivery, Mason, Georgia.

WANTED

FOR JOHN ROBINSON CIRCUS
 EXPERIENCED CALLIOPPE PLAYER
 Address: WADE ZUMWALT, Bandmaster, Burnett House, 701 E. 9th St., Kansas City, Missouri.

AT LIBERTY
J. A. SULLIVAN
 Carnival General Agent
 311 W. 48th St., New York City

AGENTS: THE BETSEY ROSS, 6 to 20c.

E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo.

LADIES' FANCY SILK HOSE, \$4.80 Dozen Pairs.
 30 pairs. Sizes 8 1/2 to 10. White, Black, Grey, Tan, 80% silk. Big profits, 25% deposit with order.
H. B. ISHMAN CO., 2720 Gillham, Kansas City, Mo.

Advertis in The Billboard—You'll be satisfied with results.

W. G. Wade Shows

All Departments Moving Along Nicely

Detroit, Jan. 28.—Rapid progress has been made in preparing the W. G. Wade Shows for their coming season, and within a few weeks everything will be ready for the inspection of Col. Wade and Master Mechanic Pillsbam.

Attraction bookings also have progressed gratifyingly. The show will have a 10-piece band, also a calliope. Following is a partial list of those contracted thus far: Warner's Trained Animals, consisting of lions, leopards, monkeys, etc.; Grant Watkins' Darktown Minstrels, with a jazz band; Crocker's Pony Circus; Chester's Musical Comedy; Madge Fox's Trained Dogs and Watson's Penny Arcade, in addition to merry-go-round, Ferris wheel, merry mix-up and kiddie ride, all owned by Col. Wade. Among the concessionaires: George Cole, corn game; Wm. Potts, five; Barnhardt & Biscow, five; C. A. Pearce, four; Cohen & Mandel, five; Frank Wrightman, three. The executive staff: Col. W. G. Wade, general manager; Byron B. Jay, associate manager and general agent; W. E. Franks, special representative; Lew Marcuse, secretary and treasurer; Lou Hill, electrician; Victor D'Amato, musical director.

The number of special-date engagements so far contracted is likewise gratifying. Among these are the following: Ann Arbor (Mich.) Fair, Delphos (O.) Street Fair, Warsaw (Ind.) Street Fair, Lagrange (Ind.) Street Fair, and the show will open April 25, opposite the Navin Baseball Park, at Michigan and Trumbull, eight blocks from the City Hall in Detroit.

LEW MARCUSE (for the Show).

Waverly Market Carnival at Edinburg, Scotland, Success

A belated letter from Colin W. Hynd, from Edinburg, Scotland, informed that the annually held Waverly Market Carnival at Edinburg closed a successful four-week run January 10, and that F. R. Lumley had surpassed all his previous efforts, for which he was highly commended. A few days before the carnival closed, after giving his trained lion performance, one of the features of the entertainment bill, Capt. Darius entered the arena with two lions that arrived during the day. The "youngsters" put up a sure-enough fight, during which Capt. Darius slipped and fell, the lions pouncing upon him. Before the beasts could be driven from him by attendants the trainer suffered numerous cuts on his head and a badly lacerated arm. After a night's medical attention at the Royal Infirmary, however, Darius performed his regular troupe of lions the next night.

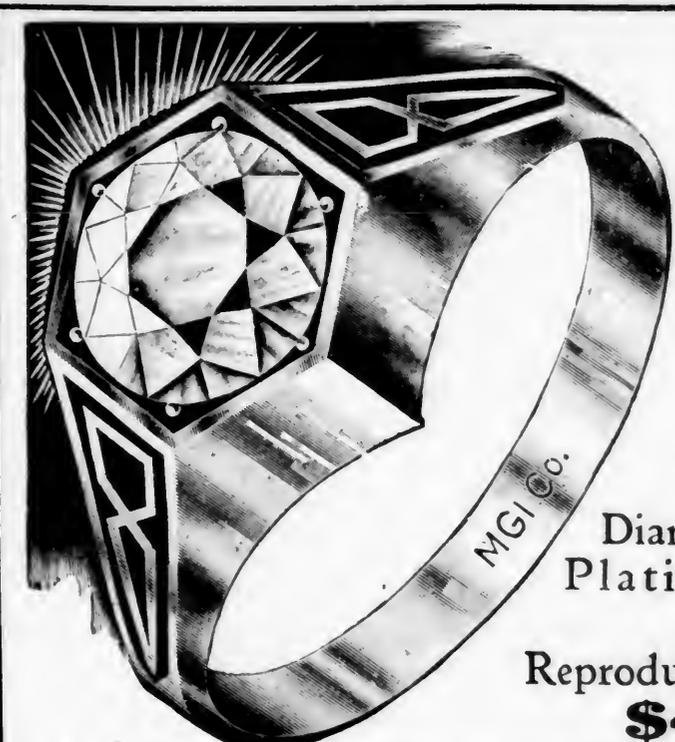
Mimic World Shows

Beaumont, Tex., Jan. 29.—Work is on in full blast at the Mimic World Shows' winter quarters here, the best quarters this show has had in years, with 800 square feet of door space and two elevators to move the stuff from floor to floor. The show will be completely overhauled. Eight new wagons will be added, making a total of 16, and the show will leave quarters with six shows, three rides and its own light plant. C. A. Maybee is in charge of the blacksmith shop and Mr. Sparks has charge of the carpenter shop, in both of which there is an abundance of work to be turned out. Bob Andrews is in charge of stock. Manager Doyle is keeping the workmen supplied with material and looking after details. The show will take to the road about the middle of March. The writer, T. H. Brown, is taking out a small show for four weeks, after which he will return to quarters and prepare for the spring opening.

Hall & Anderson To Enlarge Their Shows

Boston, Jan. 29.—Harry Hall and Sam Anderson, of the California Shows, are about town these days, their show being in winter quarters in Northampton, where equipment is being repaired and overhauled. The owners are hopeful for 1925 and expect a turn for the better. They advise that the show will be transported on 20 cars this year and that the opening will be in April, and that a caterpillar, Ferris wheel, merry-go-round, seaplanes and hip planes are now in storage, and a new whip and a mix-up have been ordered. There are to be 10 shows, including a three-act pageant with 16 girls. It is to be a larger and improved show this year. Messrs. Hall and Anderson attended the Massachusetts Fair Association meeting and signed most of the fairs they have played previously.

William Solomon, brother of Sam, met Max Thiner for the first time in 11 years last Saturday in Cincinnati. Edward Jessop was with them at the time, and the three had lunch together. Solomon, possessing an automobile and being headed in the direction of Connersville, Ind., drove Jessop to his home there that afternoon. Jessop plans to be back in Cincinnati the latter part of this week.



\$700
Diamond
Platinum
Ring
Reproduction
\$4.88

A Billboard reader called on us the other day, looked at our gems, saw the ring illustrated above and said: "That's a \$1,000.00 flash; never saw anything so beautiful in my life. Why don't you advertise that in The Billboard?"

So here we are. It's our Ring No. 1122, sterling silver base with our new platinum finish; set with a picked, first-water, extra brilliant, steel-blue MEXICAN BLU-FLASH GEM (Mexican Diamond) alive with rainbow fire. It is the same gem that an agent of ours in Massachusetts took to a jeweler who looked at it and said: "It is the best flash I have ever examined. You've got me guessing. It is the biggest value for the money I ever looked at." It is the same gem that a salesman in Kansas tells us he sold for \$125.00, another in Texas who sold it for \$40.00 and still another who says: "I took it to a jeweler who said it was a genuine diamond valued at \$300.00." Our catalogue price on this ring is \$12.50. Offered here to introduce for the first time at any such price. Each (order as No. 1122) **\$4.88.**

The Marvelous Mexican Blu-flash Gem

(name copyrighted, formerly called Mexican Diamond) is, in our opinion, based upon 25 years' gem-selling experience, THE NEAREST KNOWN APPROACH TO THE DIAMOND IN BRILLIANCY, CUT AND FIRE. Brilliance backed by our 20-year guarantee. Far superior in flash to any other known substitute. Matches genuine diamonds side by side. Experts need ripe experience to detect any difference. YOU RISK NOTHING IN ORDERING. Return in 3 days if unsatisfactory for your money back.

No. 1013—Gent's Massive Flat Batcher Ring, made from a filled tube of solid gold, reproduction of a \$100.00 ring, set with 1-Ct. steel-blue first-water Mexican Blu-Flash Gem. Price, \$7.00. To introduce here, \$3.58 Each	No. 1025—New Fancy Venus Design Ring makes a big hit wherever shown. Made from filled tube of solid gold, finished in green and rose gold, set with 2-Ct. selected first-water steel-blue Mexican Blu-Flash Gem of nearly 2 Cts. weight. Cat price, \$12.50. To introduce here, \$4.86	No. 1103—Fine Platinum Solitaire Ring, new engraved design, sterling silver, with our new Platinum finish, set with 1-Ct. steel-blue rainbow fire Mexican Blu-Flash Gem. Cat. price, \$8.00. To introduce here, \$3.58	No. 1021—New Design In Gent's Massive Plain Gypsy Ring, made from filled tube of solid gold, set with a 1-Ct. steel-blue flashing Mexican Blu-Flash Gem, with rainbow fire. Catalogue price, \$8.00. Introductory price here, \$3.88

USE THIS OPPORTUNITY COUPON

You are losing money every day that you fail to investigate the marvelous profit possibilities of selling our line. We are not selling cheap flashy trash. Have been in business right here nearly 20 years. Our guarantee is good. When we tell you we are selling the nearest known approach to the diamond in appearance WE MEAN JUST THAT. Don't be fooled by our many imitators. Get next to our line—the largest and most profitable of any for Billboard Salesmen. NO NEED TO SEND MONEY. Use the coupon below. Order from special offerings above. Prices are special for this ad only. State size of ring wanted or enclose narrow paper strip exactly meeting around finger. In any event get our catalogue and agents' proposition.

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 Send quick your catalogue and agents' proposition. []
 Mail quick Rings Nos. at special Billboard introductory prices offered
 Size

Name

Address

Johnny J. Jones Exposition

Three Contingents Assemble This Week at Tampa

De Land, Fla., Jan. 28.—The Pinellas County Free Fair, held at Largo, Fla., last week, was a success for the Johnny J. Jones Exposition contingent...

The Johnny J. Jones Exposition is "split three ways" this week, one show at Sarasota playing the Sarasota County Fair, managed by Robert Goske...

William H. Donaldson, accompanied by Mrs. Donaldson; Mr. and Mrs. Charles Ringling, Mr. and Mrs. John Ringling, Mr. and Mrs. Samuel Gumpertz, Mr. and Mrs. Lancaster and Charles Kanally...

The writer made all three towns Monday in an airplane, with Joe Wilson as pilot. Wilson was formerly an employee of the Johnny J. Jones show...

BEAUMONT PICKUPS

By FLETCHER SMITH

Beaumont, Tex., Jan. 30.—The first consignment of parade wagons, all handsomely decorated and gilded, have been removed from the Crockett street winter quarters of the Christy Show...

Jack Schaeffer, who is on wardrobe with the Ringling Show, stopped off in Beaumont recently en route to California, and visited friends at the Christy winter quarters...

James Woodward and wife, nee Gene Evans, last season prima donna with the Christy Show, are wintering at Montgomery, Ala., and are expected in Beaumont later in the winter...

C. C. (Cockie) Gibson, who was superintendent of the side-show top on the Christy Show last season, is putting in the winter at Richmond, Mo. He will come down here in a few weeks to get things ready for the coming season...

A letter from Walter Driver contains the sad news that the big fish caught



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3-STRAND NECKLACE \$10 DOZ. Sterling Clasp, Wonderful Lustre

24-Inch Indestructible Pearls, \$3.25 Doz.

30-Inch Indestructible Pearls, 3.85 Doz.

60-Inch Indestructible Pearls, 5.75 Doz.

BOXES, \$1.75 Doz.

20% Deposit With All Orders, Balance C. O. D.

KOBE IMPORT CO.

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MODEL SHOWS WANT

Concessions of all kinds for balance of winter, good Team for Plant. Show (Rucker, answer), Cornet and Piano Player, Ferris Wheel to gilly until Scott's Greater Shows open April 1 at Newnan, Georgia, with 20 cars. Want to book first-class Rides. Will furnish wagons. Also want high-class Shows. Will furnish stage wagons and carved wagon fronts. Rides with their own wagons preferred. Have three platform wagons for Grind Shows. Free winter quarters at Newnan, Ga., for shows and rides booking now.

MODEL SHOWS, - - Hahira, Georgia, This Week

by Charlie Driver at Corpus Christi, Tex., will never grace the wall behind his desk. He checked the fish by baggage, but it was misplaced or lost in shipment, the fish very highly. The Knights, who were with the Christy Show last season, are putting in the winter on the M. L. Clark Show. They will be with the Christy Show again next season. Late additions to the training force at the Christy quarters are Gordon Orton, Roy Houser and Al Dean. The latter is also working on wardrobe.

Jack Fenton writes from Chicago that he is enjoying his layoff with the big bunch of circus folks wintering there, but will be back in Beaumont in a few weeks. He will have the advertising banners with the Lee Bros.' Show this season.

A recent visitor at the quarters of the Christy Show was Frank Sullivan, who has been putting in the winter with Burns O'Sullivan at the Jefferson Theater in New York. Burns never turns a circus trouper down and those who have wintered with him and are leaving for the Barnes Show out on the West Coast are Frank Sullivan, John (Boston) Murphy, Egypt (Blackie) Baker, Charlie Harney, Joe Allen, little Deafy, elephant man; Robert (Windy) Collins, elephant Jack Ward and Tom (Bronx Kid) Moran. Frank writes that "Doc" Oyer, all dolled up with a Miller Bros. two-gallon hat, blew into the city recently and spent a day with Burns.

I. A. B. P. & B., Local No. 5

St. Louis, Jan. 30.—At the last regular meeting of Local No. 5, I. A. B. P. & B., the committee on arrangements for the International Convention of Billposters and Billers, held here the first week in December, was given a vote of thanks by the members of the local for the manner in which it handled the convention and the visiting delegates. Ed S. Daily recently was here in advance of Sim Williams' Happy Moments burlesque company. Charles Slattery, veteran circus agent and billposter, is still confined to a hospital here and is reported to be getting along nicely.

Rubin & Cherry Shows

Montgomery, Ala., Jan. 28.—With the 1925 season the Rubin & Cherry Shows will have passed their 10th milestone. Since the modest beginning of three cars owned and rented five or six from the railroad, as needed, this show has grown to one of the unchallenged leaders and greatest producers of high-grade amusements. Ten years crowded with achievements, the three cars have grown to 40, the few wagons (all odds and ends) have long ago been claimed by the scrap pile and in their place are 70 large wagons, all turned out by the same factory and measuring from 18 to 20 feet long. Each year has seen improvements in the class of entertainment given until the record of Rubin Gruberg's advancement becomes history in the progress of the amusement industry. Mr. Gruberg has been careful in the selection of his staff and he keeps in close association with its members, giving his attention to their inspirations, advice and co-operation. System, co-operation and cleanliness are the three things most essential in the handling of proposition like this has grown to, and among everything else they predominate. The Rubin & Cherry Midgets, under the direction of Mr. and Mrs. Emil Ritter, will sail from New Orleans January 21 for Havana, Cuba, where they will play a four weeks' engagement at Havana

Park. Before leaving Montgomery for New Orleans an order was placed with a local merchant for \$1,000 worth of new costumes, which includes besides the costumes for the ladies full dress suits for each of the four little men. FRANK S. REED (Press Representative).

Brown & Dwyer Shows

Poughkeepsie, N. Y., Jan. 28.—Things are now humming in winter quarters of the Brown & Dwyer Shows, and from appearances the show will look the best it has in years. There will be all new wagons and wagon fronts.

Al Dernberger had a big smile when he returned to winter quarters with signed contracts for the following fairs: Plattsburg, N. Y.; Rutland, Vt.; Burlington, Vt.; Rochester, N. H.; Brockton, Mass., and Danbury, Conn., and he says the show is "all set" for a long season.

Sailor Harris, who has charge of the winter quarters, has his hands full. One never sees him otherwise than with plenty to do, and he keeps the boys on the go.

Mrs. Mae Dyer has arrived in Poughkeepsie and will remain here until the show opens its season. She will have her merry-go-round overhauled and will have people come here from the Mangel's factory in New York City to do the work, as she is thinking of changing it to a three-abreast ride. Curly Wilson, who has charge of the train department, has arrived to look after his part of the work. He says that on January 22 he celebrated his "42d birthday"—the writer thinks Curly said that four years ago—maybe he has stopped counting. Dave Sorg writes from Jacksonville, Fla., that he will be up North in a few weeks, and has some new ideas in the way of a lighting system for the midway. Every year Dave has something new in that line. FRANK LABARR (Press Representative).

Macy's Expo. Shows

Lagrange, Ga., Jan. 28.—Weather conditions in this section are disagreeable, but the winter show of Macy's Exposition Shows is still trouping. It has four more weeks to play, then the outfit will be shipped to Williamstown, Ky., and made ready for the spring opening there April 6, under auspices of the Odd Fellows.

Frank Blankenship, who has the Hot-Foot Minstrel Show, became the proud father of a boy January 22 at Roanoke, Ala.

R. E. McCune, general agent, came back to look the winter show over. He also brought contracts for Montevallo, Center, Monroeville, Prattville and Wetumpka, all Alabama fairs. All of which is according to an executive of the above shows.

Leverett Asks for Tobacco

Robert Leverett writes from Earham State Farm (Camp 2, Box 16), Weldon, Tex., that he is serving two years in duration vile and would appreciate receiving smoking and chewing tobacco or other such needs from his acquaintances. Says he formerly was with carnival and repertoire companies, including the Greater Alamo, C. A. Wortham, Ed. C. Nutt, Dibinsky Bros. and Gube Garrett's Comedians.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

Keystone Exposition Shows

To Open in Philadelphia With New England Territory To Follow

Philadelphia, Jan. 28.—The Keystone Exposition Shows are now being reorganized and will comprise a 15-car organization, under management of Samuel Mehanle and Max Gruberg.

The paraphernalia is being repaired and assembled for the coming season and the management believes 1925 will be the best show year since 1920, when the carnival companies throut the country had gratifying success.

The advance is now booking a lot of engagements, including fairs which it is intended will carry on until the last week in November.

Winter-quarters work will be started in full blast about the middle of February with a force of men repairing and conditioning the four riding devices owned by the show in addition to a great deal of other paraphernalia.

Max Gruberg is leaving for Montgomery, Ala., to converse with his brother, Rubin, of the Rubin & Cherry Shows, in reference to buying show paraphernalia for the Keystone shows.

Altho at present inclement weather retards construction, from all appearances this writer predicts that on the opening day the entire show will be spick and span and the showing a pleasing one. The show will open in Philadelphia, and will play territory in the New England States.

MARTIN MECHANIC (Secretary and Press Agent).

Herman's Mighty Expo.

Altoona, Pa., Jan. 29.—Everything is progressing nicely at the winter quarters of Herman's Mighty Exposition. Master Mechanic Harry Waish and his five assistants have completed the three new show fronts and are now building an illusion show. Manager Herman has left to attend fair men's meetings, including those held south of here. The writer is in charge of the office during his absence.

