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The Theatrical Digest and Show World Review

FEBRUARY 21, 1925

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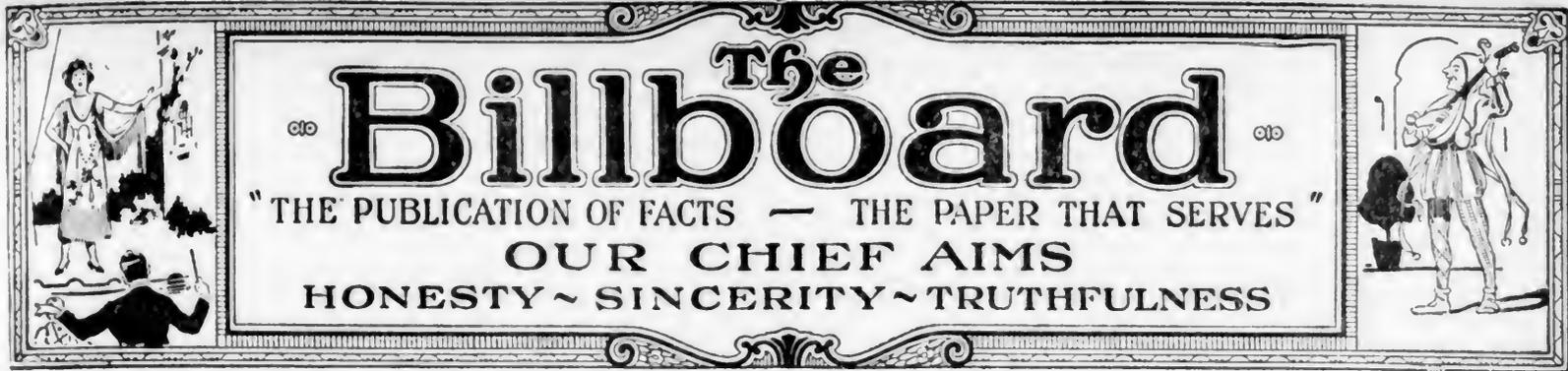
On account of shows being filled while in Chicago I did not go to New York. This acknowledges numbers of letters, several telegrams, telephone calls and personal cards, forwarded from Pennsylvania Hotel to New Orleans. All will be answered.

I am turning over a quantity of mail to other responsible managers. UNTIL NON-EQUITY BOOKING OFFICE IS OPENED ALL THOSE WANTING WORK AT ONCE OR COMING SEASON, wire or write me this office with full description, if convenient, furnish photographs, stating very lowest salary.

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(Signed) W. I. SWAIN, Swain Bldg., New Orleans



Published weekly at Cincinnati, O. Entered as second-class mail matter June 4, 1907, at Post Office, Cincinnati, under Act of March, 1879. 116 Pages. Vol. XXXVII. No. 8. Feb. 21, 1923.
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MOVEMENT IS ON TO CLEAN UP SALACIOUS SHOWS ON BROADWAY

Action Precipitated by Brady's and Woods' Play. "A Good Bad Woman"

POLICE ARE SCANNING SHOWS

Brady's Protests of Good Intentions Looked Upon as Publicity Stunt

New York, Feb. 14.—The move to clean up several shows, now on Broadway, which have been the cause of numerous complaints to the police, started this week, precipitated by the production of *A Good Bad Woman* by William A. Brady and A. H. Woods.

This play, which opened last Monday at the Comedy Theater, received a bad panning from the critics, who for the most part laid off comment on the salacious qualities of the play so as not to draw too much attention to it. They went after it on the ground that it was just a badly written play, but Brady whooped the matter up in the papers and the police were compelled to take action by this and complaints made to them by theatergoers.

Commissioner Enright sent around a squad of policemen to the complained of shows last night, along with stenographers to take notes of particularly bad passages. District Attorney Banton requested a copy of *A Good Bad Woman* and is now going over the manuscript to determine whether it violates the law. It is probable that as a consequence of this action by the legal and police departments of the city a severe curb will be put on certain plays here which have gone beyond the usual limits in the matter of provocative situations and profane dialog.

Brady, from the first, seems to have been determined that *A Good Bad Woman* should receive notoriety. He protests that he produced the play so that the whole matter of stage indecency might be brought to a head. Broadway looks on this and the declaration of the star of *A Good Bad Woman*, Helen MacKellar, that she is ashamed of her part and wants to get out, as a clever scheme to get publicity for a play which without it might not stand much chance of being a hit. With all the publicity the play has received tickets are at a premium and standing room is being sold at each performance.

Brady is setting up a fine show of indignation at what he calls the decline of

(Continued on page 107)

Authors' League To Build 20-Story Home

New York, Feb. 14.—The Authors' League of America plans the construction of a 20-story home, costing \$2,500,000, at the southwest corner of Lexington avenue and 34th street. George Barr McCutcheon, president of the league, stated this week. The building will be managed on a co-operative basis.

PAN. SEEKS SITE IN MILWAUKEE

Rumor of \$1,000,000 House and Orpheum Opposition Again Current

New York, Feb. 16.—Among the many theaters planned for Milwaukee is the possible erection of a vaudeville house by Alexander Pantages to cost \$1,000,000. While no confirmation of the report that the West Coast vaudeville magnate will add a house to his rapidly growing chain in the Wisconsin city has been secured, it is rumored that negotiations have been under way for several months toward such a move. Representatives of Mr. Pantages' Chicago office have been dickering for the site adjoining the Butterfly, a motion picture house, for some time. This location, in Grand avenue, near Fifth street, is only a block from the Palace-Orpheum, Milwaukee's so-called old-time theater. If the Pantages deal goes thru opposition of a very serious nature will result between it and the Orpheum house. A report similar to the one current was broadcast about a year ago, when land next to the Butterfly was put on the market by its owners.

Since the first of the year numerous other theaters have been tentatively announced for Milwaukee and its suburbs. Samuel Ludwig, owner of the Columbia and Elite theaters, is said to be deeply interested in a syndicate which has under consideration the erection of three new houses. According to present plans one will be a \$100,000 house at 35th and Center streets, with a seating capacity of 1,200. Another, costing the same amount, is planned for a down-town business corner in Wauwatosa, near Milwaukee. The third, to be built in North Milwaukee by M. Brumm, will cost \$200,000. Motion pictures will be the policy of all, according to present plans.

LORD'S DAY ALLIANCE HITS AT VAUDE. AND BURLESQUE

Sabbath Observance Organization Introduces Bill in New York Legislature Which Would Prohibit All Theatrical Performances on First Day of Week

New York, Feb. 16.—Vaudeville and burlesque interests may expect a bitter fight in the Legislature this year, following the introduction there last week of the bill, sponsored by the Lord's Day Alliance and introduced by Assemblyman Edmond B. Jenks, which would prohibit any and all theatrical performances throughout the State on the Sabbath.

John Ferguson, general secretary of the Lord's Day Alliance of New York, stated that these two fields are to be hotly attacked with a view to closing them up on Sunday, a privilege they have enjoyed thru political pull more than anything else.

In going after vaudeville and burlesque first the Lord's Day Alliance feels that much good can be done in obtaining

a six-day week for the actors employed in these two fields, who have been denied a day's rest, such as the legitimate artists enjoy.

Mr. Ferguson corrects any impression, however, that it is the plan of the Lord's Day Alliance to secure the day's rest for vaude. and burlesque actors only and call the job finished. According to the provisions of the measure, now in the committee's hands at Albany for hearing March 3, every type of amusement imaginable comes under the ban.

There is a strong likelihood, however, of the bill being greatly modified before it leaves the committee. The motion picture theater, for instance, is not regarded by Sunday closing advocates as so undesirable as vaudeville and burlesque, and Mr. Ferguson pointed out that their steps will likely be changed to concentrate all efforts first toward closing up these two fields on Sundays.

In an analysis prepared by Mr. Ferguson, he states that the present law is found to be incomplete, unsystematic, not co-ordinated and having some very unjust discriminations.

"It appears to be the result of piecemeal legislation," he says. "It is desirable that the law of the State should be fair and just to all and that there

(Continued on page 107)

LACHMAN BUYER AT KENNEDY SALE

Bid of \$11,100. Thru Harold Bushea, Secures Con T. Kennedy Show Interests at Government Auction

New Orleans, Feb. 14.—About 100 persons attended the Government's auction sale of the Con T. Kennedy Shows this morning at Gretna, near here. Harold Bushea, the shows' former general agent, bought the property in the name of David Lachman for \$11,100, over a telegraphed bid from B. E. Gardner, of Philadelphia.

It is announced that the organization will hereafter be known as the Con T. Kennedy Shows and Lachman's Exposition of Novelties, and that it will be ready for exhibiting in March, greatly enlarged over last season.

The Neumann Tent & Awning Co., Rogers Tent & Awning Co. and Taylor Manufacturing Co. presented claims for leased property used by the organization, and Mrs. Mary Kennedy claimed two cars with contents, including Ferris Wheel, whip and butterfly (rides). An injunction protected 13 cars for the St. Louis Rail & Equipment Co. The Government gave bill-of-sale for titles and right to all the show property of the late Con T. Kennedy, leaving the contesting parties to secure their claimed properties from

(Continued on page 105)

COLO. FAIR MEN MEET IN DENVER

Many Topics Discussed at Two-Day Meeting---E. J. Curtin Speaks on Racing

Denver, Col., Feb. 14.—The new rules for harness races, promulgated by the Harness Horse Association, were unanimously adopted by the Colorado County Fairs' Association in annual meeting at the Albany Hotel, this city, February 13 and 14. The matter was presented by E. J. Curtin, secretary of the Harness Horse Association, in one of the ablest addresses ever heard by the Colorado organization.

Secretary Curtin emphasized the fact that the old rules were obsolete and out of date, that the new rules had been drawn with a view to greater efficiency and uniformity, and that officers of the association are satisfied when they are

(Continued on page 107)

ST. JOHN CATHEDRAL BUILDING DRIVE EXTENDED FOR A WEEK

\$100,000 Goal Set by Theaters Is Expected To Be Reached Wednesday---Vaude. Houses Lead in Collections---Ed Wynn Gives Special Show for Fund

NEW YORK, Feb. 16.—The drive of the theaters of Greater New York in behalf of the \$15,000,000 fund for the completion of the Cathedral of St. John the Divine has been extended another week, and by Wednesday is expected to pass the \$100,000 mark. This in the form of collections taken up from patrons. Today Ed Wynn will give a special matinee performance of *The Grab Bag* at the Globe Theater, the proceeds of which will go to the fund.

Co-operation of the theaters was launched under the leadership of E. F. Albee, A. L. Erlanger, Lee and J. J. Shubert, the Selwyns, Charles B. Dillingham, Sam H. Harris, Henry Miller, A. H. Woods, Morris Gest, Marcus Loew, William Fox, Sam Scribner, F. F. Proctor and B. S. Moss, and various managers of Keith-Albee theaters in and outside of New York. It is understood that already these combined theaters have reported donations aggregating more than \$30,000, which was donated by people of all creeds in sympathy with the project.

Contributions of a number of managers, owners, actors and factors in the profession, such as the Actors' Equity Association, National Vaudeville Artists, The Lambs, and other clubs, are not included in the grand total of more than \$100,000 now being striven for in the theaters themselves. Dimes, dollars and even pennies are making up the aggregate donations of the theatergoers to the fund. Vaudeville is credited with having brought the major portion of the receipts so far.

NOVEL CABARET IDEA

For First Time in Chicago Movie and Cabaret Will Be Connected With Each Other

Chicago, Feb. 14.—Al P. Lyons, manager of the Peoples Theater, a large and modern movie house at 47th and Ashland, is having the big basement of his theater turned into a first-class cabaret and restaurant of the most approved style. Entertainers will be employed and the cabaret will rank with the best on the southwest side. There will be a wide marble staircase going directly from the foyer of the theater down to the cabaret.

Three hundred couples will have accommodations for dancing in the new dance parlor of the cabaret. There will be tables all around the dance floor and tables on a mezzanine. A large sum of money is being spent on the new improvements and the cabaret will be finished in ornate style. This is the first time that any theater manager has had a picture house and cabaret in the same building in Chicago. Patrons of the Peoples can take their choice of going to the movies or the cabaret or they can take both.

Eastman Would Be Chairman

Rochester, N. Y., Feb. 14.—George Eastman will be chairman of the board of directors of the Eastman Kodak Company; William G. Stuber, president of the company, and Frank W. Lovejoy, general manager, it was announced this week. If the stockholders at the annual meeting in Jersey City, April 7, adopt a recommendation made by the board. The board will ask the stockholders to change the by-laws so that the positions of chairman of the board and general manager may be created. Mr. Eastman, who is now president of the company, desires to be relieved of some of the duties he has performed for so many years, but at the same time wishes to retain a general supervision of the business. Mr. Stuber and Mr. Lovejoy are now vice-presidents of the company.

Jerome Koesterer Re-Elected

Rochester, N. Y., Feb. 14.—Jerome Koesterer was re-elected president of the Rochester Musicians' Protective Association at the annual meeting this week. Other officers elected were Nicholas Valerio, vice-president; S. E. Bassett, secretary, and J. J. Karle, treasurer. Mr. Koesterer, Mr. Bassett and Fed A. Zeiler were elected delegates to the national convention to be held in Niagara Falls in May. No matters affecting the local theaters came up at the meeting, as these were all thrashed out last year when a new wage scale was signed.

"Kid Boots" May Return To B'Way After Boston

New York, Feb. 14.—*Kid Boots*, which has only one more week to go at the Selwyn Theater, going from there to the Colonial Theater, Boston, may return to New York immediately after its Boston engagement, according to an announcement from the Ziegfeld offices. The musical comedy starring Eddie Cantor has already played here for about 60 weeks.