Attractions arranged for to date include Herman's Penny Arcade and Illusion Show, Hart Bastrop's Venetian swings and Marna (musical comedy) Show, Frank Stanley's Congress of Fat Folks, featuring Jolly Pearl; H. G. Patterson's Radio Bug, Harry Welsh's Plantation Show, the writer will place a new ride in the lineup, and Prof. Limar's band of 10 pieces, and Danny Brown's four concessions; A. J. Harper, two; C. Bosla, Mrs. Buering and Cecil Props, one concession each.

WM. HARVEY (Supt. of Publicity).

AGENTS, SALESMEN, DEMONSTRATORS

Big profits selling new, marvelous RAY-O-LITE Clear Lighters and Gas Lighters. Earn \$15.00 to \$25.00 daily. Fast sellers.



Rapid Mfg. Co. 799 Broadway, NEW YORK

Do You Know That SUGAR PUFF WAFFLES

For volume and consistency of sales are topping all food products with the latest and best Carnival, Parks, Resorts and Fair. One energetic concessionaire in 1924 in 1925 were \$20,000.00, and in 1921, \$22,000.00. Others nearly equaled him. The public never tires of Sugar Puff Waffles, but steadily increase their patronage. Profits are 70 cents of every dollar taken in. Write for circulars. TALBOT MFG. COMPANY, 1213-17 Chestnut St., St. Louis, Mo.

Gloth Amusement Co. Wants

A complete organized Minstrel Show with own equipment, or a complete Five-in-line with own equipment. Will offer a good proposition in same. This show playing the best spots in Florida until April. CAN USE a few legitimate Concessions. Address GLOTH AMUSEMENT CO., Bushnell, Fla., Feb. 2 to 9.

ALABAMA AMUSEMENT CO.

WANTS Plant, Show Performers and Musicians. Double Felly, Dot and String Beans, wire. WANT legitimate Concessions that can work for Ten-in-One, but not some slick and attractions for Ten-in-One. Get all winter in Alabama cost fields. Write or wire one Albest Hotel, Birmingham, Alabama.

FOR SALE

Three-abreast Jump-on-Horse Park Carrousel, newly painted, has a rods, ready to set up and run. \$2,500 cash will buy same, or will consider trade on Bill Ferris Wheel. Has Baby Whip, used two months. This would be a swell ride for a park. Best \$1,000 cash takes same. Address all mail to WILHELM WOLF, 558 St. Peter St., Apt. 3, St. Paul, Minn.

OUTDOOR FORUM OTHER PEOPLE'S VIEWS AND OPINIONS

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Charges Promoter Misrepresented

Minneapolis, Minn., January 23, 1925. Editor The Billboard: Sir—In the issues of The Billboard dated December 27 and January 3 and 10 kindly note the ads of Paul Lane for concessions for a "Mammoth Bazaar" run by the Cook County Congress M. W. A. on the nights of January 15, 16 and 17 in Chicago.

I reserved two concessions from Mr. Lane for these nights. Upon arriving in Chicago the morning of January 15 I immediately went to the 131st Street Armory, where the "Mammoth Bazaar" was to be held, and was told by attendants that they knew nothing whatever of a bazaar that was to be held there, but that there was to be a dance there by the M. W. A. There were no preparations of any kind in the hall that would indicate a "Mammoth Bazaar" on that night.

I then went to Mr. Lane's office, where he informed me that the bazaar was to be held there and assigned space to me. That afternoon I set up my two concessions and found that the other concessions there consisted of one pianist and one juke stand. That night there was an attendance of not more than 300 and some of them were very much surprised to find what was supposed to be a bazaar there.

I did not attempt to run my concessions at all. I asked Mr. Lane regarding the advertised sale of 300,000 tickets and he stated that they had been sold. The next night there was the same number of concessions and an attendance of not more than 300. This night I grossed \$35 on my concession. I again asked Mr. Lane regarding the advertised sale of tickets and he stated then that there had been 300,000 chances sold on sales boards, and that these chances allowed admission to the "Mammoth Bazaar".

Also on this night I was informed by members of the M. W. A. that they understood that there were not more than 10,000 admission tickets out and that these had been given away on salesboard chances sold, which cost more than 30 cents. I was also informed by other members of the M. W. A. that they were very much surprised to find what was supposed to be a bazaar. While they knew that the salesboards were being sold they knew nothing whatever of a bazaar.

Also on this night I asked Mr. Lane if the prizes on the salesboards were to be drawn at the supposed "Mammoth Bazaar" on the following (closing) night. He replied that they had been drawn before the bazaar at all. He at this time assured me of an enormous crowd on the last night on account of the 300,000 tickets being out.

On the closing night there was an attendance of not more than 800 at the most, and from some of those who belonged to the M. W. A. I found that all they knew regarding anything doing was that they had received a letter stating that there was to be a dance held at the 131st Street Armory. This night I grossed about \$35 on my concessions, having lost with a dead loss of approximately \$155.

If I had found this bazaar as represented, with 300,000 admission tickets sold, as the ads stated, and I had then lost, I should have made no complaint. Mr. Lane stated that the M. W. A. had nothing whatever to do with the running of the bazaar, but the wording of the ad was that the M. W. A. was to run it. (Signed) C. M. CHAFFEE, 3016 Bryant Square.

BIRTHS

Born to Mr. and Mrs. E. B. Houston, at McLeouth, Kan., a six-pound girl, January 25. She has been christened Elmerine Wellman. Mrs. Houston is a sister of Mrs. Robert Fuller, who was with the Wise Shows last season.

A bouncing baby boy born recently to Frank and Pearl Blankenship at Bouoke, Ala. has been named Eddie Telegraph Blankenship. Mother and baby are doing well. Frank has charge of the Min-strel Show on the Macy Exposition Shows.

Mr. and Mrs. Clifton B. Sparks announce the birth of a nine-and-three-quarter-pound son January 23, at the Elizabeth Steel Magee Hospital, Pittsburgh, Pa. He has been named Clifton Robert Sparks, Jr. Mr. Sparks is part owner of the Sparks Circus. Mother and baby are doing nicely.

To Mr. and Mrs. Ralph Smith at Evansville, Ind., January 20, a boy, weighing 10 pounds, named Ralph, Jr. Mrs. Smith is now at their home in

READ — CAREFULLY — READ L. G. DAGLOW & LEW BERNARD AMUSEMENT CO.

This is going to be the best equipped and flashiest gilly show on the road. We carry our rides and own every one of them. We light our shows now for ten weeks of the best spots we could select, as we have plenty of time to let the bad ones alone. This is positively going to be a five-wire organization, with no allied. And the names of L. G. DAGLOW and LEW BERNARD are enough of a guarantee to all who will be with us. A square deal and a pleasant season. All Wheels and Grind Stones open. Prices quoted upon request. Will like to hear from experienced Cook House. Will buy Motorbuses if reasonable. Secretaries of Fair, Homecoming Celebrations, Lodges, etc. Address LEW BERNARD, General Agent, Blue Bird Inn, Batavia, N. Y. All others address L. G. DAGLOW, Box 243, Pittsburgh, Pa. Jack King, writer.

Evansville. She formerly was with Hurley's Big Town Shows. Mr. Smith is manager of a tabloid show.

Harry Britton, exhibitor at Norman, Ok., announces the birth of a daughter, who, like her mother, is doing nicely.

Born to Mr. and Mrs. Ted C. Wilson, of the Wilson & Grady Shows, at their home in Hugo, Ok., a seven-pound girl, January 30.

A son was born to Nellie Grove, midwife, on the Otis L. Smith Shows, Syracuse, N. Y., February 3, 1924. Her first child was born February 3, 1924.

2,000 at Jewish Guild's Dinner

(Continued from page 5) velv Orchestra, Cliff Edwards, Belle Baker, Yvette Rugel, George Olsen and orchestra from Kid Boots, Clark and McCullough, Horton Spur and the Russian Meistersinger Quartet.

Clow and Two of His Staff Found Guilty of Mail Fraud

(Continued from page 5)

being conducted which may result in the presentation to the Federal Grand Jury of evidence against other publications.

"The Britton case is the entering wedge for an attack on all like publications," said Mr. Mattuck. "The evidence collected during this investigation has been turned over to the postal authorities and an inquiry is going on which may disclose evidence which will be presented to the grand jury. Any person who has been approached by anyone using the same methods that the Brittons used can safely go to the postal authorities with his grievances. The Britton case has established a precedent and the postal authorities owe a debt of gratitude to Postal Inspectors Daniel Quinn and James Pierson, who worked up the case against Clow and his convicted associates."

One Carnival To Play Two Big Fair Circuits for First Time

(Continued from page 5)

given to the World Amusement Service Association, the same as last year.

The Western Canada "Fairs" Association, referred to as the "Class B" fairs, met at the same place and on the same dates, and awarded its carnival contract to the Conklin & Garrett Shows, which were represented by J. J. Moran as general agent. This will be the first time also for this show to play those dates. The "B" circuit platform-act contract went to Wirth-Hamid, Inc., as it did last year.

The "Class A" fairs are those held at Saskatoon, Brandon, Regina, Calgary and Edmonton. The "Class B" fairs are conducted as two circuits, Western and Eastern. The Johnny J. Jones Exposition had the midway contract for "Class A" last year (in fact for several, but not consecutive years), and Levitt-Brown-Huggins' Shows, "Class B".

Further data on the meetings will appear in the next issue.

Montgomery, Ala., Jan. 31.—It looked like Armistice Day at the winter quarters of the Rubin & Cherry Shows here yesterday when the news about the contract of the Canadian "Class A" fairs arrived.

Kennedy Tangle Still Unsettled

(Continued from page 5)

would be no come-back on her, the show or the estate of her deceased husband.

Word was received from Washington Sunday morning last that the Commissioner of Internal Revenue would accept Mrs. Kennedy's offer of compromise, but when the official instructions came to the Collector of the District of New Orleans they read that the Commissioner would consider an offer as stated, provided that the \$10,000 accompany the offer, also that Mrs. Kennedy would make an affidavit that the estate of Con T. Kennedy was insolvent.

The collector at New Orleans could not sign a receipt guaranteeing the return of the \$10,000 provided the commissioner did not accept the offer, also Mrs. Kennedy could not make affidavit to the effect that her husband was insolvent and bankrupt without laying herself liable to having the whole case reopened if, from events that might transpire, the estate was found not to be insolvent, also laying herself liable to prosecution for perjury. Mrs. Kennedy's attorneys, John P. Sullivan, past grand exalted ruler of the B. P. O. E., and his partner, David Sessler, who are regarded as among the leading attorneys of the

South, refused to allow Mrs. Kennedy to jeopardize the \$10,000, a part of which was raised by her friends in order to assist her in securing possession of the means to furnish her a livelihood, further to make the affidavit required.

Fearing that there might be a slipup at the eleventh hour Harold Bushea wired all the parties having property on the show and included in the seizure to protect their property, with the result that several wired him power of attorney to represent them and Henry V. Gehm of the Venice Transportation Co. came on.

The sale was ordered at 11 o'clock Tuesday morning, January 27, in front of the Parish Court House of Jefferson Parish, Gretna, La. At 10 o'clock Mrs. Kennedy's attorneys served notice on Collector Lines that Mrs. Kennedy's offer was withdrawn. At 11 the deputy collector, Mr. Davidson, read the order of sale and immediately representatives of the Venice Transportation Co., C. W. Parker, Mrs. Kennedy, Neuman Tent & Awning Co., Rogers Tent & Awning Co., Tangley Co. and Bendevous Amusement Co. read their claims for separate property and protested against the sale of same; in fact, after every one had claimed separate property eight wagons were left. The collector's representative announced that the government would give a clear bill of sale and asked for bids. Only one bid was made, that of Harold Bushea of \$500, who made the bid to cover the eight wagons which, in view of the claims, were all that could be taken without a fight in United States Court for possession. The deputy called for more bids, but everyone seemed imbued with the idea that, tho the government might issue the clear bill, so many legal complications could arise that it would be buying a series of lawsuits and delays. No bid other than that of Mr. Bushea being made, the deputy declared it no sale and announced a further postponement or new sale. Mr. Bushea protested on the grounds that the printed advertisement of the sale contained no provision for rejection of any bid, that there was no upset price stipulated, no terms of payment stipulated and other irregularities.

From the statement of the claimants it looks as tho the injunctions will be asked in United States Court against the sale of the property of the various claimants, all of whom are represented by competent counsel. There probably will be a new sale ordered as a whole or in parcel, but in either event the same conditions likely will apply as far as the owners of the separate properties are concerned and whoever bids will be notified of the intention of the owners of the property being bid on that their title will be contested from every angle. At this writing no date has been fixed for the next sale.

Mrs. Kennedy is now in Miami with her sister, Mrs. Frank McIntyre, for a few days' rest from the strain which she has been under ever since the first week in December.

New Orleans, Jan. 28.—With the Con T. Kennedy Shows "tied up" in Gretna by the United States Government for the collection of more than \$100,000 in alleged back taxes and penalties and a suit for salary by a band of Mexican musicians on a property appraised at approximately \$40,000 as is, now comes the Venice Transportation Co. claiming that the cars included in the seizure were leased by it to the defendant company. Yesterday was the date set for the sale and a few minutes before the hour Judge Dawkins issued a temporary restraining order against Dr. Lines, Collector of Internal Revenue, on the application of the St. Louis Rail & Equipment Co., claimant of the cars, which the petition says were leased by the Kennedy concern from the Venice Transportation Co., owned by the St. Louis Rail & Equipment Co. A bond of \$5,000 was given by the applicant and the hearing set for February 2.

St. Louis, Jan. 31.—Henry V. Ghem, president of the Venice Transportation Co., returned last night from New Orleans, where he attended the sale of the Con T. Kennedy Shows, or rather what was intended to be a sale. During a conversation with a Billboard representative Mr. Ghem said: "At various times I have read reports that our company is one of the creditors of the Con T. Kennedy Shows, was pressing its claims for payment. This is absolutely wrong. As a matter of fact our business dealings with Con T. Kennedy had always been very satisfactory and since his death we feel it our duty to assist Mrs. Kennedy to keep the show together, towards which end we will work, and sincerely hope that other creditors will do likewise."

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

Court Will Not Stop Picketing

(Continued from page 5)

the Olympic, also playing independent vaudeville in Brooklyn, and operated by the same management, also was picketed.

Charles L. Hoffman, attorney for the union, said that posters, saying union men were not employed in the opera house, were true. Also that violence had not been done by the pickets, who still patrolled the theater front.

Two weeks ago a new union was incorporated thru the efforts of the owners of the Grand Opera House and Olympic theaters. An account of this appeared in last week's Billboard. This organization is known as the National Theatrical Federated Union incorporated (under the laws of New York) and has a membership of 100, selected from 300 applicants according to the sponsors. This union's stand is to the effect that it seeks to establish a wage scale for the smaller houses that cannot afford to run and pay a high-salaried crew. The purpose, according to the officials, would be to have men temporarily out of good jobs fill the lower-priced houses until they got better ones.



CLEAN UP

With the famous character of Clean Monkeys. Women and Men. Easy operation. Acts as itching, dandruff and dandruff remover. A wide-fog for everybody. Laugh and the world laughs with you. In Gross Lots, \$15.00 per Gross. 1 Doz. Assorted Samples, \$1.50. Order at once. 25% deposit, balance C. O. D.

THE COMBO CO.

137 E. 14th St., New York

"OVER THE TOP" NEEDLE BOOK



M69—"Over the Top" All Gold Eye Needle Book. Best combination on the market, 5 papers sewing needles, 1 cloth stuck full count, and 10 large gold eye needles, including bobbin, darning, wool yarn, or cotton, carpet and button needles. Each in envelope with printed inscription. "Price, 50 cents".

Doz. 80c Gro. \$9.00

Samples for Inspection, 10c postpaid

484-PAGE CATALOG FREE

Hundreds of other specialties of which the above item is an example can be found in our catalog. Send for your copy today. Our 1925 edition will be issued some time in May. Watch The Billboard for announcement.

Deposit required on all C. O. D. shipments

We handle the biggest variety of goods for Sheet Metal, Premium Users, Solicitors, Shows, Carnivals, Bazaars and other dealers in America. If in the market for new novelties and other money-making merchandise get our catalog.

LEVIN BROTHERS Terre Haute, Indiana

Perfect Indestructible Pearls

THREE-STRAND NECKLACE Best Quality Guaranteed Indestructible. Complete with assorted colored crystals, cut with Birthstone.

Per Dozen, \$12.00

24-in. Indestructible Pearls, \$3.50 per Doz. 30-in. Indestructible Pearls, \$4.00 per Doz. 4-Strand Bracelets, \$7.50 per Doz. All of these have sterling silver three-stone clasps. Samples of above four numbers, \$2.50, postage prepaid. 25¢ with order. bal. C. O. D. Catalog free on request.



M. K. BRODY Chicago, Ill.

1118-1120 So. Halsted Street, Chicago, Ill.

FOR SALE

Your large spotted Shetland Ponies. Well trained. Working Tampa Park. CARL H. CLARK, with Hoslan's Hippodrome Shows, DeLand, Fla.

WILL PAY CASH

For Three Acres of Land and Ell Wheel. OTTO FIRING, 517 G. C. Bldg., Columbus, Ohio.

NOTICE—Carnivals and Shows. If you are looking for something new in a game of skill, send name and address for literature to J. H. MARPLE, 136 Oak St., Columbus, Ohio.

61 Penna. Fairs Represented

(Continued from page 9)

finds interest in exhibits and entertainments not wholly akin to his work-a-day world.

The feature of the address, many felt, was a movement started by Mr. White at the conclusion of his regular talk, in which he proposed the establishment of a school for fair managers in this State. He gave no definite suggestion as to the details of the plan.

After the president's address a nominating committee was appointed to select a slate of officers and an executive committee to serve the association next year.

The Midway of a Fair was the topic of a talk by Dr. H. W. Turner, of New Hope, Pa. Opening with the statement that a midway is essential to every successful fair and supporting the president's arguments for clean performance, Dr. Turner urged fair managers to give a great part of their attention in planning a fair to this phase of the group entertainment. He advocated the booking of individual attractions as well as giving contracts to carnival companies. He warned against overdoing the matter of a midway both from a financial standpoint of expense and the danger of overshadowing other features. He suggested a bureau of concession information maintained by the association to which fair managers might report on concessions appearing at their fairs so that men who are habitually dealing unfairly to managers may be marked so they will not do harm to others. He suggested, too, that exceptional attractions should be registered so that an added premium be put on fair dealing and contract fulfillment. He spoke of fake subscription agents and, while he did not denounce the business of selling subscriptions, he suggested that only "sheet writers" with letters of introduction and reference from the publishers of reputable magazines and newspapers be allowed to work on grounds.

Legislation relative to carnival companies or booking attractions otherwise for a midway at county fairs was discussed by D. J. Elke, of Meyersdale, secretary of the Somerset County Fair. He quoted the law on contracts and other phases of legislation touching on the question, and the delegates were given a long list of legal references to refer to their attorneys in the settlement of questions pertaining to contracts and State legislation of fairs.

Greater liberality in the giving of passes to concessionaires and exhibitors was advocated by M. J. Patterson, of Beaver, secretary of the Beaver County Fair.