Grossmith Advisory Director of B. B. C.

London, Feb. 14 (Special Cable to *The Billboard*).—The British Broadcasting Company has further broadened the anti-broadcasters by engaging George Grossmith as advisory director of programs. He will act as liaison officer between the company and the theater. His new duties will not interfere with his many other show activities.

Grossmith says he is going to find performers to do studio work for the B. B. C. and thus brighten up their programs.

The West End Managers' Association and the Theatrical Managers' Association are making the best terms possible with the broadcasting company and trying to get an agreement that broadcasting from theaters shall only take place once every 14 days, and that on Friday nights. But the truth is, according to those who should know, that the B. B. C. has so many offers to broadcast West End shows it is negotiating purely out of courtesy. Whatever happens, however, the vaudeville artists, the Variety Artists' Federation and Sir Oswald Stoll are adamantly opposed and will not permit broadcasting, but are letting theatrical managers make whatever terms they like.

"White Collars" Big Draw

Pittsburgh, Pa., Feb. 14.—*White Collars*, on its way for New York approval, held to strong business at the Shubert-Pitt Theater in competition with Julia Sanderson in *Moonlight* at the Alvin, and Bernard Shaw's *Saint Joan*, with Julia Arthur, at the Nixon. Newspaper criticisms were universally in praise of the piece as a contribution to purely American drama.



—WIDE WORLD PHOTOS.
Prominent authority at Johns Hopkins Hospital has diagnosed Earl Carroll's trouble as "publicity mania". But notice the hard-balled hat and collar worn by David Belasco, who met Carroll at the railroad station. Worn on purpose or not, this is the first picture on record showing the dean of producers minus his clerical collar.

Several Changes Made in Fox & Krause No. 2 Show

Milwaukee, Wis., Feb. 15.—Fox & Krause, stock burlesque producers, have announced four important changes in the cast of their No. 2 show opening at the Gayety Theater here today. Sidney Page and Mildred Franklin, who formerly played in Columbia Circuit shows, replaced Bryan Wolfe and Norma Noel as juvenile and soubret, while Earl Miller, straight man, replaced Jack Stanford. Billie Aldridge will henceforth be ingenue with the company in place of Ruth King. Headed by George Barkham, comique, the No. 2 company has won considerable popularity with the burlesque fans both here and at the Gayety, Minneapolis, also operated by Fox & Krause.

Another Terris Film

New York, Feb. 14.—Tom Terris will direct *My Buddy's Wife*, the first of a series of four productions. Work on the film, which will be released thru Associated Exhibitors, will commence within a few days.

Montgomery Theater Robbed

Montgomery, Ala., Feb. 12.—Yeggmen last Sunday night broke into the safe of the Strand Theater and got away with \$2,500.

EDWIN BOOTH IN HALL OF FAME

200 Stage Prominents Sign Petition To Do Honor to Great American Actor

New York, Feb. 15.—If a petition signed by more than 200 prominent men and women of the stage meets with a favorable vote Edwin Booth, probably the most famous actor this country ever knew, will be given a place in the hall of fame. Electors of New York University five years ago voted down a similar move by three votes.

Randolph Somerville, director of the Washington Square Players, of New York University, has named Booth for the position in the hall of fame and artists of the theater, headed by Ethel Barrymore, John Drew, Minnie Maddern Fiske, Walter Hampden, Jane Cowl and Julia Marlowe, have affixed their names to the petition recommending Booth's election.

"More than a score of years have elapsed since the death of Edwin Booth, greatest of American actors and rare among men," the petition says. "His name was ever breathed with reverence by those of his profession and thousands are yet living who remember with pride the power of his genius. By very study of his life and art a new generation is inspired to a profound respect for the lofty ideals to which as man and actor he was ever servant."

"We who sign this statement believe that the great work done by a great man in a great art ought to recommend the name of Edwin Booth to the trustees and custodians of that institution, and we heartily urge for inscription upon the tablets of America's hall of fame the name of America's greatest actor, Edwin Booth."

Seek Injunction Against Use of Costumer's Name

New York, Feb. 16.—Motion for an injunction to compel Vanity Costumes, Inc. to refrain from using the name Max Weldy, Parisian costume designer, in connection with its shop in this city will be heard February 20 in the Supreme Court here. Paul Arlington, Inc., theatrical costume firm, which claims to have a contract with Weldy that makes him the sole American representative, is the plaintiff in the action.

A summons and complaint issued last week by Julius Kandler, attorney for the Arlington company, is founded on a sign that appears in the show window of the defendant, which advertises the Vanity company as selling Weldy creations.

Kandler stated that suit to recover damages has also been started, naming Weldy and the Vanity company defendants. The Arlington company claims that it has lost prestige and business due to the alleged infringement of its contract.

Miller Theater Improved

Milwaukee, Wis., Feb. 14.—In accordance with Manager Charles Braun's program for appealing to a larger and higher circle of patronage, Saxe's Miller Theater (Loewy vaudeville and pictures) here has been completely renovated and new service accommodations have been installed. Male ushers wearing the same uniforms as those in the other Saxe theaters and trained to the high standards of ushers at Saxe's Wisconsin and Strand theaters, now replace the girls formerly employed. An attractively furnished men's smoking and retiring room has been installed and numerous other features for catering to the comfort of patrons have been provided. A new screen also has been installed. Box office records show immediate and gratifying returns for the investments made toward raising the standards of the house.

Pavlowa Draws Big Crowd at Sioux City

Sioux City, Ia., Feb. 12.—Anna Pavlowa and her celebrated Russian Ballet played at the Auditorium here Sunday night to a capacity house, the event being one of the most brilliant musical and social gatherings of the season.

The engagement was sponsored by the Sioux City Concert Course Bureau, composed of the business and social leaders of the city, under the direction of Prof. Paul MacCollin, of Morningside Conservatory.

The local publicity for the event was handled by W. X. MacCollin, press representative of the Kennedy Shows last season. The next number on the course will be Paul Whiteman's Orchestra, dated for a March appearance.

Ingalls Back From Europe

New York, Feb. 14.—Clyde Ingalls, manager of side-show attractions on the Ringling Brothers-Barnum & Baliey Combined Shows, arrived here Tuesday from London on the S. S. Celtic. Mr. Ingalls, while in London, managed the amusements for the fair and circus at the Olympia.

Indiana "Blue Sunday" Is Accepted by House

Indianapolis, Ind., Feb. 14.—Surviving efforts to postpone indefinitely, the Kissinger "blue Sunday" Bill, backed by the Lord's Day Alliance, to prohibit practically all kinds of amusements and sports on Sunday, has been favorably accepted by the House of the Indiana Legislature. The bill would prohibit all theatrical performances on Sunday. At the same time the same body killed a bill to prevent Sunday baseball, football and other sports for which a fee is charged or a reward dependent on the outcome of the contest. The blue Sunday bill came before the house by way of a divided committee report.

More than 25,000 persons in Indiana have expressed opposition to passage of the Kissinger Bill.

Caryl Frohman's Estate Taxed

New York, Feb. 15.—The net estate left by Caryl Frohman, sister of Daniel and the late Charles Frohman, amounting to \$68,246.76, was taxed, under the inheritance tax laws, \$1,364.92 last week by Surrogate's Court. Daniel Frohman is executor of the estate. Under the terms of Miss Frohman's will the estate was divided three ways, to Daniel Frohman, Rachel P. Davison and Etta Emma Frohman.

TAX ON TICKETS APPEARS DOOMED

Senate Votes To Abolish 50% Pullman Surcharge—Favorable Action by House Seems Assured

The resolution urging the removal by Congress of the surtax on Pullman tickets which was adopted at the general meeting of the Actors' Equity Association in New York January 26, when the problem of radio competition and other matters of vital importance to the profession were considered, appears to have borne fruit almost instantaneously. At the session of the Senate February 13 the amendment of Senator Robinson abolishing Pullman surcharges was adopted and Washington dispatches say its passage by the House now seems assured.

The Senate voted overwhelmingly in favor of doing away with the 50 per cent tax on berths and parlor-car seats. The Interstate Commerce Commission came in for vigorous denunciation for its failure to act independently in eliminating the surcharge.

Frank Gillmore, executive secretary of the Actors' Equity Association, the fore part of last week drew up a petition for the removal of the surcharge and sent it by telegraph to each member of the Interstate Commerce Committee of the House of Representatives. The petition appears on page 40 of this issue.

New Homes in Sarasota

For Charles Ringling and Louis Lancaster

Charles Ringling and his son-in-law, Louis Lancaster, who is vice-president and cashier of the Ringling Bank and Trust Company of Sarasota, Fla., have completed plans for the erection of two Bedford stone residences at Indian Beach, Sarasota, adjoining the Venetian mansion of John Ringling now nearing completion. The two homes will be similar in character and architecture, but will vary in interior detail. They will be of the Italian villa type and will contain every convenience and advantage known to modern construction. A feature of Charles Ringling's home will be a music room, 30x60 feet. A canopy-covered walk will connect the homes, which will be 260 feet apart.

This will make three wonderfully attractive and handsome structures along the Bay Shore.

Court Orders Accounting in \$5,000 "First Baby" Suit

New York, Feb. 16.—In the case of Frederick Prax against Walter Brooks, producer of *Their First Baby*, where the sum of \$5,000 is involved, the Supreme Court ordered the latter to give an accounting for all moneys received during the run of the piece.

Brooks stated that Prax was one of the hackers of the show that had cost about \$15,000 to put on. Prax declared that he agreed to back the play only under the condition that Brooks allow him access to the box office and receipts and keep him (Prax) constantly informed as to the show's financial status.

This action was pending a long time and has been fought by the producer tooth and nail. Prax introduced a written agreement in court whereby he allied his statements pertaining to the accounting of the money and access to the books.

Belleclair-United Fairs Suit

New York, Feb. 16.—Motion has been granted with partial judgment in the case of the Belleclair Brothers versus the United Fairs Booking Association, which involves the sum of \$903.16.

The Belleclair Brothers claim that they were to start work, according to the booking association's agreement, February 13, 1923, but were delayed when that date arrived. The brothers then sought an engagement on their own which paid them but \$400 a week or \$200 a week less than they were to get from the booking association's date.

On February 20, 1923, the booking company, it is claimed, again informed the Belleclairs that the engagement was not ready. The suit instigated is to recover this second week's pay, the difference of the first week's pay and traveling expenses.

Bandits Hold Up Manager and Escape With \$4,800

New York, Feb. 15.—James H. Burt, manager of Loew's 33d Street Theater, devoted to motion pictures only, was seized by robbers last Monday as he was on his way to a bank and relieved of \$4,800, representing several days' receipts. The bandits, four in number, threw him into a car which they had standing at the curb, gagged him, and after robbing him of the money left him in a hallway at Amsterdam avenue and 79th street. The culprits were not apprehended.

Ellen Terry Honored

Famous British Actress Made Dame of Grand Cross Order of British Empire

London, Feb. 14 (Special Cable to *The Billboard*).—Last Thursday Ellen Terry attended an investiture at Buckingham Palace when the king made her a Dame of the Grand Cross Order of the British Empire. Crowds gathered outside the flat and palace to greet her affectionately.

Edith Craig, Miss Terry's daughter, accompanied the veteran beloved actress, who expressed her delight at the geniality and charm of the king and queen. The queen reminded Ellen of her visit to the Lyceum on the queen's 20th birthday, when she supped in the famous Beefsteak Room with Irving and principals.

On Wednesday of this week a reception was held in honor of Miss Terry, at which many leading artists were present. They expressed surprise and pleasure at Ellen's vivacity and great interest in plays and players now seen in London.

Equity Gets Judgment Against D. S. Furman

Producer of "Dancing Mothers" Does Not Appear at Hearing of Suit for \$2,941.99 Salaries

New York, Feb. 16.—Judgment for \$2,941.99 has been obtained by the Actors' Equity Association against David Starr Furman, also known as David Starr, in connection with the play, *Dancing Mothers*, which opened November 13, 1924. Furman deposited two checks to cover the salary of the cast, but they were returned from the bank marked "insufficient funds".

There were nine principals and 15 chorus girls in the show, which ran for 16 days before the Equity stopped it.

A summons and complaint was served on the defendant, but he did not appear in court to defend himself.

Attorney Glancy, of the Equity legal department, stated that cases are becoming too common where the manager fails to fulfill his obligation to the cast and that more stringent rules to protect the actor must be inaugurated so that a play will at least have a fair start.

Mile. Diva's Debut a Flop on Friday the 13th

San Francisco, Feb. 14.—The much-paraded American debut of Mile. Vraie Diva, who plastered this city with 24-sheet posters, billing herself as the "world's greatest soprano", took place last night at the Exposition Auditorium and was a fizzle.

Vraie Diva secured columns on columns of favorable publicity from the local newspapers and considerable adverse mention on account of trouble incurred with Guyla Ormay, orchestra leader, and the orchestra. The Auditorium will accommodate 12,000, but the audience last night was composed of less than 400 persons. The orchestra and singer had never rehearsed together and when Mile. Diva came to a footlight test it proved that her voice would probably be all right in a salon, but was lost in the vast spaces of the auditorium.

Her program consisted of scenes from *Mignon*, *Madam Butterfly* and *Isabelle*. In advance of the concert considerable speculation was indulged in among musical circles as to the identity of the singer, but after the performance no one seemed to be any the wiser. Vraie Diva probably will remember Friday the 13th.

Big Theater Deal May Be Killed by Zone Law

Chicago, Feb. 14.—It looks like the promoters of a \$1,300,000 movie theater at Hyde Park boulevard and Blackstone avenue are going to be out a lot of fresh money owing to the zoning ordinance, which, it is said, forbids such buildings in that particular neighborhood. The architect already has had \$100,000 paid to him for the plans and other large sums are said to have been paid out. The permit for the building was issued to H. Schoenstadt & Sons March 6, 1920, when there was no zoning ordinance. It is now held that the permit was void. The only hope the promoters now have is in testing the validity of the ordinance.

New Amusement Projects

Albany, N. Y., Feb. 14.—The increased number of new incorporations made by the Secretary of State this week indicated renewed activity in the organization of new amusement enterprises. Eighteen concerns, with a total capitalization of \$765,000, comprise the list.

The S. Huron Amusement Corporation, capitalized at \$250,000, is the largest concern. The stockholders are S. Huron, M. Endicoff and A. Shuh, all of New York City. Directors of the Mark Strand Theater Corporation, of Buffalo, are Moe Mark and E. S. Mark, both of New York. All of the projects are located in New York with one exception.

EDDIE GARVIE SHOOTS SELF

Not Himself But Clifton Self Receives Bullet in Arm in "Hell's Bells"

New York, Feb. 14.—One of the strangest accidents ever recorded in the history of the New York stage took place Wednesday night during the performance of *Hell's Bells* at Wallack's Theater.

This took place during the second act of the piece when Eddie Garvie, well-known comedian, held up a gang of men as required by the action of the play. Garvie could not find the revolver he customarily uses and having to have one went to the property room and took one from there. The gun evidently possessed a light trigger, for when Garvie "fanned" the gun in true Western fashion it was discharged. Garvie had examined the revolver before going on the stage and believed it to be unloaded. Unfortunately a loaded cartridge was overlooked and this was detonated as Garvie "fanned" the trigger.

The bullet entered the fleshy part of an arm of Clifton Self, playing one of the men "held up" by Garvie, went completely thru the muscle and imbedded itself in the back wall of the stage. Self staggered off the stage and the audience seemed to take the action as part of the play. Shirley Booth, leading woman, knowing that Self had been shot, fainted, and the curtain was rung down, with an explanation to the audience.

In the meantime medical attention had been sought for Self and he was declared not seriously injured. He refused to make a complaint against Garvie, who was arrested on a charge of violating the Sullivan law at the conclusion of the performance. When Garvie was taken to the station house he was held in \$500 bail and a charge of Sullivan law violation was made against him by the police lieutenant. The bail was speedily found and Garvie was released. The following day Garvie appeared in court and was held in the same bail.

Clifton Self, the injured man, was taken to his home and while he was not able to appear in *Hell's Bells* the night following the accident he went into the cast again last night. There is no doubt that he will recover speedily from his wound.

There is also no doubt that the whole affair was a most unfortunate accident and one that could hardly have been foreseen. Where the loaded gun came from is still a mystery, but it is conceded on Broadway that Garvie did a most natural thing in getting a gun where he could when his own could not be found and that no blame attaches to him for the accident. It is the general belief that if his case comes to trial he will be speedily released.

New York, Feb. 16.—Eddie Garvie, who accidentally shot a fellow artist, Clifton Self, in a scene in *Hell's Bells*, was freed on the charge of violating the Sullivan law when he was arraigned before Magistrate Oberwager in Jefferson Market Court Saturday. He was charged by the police with not having a permit to carry a revolver. It was explained to the court satisfactorily, however, that a permit held by the theater covered all pistols used there.

Louis Mann Sued for \$100,000 Damages

New York, Feb. 15.—The differences existing between Louis Mann, who withdrew from the cast of *Milgrin's Progress* early last week, and its producers, Hills-Strauss, Inc., resulted yesterday in service upon Mann of summons in a suit for \$100,000 damages, brought by the producers of the play, who alleged Mann's action in quitting the production without notice jeopardized an investment of \$55,000.

The play, which moved from the Knickerbocker to the 39th Street Theater last week, has closed its brief run. After Mann walked out of the leading role Jay Reed, an understudy, played the part.

The grounds on which Hills-Strauss, Inc., brings its action is breach of contract. It is claimed Mann stepped out of the production following friction between him and the producers. Mann, on the other hand, states that illness caused him to leave.

Astoria House Minus \$6,000

New York, Feb. 14.—The safe in the manager's office of the Astoria Grand Theater, Astoria, L. I., was blown open Thursday night and \$6,000 in cash stolen. The robbers, who cracked the safe with nitro-glycerine, entered the theater from the roof of a vacant building adjoining.

Charles Johns, head porter of the theater, discovered the robbery when he opened the building yesterday morning. Hugs had been torn from the floor of the house and placed around the safe to deaden the sound of the explosion.

The theater belongs to the Small & Strausberg Queens Theater, Inc. The money taken represented the receipts of two days.

JAMES K. HACKETT

Compliments J. A. Coburn

Neither Mr. Coburn nor Mr. Hackett released the following letter for publication. Mr. Coburn sent the original to a friend in Sarasota, Fla., and *The Billboard* got a copy of it thru legitimate channels.

Our reason for publishing it is to point out that the really great dramatic actors are rarely condescending or patronizing toward the other branches of the profession. It is only the lesser lights that can afford to indulge in aloofness and superiority.

Rockledge, Fla., Jan. 22, 1925.

J. A. Coburn, Esq.

Box 253, Daytona Beach, Fla.
My dear Mr. Coburn—I happen to be sojourning here at Rockledge, which is about a mile and a half from Cocoa—and I might add that I am here under doctor's orders with the idea of having a rest after rather a strenuous time abroad—and I was informed that there was going to be a minstrel performance at Cocoa. Mrs. Hackett and I and my small staff went.

It has been many years since I have seen a minstrel performance (I detest the word "show"), and I wanted to tell you, my dear Mr. Coburn, that I have not enjoyed anything for years more than I did this performance of your company. I think as a suggestion to a brother artist and manager that to-night's performance was rather too long. I think the audience had laughed so much that it could have been cut judiciously toward the end only—certainly 20 minutes.

There are some very wonderful artists in your company, and when I use the word "artist" I use it advisedly, and I want to thank you most heartily for the enjoyment which your company I am sure quite unconsciously afforded me. The tears rolled down my cheeks from laughing, and they were very happy tears.

So many people take the trouble to tell us in print how unsuccessful our efforts are, that I have always felt that if one can, even in private, tell somebody how successful you think their efforts are it is certainly worth while.

I again send you my thanks for this evening's enjoyment and I sincerely hope that you will soon be well again and continue to produce such entertainments as I had the privilege and pleasure of witnessing to-night.

With every assurance of esteem, I am,

Most sincerely,
JAMES K. HACKETT.

Censorship Changes Afoot in Cincinnati

The storm which arose a week ago regarding theatrical censorship in Cincinnati has abated with an announcement from Mayor Carrel's office that his secret committee of nine for first-night supervision of stage productions will be entirely advisory, and that he will continue personally to exercise the censorship power as he has in the past. The furore occasioned by the original announcement simmered down with the explanation that "all the administration contemplates is that one or more persons of education and discernment could be asked by Mayor Carrel to attend the performance of some particular play about which there has been discussion in other cities as to its propriety, and to give him their opinion. This opinion is not to be conclusive, but would prompt calling into the Mayor's office newspaper dramatic critics, theatrical managers and others to talk the subject over. What action would be taken would be taken by the Mayor."

Co-Operative Plays, Ltd.—Abrahams Suit Settled

London, Feb. 14 (Special Cable to *The Billboard*).—Co-operative Plays, Ltd., which produced *Almondey* at the Scala Theater in 1923, has brought action asking for damages for libel against Abram Emanuel Abrahams, who has many theatrical interests here and was concerned in the venture.

It is alleged the defendant wrote Robert MacDonald stating that the plaintiffs failed to pay the artists, which is emphatically denied. The plaintiffs alleged that Abrahams wanted to stop *Almondey* from appearing at the Scala because he had other plans for that theater and put up notices in the foyer terminating the artists' engagements.

After a two-day hearing the case was settled by arrangements between the parties.

W. C. Fields in "Follies"

New York, Feb. 14.—W. C. Fields, late of *The Comic Supplement*, will probably be seen in the next seasonal edition of the *Ziegfeld Follies* at the New Amsterdam Theater, together with some of the best scenes from the ill-fated McEvoy revue.

ACTORS ARE TAKING A HAND IN "DIRTY" PLAY SITUATION

May Invoke Citizens' Play Jury as Means of Forestalling Political Censorship—Claim Present Trend of Filth Jeopardizes Players' Interests

NEW YORK, Feb. 16.—Foreseeing that their own interests are jeopardized by drastic injuries and restrictions that will befall the theater if the present trend of filth on the stage is permitted to go farther, the actors have taken a hand in the situation. Thru the medium of the Citizens' Play Jury, perfected two years ago by representatives of religious and civic organizations, producers, actors and dramatists, with the co-operation of Equity, the actors have the power to stop any play deemed immoral by simply refusing to act in such plays after the jury has banned them. This power has not been used to date, but conditions have now come to a point where it appears to be the only alternative as a means of forestalling political censorship and perhaps even public boycotting of plays.

Frank Gillmore, executive secretary of Equity, has issued a statement in which he says: "The actors in every musical comedy or legitimate production in New York would terminate the run of any play deemed immoral or contrary to public policy by the Citizens' Play Jury. If the city administration is really desirous of arresting the influx of allegedly immoral plays without giving them the publicity which has previously proved of such box-office value it can do so by touching the button which will start the machinery built up and presented to the city by the Committee Opposed to Political Censorship.

"All that has to be done upon receipt of complaint against any particular play is to put the names of the voluntary jurors—a long list of which has been provided—into a jury wheel, and to inform the first 12 drawn that they will be expected to sit in judgment on a certain play that evening or the next. The verdict of this jury will be carried out by the actors instantaneously, with or without the managers' consent, since every actor on the New York stage has signed a contract, in which Clause 22 of the rules reads as follows: 'Should the citizens' jury provided for in New York decide adversely to the continuance of a production because salacious or against public morals, the actor shall forthwith terminate his employment without notice, payment or penalty.'

"The actors themselves, therefore, have done everything which could be expected of them to prevent the continuance of really offensive plays. Suggestions have been made that this association should itself serve as censor, but on second thought I hope they will drop that idea. The method which we have provided seems so simple that it is a matter of surprise to us that city officials, whether of the police department, legal department or the department controlled by the Commissioner of Licenses, should not have made it effective long before this.

"Investigations of plays, such as District Attorney Banton has ordered of Brady's *A Good Bad Woman*, only rebound to the profit of the producer because of the publicity the play thus receives. The citizens' jury system is a perfectly good way of dealing with the situation, and this system can function the moment the Commissioner of Licenses draws a jury of 12 from the panel already prepared and submits a complaint to it. Commissioner of Licenses Gilchrist, who was in office when the plan was worked out, was enthusiastic about it and said he would put it into operation. It was succeeded by Commissioner Glatzmaier, who said he was interested in the scheme, but failed to put it into operation, saying he had received no complaints. Presumably the machinery was passed on to his successor, Quigley. I am at a loss to understand why it has not been used. If no complaints have been made to Quigley, that, of course, would explain his failure to act. But whether inactivity is due to lack of complaints from citizens or any other reason, I believe the actors will be perfectly willing to take the machinery out of the hands of the Commissioner of Licenses, and turn it over to the Commissioner of Police, with a request that it be put to use."

Gillmore tomorrow will place before the Equity council a proposal to take the play-jury machinery out of the hands of the License Commissioner and turn it over to the Police Commissioner, with the request that it be used.

An instance of the manner in which actors are led into assuming distasteful roles has just come to light thru a controversy between the Shuberts and Selma Royle. These producers retained Miss Royle for a week in an unfinished play. At the end of the seven-day probationary period the actress was handed the remainder of her part, which contained scenes that she deemed objectionable, whereupon she withdrew. The Shuberts now demand that she pay them two weeks' salary as provided by Equity regulations.

Miss Royle is understood to be perfectly willing to pay, but the case will be arbitrated by Equity.

Sophie Tucker advises that she will sail April 1 for England and will open her British tour at the Hippodrome.

Long Run for "Abie" in Milwaukee Expected

Milwaukee, Wis., Feb. 14.—A long run for *Abie's Irish Rose*, which opened at the Garrick Theater here after closing its engagement at the Studebaker Theater, Chicago, is confidently expected. The house has been sold out already for four weeks in advance, after a record-breaking opening. Every effort is being made by Manager Eric Karle, of the Garrick, to frustrate the efforts of scalpers, who made their initial Milwaukee debut with the advent of the *Abie* show. Top prices for the evening performances are \$2 with matinees twice weekly with a \$1.50 top.

A Pedigreed Chorus

New York, Feb. 14.—Elsie Janis' new revue, *Puzzles of 1925*, at the Fulton Theater, has the finest pedigreed chorus of any show on Broadway—perhaps of any show ever produced. It is very seldom that a new musical show contains more than a small per cent of chorus girls who have done professional work before, either in New York or on the road, but in *Puzzles* 10 of the 12 girls have Broadway records, and most of the records are very good ones.

Margaret Morris, for example, appeared in the *Ziegfeld Follies* of 1920 and subsequently in *The Blushing Bride*, *The Yankee Princess*, *Dew Drop Inn*, *Sweet Little Devil* and *Madame Pompadour*.

Alice Brady made her Broadway debut in 1921 in *The Love Letter*, after which she was seen in *The Blushing Bride*, *Dew Drop Inn* and *Madame Pompadour*.

Yvette DuBois was in the revival of *The Merry Widow* in 1921, and then in *Spice* of 1922, *Sweet Little Devil* and *Earl Carroll's Vanities* of 1923.

Bobby Breslau has been a member of *The Gingham Girl*, *Little Jessie James*, *Sweet Little Devil* and *Marjorie*.

Luella Moore appeared in *The Gingham Girl*, *Vanities* of 1923 and *Keep Kool*.