R. L. Mince, of Washington, Pa., secretary of the Washington Fair, and Bert H. Swartz, of Wheeling, W. Va., secretary of the West Virginia State Fair, discussed agricultural exhibits at a county fair in which they supported the attitude of the president in his address and told of their personal experience in this branch of fair entertainment which had brought both to the conclusion that this phase is by no means a dead issue in the modern fair.

Afternoon Session

The morning session adjourned at 11:30 o'clock and the delegates met again at 1:30, when an address of welcome was delivered by the president, and Mr. Seldomridge read his annual report.

Mr. Seldomridge spoke of the severe illness thru which he passed last year and expressed his pleasure at being among the fair men again. He urged the fair men to keep close watch on the bills that may be presented at the present session of the legislature, as some of them may be detrimental to the county fairs.

The race department of the fair was discussed at the afternoon session by Dave McDonald, of Pittsburgh, and A. C. Pennock, of Cleveland, O. They stressed the retained importance of this branch of fair entertainment and urged the enlargement of purses and several regulations of racing conduct which they felt would overcome some rough phases and protect the manager in his promotion of this branch.

Fred Terry, of The Horseman, Indianapolis, and Judge Reese Blizard, of Parkersburg, W. Va., talked on the general subject of County Fairs, touching on all phases of the matter and telling of conditions in force and experiences gone thru by managers in their States.

Dr. F. J. Devine, of Goshen, N. Y., then talked to the fair men on the general subject of matters at hand.

Various viewpoints in the matter of advertising a fair, types of publicity, advantages of billboards, newspapers, reader items and the like were brought out by S. B. Russell, secretary of the Lewistown fair; R. R. McGeorge, secretary of the New Castle Fair, and J. M. Williams, secretary of the Punxsutawney Fair.

Following these talks Mr. Seldomridge read a list code reference from the statutes of Pennsylvania for the guidance of members in considering the question of tax exemption on fair property.

The nominating committee then was called and reported the suggestion that present officers be retained until the State-wide meeting at Harrisburg in March, when election should take place. This action was approved.

Among those introduced as guests of the convention, but as representatives other than fair officials, was W. H. Gocher, of Hartford, Conn., secretary of the National Trotting Association, who told his listeners of his recent visit to Denmark and conditions he found in the racing game there. He told of the advantages afforded in that country not

C. R. LEGGETTE SHOWS

WANT FOR SEASON 1925

Fat Girl on percentage basis, furnish either platform or tent, also banner. Want man to take full charge of Museum; have some small animals, will furnish, also have some mummies; have banners for same; man must furnish some capital. Would like to hear from some Working Act for Side Show. Man to operate Fun Show; have same complete. Wanted Talker for the Human Cow, Bonita. Will book Mix-Up to reliable parties. Colored Minstrel, Comedians and Dancers who are good; Cornet and Trombone. Have 32x70 Dramatic End Tent that will furnish to reliable parties to put on either musical comedy or Hawaiian show; have swell front for same, also swell scenery for inside; have una-fon; can use if wanted. All Concessions open, except Cook House, Corn Game, Soft Drinks. Show opens McGehee, Ark., March 28. Address

C. R. LEGGETTE, Mgr., Box 167, McGehee, Ark.

M. E. GOLDEN and CHAS. F. CURRAN

WANT SIDE SHOW PEOPLE

Good entertaining Freaks for Museums in Los Angeles and San Francisco. WILL PLACE FEATURES on percentage. Nothing too good or too big. All winter's work and a possible circus engagement season 1925 for capable Novelty Acts. Address GOLDEN & CURRAN PALACE OF WONDERS, 437 Main St., Los Angeles, California.

enjoyed in the United States from the standpoint of betting and the liberal rules that give horse owners more liberty. He told of an incident that had hurt racing in that country for a while during his remarks against too liberal alteration of racing rules. He said that the country had ruled all horses more than 14 years old off the track. The Americans, he said, took advantage of the situation, came to this country and bought up a lot of horses of that age, doctored their teeth and took them back to be sold for two and three-year-olds. The foolish rule was not long in being wiped off the books, he said. After his talk the session adjourned after the meeting voted \$50 to the "Pop" Geers memorial fund.

Last evening the fair men held a banquet in a private room of the Seventh Avenue Hotel. It was the fourth annual dinner. There was a splendid menu and pleasing entertainment. During the dinner a program of vaudeville was presented by the Cervone orchestra and Miss Nelson, singer. The vaudeville was furnished by Wirth-Hamid, of New York, and the Liberty Show Printing Company, Pittsburgh. Mike Kelly, chairman of the banquet committee, was the busy boy in charge of arrangements, and everything went off without a hitch.

Today the Keystone Short Ship Circuit, Harry White, chairman; Coal, Oil and Iron Circuit, G. A. Carmalt, of Brookville, secretary, and the Lake Erie Circuit, Bert H. Swartz, of Wheeling, secretary, held short sessions, bringing the annual Western meeting of the association to a close.

Fair managers present at the session included: C. G. Gould, of Imperial; R. P. Fowler, Titusville; R. B. Enyer, Altoona; Frank Baeder, Erie; G. C. Bordner, Kutztown; Ambrose Bradley, Waynesburg; Charles H. Miller, Butler; S. B. Russell, Lewistown; R. L. Munce, Washington; R. B. Keck, Clarion; Robert Light, Lebanon; H. T. Stewart, N. Washington; A. H. Sipe, Conneaut Lake; J. M. Williams, Punxsutawney; W. S. Berger, Quakerstown; Charles P. Hoffman, Pottsville; H. S. Smoyer, Stroudsburg; Harry B. Correll, Byberry, near Philadelphia; E. M. Loew, Warren; David Blair, Indiana; W. S. Montgomery, Troy; W. H. More, Wattsburg; Norris G. Temple, West Chester; J. L. R. Young, Mercer; W. W. Aitken, Monroe; T. H. Paul, Milton; George G. Coehran, Dawson; William Rosenfield, Towanda; Gladstone Carmalt, Brookville; C. A. Glasser, Carrolltown; M. H. Redding, Dayton; M. L. Ritter, Newport; O. A. Manning, Westfield; Charles E. Knecht, Nazareth; Charles E. Mills, Athens; O. D. Stark, Tunkhannock; Frank H. Marvin, Mansfield; J. H. Book, Port Royal; D. J. Fike, Meyersdale; W. M. Hartensline, Reading; W. T. Smith, Apollo; Charles B. Hines, Stoneboro; J. E. Gable, Ebensburg; S. A. Geiselman, Hanover; Charles Callahan, Clearfield; Nick G. Fritz, St. Marys; H. B. Sehall, Allentown; M. J. Patterson, Junction Park; J. L. McGough, Burgettstown; J. F. Seldomridge, Lancaster; E. W. Gammell, Honesdale; C. Dale Wolf, Lewistown; Guy R. Klinger, Gratz; J. Roy Cessna, Bedford; J. R. Mulinix, Forksville; William J. Zahn, Lehighton; R. A. McGeorge, New Castle; H. C. Heckert, York; Harry B. Correll, Bloomsburg; J. A. Gardy, Doylestown; Ed E. Frontz, Hughesville; Ernest Raughley, Harrington, Del.; C. J. Davenport, Pittman, N. J.; E. B. Allen, Flemington, N. J.; Bert H. Swartz, Wheeling, W. Va.; M. L. Dalger, Timonium, Md.; R. W. Willis, Mt. Holly, N. J.; L. P. Randall, Wilmington, Del.; W. M. Goodman, Bridgeton, N. J.; M. R. Margerum, Tren-

ton, N. J.; Palmer Tennant, Hagerstown, Md., and O. C. Warehime, Frederick, Md. The Eastern meeting of the association will be held in Philadelphia February 4 and 5 at the Sylvania Hotel.

Massachusetts Fair Men Meet

(Continued from page 7)

and booking agencies were introduced, among those being Stuart Kollins, of the B. F. Keith Vaudeville Exchange; Bert A. Spears, of the Beacon Amusement Exchange; Felix Reich, of the World Amusement Service Association, and Barney Demarest, of the Wirth-Hamid Agency. These men were greeted with applause and spoke briefly of their various services, at the end of which the meeting adjourned to the Swiss Room for luncheon.

During the course of luncheon there was some vaudeville entertainment, which was donated by the Keith Vaudeville Exchange. Three fine acts were presented, namely Lenore Ferrari, clever accordion player; Miss Bailey, fine vocalist, with Miss Fitzgerald at the piano, and Harry McGowan, singing comic, who led the members in several old favorites that everyone knew.

Hon. Alvan T. Fuller, newly elected governor of Massachusetts, and Frank G. Allen, lieutenant-governor, expected for luncheon, were forced to absent themselves. Letters of regret were read. Gen. Alfred F. Foote, commissioner of public safety, spoke on the co-operation of the State police with fair officials in making fairs everything they should be and protecting the patrons. Dr. Arthur W. Gilbert, commissioner of agriculture, delivered a splendid speech that caused much favorable comment from those present. His speech in full will be published in next week's issue. Leslie R. Smith, director of the Division of Reclamation, Soil Survey and Fairs of the Department of Agriculture, was the last of the luncheon speakers and went into detail on the matter of State prize money. Some \$35,000 is set aside by the department to be awarded at fairs. Mr. Smith presented a beautiful silver loving cup to Clyde H. Swan, of Barre Fair, for the marked improvement in his fair; a silver medal was awarded to Clarence Warner, of Great Barrington Fair, for his efficient handling of the cattle exhibit at his fair. Honorable mention was given other fairs for different accomplishments and novelties.

Afternoon Session

Directly after luncheon Fair Experiences and Observations came in for several hours' discussion, during the course of which many important facts were brought out and driven home to the members. Nearly everybody present took part in this discussion and had something to tell, some experience to relate of something learned from their own fair. It was two hours well spent with much accomplished.

A co-operative plan for fair publicity was submitted during the course of the afternoon by Harry L. Piper, agricultural news writer, of Boston, and was heartily endorsed by the assemblage, a committee being appointed to go into the matter. Fairs, the smaller ones chiefly, are lacking in publicity and have suffered accordingly, but if this plan is put into operation and every fair in the association goes wholeheartedly into it much will be accomplished in this line during 1925.

Promptly at 4 o'clock President Haigis called the business meeting to order, with A. W. Lombard, of the State Department

of Agriculture, in his role of secretary-treasurer, which job he has held for several years. He was given a vote of appreciation for his efforts and hard work, for he has done much towards the success of the association.

One new member was added to the list during 1924, the Blackstone Valley Agricultural Society, which holds its fair at Uxbridge, Mass., Dr. M. R. Sharpe, secretary.

Dates Announced

Dates for 27 out of 30 fairs were announced as follows: Acton, September 18-19; Barnstable, September 1-3; Blackstone Valley, September 18-19; Brockton, September 29-October 3; Deerfield Valley, September 10-11; Eastern States Exposition, September 20-26; Essex, September 16-19; Franklin, September 4-17; Gardner, October 10-12; Greater Lynn, September 8-12; Groton, September 24-26; Hampshire, Franklin and Hampden, October 6-8; Highland, September 2-3; Hillside, September 29-30; Housatonic, September 28-October 2; Marshfield, August 26-29; Martha's Vineyard, September 22-24; Nantucket, August 19-20; Oxford, September 2-3; Plymouth, September 10-12; Union, September 8-9; Weymouth, September 7-8; Worcester, September 7-10; Worcester Northwest, September 7-8; Worcester South, September 17-19; Worcester West, September 24-25; and Lunenburg, September 12.

Bristol, Hoosac and Westport will be announced later.

New Officers Elected

In accordance with the custom of the association, a new board of officers is elected each year. The new board is made up of W. Stuart Allen, Acton, president; Walter Rapp, Brockton, vice-president; Clyde H. Swan, Barre, vice-president; C. A. Nash, Eastern States, vice-president. Executive Committee: Hon. Eben S. Draper, Hopedale; R. H. Gaskill, Topsfield; L. B. Boston, Hyannis; Duane S. Slater, Tyringham; Harry A. Ford, Dalton, and A. W. Lombard, once again secretary-treasurer.

Two-Day Meeting in 1926

Just before the meeting was adjourned a motion was made and carried to have the 1926 meeting a two-day affair in order to have more time to go into different problems, discussions, etc., and it was unanimously carried. Everyone seemed satisfied with the way things turned out at this meeting and left the hall satisfied and the wiser for having come.

Among Those Present

Among the fair men present were: Duane S. Slater and Clark Comstock, of Great Barrington Fair; R. H. Gaskill and W. C. Whittredge, of Topsfield; John J. Kennedy, Oscar Belden and Wm. H. Dickerson, of Northampton; Sherwood C. Case, Jas. B. Wetze, Minot Wood and C. H. Swan, of Barre; W. F. Howe, of the State College; Warren L. Ide, Bristol; Harry A. Ford, of Hillside and Highland; B. Durrell, W. J. Thayer and Jock Tuck, of Worcester; Leslie B. Smith, Department of Agriculture; L. B. Boston, M. N. Harris, C. E. Wilbur and Fred S. Elbridge, of Barnstable; W. G. Ford, of Marshfield; Walter Rapp, C. H. Pope, Harry C. Briggs, Elroy S. Thompson, Fred W. McLauthen, Osman M. Camurn and E. H. Tindale, of Brockton; W. Stuart Allen, Geo. S. Tucker, Jr., B. D. Hall and G. A. Richardson, of Acton; Mr. Murray, of Greater Lynn; George Heywood, Elliott J. McKnight and Henry R. Godfrey, of Gardner; I. H. Bartlett, of Nantucket; J. J. Shepherd, of Marshfield; E. E. Nutting, Fitchburg; Lewis L. Harrington and Ralph S. Foster, Lunenburg; Eben S. Draper and Compton Smith, of Blackstone Valley; F. G. Carpenter, H. W. Taylor, R. E. Bates, J. H. Cleary and John E. Donlan, of Groton; also all speakers listed in last week's issue.

Picked Up Going 'Round

The busiest man in the hall was A. W. (Hard Work) Lombard, who was here, there and everywhere. Harry Hall and Sam Anderson, of the California Shows, were on hand to look after their fairs.

John Finnerty, independent concessionaire, booked some spots. Murray Room, of the World Amusement Service Association, was piloting Felix Reich all over the place. Murray is one of the oldest bookers in the business and is very active for one his age.

Elliott J. McKnight, of Gardner Fair, got to reminiscing of old days in the show business. Last year was Gardner Fair's first year but much was accomplished, and much more will be accomplished in 1925, according to E. J. He got a laugh when he announced he was going to turn his fair over to the "insurance agents", as they seemed to want all the money for protection.

Many acquaintances were renewed back and forth between the fair meeting and the horsemen's meeting, which, by the way, was a very large gathering of 500 or 600 men, so horse racing is not on the decline up this way if that assembly means anything.

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Los Angeles, Jan. 28.—Summer-like weather has ruled here of late, and with it has come many tourists. Attendance at theaters is good. Business commencing is showing great improvement and a return to prosperity is plainly visible.

The Mission Play, California's epic tragic-drama, will open its 14th season February 1 at San Gabriel. Reservations for seats are greater than in other years.

Harry LaBell, well-known Eastern showman, is visiting here, and, though the conditions in this section, his Coney Island and Park dates necessitate his return East. Mrs. LaBell is with him.

Lou Berg was at Fresno the past week and paid a pleasant call at winter quarters of Snapp Bros. Shows.

Leatrice Joy has signed one of the highest salary contracts of the year with the Paramount Studios. She is to appear in Cecil DeMille's pictures whenever the story fits her. Even the De Mille has severed his connection with Paramount, this clause in Miss Joy's contract holds good.

Al (Big Hat) Fisher arrived here the past week to begin his duties as general agent for the Abner Kline Shows. He looks real prosperous.

Harry Pfan's Society Circus has established winter quarters in Santa Ana, outside of Los Angeles, and the owner will break in several new acts.

The Fun Palace, the largest building of its kind in Western amusement circles and second largest in the United States, is being constructed on the new Ocean Park Pier. The building will have a frontage of 225 feet and a depth of 260 feet, and will cost more than \$500,000. The work is under the supervision of G. Merritt Jones, owner of the property. The building will open July 1, and is to have mechanical fan-making devices.

Albert Karno, well known in circus and show circles, is making good with his Royal Barbecue Cafe in Washington boulevard, on the road to the Venice Beach.

Mark Hanna has opened the new Palace Lancers Hall at Ocean Park. It is one of the most beautiful on the Coast. Patronage is big.

Negotiations are under way between S. J. Grauman and Miltzi Hajos, musical comedy star, which may lead to her return to Hollywood for a season of independent picture productions at the close of her present tour.

H. W. McGeary has returned to his home in Venice after a tour that took him as far as Cuba. He spent much time with his old side kick, Johnny J. Jones, in Orlando, Fla., and reports that he engaged many new freaks and attractions for his big shows on the Venice Pier.

Annette Kellermann, famous swimmer, has opened a club here for women who are interested in health and physical beauty in addition to enjoying the advantages of a high-class country club.

J. L. (Judge) Karnes has again put his signature to a contract with the Wertham Shows, and will be leaving for St. Louis about March 10. Mrs. Karnes, who was seriously ill, is much improved.

John T. Backman is making great progress with his work of breaking new acts at the Al G. Barnes Circus winter quarters.

The Burbank Theater Quartet, composed of George Crump, Jack Miller, William McKee and Henry Rogerson, is making a splendid impression at the Main Street Theater.

Richard Carle, famous comedian, now playing with Harry Carroll's Pickings at the Orange Grove Theater, is expected to soon become a large owner of Los Angeles real estate.

Ernest Pickering, president of the Pacific Coast Showmen's Association, will open his Pickering Park at Seal Bernardino again this summer with much added in the way of features. His success has attracted the attention of San Diego capital, and it will not be surprising to find him at the head of another amusement venture in that city this year.

Out in the Open

(Continued from page 95)

Exposition and circulated by Edward R. Salter. It is indeed an instructive book and one which should be in every office wagon. We sure appreciate having received ours.

Thirty-five years ago, January 28, the famous showman, Adam Forepaugh, died at his home in Philadelphia, Pa.

William Gluck, manager of the Ber-

nardl Greater Shows, announces that he has been awarded the contract to furnish the amusements at the Maryland State Fair Labor Day week, September 7-12.

Mike Vortex and Marie Keeler, well-known aerialists, have been engaged as an attraction for the Knights of Columbus Indoor Celebration at Oswego, N. Y., week of February 16. The celebration is being handled by W. E. Dunkinson and J. J. Keeler, well-known promoters.

Sixty members of the Triple City Motorcycle Club of Boston, Pa., will "ride in" for the 11th National Motorcycle, Bicycle and Accessory Show which opens in the 71st Armory, New York City, February 9. Lasting one week, Eastern and Metropolitan two-mile event titles for championship will be decided at this meet.

Clipping one minute and one-fifth second off the three-quarter mile championship record made by Joe Ray four years ago, Paavo Nurmi, sensational Finnish long-distance running champion, at Madison Square Garden January 27, made his 13th record performance since coming to this country. This is considered an extraordinary feat, since Nurmi is essentially a long-distance runner.

Our conception of the real meaning of the phrase, "having a fat chance," is depicted in an article from Hull, England, which says that William Green and Archie Ball, each weighing about 325 pounds, recently provided the preliminary entertainment at a boxing show in that city. The boys are called "the world's fattest boxers."

Frank and Lillian Vernon, owners and managers of "The Rollaway," and Gift Shoppe, inform in a letter to "The Shopper" that they have their own show, known as Vernon's Hippodrome Shows, booked for numerous Southern dates for the coming season and are doing nicely with their rink at Pulaski, Tenn., during the winter months.

"The Big Mogul"

(Continued from page 10)

scene—the new offices of Peter Quilt, who, kindly remember from now on, is Mr. O'Hara. His stenographer of ripened vintage gets a telegram from her sister back in Troy urging her to come for an anticipated family event. While Mr. Quilt is out Van Cortland Lamb and his daughter, Marie (Pat Clary), call. Mr. Lamb has designs on some \$5,000,000 Mr. Quilt has made in copper out West. Mr. Lamb exits temporarily and the stenographer prevails on Marie to take her job for a few days. It's an adventure that rather pleases the rich Miss Lamb. Mr. Quilt returns and in two minutes had staked his millions, his heart and his other chattels on the new secretary. The battle for Mr. Quilt's coin starts here. Miss Lamb does not prove to be a plastic tool of her father and his financier associates in seeking to make Mr. Quilt walk back West. In fact, she learns to think mighty well of Mr. Quilt.

The conferences, plots, intrigue and situations that follow are what could reasonably be expected. The play develops the O'Hara personality at every turn, incased in a house of mirth and song. While kneeling at a stage radiator with a wrench to make more steam come on Mr. O'Hara casually sings *Heart of Mine* with all of his tuneful old-time effect. In the parlor scene of the second act in the Lamb home Sara Ann McCabe, new recruit to the O'Hara show, sings *One Fine Day, Come With Me to Romany and Her Gown*. She is a very pretty young woman with great vocal promise and is just out of Father McNamara's choir in Chicago.

Mr. O'Hara follows Miss McCabe in songs. It is a concert where it seems the encores are endless and the singing ends with regret. Mr. O'Hara's numbers are *Arcaady*, *Mrs. Donegan*, *Mother Asthore* and numerous others.

The Big Mogul has action perpetual, it bubbles unceasingly and is also definitely connected up from a structural standpoint. It affords a happy evening and it is packing the Central to the last chair upstairs and down. Mr. O'Hara is an institution in the prairie country and always draws a loyal following, perhaps more this engagement than in any other in recent years.

Pointed mention should be made of the fine and sincere work of Miss Clary. Here is a young woman who grows on you from the rise of the first curtain. She has character in her fine acting and a delightful ripple in her comedy. Allen York, the office boy, plays a somewhat thankless part with ability but I am inclined to think, with exaggeration, it is not logical for office boys to be rude to new stenographers. Hal Mordant acts in his customary decisive and finished manner and all of the rest do what they have to do well. Again the play lightens one and such is its mission.

FRED HOLLMAN.

"Out of Step"

(Continued from page 10)

Its ears tell it is so—and the final curtain is flat. To Eric Dressler must go much of the credit for making *Out of Step* so entertaining. He plays the "jazz baby" with a feeling so right that one feels continually in sympathy with him. His problem is to make important a state of discontent which must strike many in the audience as altogether unimportant,

a hard job to give any actor. He accomplishes this to the full by a characterization which is well-nigh faultless. I know of few young players who can time a point, a laugh, or a speech, with such accuracy as Mr. Dressler, and it is largely the ability to do this which makes his character so unerringly true. The dramatists' theater has a find in Eric Dressler and he is going to be a tremendously popular player in the years to come, or I miss my guess woefully.

To Marcia Byron falls the part of the boy's wife and she acquits herself of it splendidly; Malcolm Duncan plays her brother, the one who does most to make her husband miserable. He gave a sterling portrayal of the character. A girl with a passion for dancing was excellently done by Anita Booth, as were two store girls by Miriam Doyle and Ruth Garland. The other characters were little more than bits but they were all so well handled that most of them linger in the memory. However, the cast is long and I must refer you to it rather than mention all the names here.

The direction and mounting of *Out of Step* has been executed with more than ordinary skill. James Forbes has put life into all the characters, the tempo he set it just right and there is naturalness in all the stage movement. Livingstone Platt has contrived sets which are convincing in every particular.

I believe *Out of Step* is going to please many people. I enjoyed it all save the last moment and see in it a really fine effort to discuss dramatically a problem which has to be faced by many a family. It is set forth sympathetically and truthfully, yet without sentimentality and is, withal, an entertaining play. A good comedy; splendidly acted and directed. GORDON WHYTE.

Yushny's "The Blue Bird"

(Continued from page 10)

Yushny himself is much better. He is depending more on genuine wit than on willful mispronunciation of words in his announcements and the results are better and more to his credit. If he would now cut out making the audience sing and applaud, he could add an individual prestige to his repue.

To one who was thoroughly bored and depressed by the previous program, this new bill at the Frolic is just as thoroughly a joy and a delight.

DON CARLE GILLETTE.

"The Depths"

(Continued from page 10)

herself to is that she is so young, eager and passionate that she cannot stand belonging to one man only. That this is no stumbling block to the reformation of prostitutes is well known; rather the contrary is true. It is a pretty well established fact that nymphomania and prostitution do not go together. That is why I say *The Depths* is psychologically false and the audience, even the unacquainted with the facts, senses this to be so. The consequence is that Miss Cowl has to fight this air of falsity, and she accomplishes much with her part she is never able to dispel it entirely.

I hate to think what might have happened with a less accomplished actress in the role. Miss Cowl can act. All the resources of acting mechanics are known to her, no matter how great the climax of a scene she still seems to have a bit of reserve left, she has that something which compels an audience to keep pace with her thought and feeling. But notwithstanding all this she does not make the play convincing. I doubt if anyone could.

Rollo Peters has the part of the lover and I did not like him in it. I fear that Mr. Peters feels the play is no good and acts it more as a duty than as a pleasure. At any rate he always seemed to be acting the part, rather than being it, and this is not his usual wont. Vernon Kelso was a friend of Mr. Peters and played the role very well; Jennie Eustace was the mother and slathered on the "mother stuff" a bit too thick to suit me; Jessie Evensen and Edith Van Cleve played a pair of trollops and gave excellent renditions of their parts; Gordon Burby and Charles Brokaw did a couple of bits well.

I do not see a success in *The Depths*. I feel quite sure that those who see it will not advise their friends to go, and a play which creates that feeling is half way to the storehouse. If, as I surmise, Miss Cowl was attracted to *The Depths* by the role she plays (and as she is such a splendid actress), might I suggest that there are fine plays with fine parts which she might profitably try? With her unforgettable Juliet in mind I remind her that we have not seen her as Beatrice, Herminion, Imogen, Rosalind or Viola. I would make a small-sized wager that she would fare better with any of these than with *The Depths*.

Jane Cowl's talents wasted on a shoddy play. GORDON WHYTE.

What the New York Critics Say

"The Depths"

(Broadhurst Theater)

WORLD: "The play is phoney."—Heywood Brown.
 TIMES: "Three acts of love and redemption

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and exits and entrances that would have been much less entertaining than they were but for the presence of Miss Cowl."—Stark Young.
 SUN: "It is a ridiculous play."—Alexander Woolcott.

TELEGRAM-MAIL: "Crocodile sentiment upon a theme worth only great humor or great truth."—Gilbert W. Gabriel.

"Hell's Bells"

(Wallack's Theater)

TIMES: "A painfully synthetic comedy."
 WORLD: "A hard-working and artless concoction, farce and comedy and burlesque by turns."—Quinn Martin.

SUN: "Too rough in its humor to be comedy and yet hardly funny enough to be farce."—Stephen Rathbun.
 HERALD-TRIBUNE: "The comedy was clean and refreshing."—Charles Belmont Davis.

"Beyond"

(Provincetown Theater)

TIMES: "There will be some who will find Hasenclever's tragedy striking and deep. I, for one, did not."—Stark Young.

WORLD: "Of all the 'expressionistic' plays that have come this way, 'Beyond' is the most intricately unintelligible."—Wells Root.
 HERALD-TRIBUNE: "Is, for the most part, unbelievably tedious."—Ward Morehouse.

POST: "Beyond has nothing for the casual playgoer bent solely upon entertainment. To students of the theater it is a laboratory experiment of tremendous interest."—John Anderson.

"The Stork"

(Cort Theater)

TIMES: "The result is a play which, relying largely upon its original idea, is repetitious and hence generally dull."

WORLD: "A rowdy play and yet a very dull one."—Heywood Brown.
 HERALD-TRIBUNE: "Such laughter as it induced was the result of the rough stuff, if so it may be called."—Percy Hammond.

EVENING-WORLD: "Is dull, pointless, destitute of humor save for the desperate interpolations of things meant to be smart but better left unsaid on a stage presumed to be measurably polite."—E. W. Osborn.

"Out of Step"

(Hudson Theater)

WORLD: "Under the litter of talk and tons of acting was just discernible the flattened form of a good idea."—Wells Root.

HERALD-TRIBUNE: "A hustling little comedy."—Percy Hammond.

TIMES: "A good deal of it is entertaining, but it is all astonishingly crude."
 TELEGRAM-MAIL: "A play they might have made something of."—Gilbert W. Gabriel.

"The Small Timers"

(Funch & Judy Theater)

TIMES: "A somewhat hesitant performance of a modest, inept, but frequently entertaining comedy."

WORLD: "There is an air of semi-amateurism about the direction and the action of the piece is carried uncertainly through."—Quinn Martin.

POST: "It's just one of those queer things which sometime bloom on Broadway on a stormy night."
 SUN: "With all its faults, including unnatural dialog, especially in the tedious first act; inept casting and some mumbering of lines, 'The Small Timers' is amusing."—Stephen Rathbun.

DEATHS IN THE PROFESSION

BARKOOT—Henry, two-year-old son of Mr. and Mrs. "Babe" Barkoot, of the K. G. Barkoot Shows, died recently at the family home, 2225 Watson avenue, Detroit, Mich.

BAUM—Arthur, 35, widely known advertising agent of numerous theaters in New York, and recently agent at Daley's Theater, was stricken by blood poisoning, which caused his death in that city January 28. A wife and three children survive.

BISHTON—Mrs. Ruth, wife of William (Hy.) Bishton, well-known Midlands, Eng., traveler, died January 8. Mrs. Bishton was buried at Shirebrook Cemetery January 13.

BOUCHER—Mrs. Mary, wife of A. C. Boucher, part owner of the Bessley-Boucher Shows, well known in the North-west and now wintering in Nevada, Tex., died January 27 at the Methodist Hospital, Los Angeles, Calif. Mrs. Boucher, who was born in Caseyville, Ky., February 11, 1894, was held in high esteem by her many friends in the profession. The funeral was held in Los Angeles, with interment in Englewood Park Cemetery.

BRITTON—Mrs. Sadie, 48, widow of Joe Britton, died at her home in New York January 24. The two Brittons had one of the earliest Negro acts to receive recognition in organized vaudeville. Mrs. Britton was a member of the Rebecca Chapter, Women's Branch of the I. O. O. F., and of the Colored Vaudeville Club. Deceased is survived only by a distant relative, Mrs. James Reese. The deceased was buried from Mrs. Miller's Undertaking Parlor by the Rev. Wm. Howard, of St. Jude's Episcopal Church, who officiated at her husband's funeral a dozen years ago, and interment was in St. Michael's Cemetery, J. W. Cooper, ventriloquist and life-long associate of the team, read resolutions of condolence from a committee of professionals of which Mrs. Robinson was chairman.

BURNHAM—Nicholas, 65, a member of the Green Room Club, and of the Actors' Fund of America for several years, died suddenly at Bernardsville, N. J., January 30. He was under the care of the Actors' Fund, and about a week ago was sent to Bernardsville. He last appeared on the stage in Merton of the Movies during the 1923-24 season. In 1923 he was in the cast of Welcome Stranger at Chicago, and he had worked in motion pictures for several years. In 1917 Mr. Burnham appeared in Miss Springtime and prior to that he appeared in The Mikado and in Buddigeo, also with the Edward E. Rice production, Pop, also in the original cast of The Travelling Salesman. Funeral services were scheduled to be held February 3 in Campbell's Funeral Church, with interment in the Actors' Fund plot in Evergreen Cemetery, Brooklyn.

BURTON—Benjamin Butler, 69, who was well known among the Midland Chautauqua circuits a few years since, passed away December 27, 1924, at his home in Los Angeles, Calif. He was born in Hopedale, O. In early manhood he moved to Iowa, and was there married to Margaret Lindley. A very tempting offer was presented to him to go into the business world, but he was determined to enter the ministry, and with his good wife moved to Des Moines and entered Drake University. There for four years he struggled and sacrificed to put himself thru school. He graduated from Drake and later took post-graduate work at Stanford University and Eugene Bible University and received the degree of Doctor of Divinity from the last-named institution. His first regular pastorate was at North Bend, Neb. He later held pastorates at Sacramento, Calif.; Colorado Springs, Col.; San Jose, Calif.; Winterset, Ia., and other places. He devoted several years to the evangelistic field, where he held successful meetings in all parts of the country. He also was a lecturer of ability and traveled for the lyceum and chautauqua courses. During the years of pastoral service Mrs. Burton was his sympathetic, helpful co-worker, standing by his side thru all of his labors. She passed to her reward six years ago. Brother Burton is survived by two children, John L. Burton, of Des Moines, Ia., and Hazel Burton, of Los Angeles; also a brother, J. B. Burton, of Los Angeles, and a sister, Mrs. Lizzie Doane, of Los Angeles. The funeral services were held in Wilshire Boulevard Christian Church, January 2. Interment was in Des Moines, Ia.

CABLE—George W., 86, well-known author, died January 31 at St. Petersburg, Fla. He was famous for his masterly sketches of Creole life in Louisiana before the Civil War. The deceased was born in New Orleans. His bride of a year was at his bedside when the end came.

IN LOVING MEMORY OF OUR ANGEL BOY. CLIFFORD A. COLE Who passed away February 9, 1923. A loss we can never regain or forget. MR. AND MRS. EDDIE K. COLE. While better off, you don't know how much we miss you.

CARTWRIGHT—Mrs. Rachel, well known to many English showfolk, died

recently in England. A son, James Cartwright; two daughters, Minnie and Eliza Cartwright, and two sisters, Mrs. Sophia Cartwright and Mrs. Minnie Carter, survive. The funeral was conducted from the Brick Hill Church, and was followed by interment in a plot beside that of her late husband.

CLAYTON—Harry, well-known stage carpenter, died recently in Wadley, Ga. He is survived by his wife, Blanche Clayton, of Toledo, O.

COLLE—Robert, cashier of the Starland Theater, Anderson, Ind., died recently in that city from injuries sustained in an automobile accident. Burial was at that city.

COOPER—Tracey, 33, violinist, died of pneumonia at his home in Brooklyn January 22. Mr. Cooper was a member of the National Association of Negro Musicians and of Celestial Lodge No. 3, Prince Hall Masons. He formerly played with the Clef Club and many other well-known New York orchestras. The funeral services were from St. Augustine's Catholic Church.

DEARMO—R. F. (Dad), 81, died January 30 at Miami, Fla. The deceased had been in the outdoor-show business for 65 years. For the past three years he was connected with the Brown & Dyer Shows. A daughter and son, both in the profession, survive.

DOUGLAS—Susan Evelyn, 51, died recently at Winnipeg, Can. A daughter, Oleida, and a son, Harold, survive. The daughter is a member of the Capitol Theater staff at Winnipeg, and the son was formerly treasurer at the Walker Theater.

SACRED TO THE MEMORY OF MY BELOVED SON EDGAR WHO PASSED AWAY FEBRUARY 4, 1924. They are not dead who live in hearts they leave behind. ELIZABETH LOTHROP.

ENGLISH—Alice, 71, daughter of the late Dr. Thomas Dunn English, author of Ben Bolt, and for many years Representative from the Newark District in Congress, died in Harlem Hospital January 29. The deceased was for many years secretary to her father while in Congress.

FINEBERG—Herman, 45, brother of Charles, Harry and Abe Fineberg died recently at his home, 97 Port Washington avenue, New York, from a complication of diseases. The deceased was well known in theatrical circles, and his brother Charles has been company and theatrical manager for several years. Harry Fineberg is company manager of the Chester (Rube) Nelson Company on the Mutual Burlesque Circuit. Burial was at Bayside, Long Island, New York.

FULLIAM—Mrs. Maria Louise, 56, mother of Jimmie Stanton, finale producer for Fox & Krause stock burlesque houses, recently died at New Orleans. The deceased had numerous friends in the profession.

GILBERT—Mrs. mother of Midge Gilbert, who plays the role of Nona in Body and Soul, died recently at Westfield, Ill.

GILBERT—William J., a famous character and for years identified with the Augustin Daily Stock Company, died January 29 at Crystal Springs Farm, Bernardsville, N. J. The cause of his death is reported to be chronic rheumatism. Mr. Gilbert was unmarried, and as far as has been determined was without relatives. His mother, the late Mary Leflingwell, also was a member of the theatrical profession. Mr. Gilbert, at his urgent request, was buried next to her in the Actors' Fund plot in Evergreen Cemetery, Brooklyn. The funeral services were held February 2 under the supervision of the fund. William J. Gilbert was born in New York July 26, 1851, and became a resident guest of the Actors' Fund Home at West Brighton, S. I., May 13, 1902, three days after the opening of the home, being the sixth guest to be admitted. He was unable to appear on the stage after his 51st birthday anniversary, due to serious eye trouble, which resulted in impairment of his vision. His first appearance was at the Olympic Theater in St. Louis in Long Strike in 1869, playing the part of a gentleman from London. In 1882 Mr. Gilbert joined the Augustin Daily Company, appearing first in The Spy. He was also prominently cast in many plays with Ada Rehan and John Drew, among them being She Would and She Would Not, Dollars and Cents, Love on Crutches,

The Recruiting Officer, The Merry Wives of Windsor, Love in Harbors and The Taming of the Shrew, in the last named of which he played the part of Christopher Sly. He also accompanied Ada Rehan, John Drew and other members of the Daly Company on their London engagement. Mr. Gilbert also appeared with the late Oliver Dowd Byron in Across the Continent and with Joseph Jefferson in Rip Van Winkle.

GLOVER—George H., well-known band leader of New England and for years at the head of Glover's Band, died recently at his home in Melrose Highlands, Mass.

GOFF—Mrs., 27, well known in the outdoor-show world, died January 25 at Rome, Ga. The deceased was last with A. B. Miller's Greater Shows. She also was connected with the Sunshine Exposition Shows for two years.

GREEN—Hugh, 81, father of William Green, president of the American Federation of Labor, died at Coshocton, O., January 27 from heart trouble and blood poisoning. William Green, the deceased's son, was at his bedside. Mr. Green came to this country from Wales, where he had been a coal miner. The funeral services were held at Coshocton January 29.

HAMPTON—Gretchen, head waiter with the Hagenteck-Wallace Circus, died suddenly at Louisville, Ky. The deceased had been with the circus the past four seasons.