Jeanette Dietrich was in the *Passing Show* of 1921 and for two seasons in *Bombay*.

Kathleen Errol played in *The Hotel House* and *The Yankee Princess*.

Mollie Dodd was in *Up in the Clouds*, *Viola Clarens* in *Wildflower* and Margot Greville in *Madame Pompadour*.

The foregoing include only Broadway appearances, exclusive of any engagements with shows outside of New York.

TROUPING TUNESMITHS



The accompanying picture of Paul Biese and his famous recording orchestra, now playing at Castle Farm, Cincinnati, was taken as the boys were about to enter a bus during a recent tour of Northern Ohio. The leader is the heavy-weight of the combination. To the right of him is Hank Linder, of the *Ernie Young Music, Inc.*, office, which books the attraction.

Reserves Gish Decision

New York, Feb. 14.—Judge Goddard reserved decision at a hearing held in the Federal Court yesterday in connection with the suit of Charles H. Duell, Inc., seeking an injunction to restrain Lillian Gish, screen star, from breaking her contract with that concern. Miss Gish, thru her attorney, Max S. Steuer, served notice that she is "thru" with Mr. Duell. The proceedings were further enlivened by Mr. Steuer, who alleged that thru modification of Miss Gish's contract with Inspiration Pictures, Inc., predecessor of Charles H. Duell, Inc., she had been defrauded of \$120,000.

Filming "The Crackerjack"

New York, Feb. 14.—*The Crackerjack*, being made by Charles C. Burr at the Jackson Avenue studio, is nearing completion. Johnny Hines is the featured player, being supported by Sigrid Holmquist and Bradley Barker. Miss Holmquist has been absent from the set this week owing to illness. Exteriors were recently made in Florida.

Bert Wilson, Notice!

The Billboard has received the following telegram from Buffalo, N. Y.: "Kindly forward to Bert Wilson this telegram: Joe died February 15. Funeral Wednesday. (Signed) Mother." As *The Billboard* has not Mr. Wilson's address, anyone knowing his whereabouts is requested to bring this notice to his attention.

Shockey Recovering

Joseph A. Shockey is at Mt. Carmel Hospital, Columbus, O., recovering from a severe stomach operation. He hopes to be ready for the road again some time this spring.

Nack Buys Out Funk

Chicago, Feb. 14.—F. W. Nack has purchased the wig business of Funk & Company, Mr. Funk having died in December. Mr. Nack has moved into the Funk establishment at 36 South State street.

OK. CENSORSHIP BILL DEFEATED

But New Measure Governing What Shall Not Be Shown Is Immediately Introduced

Oklahoma City, Ok., Feb. 14.—The censorship bill introduced in the Oklahoma Senate a few days ago by Senator Johnson failed of passage.

Another bill, however, has been introduced by Senator Johnson and 17 others in the Senate with the expectation of its passage and becoming a law by the present Oklahoma Legislature. This bill, like its predecessor, will be fought tooth and nail by Famous Players-Lasky Corporation, represented by George A. McDermit, district manager, and Tom H. Boland, manager of the Empress Theater and for the Oklahoma Theater Owners' and Managers' Association.

The measure, known as Senate Bill No. 251, reads as follows:

"It shall be unlawful from and after the passage of this act for any person, firm or corporation to exhibit upon any stage or screen, or within any place of amusement, any picture, film, photoplay, scene or act, depicting or purporting to depict or show the robbing of any bank, train, store or person, or any scene, film or picture that is obscene, indecent, cruel or immoral, or such as would tend to debauch or corrupt morals.

"Any person guilty of violating this act shall, upon conviction thereof, be punished by a fine of not less than \$50 or not more than \$500, or be imprisoned in the county jail for not less than 30 days and not more than six months, or by both such fine and imprisonment.

"All laws or parts of laws in conflict herewith are repealed.

"It being immediately necessary for the preservation of the public peace, health and safety, an emergency is hereby declared to exist, by reason whereof this act shall take effect and be in full force from and after its passage and approval."

Ladies' "Birthday" Luncheon

Kansas City, Mo., Feb. 14.—The annual "birthday" luncheon of the Ladies' Auxiliary of the Heart of America Showman's Club has been moved up from the last of February to February 19 to permit of a large attendance, as the latter part of this month will see a general hitting of members to the road and their respective show winter quarters. Cards will be played from 8 to 10 o'clock preceding the banquet, which is strictly for members. Mrs. Nell Duncan is again acting secretary, as Mrs. E. Z. Wilson, the new secretary, has left the city to get ready for her summer's work.

"Yvle" Weird Mixture

London, Feb. 14 (Special Cable to *The Billboard*).—At the Everyman Theater, this week, C. B. Fernald presented his and Margaret Clement Scott's indeterminate sentimental drama, *Yvle*, with a cast that included Stephen Ewart, Charles Carson, Diana Hamilton and Stella Arbenina. All strove to make probable the uncertainly conceived drama which proved to be a weird mixture of the ideas of 1880 and 1924, both in construction and morals.

London Agency Wins Judgment

London, Feb. 14 (Special Cable to *The Billboard*).—Akerman-May, probably the best known theatrical agency in London, has obtained judgment for a balance of \$325 due from Lance Lister, engaged thru the firm for various plays since 1919. Lister alleged he was improperly induced to sign a contract making Akerman-May his sole agent. This Vincent Erne, partner in the firm, denied, and the judge upheld Erne's contention.

"Carnival" Disappointing

London, Feb. 14 (Special Cable to *The Billboard*).—Matheson Lang's revival of *Carnival* at the New Theater disappointed the audience which witnessed the premiere because of the absence of Lank, who was ill with influenza.

Henry Hewitt took up the part of a sort of savdust and tinsel Obello here in an artificial play at short notice and scored well.

One wonders why Lang wastes his talents upon such a piece.

"Flashes" Canceled

La Fayette, La., Feb. 13.—As the result of a protest made by the Rt. Rev. J. B. Jeanmard, bishop of La Fayette, and others *Flashes of the Great White Way*, booked to play the Jefferson Theater Sunday night, February 8, was canceled.

Spanish Fort's Opening Dates

New Orleans, Feb. 15.—Spanish Fort Park, under the management of Dale and Elmer, will formally open the 1925 season April 1. It is announced that \$50,000 will be spent on improvements and that \$10,000 has been set aside for tree cuts.

DRAMA-COMEDY CLUB ENTERTAINS

Many Stage Celebrities Guests of Honor at Matinee—Annual Banquet Held Two Days Later

New York, Feb. 16.—Many distinguished stagefolk were guests of honor at the Drama-Comedy Club's matinee held Friday in the Grand Ballroom of the Hotel Astor. They were Sydney Blackmer, Shirley Booth, Humphrey Bogart, Marguerita Sylva, Edith Ellis, Olive May, Grace Strasburger, Blanche O'Pright, Herman Gantvoort and Frank Egan.

Other guests of honor were Mrs. Alexander A. LaVigne, Mrs. Angelique V. Orr, Mrs. Henriette Speke Seelye, Mrs. Richard M. Chapman, Mrs. Edward T. Herbert, Mrs. Jack W. Loeb, Mrs. Theodore Martin Hardy, Mrs. Ewell Crawford, Mrs. Josephine Sniart and Dr. Frances Monell.

The program was opened with the singing of America. A discussion of *The Harlem*, the play at the Belasco Theater, started a lively general debate. After an enjoyable organ program by Carl Figue and speeches by Sydney Blackmer, Edith Ellis and Frank Egan, a scene from Barry Corner's comedy, *Hell's Bells*, at the Harris Theater, New York, was staged, with Olive May, Shirley Booth and Humphrey Bogart of the regular cast.

Achille, a French female impersonator, made his first American appearance at the matinee and was accorded a good reception. His French songs, with Ida Bendict at the piano, were given with a feminine lightness and deftness altogether convincing.

The Alvenne Intimate Art Theater players gave a scene from Booth Tarkington's *Trusty Place*, with the following cast: Grace Strasburger, Stephen Zebrock, Margaret Bors, Marjorie Trik, Raymond Lund, Theodore Oberdorfer and Emersen Elpers.

The annual banquet of the Drama-Comedy Club was given in the Grand Ballroom of the Hotel Astor at noon today. Broadway artists entertained and honor medals for service were presented to members of the club.

The monthly luncheon and card party will be held tomorrow for the benefit of the Little Mothers' Shoe Fund.

A request dance will be given February 28, and the next Drama-Comedy matinee will be held March 13.

Choir Manager Acquitted

Montreal, Feb. 12.—Emmett Moore, New York concert impresario, was honorably acquitted here yesterday of the charge of obtaining money by false pretenses. Moore was accused by Hector Durtisac, of the local Orpheum Theater, of misrepresenting the facts concerning the Sistine Chapel Soloists. The evidence showed that Moore brought six original Sistine soloists and that the contract called for eight. Durtisac was aware of the difference, but made not a squawk until the concert tour proved a fiasco. Judge Decarie in delivering judgment said that the local manager was well aware of how the octet was formed, but had declared, "I don't care a damn so long as they can sing." Another charge of the same kind against Moore was dropped by the Crown Prosecutor. There is a civil action pending against Moore and his partners over the same matter. Moore was heartily congratulated by many friends on leaving the court, which had a great many local theatrical folk present to hear the judgment delivered. The case has aroused keen interest locally.

Poli Buys Miami Hotel

Bridgeport, Conn., Feb. 14.—Word was received this week of the purchase by Sylvester Z. Poli, well-known theater magnate, of the Savoy Hotel, Miami, Fla., from William Jaffery. Mr. Poli also purchased a lot adjoining the hotel property, giving him a frontage of 150 feet in N. W. Second street by 150 feet deep. It is understood that Mr. Jaffery received \$35,000 more for the hotel than he paid 10 months ago. Mr. Poli plans to erect an apartment hotel on the property as soon as possible, the same to be an all-year-round commercial house. Lease on the property runs for one and a half year, but the improvement of the property will undoubtedly be made before the lease expires.

Photoplay Indorsers Protest

Indianapolis, Ind., Feb. 14.—Letters will be written to Mae Murray, motion picture actress, and to her producing company protesting her appearance in *Curse, the Enchantress*, which was presented at the Apollo Theater here last week, according to action taken at the last meeting of the Indorsers of Photoplays. The letters will express to Miss Murray the high regard for her work that the Indorsers heretofore have felt, in that she appeared always in clean pictures, and will urge that the actress not be featured in suggestive films in the future.

David Belasco Endorses Equity Stand on Radio

New York, Feb. 14.—David Belasco, who until recently has always been strongly opposed to the Actors' Equity Association, made a complete capitulation this week when he declared himself ready to support Equity's program for an advisory board of the theater to consider the question of radio opposition and other common problems. Belasco said in part: "For the last year Equity has been doing splendid work for the actor and the theater, and I always look on myself as an actor still. I was opposed to Equity in its infancy because I believed that a movement was under way to establish a closed shop for the stage. Equity has shown itself to be a friend of the manager, the actor and the public as well. I am with them heart and soul. If they decide that radio injures the theater they should be encouraged to remedy the condition. The time when all who love the theater should rally to its aid is at a time when competition menaces it. Equity can command me."

New Chicago Restaurant for the Theater People

Chicago, Feb. 14.—Not for years has any one eating place here been known as a center for the actors to congregate after the shows closed at night. Now Jack Horwitz, ticket broker and booking agent, is to open Lindy's, at 73-79 West Randolph, just west of Henrici's, which will cater especially to the actors and the theatrical trade. It is claimed Lindy's will have no connection with the New York firm of the same name. It is also said that more than \$100,000 will be spent in making Lindy's attractive and up to date.

John J. Keenan is the architect who is working on the remodeling plans. The establishment will occupy three floors of the building. The dining rooms will be elaborately finished in American walnut. Booths and leather couches will line the walls. The entire Randolph street front will be of carved bronze and cut glass.

Movies To Advertise by Radio

Salt Lake City, Utah, Feb. 13.—The Paramount-Empress and the Victory Theater, movies, are initiating a new policy of advertising by radio. Starting in the near future KFPT, a leading radio station of Salt Lake City, will broadcast from six to seven o'clock a dinner program. Each evening Kimball's Little Symphony Orchestra from the Paramount-Empress and the Victorians, from the Victory Theater, will alternate in furnishing the program. The manner in which this is done is rather unique. After the consent of the city commission had been secured a special wire was run over the high buildings in the business district connecting the station with the theaters. Hence the music serves a double purpose. It will entertain those enjoying the motion pictures and the many listening in over radio.

Majestic Theater, Cleveland, Passes to Frank Mihalek

Cleveland, O., Feb. 14.—Mack Carrig has sold his interests in the Majestic Theater, Cleveland's West Side vaudeville and film house, it was announced today by Frank Mihalek, new owner and executive director of the playhouse. Carrig, former owner of the Priscilla Theater here, took over the Majestic about a year and a half ago. Mihalek formerly was identified with the Top Notch Producing and Distributing Company, which made two-reel film comedies here. The present policy of films and vaudeville will be continued by the new management.

Adventists Will Wage Fight Against Sunday Closing Bills

Washington, Feb. 14.—A fight against proposed Sunday closing laws, both Federal and State, has been started here by the Seventh Day Adventists' general conference, which asserts that if the "plans of the Lord's Day Alliance do not miscarry every avenue thru the United States will be closed on Sunday except those which lead to the church door."

Theater "Hookup" With Radio

Loew's Warfield Theater, San Francisco, will in the immediate future be permanently "hooked up" with the radio broadcasting station KPO. Orchestral and organ music, as well as professional theatrical entertainment, will be put on the air several times each week.

Jensen's Office Looted

Portland, Ore., Feb. 12.—The private office of C. S. Jensen, of Jensen & Von Herberg, was entered by robbers last Friday night while he was out of the city.