HEYN—Siegfried, 67, musician, died recently at Omaha, Neb. The deceased organized the Heyn Orchestra a quarter of a century ago, and before reaching Omaha played in the Detroit Symphony Orchestra. The wife of the deceased and three children, Chester, Hugo and Charlotte, survive. The funeral was held from the Hoffman-Crosby Chapel, with burial in Pleasant Hill Cemetery.

KELLY—Mrs., mother of Doris Kelly, formerly with the Naughty, Naughty Company, died January 24 at Carnegie, Pa.

LOOF—Charles, 45, merry-go-round operator, well known in the show world, died January 25 at Long Beach, Calif., where he had gone on a visit to his mother. He was taken seriously ill upon his arrival there. The deceased was born at Graves Inn, N. Y., January 10, 1880; in 1907 going to Providence, R. I., where he purchased the Crescent Park property. His mother, wife and four children survive.

To the Affectionate Memory of My Beloved Husband EDGAR LOTHROP Who Departed This Life February 4, 1924. MARIE LOTHROP.

LOUDEN—John, night watchman, died suddenly at Toledo, O., recently. A quarter of a century ago he was one of the most popular bareback riders in the world. Funeral services will be conducted from the Leon & Sherer chapel.

LUND—John, 64, at one time assistant director of the Metropolitan Opera Company, and for many years a close friend of the late Victor Herbert, and conductor of his light operas, died at his home in Buffalo, N. Y., February 1. Mr. Lund's first noteworthy composition was Spring Greetings, for which he wrote both the words and music.

LYNCH—Paul G., 43, manager of the Seattle (Wash.) exchange of the Pathe Film Company, died recently at his home in that city after a brief illness. He was president of the Northwestern Film Board of Trade. Surviving are his widow, Mrs. Roberta Lynch; two daughters, Wilberta and Paula, and a son, Carlton. Funeral services were held at the Booth Undertaking Chapel, and cremation followed the services.

MANDERS—Charlotte, 11 months, infant daughter of Mr. and Mrs. William Manders, Scottish travelers, died at Edinburgh, Scotland, January 7, after a brief illness. The funeral was conducted from the Industrial Hall at Edinburgh, and burial was in the Biershill Cemetery. The services were impressive and the mourners were principally relatives.

MOORE—George, father of Mrs. John Rea, well known in the outdoor show world, died at his home in Custance, Pa., January 27. Burial was held at that city January 30.

MORSE—William A., 61, prominent attorney of many years' standing, who will be remembered by his connection with many famous cases, died at his home in the West Roxbury district of Boston, Mass., January 26. Morse was counsel

for Lotta Crabtree, the famous actress, for several years. He had the distinction of being mentioned as one of the three trustees in her will, under which millions of dollars were left to provide for disabled veterans and their dependents, and for educational purposes.

PARKER—Florence Amy, 33, widely known in the circus and carnival show-world, and the wife of G. Provost Parker, noted clown, died at the University Hospital, Baltimore, Md., January 7. The deceased was ill but a few days. Mr. and Mrs. Parker were with the Loyd & Linderman Shows last season. Death was due to peritonitis. Funeral services were held in Baltimore, and the body was taken to Hartford, Conn., to be laid at rest.

PASHLEY—William, 59, a well-known Yorkshire, Eng., traveler, died December 27. His wife, one daughter, Edna, and five sons, William, Frank, Joseph, Norman and Edlie, survive. Interment was made at Globe Cemetery December 30.

PETERSON—Elva, 20, actress, died January 26, after a long illness, at Walla Walla, Wash. Under her stage name of La Petite Elva she had appeared in many theaters in the country, playing on the Keith and Pantoules circuits. She was a child imitator and dancer. Bad health caused her to cancel her recent engagements.

PIZZARELLO—Joseph, a vocal teacher, who for many years maintained studios at Carnegie Hall, New York, and was well known in musical circles in this country, died last week at his home in Cannes, France, according to a cable advice. The deceased retired from teaching two years ago, when he returned to his birthplace in France.

PLUNKETT—Henry, 45, actor, died at Buffalo, N. Y., January 30 from a stroke of paralysis. The deceased was a carpenter and played parts in Dave Marlon's shows for 14 consecutive seasons. His home was in Boston. Lydia Plunkett, his wife, who is a chorister, survives.

QUIN—Edward E., 49, for 20 years manager of the Palmer House, Chicago and widely known among show people, died January 22 of heart disease. The widow, two sons, a daughter and a brother survive. Funeral services were held in St. Clement's Roman Catholic Church January 24, and burial was in St. Joseph's Cemetery, Chicago.

RAWSON—Guy, 47, a member of a former well-known vaudeville team, Rawson and Clare, died of heart disease in New York, where he had been living since the death of his wife and stage partner, Frances Clare, about 18 months ago. Rawson and Clare played some time ago for the Sullivan & Cosidine, Keith and Orpheum, as well as other vaudeville circuits, and also appeared in burlesque. They are credited with originating "kid" characterizations, which they featured in their acts. Mr. Rawson is survived by one sister, married and residing in Grand Rapids, Mich., who attended the funeral services held in New York.

RICE—Mrs., mother of Frank L. Rice, an attache of the Leo Felst, Inc., Boston office, died January 22 in that city.

RICHARDSON—Edna, 28, wife of Irvin Richardson, stage manager of Harvey's Minstrels, died at her home in Kansas City, Mo., January 25. The deceased was a member of the choir of the Allen Chapel of Kansas City for 10 years. Her father and mother, who reside in Denver, Col., and one sister, Mrs. Ethel Earl, of Casper, Wyo., also survive. Mrs. Richardson was ill but a few days. Funeral services were conducted from Allen Chapel.

RICHARDS—Richard R., well-known theatrical press agent, died suddenly January 31 at Mercy Hospital, Chicago. It is thought that gangrenous appendicitis was the cause of death. The deceased was a member of Beta Psi Fraternity and a graduate of Columbia University. About five years after leaving college he entered the theatrical business as press representative and advance man. For five years he held an important position with A. L. Jones and Morris Green, of the Bohemians, Inc. Before that he was with Comstock & Gest, and it was thru him that some of the biggest theatrical productions of Broadway were handled, including the entire series of the Greenwich Village Follies, and his strenuous the conservative publicity methods were the means of attracting considerable profitable attention to the Dolly Sisters in Sitting Pretty, when the prospects of that show seemed doubtful.

ROBINSON—Prof. James H., leader of the Bethel Baptist Choir for many years and well-known musician of Jacksonville, Fla., and promoter of many prominent musical events in that city, died at his home there.

ROMMELL—Robert, five-year-old son of "Jack the Giant Killer", Ernest Rommell, was fatally burned last week at Bridgeport, Conn. Ernest Rommell and his wife, Violet, are well known to vaudeville patrons for their famous "Jack the Giant Killer" sketch, in which the late Captain George Auger played the giant.

SCHUETZ—Heinrich, 22, Austrian violinist, who had been in this country for eight months, was drowned at sea January 30 from the Royal Mail Steamship Orduna, on which he sailed for Hamburg.

SHELTON—Mrs. Sarah, 83, died January 26 at the home of her son, R. B.

Shelton, in Indianapolis, Ind. The deceased was the mother of Ruby Shelton, widely known pianist and vaudevillian, one of the team of Fidler and Shelton, and now clerk of the Police Department of Indianapolis, and directing an orchestra there.

SIEBOLD—Frederick A., once planner and builder of hotels and amusement places, died suddenly in a downtown hotel at Chicago January 27. The deceased formerly owned a steel construction company at Miami, Fla. His wife survives.

SMITH—Milton K., 44, lately treasurer of the Mac Arthur Theater, Oakland, Calif., and prior to that company manager for shows, died recently at Oakland. The late Guy Smith, prominent showman, was a brother of the deceased.

SOLKOW—Edward, 26, widely known musician and pianist for Pat Rooney in his various attractions, died recently in New York. Mr. Solkow was known on the stage as Eddie Somers. His last appearance with Mr. Rooney was a year ago in *Rings of Smoke*. His parents, three brothers and a sister, all of whom reside at 1118 Jackson avenue, the Bronx, New York City, survive.

IN LOVING MEMORY OF OUR DEAR FRIEND AND OLD PAL, ALLEN THOMAS. We are such stuff as dreams are made of, And our little life is rounded with a sleep. EDWARD AND VIOLET LEWERS.

THOMPSON—Frederick A., 55, an actor in motion pictures and in legitimate, died of heart disease at his home in Hollywood, Calif., January 23. Mr. Thompson was born in Montreal, Can. For many years he toured with the late Richard Mansfield in several productions and later with Sothern and Marlowe. Fifteen years ago Mr. Thompson entered the motion picture field, being a pioneer in color films. He is survived by one son, 13 years old. The funeral services were at St. Andrew's Church January 27, and interment was in Calvary Cemetery, Los Angeles.

VANDEBERG—Jose, died recently. Mr. Vandenberg is survived by one daughter, Jose Collins, of London, and a nephew, Bram Vandenberg, a musical director in Los Angeles, Calif. Funeral services were held January 27. The services were conducted by the Rev. C. N. Moller at the Campbell Funeral Parlors in New York City and were attended by a number of theatrical people. Interment was in Kensico Cemetery.

WARREN—Alice, 52, who was a former wife of Fred Warren, of the vaudeville team of Warren and Blanchard, died recently at East Lynn, Mass., of tuberculosis. Burial was in Pine Grove Cemetery.

WATKINS—Moses (Mowie), a well-known traveler, who had lived for many years in Middlesborough, Eng., but moved a few years ago to West Hartlepool, died there after a brief illness of pneumonia. "Mowie" was seen at all the principal fairs in North Yorkshire, Durham, Northumberland and Cumberland, Eng., and won many friends thru his quiet, unassuming manner.

WHITE—Mrs. Eva J., 55, a soprano soloist of the People's Choral Union of Boston, Mass., died suddenly of heart disease January 24. Mrs. White was a widow, and leaves one daughter, with whom she resided at 407 Huntington avenue, Boston.

ZUNDELL—George, 52, died at Belleville Hospital, Philadelphia, Pa., recently. The deceased was well known in that city, and for the past 30 years was associated with Song Bros. as business manager of their laboratories. Burial was held in Northwood Cemetery.

YETI—Mrs. John, well known to showfolk in the North of England, died at Sunderland, Eng., December 27. The funeral was from the late residence December 31. The husband, three daughters and two sons survive.

MARRIAGES

ABBOTT-HARVEY—Word has been received in this country that John Abbott and Rosie Harvey were married at All Saints' Church, Ipswich, England, January 21. A reception was held at the Royal William Hotel, London Road, Ipswich. Both are children of well-known Eastern counties travelers and are popular in that section.

BARTON-RICE—Dave Barton, well known in the theatrical profession, and Miss Rice, of Houston, Tex., were married recently.

BLAIR-BOYD—Arthur E. Blair, for many years operator at the Lyric Theater, Fort Wayne, Ind., and Betty Jane Boyd, nonprofessional, of Coulterville, Ill., were married recently at Ft. Wayne. Mr. Blair is widely known among tabloid people, and is now following the practice of law in Ft. Wayne.

DE LA PALAISE-SWANSON—Gloria Swanson, film star, was married January 28 to the Marquis Henri de la Palaise

de la Coudraie. The wedding took place very quietly in the Mairie of the Sixteenth Paris District—the scene of the marriage of many Americans—in the presence of only a few intimates, great secrecy having been maintained. Hallett Johnson, First Secretary of the United States Embassy, acted as witness for Miss Swanson, her husband's witness being Baron d'Aiguy. The newlyweds will spend a very short honeymoon in the south of France, at the end of which Miss Swanson will finish *Madame Sans Gene*, a picture nearing completion, and then proceed with her husband to America. The good with her husband to America. This is the bride's third marriage. Wallace Berry, screen villain, was her first husband. Her second was Herbert K. Somborn, to whom she was married in December, 1919. They were separated in May, 1921, and he later obtained a divorce on the ground of desertion. Miss Swanson has a daughter, Gloria, by her marriage to Mr. Somborn. Miss Swanson also adopted a boy as a companion for her little girl.

FIELDING-HARRIS—John Fielding, entertainer with Trent's Adolphus Hotel Orchestra, and Fannie Harris, popular member of the younger social set of Little Rock, Ark., were wed January 19. The couple will make their home in Dallas, Tex.

FLYNN-GRAY—John Thornton Flynn and Nellie L. Gray, nonprofessional, were married recently at St. Malachi's Rectory, New York. The ceremony was performed by the Rev. Edward Leonard, Tello and Tiny Webb acting as sponsors. The bridegroom is the son of John J. Flynn, a Louisville (Ky.) banker, and is a tenor singer in vaudeville.

GOODWIN-YOUNG—Ervin Crawford Goodwin, broker, Seattle, Wash., and Lillian Young, comedienne, appearing with the *Gingham Girl*, at Denver, Col., were married in that city January 26 at St. John's Cathedral. Only members of the bride's family and a few close friends were present at the ceremony.

GREEN-LAVERN—G. Clifford Green, field representative for G. C. Christian, prominent theatrical man of Kansas City, Mo., and Billie Lavern, prima donna and blues singer, late with her own tabloid show, the *Red Heads Company*, playing the Sun Time, were wed at Kalamazoo, Mich., January 24.

HOLLAND-ORMROD—George Holland and Christina Ormrod, daughter of Mrs. Jane Ormrod, well-known Lancashire traveler, were married at St. Aldan's Church, Openshaw, Manchester, Eng., January 7. The bridegroom, also well known, is a member of a prominent Manchester family. The ceremony was conducted by the Rev. Swan. Mr. Edmund Holland acted as best man and Mrs. Lily Holland as matron of honor. The ceremony was impressive and the reception following it was thoroughly enjoyed by the participants.

JOHNSON-HART—Frank Johnson, broncho rider and Wild West performer of Ft. Worth, Tex., was united in marriage recently to Lucille Hart, of Asheville, N. C.

ROSS-DU PONT—Information has been received to the effect that Al Ross and Doris Du Pont were married recently. At one time Mr. Ross promoted a musical comedy show, and traveled thru Canada. He later worked with Blain Irish for Filmcraft Industries, in Toronto, Can., June 26, 1924. Ross organized his own company, which he called American Progressive Pictures, Inc., and of which he is now president. Miss Du Pont has been in vaudeville for several years past, but recently appeared in a comedy picture, entitled *A Coney Island Nightmare*, which was produced by Mr. Ross' company, and will be released at an early date.

RUSSELL-HOLT—S. H. Russell, an oil man, of San Antonio, and Billie Holt, well-known musical comedy actress, of Dallas, Tex., were wed January 25 in San Antonio, Tex. After an extended honeymoon they will be at their home in Tamplin, Mex. Miss Holt is well known in tabloid circles thru the Southwest.

SANTOS-HAMILTON—Eduardo Santos, well-known Rochester (N. Y.) musician, playing with Raymond Pagani's Orchestra, which is touring the Keith-Albee Circuit, and Isabel Hamilton, of the vaudeville team of Hamilton Sisters and Fordyce, were married at Rochester, January 27, by the Rev. H. E. Koehn, pastor of St. Paul's Evangelical Church.

SCHWAB-GASPAR—It has been learned thru the suit for separation brought by Marie Gaspar against Laurence Schwab, member of the producing firm of Schwab & Mandel, which presented *The Fishband* and *The Stock*, that this couple have been married for three years, but kept the fact secret until January 29. Miss Gaspar is a member of the vaudeville team of Sinclair and Gaspar. According to information received, the couple were married at Mt. Vernon, N. Y., December 20, 1921.

STANLEY-KAUFMAN—Joseph Stanley, author, and Mrs. Joseph Kaufman were married recently. They collaborated in writing a new play which has been turned over to A. H. Woods for consideration.

STRUCK-PULGAR—Jean Vincent Struck, whose father is senior member of the firm of Struck-Hermanos, of Barcelona, builders of railroads and waterways in Spain, and Sara Mercedes Pulgar, violinist of the Chamber Music Ensemble, of New York, were married in that city January 9, according to an an-

nouncement made by her parents, Mr. and Mrs. Santiago Pulgar, of 1186 Madison avenue, New York.

TIMMONS-WALTERS—William Timmons, band director for the past eight years, and Ethel May Walters, of Victoria, Tex., were wed recently. The couple will reside at Austin, Tex., where Mr. Timmons has purchased a home.

WEST SAUNDERS—Jimmy West, tabloid producer, and Frances Saunders, non-professional, of Kansas City, Mo., were married there December 14 instead of January 14, as was announced last week.

WRIGHT-VARDEN—Fred Howard Wright, director of the Baker Theater, revues at Portland, Ore., and Silvia Varden (Worley), danseuse, were wed January 29 in that city. The ceremony was performed by Judge Hewitt of the Circuit Court in his chambers. The wedding party, including Mae McCrea, Betty Harris and Mr. and Mrs. Don Smith, all of whom are associated with the newlyweds in the Baker comedies, enjoyed breakfast at the Manchester Arms tea room following the marriage.

COMING MARRIAGES

Frederick P. Steff, Jr., well known in society and musical circles of Baltimore, Md., will marry Ruth Rollins, of Santa Fe, N. M., at the Hotel Plaza, New York, January 29. The couple will make their home at Roland Park. Mr. Steff's home in Baltimore. The bride is the daughter of Warren Rollins, artist. Mr. Steff is vice-president of Charles M. Steff, Inc. A number of Baltimoreans will go to New York for the ceremony. March 23 the couple will sail for Europe for an extended tour.

Edna Wallace Hopper, who arrived in Seattle, Wash., recently, announced that she is going to be married in the near future in the Far East, but the identity of the man who is to become the noted star's third husband is not announced, except that he is said to be a high military personage now in the Orient.

Jack Dempsey last week issued a formal statement dissolving the partnership of himself and Jack Kearns, effective on the day he marries Estelle Taylor, movie actress, which has been set as May 29, which is Miss Taylor's birthday anniversary. He added that his retirement from the ring was at the behest of Miss Taylor, who preferred a business man to a pugilist.

The engagement is announced in Cairo, Egypt, of Gabrielle Dorziat, famous French actress, to Count Michel de Zogheb Surlan, a resident of Cairo and London, whose previous wife was an American. The Count comes of a wealthy Syrian family and bears a papal title.

George Tyrwhitt-Drake announces that he is engaged to be married to Edna Vine, Mr. Tyrwhitt is the present Mayor of Maidstone (England), and has a very fine private zoo, which is on exhibition at the New World's Fair, Agricultural Hall. At one time he ran a circus, and is still interested in horses.

Rumors of another marriage for Roscoe Arbuckle, former film comedian, were confirmed by Arbuckle in Hollywood, Calif., January 27, when he admitted that he would "have an announcement to make" within a few days concerning the wedding plans of himself and Doris Deane, an actress. He indicated that the wedding would be a quiet affair, probably at the home of Miss Deane's mother, in Pasadena.

Mischa Elman, noted violinist, announced February 1 that he would marry Helen Katten, of San Francisco, in the near future. Mr. Elman said he met Miss Katten four years ago on a liner bound for Europe.

Dick Brown, featured comedian for the past 12 years, announces that he will soon be married to Betty Jayne Saunders, daughter of a well-known business man of Houston, Tex.

According to reports received, Raleigh A. Pinkerton, advertising agent of the Bonstelle Theater, Detroit, Mich., and formerly of the Ringling-Barnum Circus and Rubin & Cherry Shows, is engaged to Hazel Huffman of East Tawas, Mich. The wedding probably will take place early in spring.