ORAL CONTRACTS WILL BE BARRED

Actors' Equity Association Rules Not To Arbitrate or Countenance Word-of-Mouth Agreements

New York, Feb. 14.—The Actors' Equity Association notified its members this week that by action of the council all oral contracts will be barred in the future and the association hereafter will not arbitrate or countenance claims based on word-of-mouth agreements. The ruling appears on page 40 of this issue.

While from a legal standpoint oral contracts are just as binding as written ones if they can be proved, the invariable difficulty of establishing necessary proof has always made this form of agreement undesirable. Another objectionable feature of the verbal agreement was illustrated when Charles Frohman died. This manager was never known to have entered into a signed contract with any of his stars, and as a result when he died it was not an easy matter to make an adjustment of his affairs. Anne Nichols was one of the first managers to insist on written agreements with all actors in her employ and to refuse to recognize any contracts not bearing the signature of either Miss Nichols or her general manager, Mr. De Lignamare.

Golden Dragon Orchestra Is Added Attraction Hit

The Golden Dragon Orchestra proved such a hit last week as an added attraction with the *Come Along* Company at the Olympic Theater, Cincinnati, during the observance of Columbia Burlesque's silver anniversary week, that negotiations are under way to have the unusually clever entertaining six-piece combination become a feature of the show next season. The special booking of the band was made by Harry O. Jarhoe, resident manager, thru the Jack Middleton office, and was in addition to the regular appearance of the singing combination at the Golden Dragon Cabaret, from which it is heard on the air every Wednesday and Thursday night over station WMH. Jimmie Schuh, pianist, is leader of the orchestra; Mel Snyder is banjoist and entertainer; Georgie Maule, drummer and entertainer; Joe Klaus, sax; Forest Graves, trumpet, and Al Gandy, trombone.

Seats for New House Ordered

Eau Claire, Wis., Feb. 14.—The Eau Claire Theater Company has just completed a contract for 1,000 opera chairs for the Wisconsin, the new theater which it will build this spring on its property adjoining the Elks' Club, Grand avenue, East. The contract for the building has been awarded to the Hoepfner-Bartlett Company. The bond issue to defray the cost of it has been fully subscribed. Plans and specifications were prepared by E. J. Hancock, local architect. H. A. Schwahn is general manager and secretary of the Eau Claire Theater Company.

Local Option on Sunday Shows

Bismarck, N. D., Feb. 13.—The Senate Tuesday afternoon, by a margin of a single vote, accepted the report of a majority of the committee on State affairs, recommending that Senate Bill No. 168, Senator Whitman's bill for leaving the question of Sunday moving picture shows to local option, be passed as amended in the committee.

Students Do "Peer Gynt"

London, Feb. 14 (Special Cable to *The Billboard*).—The Oxford University Dramatic Society's production of *Peer Gynt* at the New Theater, Oxford, this week reflects great credit on Reginald Denham, who directed a company of undergraduates in an effective presentation of Ibsen's great masterpiece. It was enthusiastically received.

Plaintiffs Get Damages

Indianapolis, Ind., Feb. 13.—A jury at Noblesville, Ind., has returned a verdict in the case of Willis Kersey and others against Samuel E. Perkins and others, giving the plaintiffs \$2,500 damages. The litigation referred to a theater lease in Indianapolis and was venued from Indianapolis to Noblesville.

Calo Theater Sold

Chicago, Feb. 14.—The Calo Theater property, at Clark and Balmoral, on the north side, was sold this week to Otto Kraemer for an indicated \$350,000, subject to \$245,000. The building contains and 880-seat movie house and stores.

Former Manager Arrested

Winnipeg, Can., Feb. 12.—Elwood Hall Jones, former manager of the Playhouse here, has been arrested, charged with defrauding the provincial government of \$103, being receipts for amusement tax collected at the theater.

Boston Amateur Sings 'Rose-Marie' Title Role

New York, Feb. 14.—An unusual bit of theatrical history was made here this week when Madeleine Massey, until a short time ago known only in Boston amateur theatrical circles, was called upon by Arthur Hammerstein to sing the title role of *Rose-Marie* at the Imperial Theater, due to illness of Mary Ellis, star of the show.

Miss Massey had never appeared in a musical comedy until a few weeks ago, when, after several months of job hunting, she was signed by Hammerstein as understudy in the Chicago company of this operetta, in which Myrtle Schaaf has the title role. While playing en route to Chicago Miss Schaaf became ill and Miss Massey took her place, singing the part of Rose-Marie in Cincinnati and Pittsburgh. Hammerstein witnessed one of her performances in the latter city and immediately ordered her to come here and substitute for Miss Ellis, whose part was then being taken by Marlon Alta, a young lady with an excellent voice, but physically unsuited for the role of the little French-Canadian girl.

So in less than a month after she had secured her first professional engagement Miss Massey had achieved the distinction of singing the principal role in the biggest hit of the season on Broadway.

Miss Ellis returned to the cast last night and Miss Massey now will either go back to the Chicago company or possibly be assigned to the *Rose-Marie* troupe that is heading for Boston.

300 Guests of Indiana Indorsers of Photoplays

Indianapolis, Ind., Feb. 13.—State legislators with their wives and other invited guests were entertained recently at dinner and with a preshowing of *The Man Without a Country* by members of the Indiana Indorsers of Photoplays.

Mrs. David Ross, president of the organization, presided and introduced the honor guests: Governor Ed Jackson and Mrs. Jackson, Mayor Samuel L. Shank and Mrs. Shank, Mr. and Mrs. Charles J. Buchanan, E. U. Graff, school superintendent, and Mrs. Graff and Earl Mayer, of New York, former director of films for the American Legion.

Governor Jackson gave an informal greeting of "fellowship and good will" to all, and Mayor Shank said:

"To you, members of the Legislature, I hope that you will not vote for any bill for censorship of photoplays as long as we have such women as these to indorse the pictures."

Covers were laid for about 300 guests. The committee in charge of the dinner were composed of Mrs. Charles H. Smith, Mrs. Theodore Wagner, Mrs. M. E. Robbins, Mrs. Wolf Susman, Mrs. Frederick Pettjohn, Mrs. Curtis Hodges, Mrs. Jesse Bailey, Mrs. Charles B. Jackson, Mrs. W. C. Harrison, Mrs. O. L. Wade, Mrs. B. F. Schmidt, Mrs. Bloomfield Moore, Mrs. Thomas Demmerly, Mrs. H. C. Bertrand, Mrs. Harry McDonald, Mrs. Walter Geisel, Mrs. Charles Davidson, Mrs. D. Y. Byrkit, Mrs. E. L. Burnet, Mrs. William Hecker, Caroline Goodheart and Anna Reade.

Hostettler Company Sells Lincoln (Neb.) Theaters

Lincoln, Neb., Feb. 14.—J. E. and J. O. Hostettler, of the Hostettler Amusement Company, of Omaha, have sold their Lincoln theaters to Ell Shire, of this city, and the Famous Players-Lasky Corporation. The houses are the Orpheum, Liberty, Lyric Rialto and Colonial.

The Hostettler Amusement Company was incorporated in Omaha five years ago. It still has in its chain more than 40 theaters, located in Missouri, Iowa and Nebraska.

Halper Back at Niles, O.

Niles, O., Feb. 14.—Louis J. Halper, manager of the Warner Theater at the time it was completed and opened in 1920, has returned here as lessee and manager of the house. There will be no change in policy, photoplays being given the preference, with occasional vaudeville and musical tabs.

Amusement Ban Memorial Day

La Grande, Ore., Feb. 12.—A movement launched by the Eagles' Lodge here and taken up by other orders is growing with the object of procuring a city ordinance making it unlawful to have prize fights, ball games, dances, carnivals or other similar amusements in the city limits on Memorial Day.

Toffel-Connelly Move

Chicago, Feb. 14.—The Toffel-Connelly Amusements, Inc., is now located in the Hearst Building. The firm announces that it will stage theatricals for churches, fraternal organizations, theaters, clubs and hotels.

COMEDY THEATRE, NEW YORK
Beginning Monday Evening, February 9, 1925

William A. Brady and A. H. Woods
—Present—

HELEN MACKELLAR

—In—

"A GOOD BAD WOMAN"

By Wm. J. McNally

THE CAST

(In the Order of Appearance)

- Archie Capper.....Donald Cameron
Mrs. Capper.....Florence Earle
Dr. Carlyle Lawler.....Robert Strange
June Lawler, His Wife.....Edith King
Bobbie Lawler, His Daughter.....Doris Freeman
Eileen Donovan.....Helen Mackellar
Tim Donovan.....Walter Law
Otto.....Walter Kenny

SYNOPSIS OF SCENES

ACT I—Living room of the Capper Suite at the Hotel Miramont. Time—An evening in August.
ACT II—The same. A year later.
ACT III—The same. The following evening about 7 o'clock.

This exhibition is compounded of the more offensive elements to be found in the dramatic junk pile and garbage can by those with a talent for nosing in such places. It is presented by two of our most prominent managers and was written by a newspaper man, I am informed. I know nothing of the latter's career but of the two impresarios concerned in this dramatic husking I have some knowledge. I shall return to them later. In the meantime, the mucky mess they are fostering demands consideration.

This dramatic cesspool is as choice a compound of the dregs and heelings of cheap drama and the guano of salacity as the worst enemy of the theater could hope to see. It is phony, worthless, nonsensical claptrap about the town trollope and some polite bums. Of all the characters in the play there is only one who possesses the common decency demanded by society of those residing outside the walls of reformatories, and she is insane. The dialog contains much Billingsgate and is always common and cheap journalese. Nowhere, in conception or writing, is there any trace of distinction, any quality above the flash superficialities of ruffianism. The production is an insult to the American theater.

That this insult should be given by two managers, long identified with the American theater and who have been made rich by it, is a matter of some surprise to me. It is possible that this is a case of vicarious exhibitionism warranting the attention of a Freud or a Kraft-Ebing, but I hardly think so. I think it is plain ordinary desire to amass the shekels by any means within their power. To be truthful, Al Woods has never avowed any other purpose in producing plays, and I understand his participation in this offal heap is limited to the loaning of the star, who is under contract to him. Since this is so, one may have some respect for his plain avowals and think that he is at least honest in stating he is in business for no other purpose than to make money.

But the other gent has long been the self-appointed Moses of the theatrical world, always ready (mostly by word of mouth) to lead it to a land flowing with milk and honey. I have heard him repeatedly champion the cause of true art in the theater, particularly the necessity of presenting clean plays to the American public he professes to love so well. He can find more menaces to the theater than any man living. He can talk more and do less for the theater than any man I know.

The latest gem of thought from the high mind of this sterling apostle of best in drama is the following statement: "Much has been said by press, clergy and police of the necessity of cleanliness and purity on the stage.

"Among the leaders in the movement for clean plays has been William A. Brady. He has for years seen his beautifully directed, cleverly acted, well written plays with a high moral standard go to smash on the rocks of public demand.

"His futile attempts to make money and at the same time keep his plays creamily white to suit the few that crave things of purity are matters of national record.

"Feeling that the public of today craves super-suggestive scenes, Rowdy language at it worst, nudraped cross-sections of our lowest society and bedroom visions, leaving nothing for the imagination, Mr. Brady has endeavored in his newest play to give the public what it wants—and with a vengeance.

"Such then is the wild-eyed, daring, super-suggestive vehicle in which Helen Mackellar is starred at the Comedy Theater.

"The hour of writing this is but 12 later than the hour at which the curtain rang down on the opening of the most daring of all daring plays, the report from the box office of the 41st Street Theater shows that the public has already heard the call of their love and are flocking eagerly to take their chances on a deep-rooted blush and an unexpected thrill. . . . Mr. Brady's pockets may jingle with the gold from the box office but his sincere hopes are that this daring mirrorization of life as it is today will give the public all it wants of this sort of play and aid in bringing at least a half-hearted support of the cleaner play and theater."

W nearly-mouthed hypocrisy and ob-

vious insincerity can go further in insulting the decent theatergoers of New York, I hope I may be spared the sight of it.

As to the actors in this carnival of effluvia, I shall say little. Perhaps the need of money is acute enough with them to warrant the subservience of any artistic feelings they may possess to their participation in this filthy enterprise. If so, I am sorry for them and will cheerfully abstain from mentioning their names in connection with it.