DIVORCES

In her suit for divorce against Albert Willard Smith in the Superior Court, San Francisco, Calif., Mrs. Rose Smith recently testified that her husband, technical director for a theatrical company now at Waterbury, Conn., deserted her one month after their marriage at Worcester, Mass., August 16, 1923. Mrs. Smith is at present, leading woman with a stock company playing at Long Beach, Calif.

The suit of John J. Howland, motion picture operator, Cincinnati, O., for divorce from Theora Jespersen Howland, Blue Island, Ill., was dismissed in Judge Hoffmann's Court, Cincinnati, a few days ago. Howland said they were married September 17, 1924, but that his wife left him three days later and went to Illinois.

The Court advised him that he must wait three years under a charge of wilful absence.

Charging that a year after their marriage, March 27, 1920, her husband began to mistreat her, Mrs. Clarys Ingersoll, 24 years old, ballet dancer, Cincinnati, sought a divorce from John Wesley Ingersoll, 27, bookkeeper, in the Court of Domestic Relations recently. Judge Charles W. Hoffman took the case under advisement. Mrs. Ingersoll has appeared professionally at the Hotel Gibson, Peacock Inn and at the Zoo, Cincinnati.

Helen Cardiff Scher, who played the role of one of the "apples" in the movie, *Forbidden Fruit*, has sued Solomon A. Scher for divorce at Cleveland, O. Her husband formerly was of the San Francisco Symphony Orchestra. Cruelty is alleged. Mrs. Scher charges her husband with extreme jealousy. The couple were married February 12, 1924, in New York.

Fay Marguerite Davenny, 35, has been recommended a divorce from Hollis E. Davenny, 36, one of the leading characters in *Blossom Time*, in a master's report recently filed in the Common Pleas Court of Pittsburgh, Pa. Mrs. Davenny is well known as a concert singer. They were married February 1, 1911.

Mrs. Hazel McGuire recently was granted a divorce from Lawrence H. McGuire at Rockford, Ill.

Alma Rubens, cinema star, won an uncontested divorce from Dr. Daniel Carson Goodman, executive head of the Cosmopolitan Films, in the Superior Court of Judge Walter Gates, New York, January 23. Cruelty was alleged.

A divorce was granted Minta Durfee, wife of Roscoe (Fatty) Arbuckle, screen comedian, in Paris, France, January 27. They were married August 5, 1908, and have no children.

Mrs. Lyndon V. Grover, formerly Eleanor Cleveland, an actress associated with the John Craig Players, has been sued for divorce. Her husband is a prominent shoe manufacturer of Lynn, Mass. Mrs. Grover announced she would contest the suit. Infidelity is alleged.

O. L. Sellers, motion picture director and part owner of a photoplay company, was divorced by Superior Judge Ward at San Francisco, Calif., January 23, from Mrs. Hazel I. Sellers upon the wife's complaint of cruelty. The couple were married at Los Angeles in 1919.

Rumor has it that Charles Chaplin, motion picture comedian, and Lita Grey, the 16-year-old girl he married in Mexico last November, are soon to separate, and that attorneys are already negotiating a financial settlement. Chaplin has avoided interviews since his return from Empalme, Mexico, with his bride, and efforts to communicate with him relative to the reported negotiations have met with no success. What part, if any, the expected arrival of a child has played or will play in the negotiations was not disclosed, nor was any hint divulged of the possible terms of the settlement.

Eileen Watson, singer and dancer, now playing the Orpheum Circuit, recently filed suit for divorce against Bertram Frederick Watson, dramatic producer of Melbourne, Australia. Miss Watson's career as a vaudeville actress began as the "and Co." with Walter Weems & Company, in a skit called *Southern Humor*. The couple were married at Newcastle, Australia, in 1912, when the bride was only 15 years old. Wilful absence is alleged.

Mrs. C. Zoella Parrish, who eloped with Fred A. Parrish, movie cameraman, in an airplane February 5, 1921, has filed suit for divorce. Mrs. Parrish, an accomplished organist, asks that her maiden name of Roschie be restored. The couple were married at Colorado Springs, Col. Cruelty is charged.

Births will be found on page 103.

"The Woman Pays" Club To View Loew Stock

New York, Feb. 1.—Members of "The Woman Pays" Club will be guests of Marcus Loew's Seventh Avenue Stock Company Wednesday evening at a performance of *Labyrinth*. Among them will be Rita Welman, president; Anita Loos, Helen Rowland, Beulah Livingston, Louella Parsons, Dorothy Herzog, Adele Fletcher, Gladys Hall, Beatrice Fairfax, Eugenia Cannon, Marion Spitzer, Myra Sawyer, Winslow and Viola Brothers Shore. There will be a reception on the stage following the performance, with the leads, John Litel and Isabelle Loew, acting as hosts.

N. O. Elks To Frolic

New Orleans, Jan. 30.—The Elks' "Riot of Fun" will be held February 14 to 21 in the form of a bazaar with numerous special attractions.

No Sunday Movies

Chillicothe, O., Jan. 31.—There will be no Sunday movie shows in Chillicothe after tomorrow.

LETTER LIST

Free, prompt and far-flung, the Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed.

Mail is sometimes lost and mixups result because people do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail.

Write for mail when it is FIRST advised. The following is the key to the letter list:

Cincinnati..... (No Stars)
New York..... One Star (*)
Chicago..... Two Stars (**)

St. Louis..... Three Stars (***)
Boston..... (B)
Kansas City..... (K)

Los Angeles..... (L)
San Francisco..... (S)

If your name appears in the Letter List with stars before it write to the office holding the mail, which you will know by the method outlined above.

There are numerous persons receiving mail thru The Billboard's Forwarding Service who have the same names or initials.

PARCEL POST

- Bell, Chas. Chick, 5c
••Bishop, Viola, 4c
••Black, D., 8c

LADIES' LIST

- Agnew, Mary
Albrecht, Peggy
Aldridge, Elsie

- Brock, Alberta
Broderick, Frances
Bronz, Clara
Brown, Mrs. Doris

Members of the Profession
and that includes musicians, advance agents, managers, concessionaires, press agents, stage hands, ride men and privilege people, as well as actors, actresses and artists.

- Caldwell, Litha
Campbell, Ebel
Campbell, Clara B.

- McKeon, Mrs.
McLaughlin, Mary
McLeod, Mary
McNamara, Pats

Additional Routes

(Received Too Late for Classification.)

Amsler & Keefe's Love Kiss Co. (Orpheum)
Huntington, W. Va., 2-7; (Strand) Charles
on 2-11.
Clark & Willie (Roosevelt) Cincinnati, O.,
2-7.
Clark, John, Broadway Shows: Lakeland, Fla.,
2-7.
Harris, George, Pop & Ginger Revue (Or-
pheum) Waycross, Ga., 2-7.
Cady Bros. Shows: Del Rio, Tex., 2-7.
Casper (Greater Shows) Cochran, Ga., 2-7.
Fulton, King, Magician: Tulsa, Ok., 8; Br-
ow 10-10.
Golden Gate Band, John Colao, mgr.: St.
Petersburg, Fla., 2-7.
Great Eastern Shows: Leeds, Ala., 2-7; Iron-
bridge 2-11.
Hartman, Jane, Stock Co. (Burnside) Mount
Carmel, Pa., indef.
Lewis' Sons of Broadway (Gordon) Middle-
town, D. C., 2-8.
Model Shows, F. H. Bee, Jr., mgr.: Habira,
Ga., 2-7.
Musical Kithies, Jack Walsh, mgr.: Oak Cliff,
Tex., 1-9; Depou 6-7.
Poole & Schneck Shows: Luling, Tex., 2-7.

BARLOW'S BIG CITY SHOWS, 11th year. Now
booked. Help for Merry-Go-Round, Ferris Wheel,
Whip, Merry Mix-Up, Showmen and Concessions.
Office at St. Louis. Address BOX 16, Granite
City, Mo.

JAS. I. MCKELLAR SHOWS
WANT two Single Horse Riders, no partners. Vine-
gar Roans, write. Minstrel People, Electrician. Open
Feb. 10. Address Appleby, Texas.

Actors' Equity Association
(Continued from page 40)

present is not being gathered in by our
authors and managers. Even presuming that
our figures are too high it must be
conceded that even reduced by one-half
an almost fabulous sum is hereby repre-
sented."

Catholic Actors' Guild Benefit

The Catholic Actors' Guild of America
will present its annual benefit at the
Johnson Theater Sunday night, February
15. On this occasion the Guild will be-
gin its second decade of service to the
theater.

Pedro de Cordoba, president of the
Guild, is outlining the program of the
entertainment with Walter Wilson, who
will be general stage director of the
benefit.

Russian "Marchbanks" Now Serves Soup

The story is told of one of our mem-
bers who, after having been to a matinee
performance of Candida, the current play
at the Actors' Theater, wandered into a
popular Russian restaurant for dinner.

The head waiter seeing her Candida
program lying on the table asked per-
mission to look at it and pointing to the
name of Eugene Marchbanks said: "See,
I played that part in Russia."

Stock Manager Favored by Ruling

One of our members, the deputy of a
stock company, writes in to get Equity's
ruling as to whether it was permis-
sible for a stock manager to take his
company out of town for three or four
Mondays on which the theater had been
taken for traveling attractions. A reply
was sent to the effect that it is always
our desire to give the manager as much
leeway as possible, since whatever bene-
fit it tends to increase the length of
the actors' season. Equity has had
previous cases like the one described, and
has permitted its people to go out of
town so long as their expenses, which
generally range from \$3 to \$5 per day,
were paid.

Opening or Closing in Midweek

Equity permits a manager to open or
close any day of the week and pay pro-
rata for same. The actor is, of course,
permitted to do the same thing, except
that neither manager nor actor can do
this in weekly stock companies where
such a practice would work untold hard-
ship on others.

Some eight years ago the association
thought of enforcing a Saturday-night
rule, but found this might be detrimental
to some members, who, by being allowed
to give their two weeks' notice, let us
say, on Wednesday, could secure a better
engagement, while engagement would not
remain open if the actor had to remain
three more days.

Further experience confirms the ad-
vantage of this rule. A manager often
desired to open a few days before his
first regular stand. Such performances
were in the nature of dress rehearsals,
which would have to be omitted alto-
gether if the manager were compelled to
pay a whole week's salary on Saturday
for these two or three performances.

It is the same with the closing of the
company. After the last week's stand
three one-nighters are sometimes booked
to bring the company back to its base and
save railroad fare. That means half a
week's additional salary to the actor.

ACTORS' EQUITY ASSOCIATION.

Actors' Equity Association

Executive secretary's weekly report for
council meeting January 27, 1925:

New Candidates

Regular Members — William George
Brode, Bruce J. De Lette, Bob Elis.

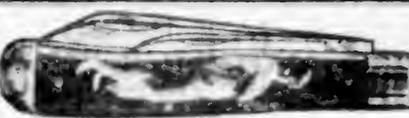
AGENTS, CANVASSERS

Here's a big opportunity for you to make the most of
the chance in a lifetime! \$170.00 weekly profits.
The VENICE FRUIT RUG CO., 2384 No-
wood Ave., Brooklyn, New York.

WONDERLAND EXPOSITION
SHOWS

Now Booking for 1925 Season

Can place Riding Devices, Carousel, Ferris Wheel, Merry Mix-Up. I play the best
territory in the East for rides. Liberal proposition to reliable ride owners. CAN
PLACE Concessions of all kinds. Wheels, \$50.00. Grind Stores, \$30.00. We
pay all after joinings. Remember, all Concessions had a banner season with this show
last year. I hold contracts for 3 Old Home Week Celebrations. This show posi-
tively plays the best and is the first in. WANTED—FREE ATTRACTIONS.
High Diver preferred. Jack Payne, have 15 weeks' contract ready for you. Every-
body address CARL H. BARLOW, Manager, 310 Wyoming Ave., Scranton, 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 cor-
respondence by sending check or money order for these knives. Money refunded if you wish to return
the knives.
LACKAWANNA CUTLERY CO., Ltd., NICHOLSON, PA.

The Season's Big Sellers—Priced for Big Profits

3-Strand Necklace Sterling Clasp, Wonderful Lustre \$11.25 Dozen
24-INCH INDESTRUCTIBLE PEARLS.....\$3.25 Dozen
30-INCH INDESTRUCTIBLE PEARLS..... 3.85 Dozen
40-INCH INDESTRUCTIBLE PEARLS..... 5.75 Dozen
4-STRAND BRACELETS 6.00 Dozen
SILVER INLAID BEADS
BIG DEMAND—A QUICK SELLER. Assorted Colors.
54-INCH LENGTH\$3.00 Dozen
Boxes, \$1.75 per Dozen up.
OSAKA IMPORT CO., 309 Grand Street, NEW YORK CITY



Concessions For Sale at
PURITAS SPRINGS PARK, CLEVELAND, O.

As follows: Entire Refreshments, 6 stands; 3 Soda Grills adjacent Dance Hall, Popcorn, Peanuts and Taffy
Stand, Shooting Bill, 3 Henry Arcade (area for 100 machines), Silver, Blanket or any other good item on
wheel; Hoop-La, P. O. Bill-Yu-Win, Devil's Bowling Alley, Dart Gallery, spring game, good Wall Game,
Walking Charlie or Balloon Race. Have buildings for all of above. All Concessions have been run by
management in previous years. Save your stamps if you don't mean business. Address
J. E. GOODING, Puritas Springs Park, Cleveland, Ohio.

CENTRAL STATES SHOWS WANT

FOR A LONG STRING OF FLORIDA EAST COAST FAIRS AND CELEBRATIONS.
Shows, with or without your own tents; Rides—Whip, Caterpillar, Merry-Go-Round, Dangler, Clean Con-
cessions. No profit. We are doing good business. Just ask any one who is with us. This week, big
new Cross-State Railroad Celebration at Okeechobee, starting Feb. 3 to 11; Vero, Free Celebration on
Street, under Chamber of Commerce, week Feb. 14; Stuart County Fair, week Feb. 16; Fort Pierce
County Fair and Boat Racing, week Feb. 23; Miami County Fair, March 2 to 14. Key West to follow.
Write or wire
J. T. PINFOLD, Okeechobee, Florida.

Wanted for Habana Park, Havana, Cuba

One good Cowboy and one good Cowgirl. Open for Rides and Shows of good
quality. Human Freaks and any other Side Show People. Write with particulars to
HABANA PARK AMUSEMENT CO., Havana, Cuba.

Geneva Hays, C. Barry Kenton, Raymond
Marlowe, Jeanne Owen, Paul Robeson,
James Ryan and Jack Perry.
Members Without Vote (Junior Mem-
bers)—Margot Andre, Esther Buford,
William Carey, Dolores Cassinelli, Reba
Owen Chisholm, Leslie J. Cooley, William
C. Dean, Hume Derr, K. A. F. Franco,
Marjorie S. Fullerton, L. Jayasingha, Ar-
thur Leroy, Dorothy L. Niehey, Marius
Underwood, Carolyn Walker, Ruth Wal-
lace, Ferdinand Zagal and Alexander H.
Tiers.
Chicago Office
Regular Member—Adams T. Rice,
Members Without Vote (Junior Mem-
bers)—J. P. Baskelin, Doris Fair,
Phyllis Heath, Frankie Miller, Jack H.
Russell and Bud Ryan.
Los Angeles Office
Regular Member—Ralph W. Bell,
Member Without Vote (Junior Mem-
ber)—Laura Straub.

Surprise Party
(Continued from page 79)
had, before starting on their expedition,
sent hurry calls by telephone, telegraph
and by special messenger to the scores of
101 Ranch people now forming a part of
the Los Angeles-Hollywood film colony,
urging them to come post-haste to the
Renton Way stamping grounds, without
disclosing the purpose of the call. The
response was eager and the acceptance
numerous.
In the meantime the Chrismans were
closing in on their quarry, and when the
catch was made and the rustlers arrived
with their captive and turned him loose
in their corral he experienced the sur-
prise of his varied career: for lo and
behold, the Colonel found himself dumped
headlong into a penful of his old hands.
Needless to say that the Colonel's appear-
ance on the scene was as much a surprise

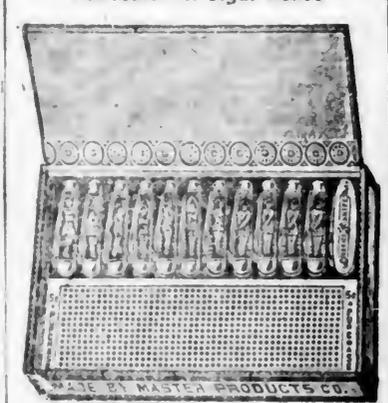
Under the Marquee
(Continued from page 78)

Everybody attending the party wanted
the world to know that Mr. and Mrs.
Pat Chrismans originated it, sponsored it
and gave it at their attractive home.
They were overwhelmed with expressions
of appreciation by all taking part in the
affair.
Everybody quickly realized it was a
reunion of 101 Ranch people that they
were having thrust upon them. Here was
material aplenty for a great picture.
Glimpse the list of a few of those partici-
pating: Mr. and Mrs. Tom Mix, Mr. and
Mrs. Jess Willard, Mr. and Mrs. Vern
Tantlinger, Duke R. Lee, Howard Mott,
Dolly Mott, Mr. and Mrs. Buck Jones,
Milton Brown, Sid Jordan, Joe Rickson,
Tommy Grimes, "Slim" Allen, Steve
Clements, Bill Donovan, "Prairie" Lily
Allen, Mr. and Mrs. Jack W. Pauljan,
Jewell Bainbridge, M. R. J. (Colorado
Cotton) Smith, Mr. and Mrs. J. A. Kin-
ney, Mrs. Ray Smith, Mrs. Sid Jordan,
Mrs. H. P. Nowlin, Vester Pegg, Mr. and
Mrs. Pat Chrismans and Colonel Joe
Miller.
Everybody attending the party wanted
the world to know that Mr. and Mrs.
Pat Chrismans originated it, sponsored it
and gave it at their attractive home.
They were overwhelmed with expressions
of appreciation by all taking part in the
affair.

BAZAAR SUPPLIES

Every Supply to Complete Bazaar
Get Our Proposition. It will interest you.
NOVELTIES FOR
DANCE HOUSES AND CLUBS
100 Jazz Kazoos, Extra Special\$3.50
100 Assorted Noisemakers or Hats..... 3.50
100 Assorted Hats 6.50
144 Snake Blowouts, for..... 3.50
100 Cigarette Holder Ejectors 7.50
144 Balloons, 2 1/2, 3 1/2 Assort.
100 Parasols 3.50
1000 Serpentine Special, M.
Once a customer, you're a booster.
SAUNDERS MERCHANDISE & NOVELTY CO.
620 St. Clair, West, CLEVELAND, O.
TERMS—25% deposit with order, bal. C. O. D.

Our New "Big Idea"
KNIFE DEALS on
SALESBOARDS



No. 1146—Boxed-In Knife Deal
of 12 Knives—11 big Photo Handle
Two-Blade Jacks, with double bol-
sters and 1 Two-Blade Heavy Of-
fice Knife, on 800-hole Board.
Complete, each, 5.25
No. 1147—Boxed-In Knife Deal—
12 Knives. Assorted Photo Handles,
stags and others. Two-Blade, dif-
ferent sizes, double and single bol-
ster. On 600-hole Board.
Complete, each, 4.50
No. 1148—Boxed-In Knife Deal—
12 Knives. ALL PEARL HANDLES,
in 2 and 3-blade, nickel silver
bolster, nice, clean-cut goods, on
1,000-hole Board.
Complete, each, 8.25
ROHDE-SPENCER COMPANY
Wholesale Only
Watches, Jewelry, Premium Goods
215 W. Madison Street,
CHICAGO, ILL.



\$80.00
EACH
In Lots of 5 or
more.
\$75.00
Practically new.
Only used one to
three weeks.
GUARANTEED
Why pay more?
These are the lat-
est aids venders.
MINTS, \$13.00 a
1,000.

Home Novelty & Sales Co.
2210 8th Ave., ALTOONA, PA.

FAMOUS NOS-
NIVEL PEARLS
Guaranteed Instruct-
ive, with Sterling Silver
Kilminster Clasp.
24-inch.
\$4.00 Per Dozen
30-inch.
\$5.50 Per Dozen
Beautiful Heart-shaped
Push Boxes, \$8.00 per
Dozen.
Deposit must ac-
company C. O. D. orders.
Place our 1925 Jewelry
Novelty Catalog!
HARRY L. LEVINSON & CO
168 N. Michigan Ave.
Chicago.

Salesboard Operators, Campaign Operators, Coin Machine Operators, Concessionaires

WE HAVE EVERYTHING YOU NEED AND OUR PRICES WILL SURPRISE YOU

Salesboards advanced on December 1. We purchased a huge amount of Boards prior to the advance and we are still able to sell at the old prices. Write for prices on Jennings and Mills Coin Machines.

A FEW OF OUR ITEMS:

COIN MACHINES
ALUMINUM WARE
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SALESBOARDS
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MAMA DOLLS
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MANICURE ROLLS
ETC.

SALESBOARD ASSORTMENTS
SILVERWARE
BRIDGE LAMPS
CLOCKS, NUMEROUS MAKES
FANCY JEWELRY
ETC.

CAMPAIGN BOOKLETS
RUBBER BALLS
FLOOR LAMPS
MESH BAGS
SMOKER'S SUPPLIES
ETC.

PREMIUMS
NOVELTIES
CUTLERY
BEAD BAGS
BLANKETS
ETC.

Write for our Sales Catalogue. You need it. It will be mailed to you free of charge.

AMUSEMENT NOVELTY SUPPLY CO.,

Phones: 4080-4081

434 CARROLL STREET, ELMIRA, N. Y.

Zeidman & Pollie Shows

Hustle and Optimism Keynotes at Quarters

Spartanburg, S. C., Jan. 27.—Work is going along nicely at the winter quarters of the Zeidman & Pollie Shows at Camp Wadsworth, and Earl Hall with a force of men has the train in a first-class shape preparatory to its being taken into the railroad shops for the finishing touches. The cook house will open up next week, as a big staff of men will be employed from now on repairing and rebuilding wagons, etc. Two new wagon fronts are being planned, which will give this show 10 of these fronts for the opening here in Spartanburg in April.

Several of the stars of outdoor show-dom who were with the Zeidman & Pollie Shows last season, including Ethel Dore, Etta Louise Blake, Joe Dobish, Naif Corey, T. W. (Slim) Kelly and Ingram Chambers have already signed for the coming season, and with others already negotiating it looks as though the gathering of celebrities under the Z. & P. banner will be even larger than last year. Mr. Chambers is rebuilding and enlarging his Monkey Hippodrome. Dobish is fixing up his motorcycles and constructing for Mrs. Dobish (Irene Dare) a new auto for her straight-wall riding, which from what the writer has seen promises to be even more sensational than her previous exploits along these lines.

Naif and Mrs. Corey and "Barney and Joe" are living in their private car, enjoying the good things of life, and, incidentally, hiring talent and getting things in shape for their Lucky Boy Minstrels. Ben Davidson is putting in his time as official chauffeur for Mr. Zeidman and Mr. Simpson, who while not attending to office business down town are busy superintending things at quarters. The downtown quarters of the show are at the Franklin Hotel, which has become a rendezvous for showfolks, who are royally treated by Owner Frank Hodges and Manager William Hodges. E. V. Whittington has been here the past week and has returned to his home in Fitzgerald, Ga., for a few weeks. Mr. and Mrs. Zeidman have rented a beautiful bungalow in which they will make their home until the show opens. Mrs. Jimmie Simpson has gone to Pittsburgh to visit with relatives.

With a splendid lineup of engagements, including fairs already booked, and with several novel attractions already contracted for, plus the optimism that prevails all over the country regarding 1925 being a year of prosperity, things look quite rosy for the organization. Mr. Zeidman, Mr. Simpson and the writer will be guests at the Kiwanis luncheon this week. **WILLIAM J. HILLIAR** (Publicity Director).

"Uncle Tom" Takes a Vacation

(Continued from page 55)

paper for 100 colored people to take part in the mammoth production coming to the opera house for three nights. The day of the opening the alley leading to the stage door was jammed with people of all ages and sizes. Some had banjos, some could dance and all were eager to make the 50 cents a performance promised them. Stover again evinced his resourcefulness. From a fruit dealer he hired 50 peach baskets and bought 50 pounds of cotton batting. Filling the baskets with waste paper up to six inches from the top and then using the cotton he had the colored folks carry them on their shoulders in the opening scene singing the old refrain, *Cotton Picking, Cotton Picking, Down on the Old Hi O*. He turned them all loose again in the auction scene and let them sing and dance, putting on an impromptu show until Skoggs, in a stern voice and banging on the table with a wooden mallet, shouted: "Here, I want you folks to behave yourselves. We're going to have an auction here and I expect some of my very best bidders." The three bidders were property men in big hats and long linen dusters, who had been instructed to bid as high as \$600 for Cassie, \$750 for Adolph and \$1,150 for Tom until Legree slammed his fists on the table and shouted: "I bid \$1,200. BEAT THAT IF YOU CAN." Nobody cared to bid any more for the poor old slave and Legree, grasping both Cassie and Tom, forcing the latter to the stage, ejaculated tragically: "Now, then you two belong to me." "Then may the Lord have mercy on our souls," piously answered poor old Tom. We had Tom whipped in first-class style and saw him die while

SLUM USERS, LOOK! STOCK UP NOW!! ANOTHER JEWELRY CLOSE OUT READY!

DISCONTINUED PATTERNS—JOB LOTS—SLIGHT SECONDS—25c, 50c, 75c STORE VALUES. \$62 gross only of Enameled, Stone Set, Gold-Plated, etc., Bar Pins, Scarf Pins, Brooches, Cuff Links, Collar Pins, Beauty Pins, Tie Clasps, etc. Assorted. All carded. Ten-gross limit per customer. \$1.60 Gross. 25% with order. Sample Gross, \$1.90, prepaid. Money back here always if not biggest value ever, also if not pleased. **HEX MFG. CO., 471 Seneca Street, Buffalo, New York.**

The "TELERAY" Electric Flower Basket

WAS MADE FAMOUS BY INCREASED SALES. Electric bulbs inside the flowers give a most beautiful transparent effect not obtainable in any other electric flower basket. **WONDERFUL PREMIUM ON SALESBOARDS** and a fast seller at Bazaars, etc. Telaray bulbs burn almost indefinitely. The Basket shown at right, 6 lights, 23 inches high.

4-LIGHT BASKETS.	Each	Dozen
19 inches High.....	\$3.00	\$33.00
5-LIGHT BASKETS.		
22 inches High.....	3.25	36.00
6-LIGHT BASKETS.		
23 inches High.....	3.75	42.00

Sample sent at individual prices shown above.



MAZDA LIGHT BASKET. 23 inches High. \$3.75 Each. Sample in Doz. \$4.00

CALIFORNIA DAHLIAS
Unstemmed, Assorted Colors.....\$30.00 per 1,000
Sample Assortment of 100, \$4.00.
Complete, on Natural Laurel Stem.....60.00 per 1,000

25% cash required on C. O. D. orders. Samples All cash. Write for Illustrated Catalogue. **OSCAR LEISTNER** Manufacturers, Estab. 1900. 323-325 W. Randolph St., Chicago, Ill.



The 21-Jewel WATCH SPECIAL

ANOTHER KURZON-SAIKIN BARGAIN. No. B-3787—Men's Watch, 18 size, open face, gold-filled case, fancy, assorted engraved designs, fitted with a 21-jewel movement, exposed winding wheels, sunk balance. An excellent watch for mail order houses, agents, etc.

Price, \$4.35
No. B-3769—Similar to above in 16 size, 21-jewel (Cut shows 16 size.) Only \$5.00
Samples, 25c Extra.

Hundreds of Remarkable Values in Our Illustrated Catalogue. "The Red Book That Brings Profits To You" FREE FOR THE ASKING.

KURZON-SAIKIN CO.
Headquarters for Watches, Jewelry and Premium Specialties. 333-335 West Madison Street, CHICAGO, ILL.

other prominent feature in a Tom cast, and his wife, Dot, played Topsy almost as many times as Joe Barnum did Marks. Few of the real old-time Tom actors and actresses are living today. Elmer Sutliff and wife were famous in their day, as was Ed Espey, who was considered the best of all colored Toms. Jack Linn and George E. Melio were featured as Marks with many shows, and Jack's wife, Clara, was a great Topsy. Both of them were successful for years in repertoire and are now located in Warrensburg, N. Y., where they have a paying restaurant. Dick and Emma Barker were topliners and Dick played some baritone. Their home was in Fort Edwards, N. Y. The Stetsons from Bath, N. Y., never wanted for an engagement. Ed Estey and wife of Lynn, Mass., were with Tom shows for many years. Wilson Cliffe gained considerable fame as the best white Tom in the business, but forsook Tom for circus trombone and later jazz orchestras in vaudeville. Now Wilson is busy raising a family at his home in Mamaroneck, N. Y. Old "Pa" Montford from Friendship, N. Y., played Tom so long that he just escaped passing away with a Tom show. His last appearance was with Charlie York. Probably the most famous of all oldtimers was Charlie Brickwood (Brickett) of Haverhill, Mass., a Harvard College graduate and a lawyer who forsook his practice to do Marks for years with Witherell and Doud. George (Polly) Parks was another of the Tom folks who found work with all the big ones and was with both Washburn and Martin. Doubtless there are hundreds of others, but these are the older ones who were with the old-time shows that stayed out year after year. Tom will never really die. It might be said of him that he is in a comatose state for the time being, but after a good rest, will be up and around as lively as ever, ready to greet the thousands of growing kids whose education is never complete without a visit with Tom and Eva and a chance to absorb the lessons taught by Harriet Beecher Stowe's immortal work.

Minstrelsy

(Continued from page 49)
ing H. H. Whittier's letter in these columns concerning the late Milt Hall, wrote: "Mr. Whittier is very correct in his letter. Hall's *Cotton Blossom* smear was the first one I know of and I used it first with the San Francisco Minstrels where I was leading the band and orchestra. Perhaps a little incident that occurred on the Frisco show at the time will be remembered by some of the boys with that show. We were playing in Maine, good territory at that time for that particular show, and I had what I thought was a minstrel band that was pretty fair. We generally played about four numbers and for a close in, Milt Hall's *Cotton Blossom*. One night as we finished a native inquired of another: 'Hen, what'd you think of the band?' to which Hen replied: 'Good, very good, but that last piece was nothing but a durn mess a blattin'!'"

MILLS 5c & 25c MACHINES

With or without vendex, used a short time, as good as new, at bargain prices. MINTS—Nearly a carload, at cost.

WINNER MINT CO.
3970 Cottage Grove Ave., CHICAGO, ILL.

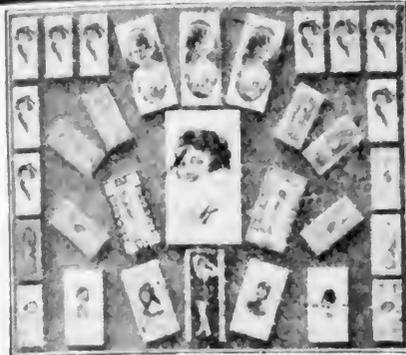
CIRCUS ANNOUNCEMENT

This is a notification that I have purchased the interest of E. L. HARRIS in the HARRIS & HARRIS CIRCUS and that I now own all the paraphernalia and animals with the show and have the exclusive right to the Rodgers & Harris title.

No contracts made by E. L. Harris after December 27, 1924, will be binding on the Rodgers & Harris Circus. Mr. Harris has no authority to transact any business for the Rodgers & Harris Circus, which is owned and operated by Nat D. Rodgers.

(Signed) NAT D. RODGERS, Dallas, Texas.

Salesboard Operators



No. 50 Assortment
31 Boxes
 20—\$.30 Boxes
 4—.50 Boxes
 2—.75 Boxes
 4—.85 Boxes
 1—3.50 Box

PRICE, \$5.85
 600-Hole 50 Salesboard Free

No. 54 Assortment
41 Boxes
 and Chinese Baskets
 20—\$.40 Boxes
 10—.75 Boxes
 10—.85 Boxes
 1—2.00 Basket
 1—3.00 Basket
 1—4.00 Basket
 1—7.00 Basket
 1—10.00 Basket

PRICE, \$16.50
 1,200-Hole 50 Salesboard Free

Special Discount to Quantity Buyers
 Sent for Complete Assortment Catalog
 on Third Deposit, Balance C. O. D.

WEILLER CANDY COMPANY,
 1209 Clybourn Ave., Chicago, Ill.

Morris & Castle Shows

Building and Rebuilding Progressing Admirably in Winter Quarters

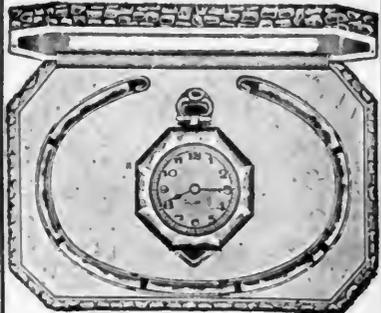
Shreveport, La., Jan. 28.—Every department at the winter quarters of the Morris & Castle Shows is now operating, the repairing of wagons, railroad equipment, etc., has been completed, and the building of new wagons, fronts and show property is progressing at a rapid gait. Both Milt Morris and Johnny Castle are on the job daily.

Two of the seven new box wagons are now in the paint shop. The wagon wheels of all wagons are being cut down for six and eight-inch tires by a local wheelwright. Soon work will commence on the new double-wagon front for the Norman Shields new attraction, the nature of which cannot be announced until the opening date. Zeke Shumway has nearly completed his new Motordrome. Tannehill and Little will start work on their new portable kitchen wagon.

Last week Messrs. Morris & Castle purchased a 122-acre place nine miles out from Shreveport, on the Greenwood road, where at some future time a permanent winter quarters will be erected. Four of the Morris & Castle sleeping cars have been sold and will be replaced by up-to-date cars purchased recently. John Cloud is rebuilding both the tracks and his cars for the Rocky Road to Dublin attraction, also will rebuild his wagon used in transporting his Penny Arcade. Bruce Kempf has returned, bringing with him eight cases of mechanical figures and scenes purchased on his trip to Kansas City, to be added to the Swiss Village. The Kempf Brothers will have two shows on the midway, Irving taking the Model City and five large cases of French mechanical figures; also featuring his wife, Dorothy, in her mechanical doll act on the inside. Pete Thompson has returned from visiting relatives in Illinois, and Al C. Beck is expected in a few days from Toledo. Mr. Vaught, mother of Mrs. Jno. R. Castle, is visiting with her daughter here; also Mr. Castle's brother remained on a visit for a few days the first part of the month.

While East Messrs. Morris & Castle purchased from M. C. Illions & Sons, Coney Island, one of their latest carousel swings, ornamented with 1,500 electric bulbs and equipped with one of the latest Wurlitzer organs. Rudy Illions will accompany the machine to Shreveport in March to set it up for the first time. H. A. Kipke and his troupe of midgets are now in quarters, Princess Poupee, one of his feature performers, having lately played several vaudeville engagements under the booking of C. F. Hutchinson, who also is directing the tour of the *Blue Devils* and the *Wild Cat Four* jazz orchestras. Hutchinson last season managed the *Thelma* attraction with the M. & C. show. Johnny Bejano has made several trips to winter quarters, and the past week contracted for the building of an elaborate 110-foot panel and banner front for his Circus Side Show, and has ordered a new top for this attraction. He also advised that Al Armer, who has been in a very serious condition in the hospital in Dallas, Tex., since the close of last season, is much improved in health, and it is thought that he might be moved to his home the latter part of next week. During the writer's week visit here he has enjoyed the hospitality of Mr. and Mrs. John Cloud, Mr. and Mrs. Meyer Taxler and the Kempf family, the guest of first one, then another, in winter quarters. The writer will now be at his home in Houston, Tex., until the latter part of March, then back to Shreveport. **JOE S. SCHOLIBO** (Director of Publicity).

1925 SPECIAL ASK FOR OUR VALUE GUIDE CATALOG



No. B165—Convertible Bracelet Watch. 11 ligne electro gold plated case, octagon shape, fitted with a jeweled cylinder, full plate movement, gold dial, complete with expansion bracelet, put up in a handsome display box. In dozen lots, \$2.50 Each. Sample, \$2.75 Each

No. B166—16-Size, 21-Jewel, Gold-Filled Monitor, Illinois case. Complete watch \$5.50

No. B167—As above. White or Green. Complete Watch \$5.85



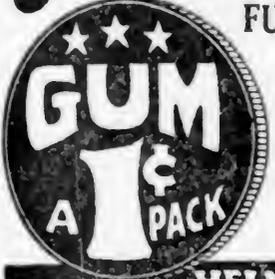
When ordering sample inclose postage extra, 20c.

We guarantee you better service and lower prices than any wholesale house in U. S. We carry a complete line of Watches, Silverware, Hollow Ware, Jewelry, etc. We specialize in Carnival Supplies, Street Men's, Auctioneers', etc. All we ask is a trial order. 25% with order, balance C. O. D.

ELIAS SHAHEN COMPANY
 Importers and Wholesalers
 337-339 W. Madison St., CHICAGO, ILL.

5 Sticks of Chewing Gum

FULL SIZE—5 STICK PACKS

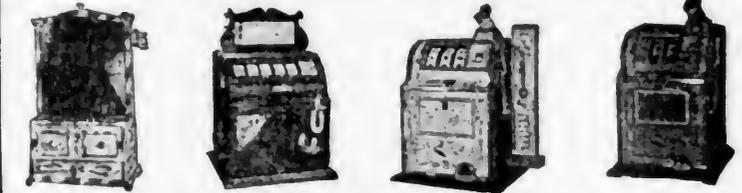


Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in flashy boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.



HELMET GUM SHOP Cincinnati O.

TARGET PRACTICE LITTLE PERFECTION O. K. VENDER OPERATOR'S BELL



1c and 5c Play. 1c and 5c Play. 5c Play. 5c and 25c Play.
 IF IN WANT OF MACHINES OR SALESBOARDS, WRITE US.
REX NOVELTY CO., 2848 Southport Ave., Chicago, Ill.

Attention, Salesboard Operators!