I am afraid, tho, that Miss Mackellar can hardly plead poverty as excuse for paying in this dowdy exhibition. As I write this, the papers are full of her protests at being forced to appear in the part and her declaration that the language will have to be changed or she will get out, contract or no contract. One might think from this that slavery days have returned and Miss Mackellar must continue to mount the garbage dump nightly. It might even fool that small portion of the public unversed in the ways of the stage remaining after the onslaughts of dumb press agents willing to give away theatrical secrets for space in the papers. But I think not. We of the theater know that an actress in Miss Mackellar's position is not ordered into plays, that stars are accustomed to reading plays themselves and deciding whether they shall appear in them or not. It is reasonable to suppose that Miss Mackellar can read and that the dialog and situations of A Good Bad Woman were substantially the same in the script as they are in performance. That being so, it behooves Miss Mackellar to think up a better excuse for her appearance in this noisome mess, to keep silent, or get out. There is little doubt that Mr. Brady

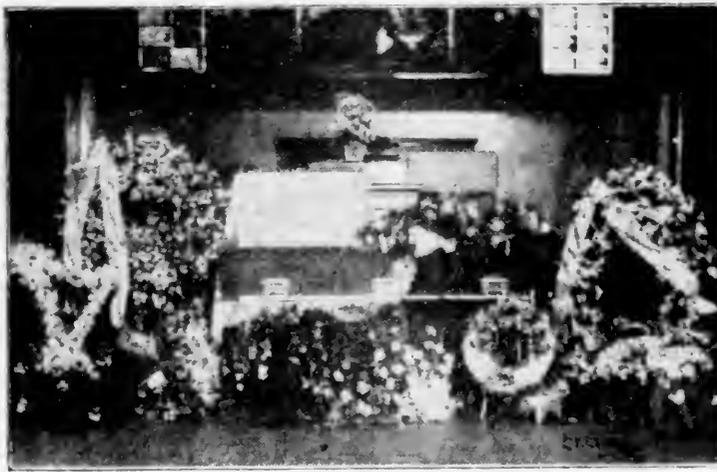
- Rose.....Jeanne Wardley
Lucy.....Lucille Upton
Andre.....Elizabeth Howard
Paulette.....Robertia Pierre
Gaby.....Ruth Chandler
Marcelle.....Jeanne Dore
Babette.....Hilda Lappner
Alphonse.....Jack de Fay
Jean.....George D. McKay
Mimi.....Suzanne Bennett
Giselle.....Chris Scarfe
Isere Boucheron.....Horace Braham
Lola.....Katherine Reyner

Here is a raw, rip-snorting melodrama for your life. The Colonial Theater, that melancholy relic of the days when vaudeville was vaudeville, has now become the Third Avenue Theater of mid-town New York. What with knifings in the back, vengeful love, a terrible villain, and rest of the accoutrements of well-appointed thrillers, the memories of many a 15 cents' worth in the gallery of my youth came pounding into my skull. And now I regret to say that I was not nearly so impressed with The Rat as I was by The King of the Opium Ring or London After Dark. I would liked to have been, but I was not.

That confession may be attributable to my having outgrown my childish fancies, but I think not. I still thrill to melodramatic situations that are not too outrageous and I still love Punch and Judy. (Will some kind reader tell me where I can see it again?) But The Rat was too utterly utter for words. I could not pump up my emotions to situations which were so strikingly out of alignment with life, neither could I respond to dialog which was stilted and full of cliches.

The plot of The Rat has for its hero an Apache of the Paris cellar dives. The particular one he frequents is The White

IN MEMORY OF ESTEEMED THEATER MAN



Here are seen some of the many floral tributes at the bier of Jacob J. Liberman, well-known advance agent and theater manager, who died February 5 of acute indigestion at Kansas City, Mo., where he managed the Mutual-Empress Theater.

will do his usual walling act when censorship arrives in the theater. If so, he can save his wind to cool his soup, for he will have been one of the principal reasons for bringing censorship about. Mr. Brady is very fond of seeing menaces to the American theater. He can see menaces in radio, in pictures, in talking machines, in foreign players. He had better look in his mirror; he will see a far greater menace there than radio ever will be. The only real menace confronting the American theater is the filth which some writers and managers are willing to bring into it. The semi-intelligent hypocrites who are willing to drag the stage into the mire are its worst enemies and the sooner the theater pitches these pedulous creatures onto the dungheap they have created, the better for it. At that precise instant, the menace to the theater will disappear. May God speed the day. A crummy exhibition.

GORDON WHYTE.

COLONIAL THEATER, NEW YORK
Beginning Tuesday Evening, February 10, 1925

Earl Carroll Presents

"THE RAT"

A Melodrama in Three Acts

By David L'Etstrange

THE CAST

- Zola de Chamuel.....Teddy Gerard
Theresa.....Helen Sinnott
Madeleine Sornay.....Dana Desboro
Baron Herman Steitz.....C. H. Croker-King
Detective Insp. Callard.....Jack Mott
Paul.....Wallace McCutcheon
Francis.....Cyrus Beachie
Baroness.....Harry Konton
Miss Pallmer.....Florence Gerald
America.....Frances Nanne
Mon Mon.....Grace Stafford

Coffin, where he is the idol of all its feminine habitues. The Rat, for that is the gentleman's name, steals, beats women, and uses a stiletto with dexterity. But, he is not so tough as he seems. No, indeed! He dwells with a virgin of the slums in perfect purity, having a brotherly love for her, and cherishing her affection above all else in the universe. However, the girl has the bad luck to attract the notice of a rich and powerful man. This villainous dog is repulsed by her but he vows to get her, nevertheless. He traps The Rat into an assignation with his mistress and goes to the girl's room. While he is forcing his attentions on her, in bursts The Rat, who knives him neatly between the shoulder blades. The girl takes the blame and is acquitted of the crime on grounds of self-defense, tho The Rat does try hard to shoulder it. At the finish, he realizes he loves her and the curtain descends on a grand clinch.

The part of The Rat is played by Horace Braham, who does a first-rate job of it; the girl is nicely done by Katherine Reyner; Wallace McCutcheon makes a brief appearance as a drunken waster and gives lift to the part, and C. H. Croker-King was a particularly odious villain. Others who did good work were Jack Mott, Florence Gerald and Grace Stafford. Teddy Gerard, as the villain's mistress, gave a performance without other blusion or life. The remainder of a long cast were well suited to their various roles.

Earl Carroll has mounted The Rat nicely and the stage direction is good enough. The main fault with the whole business is the play itself. This is only intermittently entertaining. Melodrama has to be a bit more plausible nowadays than The Rat is to make an audience believe in it.

An unbelievable melodrama; fairly well played. GORDON WHYTE.

LONGACRE THEATER, NEW YORK
Beginning Tuesday Evening, February 10, 1925

Robert Milton Presents

"THE DARK ANGEL"

A New Play in a Prolog and Three Acts

By H. B. Trevelyan

THE CHARACTERS

- Kitty Fahnestock.....Patricia Collinge
Hilary Trent.....Reginald Mason
Roma.....Florence Edney
Sir Evelyn Fahnestock, Kitty's Father.....Stanley Logan
Gerald Shannon.....John Williams
Lord Francis Beaumont, "Franny".....Clara Allister
"VI" Beaumont, His Wife.....Auriol Lee
Madge Wilmerding.....Elsie Mackay
Wanda Mitcham.....John MacLean
Tom Trowbridge.....Barry O'Neill
Jowett.....J. H. Brewer
Miss Smallwood.....Molly Pearson

PROLOG

A Bedroom in The Vinery Inn, 1918. On the English Channel Coast

ACT I—The bower house on the Fahnestock Estate, 1924.

ACT II—The same. The next morning.

ACT III—A Cottage at Wendover.

This latest production from the house of Robert Milton will meet with a greater degree of approval than its predecessors, I believe, for it is a well-played version of a favorite theme—renunciation because of great love—contrived in so effective a way that it interests continually. A combination of effective theater and good playing is about as surefire at the box office as any known and I see no reason why The Dark Angel should not be a substantial hit. Rather, I see several reasons why it should be one.

Chief among these is the very excellent playing the piece gets. Here we have a well-balanced cast of really competent players, who put their best efforts forward to get the play across. Patricia Collinge is doing splendid work as Kitty Fahnestock. This part calls for sympathetic playing, tempered by the fact that the girl has real character and great strength of will. By not giving the right treatment to the role Miss Collinge might easily have made it one of those sweet parts, but playing it as she did there was not a trace of good to be found in it. It was an intelligent, faithful portrayal.

Reginald Mason, who is generally cast in rapid "society" roles, does himself (Continued on page 111)

EMPIRE THEATER, NEW YORK
Beginning Wednesday Evening, February 11, 1925.

DAVID BELASCO Presents

HOLBROOK BLINN, JUDITH ANDERSON

—In—

"THE DOVE"

A Melodrama

Written by Willard Mack

Based on the story by Gerald Beaumont

AT THE PURPLE PIGEON CAFE

- Mike Morowich, Proprietor.....Sudney Toler
Madame Donibichin, Hostess.....Josephine Doffey
Madge.....Ruth Dayton
Bertha.....Vanita La Nier
Louise.....Helene Handin
Anita.....Mignon Rausser
Myra.....Susanna Hossel
Marie.....Agnes Carroll
Dolores Romero.....Judith Anderson
Flora Ray.....Rachel Hunter
Annabel Flores.....Julia McCabe
The Bonner.....Paul Wilson
Cigarette Girl.....Betty Welsh
Walters.....Joseph Duffey, John Wheeler, Richard Cubitt
Don Jose Maria Lopez y Tostado, Holbrook Blinn

AT BRAYFIELD'S GAMBLING HOUSE

Johnny Powell, at the Dice Table.....William Harrigan

- Little Bill, at the Roulette Wheel.....William Harris
Other Dealers.....Jack Caram, William Bullas
Cashier.....Albert Hyde
Floorman.....James Keane
Bar tender.....Richard Gault
Pancho Gonzales.....John Harrington
Captain of Military Police, F. du Chailin-Dallon
A Chinaman.....Sam Kim
John Bolse.....Wilson Reynolds
Maxhelle Bolse.....Beatrice Banyard
Juanita, Gonzales' Sweetheart.....Dorothy Day
Inez.....Marie Adels
Charlia.....Betty Bronska
A Texas Ranger....."Tex" Cooper

AT THE CASA CRUZ

- Garcia.....Earle Mitchell
His Wife.....Isabel del Rey
Isidell, His Daughter.....Billie Rudolf
A Servant.....Margaret C. Sullivan
Guests at The Purple Pigeon, Soldados, Musicians, Gambblers, Peas, Etc.

ACT I—The Purple Pigeon Cafe, Mexicana, Mexico.

ACT II—Brayfield's Gambling House, across the street. Ten days later.

ACT III—Scene 1: The Parlor back of The Purple Pigeon Cafe. The same evening.

Scene 2: The Casa Cruz, just at sunrise the next morning.

Play Produced Under the Personal Direction of Mr. Belasco

Here is a sterling instance of what a skillful stage director, with an organization at his back, can do with a mediocre (Continued on page 111)

MORE NEW PLAY REVIEWS ON PAGE 38

Equity Paves Way for South America Booking

Dancing Team and Eight Chorus Girls Insured of Return Fare Before Leaving New York

New York, Feb. 16.—A revue composed of eight chorus girls from stellar Broadway productions and a Keith-Albee Circuit dancing team as principals sailed on a tour of the larger South American countries Saturday. The booking was done thru Bruce Smith for Umberto Cairo, known as "the Shubert of the Argentine".

Considerable difficulty was experienced in getting the girls and principals to go at first. The trouble was finally patched up, however, when it was agreed that the Actors' Equity Association would draw the contracts.

All of the girls who were approached primarily were invited to make the trip under the contract by Cairo, but this they refused to do. Smith struck upon the Equity idea and the deal was not long in being consummated. The Equity plan was that return passage should be given each person, but Cairo said that if he agreed to that and the girls left after a couple of weeks he would be out \$1,500 on each one. When all was near completion two steamship companies were asked to maintain return passage for the troupe, but this they refused to do, saying that they might be held liable if any differences should arise. John Searles, Equity counsel, decided to see the District Attorney to get some suggestion on the matter, and the city official informed that netresses could only leave this country to play in foreign places after their return fare had been posted with the American consul at the port of embarkation.

The matter immediately clarified and bookings were obtained on the Western World, the largest ship the Munson Line has plying the South American trade.

Those in the company are Gubrun and Galloway, principals; Ethel May Sinney, Harriet Hashrouck, Ethel Emery, Enid Greigs, Jackie Welsh, Alberta Dove, Tirzah Johnston and Selmar Kinnan.

Receiver Is Operating Negro House in Macon

Macon, Ga., Feb. 14.—The newly built Wolverine Theater is being operated by Lonnie Jones, a local tailor, who was appointed receiver as the result of court action in which the Citizens and Southern Bank presented a claim of \$12,000 alleged to have been advanced Willis Braswell, colored, who had to do with the building and early management of the house, which presents colored attractions. Braswell is now under bond awaiting trial on a charge in connection with the method in which the money was procured from the bank and also for hearing on a charge concerning ownership of a diamond ring.

The Whitman Sisters' show was playing in the Wolverine on a percentage basis when Braswell was first arrested and closed the engagement when publicity in the matter cut attendance.

CHARLES RINGLING

To Build \$1,000,000 Hotel in Sarasota, Fla.

Sarasota, Fla., Feb. 14.—The new hotel to be erected by Mr. Charles Ringling and his associates will be located at the junction of the Tamiami Trail and the Ringling boulevard, a 100-foot-wide street near the new A. C. L. railroad station and parallel to Victory avenue. The building is to be erected by Adair & Senter of Atlanta. The architects are Pringle & Smith of Atlanta. The building is to be 12 stories in height, with a roof garden on top. It is to be of steel, hollow tile and brick construction, equipped with two elevators and according to estimate will cost slightly above \$1,000,000. It is to be an all-year-round hotel.

Cincinnati Police Seize "Passing Show" Posters

Inspector Michael Kane and a squad of Cincinnati policemen confiscated placards and photographs in store windows advertising *The Passing Show*, which opened Sunday night in the Shubert Theater. Charging the officers also removed photographs from frames in the lobby of the theater. Manager Paul Hillman of the Shubert Monday said he would file a protest with Mayor Carrel.

Kunnes Sentence Deferred

New York, Feb. 14.—Federal Judge Julian Mack this week indefinitely postponed the sentencing of Nat Kunnes, advertising solicitor for *Broadway Breweries*, convicted of using the mails to defraud with Stephen G. Clow, editor of the paper, and A. S. Brown, another advertising solicitor. Kunnes is in Bellevue Hospital under observation.

Capacity Audience Sees Catholic Guild Benefit

Stars From New York Shows Take Part in Program at Jolson Theater

New York, Feb. 16.—All seats and standing room was filled for the 11th annual benefit performance given for the Catholic Actors' Guild at the Jolson Theater last night. The performance was under the management of Pedro De Cordoba, president of the guild. The show consisted of musical comedy and dramatic stars from practically every show current in New York.