Tried and Proven and Bringing About Wonderful Returns. Namely, Our **Sectional Bridge Lamp and Floor Lamp Assortment No. 11**



2500—5c Tiny Hole Board—3 Bridge Lamps—3 Floor Lamps; 6 Lamps Complete at **\$39.85**
 Merchandise Boards with Circulars, \$1.50 a Dozen, \$10.00 per Hundred. To bring about best results, place them with office workers, stenographers, shipping clerks, janitors, porters, etc. Full amount or 25% with order. No merchandise shipped without deposit. Send for our free circular of live wire assortment.

THE HARTCRAFT COMPANY,
 68 E. S. Water Street, Dept. B, CHICAGO, ILL.

A DAINY DOLLAR DIGGER

B.B. 1/31—Genteel, Gilbert Clock. Case finished in mahogany. Gilbert's best 40-hour lever time movement. Height, 5 1/2 in.; width, 12 1/2 in.

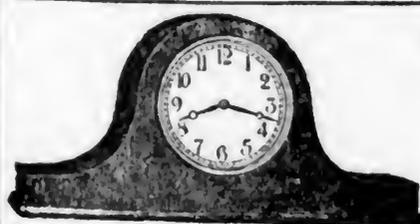
Per Dozen, \$25.00

Sample, Each \$2.50.

HALF MONEY IN ADVANCE.

M. GERBER

Underselling Streetmen's Supply House, 505 Market Street, PHILADELPHIA, PA.



THE SENSATION OF 1925

New Cross Word Puzzle Show

For Carnivals, Parks and Amusement Resorts. Protected by patent and copyrights. For terms and particulars address

WORLD EXPOSITION CONSTRUCTION CO., 2894-2896 W. 8th St., Coney Island, N. Y.

SPRING OPENING OF C. W. NAILL SHOWS

TWO BIG SATURDAYS, BEGINNING FEBRUARY 21, MONROE, LOUISIANA (PROPER). CAN'T GET A few more up-to-date Shows. WANT Midgets! Come to feature. Complete outfit for same. New & Novelty Ideas. Nothing too large or small. WANT Merry-Go-Round Man who can stand 30 weeks without working. Machine being overhauled and will be in good shape as when first out of factory. Amateurs don't write. Salary or percentage. Some real Concessions still open. Write. May be able to place you. Those who have written, write again, as some mail has gone astray. Address **C. W. NAILL, 6th and Olive Street, Monroe, Louisiana.**

AMERICAN EXPOSITION SHOWS, Inc.

DAVID MUNN, Manager. Shows with some new ideas. Will furnish outfits. Freak Animal Show, Sideshow, Working World, Kidie Rides. Concessions—Few choice Street Wheels and Grind Stores. **M. J. LAPP, 19 Hickory St., Ellenville, New York.**

TOY BALLOONS!

NOVELTIES, SPECIALTIES, etc.

- No. 70—Heavy Gir. Balloons. Gross, \$2.45
- No. 70—Heavy Gas Transparent. Gross, 3.25
- No. 75—Heavy Gas, with Animal Prints. Gross, 3.75
- No. 75—3-Color Panel Prints. Gross, 3.75

NEW RUBBER-INFLATED TOYS

- No. 3946—Inflated Monkeys. Per Doz., 90c; Per Gross, \$10.50
- No. 3947—Hot Pups. Per Doz., 90c; Per Gross, 10.50
- No. 3900—New Circus Assortment, Consisting of 12 Subjects—Rube, Policeman, Clown, Animals, etc. Per Doz., 90c; per Gross, 10.50

Samples of all above, 50c, prepaid. Big catalog on request. Circus and Carnival Privilege Men write for special proposition and samples. 25% cash with all orders, balance C. O. D.

M. K. BRODY, 1110-1120 So. Halsted Street, CHICAGO, ILL.

Imported Genuine TAPESTRIES—RUGS

We want representatives in every district. YOU MAKE BIG PROFITS. Men or Women. Our Tapestries and Rugs sell on sight. Every house a prospect. Every sale brings repeat orders. Write today for particulars. **FRANCO-AMERICAN RUG & TAPESTRY CO., 32 Union Square, New York, N. Y.**

RAINCOAT MEN

You have been wanting something new in RAINCOATS. We have just what you need.

YELLOW SLICKERS

College Yellow Oil Skins. Large Patch Pockets, Corduroy Collar, with Strap.

\$33.00 Dozen

SAMPLE COAT, \$3.00

GAS MASK RAINCOATS, \$1.65 Each

In Dozen or Gross Lots.

20% deposit with order, balance C. O. D.

BLUE LABEL RAINCOAT CO.,

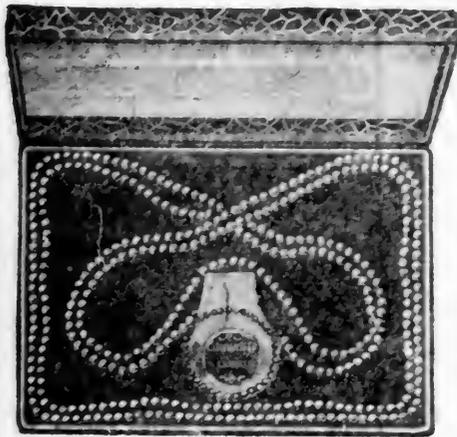
51 East Broadway, New York

RO-CO-CO
 THE SUPER-NOVELTY KNIFE
 WRITE FOR ILLUSTRATED PRICE LIST
Whitsett & Company, Inc.
 212-26 N. Sheldon St. CHICAGO, ILL.

UNBREAKABLE
WRITE FOR CATALOG
UNGER DOLL & TOY CO.,
 270-286 Fourth Ave., MILWAUKEE, WIS.

WANT CIRCUS ACTS

For one-time Show, Side Show and Privilege People. FOR SALE—5000, 5000, 5000, 1000. Show opens May 1. **KETROW BROS., 1311 Sheridan St., Anderson, Ind.**



Indestructible Asiatic Pearls The Best Bet

30 In. \$4.75 Dz.
36 In. \$5.50 Dz.
60 In. \$7.50 Dz.

All well-matched pearls, mounted with nickel silver rhinestone clasp.

Special quotations on 1-gross and 3-gross lots.

SUITABLE CARDBOARD SATIN-LINED BOXES \$1.75 Per Dozen

Send for Samples at Once.

FAIR TRADING CO., Inc.
307 Sixth Avenue, NEW YORK

Big Advance Soon-Buy Now and Save Money All Prices Subject to Advance Without Notice

"HARLICH'S KICKLESS SALES BOARDS"

NO BETTER or HEATER BOARDS Made. Smallest in Size. Double Backs and Fronts.

NET No Discount **GOLD DIGGER BOARD** 4,000 Holes, 5 or 10c Sales Each **\$7.50**, 10 lots \$6.00

10% DISCOUNT ON ORDERS OF \$75.00 OR MORE OF BOARDS LISTED BELOW

Regular Midget Boards

No. of Holes.	Each.
100	\$.24
200	.39
300	.48
400	.60
500	.69
600	.78
800	.99
1000	1.20
1200	1.42
1500	1.73
2000	2.28
2500	2.61
3000	3.26
3500	4.01
4000	4.48
5000	5.52

Tiny Baby Midget Boards

No. of Holes.	Each.
100	\$.33
200	.50
300	.63
400	.77
500	.89
600	1.01
800	1.28
1000	1.44
1200	1.73
1500	2.18
2000	2.88
2500	3.60
3000	4.32
3500	5.19
4000	5.76
5000	7.20

800-HOLE KNIFE BOARDS,
14 Knives. Each.....\$1.33
1000-HOLE. Each.....1.48
With Tape, 20c Board Extra.

300-HOLE PUT AND TAKE BOARDS. Each.....\$0.51
300-HOLE POKER, LEATHER PUNCHER OR PLAY BALL BOARDS. Each.. .51

25% WITH ORDER, BALANCE C. O. D.

14 ASST. LARGE PHOTO HANDLED KNIVES, 600-Hole Salesboard. Sample.....\$6.00
20 ASST. BOXES CHOCOLATES, including \$5.00 Box and 600-Hole Baby Midget Salesboard. Sample.....5.95
BEAUTIFUL ROSE LAMPS. Each.....1.60
ORTGIES .32 CALIBRE REVOLVERS. Each.....7.50
SEND FOR OUR NO. 27 1925 CATALOGUE FOR OTHER BIG VALUES.

HECHT COHEN & CO., 201-203-205 W. Madison St. CHICAGO, ILL.



SALESBOARD ASSORTMENTS

10% Discount in Lots of 12 or More. 5% Discount on Single Orders

NO. 75 ASSORTMENT.		NO. 1 ASSORTMENT.	
29 Boxes Chocolates.		37 Boxes Chocolates.	
20-40c Boxes Choc.	Price, \$6.45	24-40c Boxes Choc.	Price, \$12.00
3-50c Boxes Choc.		6-50c Boxes Choc.	
2-80c Boxes Choc.		3-75c Boxes Choc.	
3-\$1.00 Boxes Choc.		2-\$1.25 Boxes Choc.	
1-\$3.50 Box Choc.		1-\$2.00 Box Choc.	
600-Hole 5c Board FREE.		600-Hole 5c Board FREE.	

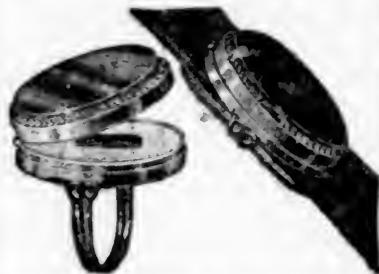
Terms: 25% with order, balance C. O. D. Write for Catalogue.
Theodore Bros. Chocolate Co., Inc., Compton & Park, St. Louis, Mo.



A Sure-Fire MONEY GETTER!

Let "Shootoscope" Earn 1000% Profit a Year for YOU!
"Shootoscope" is the most profitable, sturdily built and attractive Pistol Target Machine on the market today. Hundreds now in use have proved wonderful dollar gatherers. Operators everywhere report big earnings. Why not get your share? Write today.
INTERNATIONAL MUTOSCOPE REEL CO., 641 Gardner St., Union Hill, N. J.

Vanity Top Novelty Ring



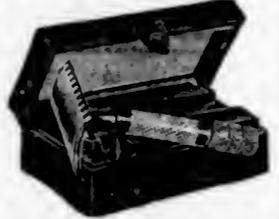
\$4.50
Per Dozen



Imitation Convertible Watch. Three combinations in one. Platinum finish, sapphire crown. Can be used as a ring, a sautoir and a bracelet. Top opens, a lipstick and mirror are shown. When used as a bracelet shank opens and spreads apart. As a sautoir one of the blanks can be removed and worn with a ribbon around the neck.
NO. 17202. Per Dozen\$4.50

Safety Razor Blade Holder

\$15.00
Per 100



Extra Special White Stock Lasts. A fortunate purchase enables us to offer this remarkable value.
Safety Razor Blade Holder, "Gillette style", highly nickel plated, Gillette and imported double-edge blades can be used. Each in imitation leather-covered box.
NO. 8096. Per 100\$15.00



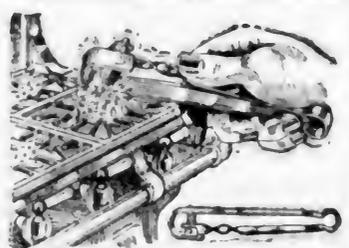
Safety Razor Blades

\$1.50
Per Gross

Smooth-Edge Safety Razor Blades. Will fit "Gillette" holder. Made of high-grade tempered steel. Each in oil paper envelope. Packed either six or twelve blades in package. One gross blades in carton.
NO. 8085A-12 Blades in Package. Per Gross\$1.50
NO. 8085B-6 Blades in package. Per Gross.....1.50

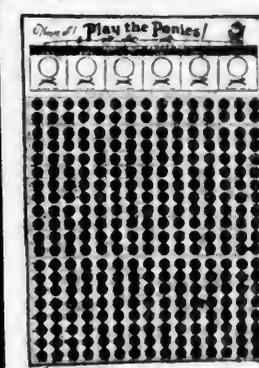
GAS Lighter

\$6.00
Per Gross



Gas Lighter. Made of heavy spring steel. Spark produced by friction on flint. Each Gas Lighter furnished with 2 flints—1 fitted in lighter and 1 for reserve. Can be replaced when finally used up. (See extra flints listed below.) One dozen in box.
NO. 15C230—Per Gr., \$6.00; Per Doz., 55c.
NO. 15C231—Extra Flints, 1 dozen in envelope. Per Gross, \$2.75; Per Dozen, 26c.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO



PLAY THE PONIES The King of Kings The King of Sports
ANOTHER WONDERFUL MONEY GETTER

That will repeat and repeat and repeat. Made the same as our nationally known "PLACOLOR", and selling like "Hot Dogs" at a circus.
A Most Thrilling and Fascinating Game THAT SELLS TO STOREKEEPERS AT \$1.00 each, \$10.00 per doz., \$80.00 per 100
PRICE TO SALESBOARD AGENTS AND JOBBERS
Sample, \$1.00, \$6.00 per doz., \$40.00 per 100 (Transportation charges prepaid.)
Terms: Cash with order, or one-third deposit on C. O. D. orders.
Originated and Manufactured by

ARTHUR WOOD & CO.
219 Market St., St. Louis, Mo.



Indestructible Pearl Necklaces

24-inch, Rose, White or Cream, with Rhinestone Safety Clasp. (Standard Merchandise.) Dozen\$3.50
24-inch, A-1 Selected, Perfect Graduation, Rhinestone Double Safety Clasp. Dozen. 6.00
Velvet Covered Boxes, for above. Dozen... 4.00
Special Velvet Covered Boxes. Dozen... 6.00
All Spangler Mfg. sold under a money-back guarantee.



160 N. WELLS ST. CHICAGO ILL.



YOU ALL KNOW ME
Outsells any other make. Three Flavors—Spearmint, Peppermint and Fruit.
GUM 1c a Pack \$1.00 A 100
We do not ship less than 1,000 Packages. 25% deposit required with order.
NEWPORT GUM CO., Newport, R. I.

ATTENTION — OPERATORS!

You Are Letting a Wonderful Opportunity Pass You By If You Are NOT Operating a Group of These Pianos.



These Sturdy Little Pianos Will Earn Big Money for You Year In and Year Out. Affording a Steady, Dependable Income.

Dimensions—Height, 53½ Inches. Width, 36½ Inches. Depth, 23½ Inches.

Write for Details and Plan of Operation. We Gladly Furnish You With Ideas.

Style L

J. P. SEEBURG PIANO COMPANY

“Leaders in the Automatic Field”

1508-10-12-16 Dayton Street,

CHICAGO, ILLINOIS.

SCENIC PILLOWS—New York, Coney Island, Washington, D. C., Niagara Falls, Etc.

LARGE SIZE PILLOWS \$9.60 Dozen

24 INCHES SQUARE, INCLUDING FRINGE

75 NEW DESIGNS



SILK-LIKE CENTERS
NEW FREE CIRCULAR
For Carnivals and all kinds of Merchants

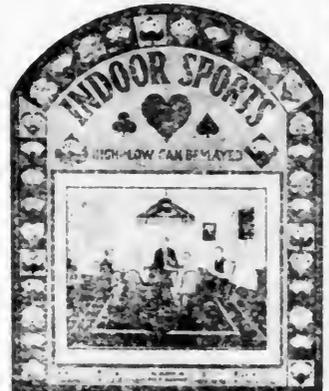
BIG HIT SALESBOARDS
Color Display on Boards
600 Holes, 8 Pillows... 5 8.00
800 Holes, 12 Pillows... 11.50
1,000 Holes, 12 Pillows... 12.00
1,000 Holes, 16 Pillows... 15.00
1,500 Holes, 71 Prizes, 10 Pillows, 36 Pennants, 24 Ovals, Leather Pillow for Last Sale... 20.00



ALL KINDS OF LODGE EMBLEMS AND AMERICAN LEGION
SPECIAL PULL CARD WITH LEATHER PILLOW. 50 PULLS BRINGS \$9.00 FOR \$2.50.
For Quick Action Wire Money With Order. Ship Same Day Order Received. 25% Deposit, Bal. C. O. D.
WESTERN ART LEATHER CO., DENVER, COLO.
P. O. BOX 481 Tabor Opera Building.

The Biggest Flash on the Market Today: INDOOR SPORTS SALESBOARD

More brilliant and dazzling than an electric sign. Indoor Sports is lithographed in 7 high lustre colors. It is the most remarkable of all Poker Hand Salesboards. A 3,000-hole Baby Midget Salesboard filled with poker tickets. A sensational seller.



5c Board—Takes in \$150. Pays Out \$67
10c Board—Takes in \$300. Pays Out \$134
Sample. \$9. Lots of 6. \$8.

20% discount on \$75 orders.

Immediate Deliveries. Order Today.

Send for Free Illustrated Circulars on Our Complete Line.

Manufactured by

THE FIELD PAPER PRODUCTS COMPANY, Peoria, Ill.



SUPREME PRIZE PACKAGE

FASHION DAINTIES—a package that beats them all. Candy mix, chocolate, caramels. Wonderful assortment of prizes and balls. We pay all express charges.

\$45.00 per 1,000. 200 for \$9.00

Twenty Balls to Case. Send \$9.00 for sample carton of 200. Remember, we pay all express charges. 25% deposit required.

DELIGHT CANDY CO.
61 University Place, NEW YORK

Rings, Look! Rings, Ten for \$6.00

The "1849" SOUVENIR MINT Salesboard, Concession Men, Agents, Wanted At Once



CALIFORNIA GOLD SOUVENIRS
QUARTERS AND HALVES



Send no money we will send you a set of 10 Rings for \$6.00, similar to cut. \$80.00 per Gross. WITH C. O. D. DELIVERY.
J. G. GREEN CO., 991 Mission Street. SAN FRANCISCO, CALIFORNIA.

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS



Here It Is, the Vendor

Is filled with tickets printed in four colors showing exact reproduction of the different fairs.

Resembles the Vending Machine—Snappy, Different, Distinctive

3,000-HOLE SALESBOARD

AT 5c AT 10c
Takes in \$150.00 Takes in \$300.00
Pays Out \$70.00 Pays Out \$140.00

Price \$12.50 Each

25% Deposit on All Orders. Balance C. O. D. Jobbers' Prices on Request. Send for Our Illustrated Catalogue.

GLOBE PRINTING CO.
1023-27 Race St., Philadelphia, Pa.

"MAIN STREET FROLICS"

THE SENSATION OF ALL CONCESSIONDOM!



WITH EVERY 1,000 PACKAGES OF "MAIN STREET FROLICS"

10 WONDERFUL FLASHES OF GREAT VALUE ARE INCLUDED!

These extra flashes make a spectacular display and are a powerful convincer with your sales-announcement. You are enabled to pass out an article having a selling value of \$5.00 to \$20.00 with every 100 packages in addition to regular complement of wonderful flash articles included in every case.

A 25-CENT SELLER---PRICE, \$120.00 PER THOUSAND PACKAGES

A DEPOSIT OF \$20.00 REQUIRED ON EACH THOUSAND PACKAGES ORDERED.

UNIVERSAL THEATRES CONCESSION COMPANY
RANDOLPH AND JEFFERSON STS, - CHICAGO, ILL.