Programs were sold by Genevieve Tohin, Helen Hayes, Joan Wallace and other well-known stage women. The show was opened by the London Palace Girls from *Topsy and Eva*, and entertainers included Ed Wynn, Clark and McCullough, Hal Sherman, W. C. Fields, Tom Lewis, Evelyn Law, Pedro De Cordoba, Will Rogers, Billy Kent, Dorothy Mackay, Arthur Deagon, Jimmy Hussey, Cortez and Peggy, Borrah Minevitch, Lester Crawford, Helen Broderick, DeHaven and Nlee, the Commanders Band, Eddie Cantor, Harlan Dixon, Horton Spurr, Gloria Foy, Hal Skelly, Joe Brown, Dorothy Barber, Cowboy Quartet, Paul Harvey, Henry Hull, Genevieve Tohin, Malcolm Williams, Herbert Corthell, William Boyd, William David, Victoria Reigel, Frances White, Louis Richardson, Bill Boreo, Harry Fox, Whiting and Eurt and Marjorie Finley. Special skits were written for the benefit by Elaine Sterns and Howard Rogers.

Jones Wins Judgment

New York, Feb. 16.—Frederick C. Jones, who played one of the principal roles in Benny Leonard's star motion picture, was awarded the full amount of his claim against the Reputable Picture Corporation. Jones asked for a court of arbitration to be appointed by the Actors' Equity Association to decide whether or not he was entitled to \$53 overtime that he demanded, while working for this company.

Jones stated his case to these arbiters and they meditated on the claim for some time before finding a judgment in favor of the plaintiff. They thought his case was so convincing they awarded Jones the full amount.

Judgment Suspended

Rochester, N. Y., Feb. 14.—Promising that she would not allow her 12-year-old daughter Virginia to appear on the stage again, Mrs. Ella Brown was granted a suspended judgment in the Children's Court here. The girl appeared at the Lyceum Theater Christmas Eve in the Monroe County American Legion entertainment.

Chicago Stagehands Hold Greatest Ball

Chicago, Feb. 13.—The Stagehands' Ball Monday night at the great Trianon dance palace on the South Side was the very biggest and most successful dance the "boys" have pulled off in the 11 years that they have been giving their annual ball. The magnificent Trianon was ablaze with lights, the floor was perfect as always and every feature was at hand for the comfort of the guests.

About 7,000 people were on the immense floor at one time. Just about everybody danced and it was a thoroughly good-looking crowd from all angles. There were two excellent orchestras—Del Lampe's and Husk O'Hare's—which means that the music was of the finest. The auditors haven't got everything footed up yet, but it is probable the stagehands took in at least \$26,000 on the evening all for their sick fund, barring a very small relative percentage for expenses.

William Oakes, of Local No. 2, Chicago, was general chairman of the ball committee. John J. Fanning, president of the local, was there, of course, and so were W. F. Canavan, president of the International Alliance of the Theatrical Stage Employees, and Dick Green, secretary-treasurer of the International. Among the distinguished laymen present were State Attorney Robert E. Crowe, County Clerk Bob Sweitzer and Dr. Henry J. Schireson. Frank Dare, Chicago Equity representative, and party were also there.

Dancing began at 9 o'clock and at midnight the theaters began to pour the actor-guests in. The grand march began at 12:30 and was led by Tom Wise and Blanche King. This was the third time Miss Ring has led the grand march for the stagehands. Charles Mussman, chairman of publicity, happened to think of a bright idea just as the grand march ended. He had the orchestra play *Ribas on Her Fingers and Bells on Her Toes* in honor of Miss Ring.

Among the professionals observed in the mass of humanity and who joined in the grand march were: Louise Groody, Skeet Gallagher, Wilton Lackaye, Lowell Sherman, Sam Hardy, Charles Winninger and others.

One of the bright spots in the entertainment numbers was a drill put on by the chorus girls of the Haymarket Theater, led by Ada Fletcher, and which received 10 encores. The entertainment bill was quite limited, as the stage "boys" felt that people came to dance more than they did to see improvised shows. An attractive number was also put on by members of the *Happy-Go-Lucky Company* at the Olympic.

Dancing continued until the early hours of the morning before sleepy taxicab men began to "crank up" and which marked the end of the best dance the local stagehands have had.

BUSINESS RECORDS

NEW INCORPORATIONS

Colorado
Melton Theaters, Inc., Denver, \$50,000; J. B. Melton, J. T. Melton, Frederick Sass.

Delaware
Liberty League Distributing Corporation, Wilmington, motion pictures (Corporation Trust Company of America).
Rose-Marie Company of Delaware, Hackensack, N. J., musical play *Rose-Marie*; \$10,000 (Register and Transfer Company).

Preferred Pictures, Pittsburg, film exchange, \$25,000 (Capital Trust Company of Delaware).

Illinois
Schueneman Amusement Company, Chicago, amusements, \$20,000; William Levine.

Lucille Theater, Inc., Chicago, 200 shares common stock, no par value; E. D. Miller, Simon Simansky, Joseph Simansky.

Kansas
Sabetha Motion Picture Company, Sabetha, motion pictures, \$6,000.

Michigan
Henry Santrey Corporation, Detroit, amusements.
Dearborn Amusement Company, Dearborn, theatrical.

Balaban & Katz Corporation of Michigan, Detroit, amusements; \$250,000.
Braunart Theater Corporation, Iron Mountain, chain theaters; \$75,000; August Brauns, Daisy Brauns, Martin D. Thomas.
Theater Equipment Company, Detroit; \$3,000; Ernest Forbes, B. Ruben, Evelyn Forbes, Max Ruben.

New York
Lipseo Amusement Company, Manhattan, motion pictures; \$15,000; A. A. Weiss, N. N. Weiss.
Moon Magic, Manhattan, theatrical; \$5,000; A. Lewis, M. Gordon, R. Block.
E. T. Pauli Music Company, Manhattan, compositions and instruments; \$30,000; M. Richmond, M. Mayer.

Regbeth Amusement Company, Manhattan, motion pictures, \$4,000; W. P. Adler, J. Newman, A. Schwartz.
Berkshire Theater Corporation, Brooklyn, \$20,000; J. Magliolo, H. Magliolo, J. Fields.

Hillside Theater Corporation, Brook-

lyn, \$60,000; M. T. Rochford, A. J. Joseph, J. Frank.

Buckner Star Productions, Manhattan, theatrical and moving pictures, \$100,000; M. Phillips, M. Lubitz.
Frank L. Teller Holding Corporation, Manhattan, theaters; \$50,000; M. Phillips, M. Lubitz.

Leelett Theatrical and Motion Pictures, Manhattan, \$1,000; L. Leslie, S. Kendier, H. Goldberg.

Cassio Producing Film Company, New York, realty, \$100,000; T. Nicassio, F. Nicassio, L. Love.

R. B. R. Amusement Corporation, New York, motion pictures, \$30,000; H. Rosenfeld, B. Brodie, I. Resnick.

C. H. Buckley Theatrical Corporation, Albany, amusements; C. H. Buckley, Margaret E. Buckley, Samuel Caplan.

Laura D. Wilck, Manhattan, plays and scenarios, \$5,000; A. Wilck, L. Wilck.
S. Cole, Manhattan, motion pictures; 100 shares common stock, no par value; M. Berte, G. Berte, D. Kramer.

Carona Slide & Picture Corporation, Manhattan, \$20,000; M. F. Luberas, R. A. Kells, P. A. Kells.

Mark-Strand Theater Corporation, Buffalo, 200 shares common stock, no par value; M. Mark, E. B. Mark, M. Sharaf.

Lyric Operating Company, Manhattan, motion pictures, \$200,000; S. Roseman, R. Wertheim, I. Loew.

Francam Company, Manhattan, motion pictures; 100 shares common stock, no par value; A. Schmel, H. W. Berg, R. Lipnick.

D. Agostino Bros., Manhattan, music publishing, \$20,000; D. L. Agostino; E. Monetti, E. R. Accetta.

Ohio
The Licking Amusement Company, Newark, \$5,000; R. W. Smith, J. T. Lewis, J. M. Lewis, W. V. Boggs, Geo. M. Penberg.

Virginia
Burlisque Theater Corporation, theaters, Norfolk, \$500; \$50,000; T. H. Willcox, J. M. Raftery, H. G. Smith.

Washington
Long Beach Amusement Company, Long Beach, \$20,000; V. H. Allen, H. B. Adium.

Columbia Theater Company of Longview, Longview, \$5,000; amusements; Wesley Vanderecock, J. H. Secrest, George B. Phivits.
Endicott Theater Company, Endicott, \$2,000; John Litzberger, John F. Green, C. L. Wakefield.

Advertisement of "Grass" Striking Piece of Work

New York, Feb. 14.—Considerable comment has been caused by the unique nature of the announcement of *Grass*, which is to have its premiere at the Hotel Plaza Thursday evening, February 19, in connection with the motion picture carnival of the Film Mutual Benefit Bureau. The folder reads as follows:

GRASS

The Kind of Story that Mad Nature Stages Once in a Millennium To Mock the Minds of Men Who Write

Written by an Angry God with the scenery set by the terrible hand of destiny

Produced by.....NECESSITY Staged by.....HUNGER Adapted by.....DISASTER

Recorded by MERIAN COOPER, ERNEST B. SCHOEDSACK, MARGUERITE HARRISON

and enacted by 50,000 Human Beings and Half a Million Beasts on the

Frozen Boulevards of a Forgotten World Withered by the Blasts of a Sun That Laughed in Maniacal Glee

Another \$2,000,000 Movie for Chicago

New Lubliner & Trinz Theater Will Seat 3,500 and Have 100-Foot Dome

Chicago, Feb. 16.—Lubliner & Trinz have announced the building of still another major picture house to their extensive chain. The new house will be at the northwest corner of Milwaukee avenue and Rockwell street and will be a part of property to be erected at the cost of \$2,000,000. The house will have a seating capacity of 3,500, according to the G. H. Gottschalk Company, architects. Greenebaum Sons, investment company, have underwritten \$1,250,000. The theater will have no balcony, but will have a mezzanine. The dome will be 100 feet high and the lobby will be 80 feet high and 103 feet long. The design will follow the Byzantine style. The theater, which will be named the Congress, will be ready for occupancy by October 1.

Practical Baggage Tag

A baggage tag devised by Louis G. Beer, assistant manager of Keith's Theater, Cincinnati, is being tried out on the trunks of artists playing Keith-Albee houses and likely will be generally adopted by that circuit. For several seasons use has been made of labels pasted on trunks with wording to the effect that the baggage belonged to a member of the National Vaudeville Artists. These were scraped off in short time by express and railroad handling. The tag designed by Mr. Beer is of the average baggage check size and has a half-inch red border on each side. "Theatrical Baggage" and "Rush" is printed on both sides, with space for name of the act to be written on one side under the wording "National Vaudeville Artist", and the center space opposite reading "From B. F. Keith's Theater, Cincinnati, O. Leave Cln., O. Train No. Destination." The tags are changed for each movement.

Gallagher and Shean Break All Records in Evansville

Evansville, Ind., Feb. 12.—Gallagher and Shean, heading the special edition of the *Greenwich Village Follies*, did \$5,370 here in one performance February 9. This breaks the records established here by *The Bat*, *The Fool* and *Abie's Irish Rose*. All of these attractions, tho differing in type, drew tremendous crowds.

Gloria Swanson Decorated

Paris, Feb. 14.—Gloria Swanson, now the Marquise de la Falaise de la Courne, won a new honor this week when she was decorated as an "Officer of the Academy" by Colonel de Lambre, representing the French Government Publicity Bureau.

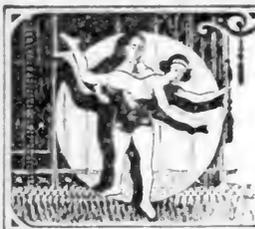
Ed Loeffler Ill

New York, Feb. 14.—Ed Loeffler, last seen in *Sun-Up*, has left for the Adlon docks to recuperate from a recent attack of pneumonia.

Schuster Bookings

Chicago, Feb. 14.—Milt Schuster reports recent bookings of artists to burlesque, musical comedy and tabloid companies as follows:

Quentin Ferguson, with Marshall Walker's *Talk of the Town Company*; Bobby Larkie, with Guy Johnson's *Kandy Shop Revue*; Irene Laverne, same company; Billy Maxwell and wife, with Bert Smith's *O. Daddy Company*; Loralne Lee, with J. J. Musselman Star Theater, Louisville. (Continued on page 105)



VAUDEVILLE

BY M. H. SHAPIRO

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



MANY ACTS WORKING BIG TIME AT "COFFEE-AND-CAKE" PRICES

Oversupply Blamed for Condition That Is Also Placing Agents in Predicament--Break-In Money No Longer Confined to Independent Houses

NEW YORK, Feb. 16.—Big-time agents are becoming highly indignant as a result of the extreme difficulties they are said to be up against in selling their acts. The plaint chiefly concerns the scarcity of spots for the attractions they represent and the struggle that is being encountered in obtaining decent salaries.

One agent said that he never booked so few acts in his life as he did last week and that it is almost next to impossible to get routes, practically all bookings now being done on a week-to-week basis.

Salaries have fallen to such an extent, it is said, that even some standard headliners are working this season at a tremendous cut.

It seems that the oversupply of acts in New York and vicinity, more pronounced now than at any other time of the season, has resulted in such deflation of salaries that scores of artists are compelled to lay off rather than accept the prices offered.

The refusal of other standard turns to work at cut salaries has opened the way for hundreds of acts, many of them from the West, that are willing, rather than be idle, to play on the Keith-Albee Circuit for what is generally known as "coffee-and-cake" wages.

It is this competition and greater supply than demand that has operated toward a general slashing of salaries. The competition, it is pointed out by vaudeville observers, has become so keen, due on the one hand to the heavy influx of Western acts and on the other to the abundance of new turns this season, that the bookers are in a position to hold out for a very low price.

Keeping the cost of the bills at a smaller figure than in the past instead of increasing the quality of the product obtained, is the basis on which they work in most cases. It is quite common knowledge that bookers dicker with the agents to the last minute in an effort to get an act to fill the No. 1, 2, 3 or whatever spot it may be at the lowest possible figure, seldom taking into consideration the value or merits of the act accepted. If it's \$10 cheaper than John Jones or Mary Smith, it gets booked.

Agents and other vaudeville men also point out that there are some artists working on the Keith-Albee Time at salaries as low as \$62.50 and \$75. In most cases these are acts that must work. "A beggar must not be a chooser" is the way it was put to the writer in one instance.

Signing up these artists because they can be secured at rock-bottom prices has led to a shortage of spots for standard acts that are far from being accustomed to playing at this figure.

The consequence is that the standard of the shows has deteriorated and business fallen off. A good act—a standard headliner—surrounded by artists who are contracted at miserably low salaries, can do nothing else, it is argued, than to kill off patronage.

To quote one who follows big-time vaudeville closely: "The bookers don't seem to realize that there's only one thing that draws the crowds to the theater and keeps them coming—good shows that are really worth the admission asked at the box office."

The complaint, frequent this season, that business is bad in this house and that, can be traced to the simple reason that the shows given the public not only contain frequent repeats, but are of such a lower standard than maintained in the past that patrons feel they aren't getting their money's worth. The natural course, it follows, is the patronage of motion picture theaters at one-half the price.

Another vital reason why better vaudeville offerings should be played and a few more dollars spent in providing them is that the quality of the pictures presented in Keith-Albee theaters is far below what it should be for whatever the admission may be.

The majority of the films exhibited in Keith-Albee houses, it is quite generally known, are those which Loew, chief competitor, who has first choice and the highest buying power, doesn't want. This is particularly true of the so-called "Famous Forty", released this season by Famous Players. Loew helped himself to the 20 he wanted, having first pick, and Keith's had to be satisfied to make their selection

among the balance or wait until Loew had played those which he took.

This film situation has caused not a little disparagement among vaudeville men, for the reason that it is realized theatergoers in many instances choose the playhouse they attend because of the picture being shown there, seldom, if

Alhambra Royal Show Scores Big Success

London, Feb. 14 (Special Cable to *The Billboard*).—The royal show at the Alhambra Theater proved to be the best success ever as regards a good program and gratification of the king, queen, Princess Mary and suite. The royal party arrived three minutes late and the show ran like clockwork, finishing three minutes after schedule time. A fine piece of stage work and most creditable to the artistes concerned.

Every act went over well and *The London Daily Telegraph* enthused over the manner in which "England's national form of entertainment" was received.

Harry Marlow deserves special praise, as he was the man who selected the program. The royal program would pull down about \$5,500 weekly and would be a good commercial proposition in four or five towns here, or even at the Alhambra, Coliseum, Palladium or Victoria Palace. The V. A. B. F. will benefit by \$15,000, which, considering that the Alhambra holds only \$2,000 normally, is a record.

PANTAGES OFFICE TO BE IN FRISCO

Circuit Head Announces That All Bookings Will Be Handled From New Theater

San Francisco, Feb. 12.—Alexander Pantages, theater magnate, on his arrival here yesterday, announced that upon the completion of the \$3,000,000 theater at Market and Fulton streets, he will move the headquarters of the Pantages Circuit, serving 68 theaters in the United States and Canada, to this city.

This rearrangement of Pantages bookings will place San Francisco in a prominent position in the theatrical world, as Pantages will book from here even the acts for Eastern performances.

At present the circuit is directed partly from Seattle, Wash., and partly from Los Angeles.

Excavation work on the new San Francisco theater is expected to begin within the next two weeks, and it is planned to have the building completed and ready for show purposes within a year. B. Marcus Priteen, Seattle architect, who designed a number of Pantages theaters, is expected here early next week to let the principal contracts.

New Policies for Two Golden Gate Theaters

Ackerman & Harris To Show First-Run Films at Hippodrome and Vaude. and Movies at Strand

San Francisco, Feb. 12.—The Hippodrome in O'Farrell street and the Strand in Market street, operated by Ackerman & Harris, owners of a string of houses on the Pacific Coast, are to have a change of policy.

The Hippodrome, which heretofore presented vaudeville with a picture feature, is to be changed to a first-run picture house exclusively and is to be renamed the Union Square Theater.

The Strand Theater, after the Will King engagement, which closes February 20, is to be turned into a vaudeville house with feature photoplays. Six acts of vaudeville and first-run films at lower prices than those now prevailing at down-town houses are promised.

Rube Act Declines Keith Offer To Stay With Loew

New York, Feb. 15.—Feeling that they owe a debt of gratitude to the Loew Circuit for having given them their chance, Uncle Dave Macon, mountaineer-banjoist, and his two sons have refused the offer of the Keith-Albee organization to make a tour of the latter's houses.

Macon and his sons, "Fiddling" Sid and "Dancing" Bob, opened at the Bijou Theater, Birmingham, Ala., following their discovery by the manager of the Loew house, and they were such a hit that their stay there totaled five weeks. Representatives of the Keith-Albee Circuit approached the Macons following their big hit, offering a contract.

At Memphis, Tenn., last week they announced their intention of remaining with Loew. "Dancing" Bob, who has been appearing with his father and brother in short impromptu hits, officially joins the act this week at New Orleans.

Now After Hershfield

New York, Feb. 16.—Following the engagement for a vaudeville tour of Ken King, cartoonist on *The Evening World*, the Keith-Albee organization is in negotiation with Harry Hershfield, creator of *Abie the Agent*, in *The Evening Journal*, toward inducing him also to appear in the two-day. So far no definite arrangements have been made, the contract as yet remaining unsigned.

Peggy Wood in Vaude.

New York, Feb. 16.—Peggy Wood has deserted the musical comedy stage for the nonce and will be seen shortly in vaudeville, where she will present a song recital with Harold Levy, concert pianist, appearing in her support. Miss Wood recently tried out her act in Orpheum houses on the West Coast.



—PHOTOGRAMS, N. Y.

Marcus Loew (extreme right) resting at Palm Beach, Fla. With the theatrical magnate Leo C. Teller, Brooklyn manager, and David Warfield (center), famous actor.

SHADES OF BARNUM!

Keith-Albee Scout Claims To Have Unearthed White Elephant

New York, Feb. 16.—Next season the Hippodrome may include among the many novelties Harry J. Mondorf is now signing in various countries of Europe for presentation there what is claimed to be a pure white elephant, recently captured in the jungles of Burma by the Karens tribe of hunters led by Dr. Saw Po Min, wealthy naturalist and explorer of the Far East.

Mondorf is negotiating with Dr. Min to either purchase the elephant or have Dr. Min make an appearance here with it early next season.

Norman Field in Hospital

Chicago, Feb. 13.—Norman E. Field, general manager for Jones, Linck & Schaefer, is in the Washington Park Hospital suffering from a nervous breakdown.

Lopez Concert Band Set For Ten Weeks in Vaude.

New York, Feb. 16.—Vincent Lopez and an 18-piece orchestra will open on the Keith-Albee Circuit March 9 at the E. F. Albee Theater in Brooklyn. After one week there he is booked for two consecutive weeks at the Palace Theater on this side of the Brooklyn Bridge and follows with the Riverside, Bushwick and Hippodrome. At the latter house the length of his stay is still optional, as he will have four weeks to fill out the route and it is not considered likely that he will play outside of the city. Walter Meyers handled the booking for Lopez.

The program which the Lopez orchestra will do is to be along lines similar to those of his concerts, but there will be about seven pieces less in the combination. These will be added again when he resumes concert tours, which are planned for a period of about 6 weeks out of a possible 18. This arrangement is due to the contract with the Hotel Pennsylvania which calls for a six weeks' stay in New York, with intervals of four to six weeks, when he may go out of town. The vaudeville routine will be set so that there will be few if any changes necessary when concerts are resumed. The extra men Lopez has added since last seen in vaudeville are equally distributed in string and brass sections.

De Carlos and Granada Open

New York, Feb. 14.—De Carlos and Granada, Spanish dancers, who arrived here recently from South America, showed their act, which also includes an Argentine orchestra, at Loew's American Theater the first half this week. It was their first vaudeville date here. The offering is under the direction of Al Grassman.

ACTION ON LOEW CIRCUIT WITH FEATURES HEAVILY EXPLOITED

Will Repeat Last Season's Successful Drive for Business by Using Offerings Suited to Stunts on Large Scale---Picked Men Travel Ahead of Turns

NEW YORK, Feb. 16.—Heavy exploitation of feature acts, with press men ahead, is again in order on the Loew Circuit, which is sending out at least four such offerings, while others are scheduled to follow shortly. The plan worked successfully last season when the full-week policy was put into operation.

Loew's Mighty Vaudeville Circus starts south today, opening in Atlanta, Ga., February 21, with Birmingham, Memphis, New Orleans and Dallas to follow.

The offering, which has played a few weeks in Northern territory, carries 25 people, plus a number of animals. Additional animals will be picked up at various places en route to avoid carrying elephants and such when unnecessary. Marceline, famous clown, is heading this troupe, and Perry Charles is handling the publicity and special exploitation stunts. Others in the show include Victor Hyde's Big Top Ponies, Bartell, fire and glass eater; Hori Trio and the Chandon Trio.

Violet and Daisy Hilton, Siamese Twins, who have just passed their 16th birthday, open today at the State Theater, Newark, N. J., in a musical, song and dance act written by Terry Turner. Previously they have been seen with carnivals and in charity and local shows in San Antonio, Tex. Their routine is considered unusually versatile and the act is coming in for more of a publicity campaign than any act ever received by a Loew turn. Frank Braden leaves today for Boston, where the twins play next week, and from there on will travel ahead of the act. It is scheduled for a tour of the entire circuit provided, of course, that it goes over as well as expected. Ray Traynor is their pianist.

Irving's Royal Midgets, now in Chicago, start a tour of the Loew Time March 9, when they open at the Orpheum, Boston. This act will also be heavily exploited along the lines of Rose's Midgets, which did big business on the circuit last season.

Berio's Diving Girls will repeat their successful tour of last season and will open March 1 in Washington. This is another turn that lends itself to unusual exploitations and trips all along the line. These trips will be effected thru local newspapers and department stores.

So energetic were the various campaigns mapped out for the features suited to special exploitation last season that some of the acts, including Rose's Midgets and Berio's Diving Girls, rebelled, and at that time it was said that this season's contracts would be altered to make offerings that were booked amenable to exploitation. So far as can be learned at the Loew offices the contracts are about the same, but there is a better understanding before the act goes out.

Big-Time Offerings as Chicago Movie Attractions

New York, Feb. 16.—Vaudeville acts of big-time caliber are finding profitable bookings in the Middle West motion-picture houses, two additional ones having been booked there this week.

In Chicago, Guilan and Marguerite, well-known dance team, have been booked for the Senate and Pantheon theaters, opening at the former house March 1. The Patton and Marks Revue is booked for the same houses, the dates being March 22 and 23, respectively. Walter Meyers, formerly connected for seven years with the Keith-Albee offices, arranged the bookings.

Add to Loew Publicity Staff

New York, Feb. 16.—Lorraine Cunningham, formerly connected with Loew's Yonge Street Theater in Toronto, Can., has joined the publicity department staff at the Loew offices under Terry Turner's direction. The present local staff is somewhat depleted due to Charles Braden and Perry Charles going on the road with two of the Loew feature acts.

COMPOSER HAS ACT

New York, Feb. 16.—Melvin Franklin, musical comedy composer, who has Lew Fields' *All Abroad*, *The Wife Hunters* and *A Lonely Romeo* to his credit, will try vaudeville, it is announced, launching a tour of the Loew theaters shortly. He will present a sketch with music, entitled *The Composer*.

Producer Leaves Hospital

New York, Feb. 16.—Harry Charles Greene, vaudeville writer and producer, left the Israel Zion Hospital, Brooklyn, last Thursday well on the way to recovery from the touch of sleeping sickness, which took him there. Greene was in the hospital more than two weeks suffering from the malady.

"Marcell and Seal" Cancel All Dates Due to Former's Illness

New York, Feb. 16.—Frank Marcell, whose talking seal act was routed until late in May in this country, while additional contracts called for 20 weeks in Australia, has been forced to cancel his vaudeville tour and return to England or the Continent for a 12 months' rest by order of his physician. Marcell is convalescing from a recent attack of double pneumonia and last played Keith's Theater, Lowell, Mass. He was ill for about eight weeks.

Marcell first came to this country in 1923 and played a five-week engagement here at the Hippodrome, also the big-time Keith houses for more than 40 weeks. Close friends of the actor readily appreciate his unusually ill luck in having to cancel just when he had arrived at the point where he was beginning to make real money with his remarkably well-trained seal.

Assistant Manager Robbed

Minneapolis, Feb. 13.—Lowell B. Christ, 19, assistant manager of Pantaxes Theater here, Tuesday night was held up and robbed of \$1,260, representing house receipts. Christ was accompanied by Grace Christianson, assistant cashier, when the holdup took place.

REPLACES LEILA McINTYRE

New York, Feb. 16.—Loretta Faessler, formerly with the Aborn Stock Company on the Keith-Albee Circuit, has replaced Leila McIntyre Hyams, in Hyams and McIntyre's act, now touring the Middle West. Miss McIntyre left the act to enter musical comedy.

J. C. Stein in Havana

Chicago, Feb. 14.—A cablegram from Havana, Cuba, brings the news that J. C. Stein, of Ernie Young Music, Inc., is in the Cuban capital and enjoying himself. Mr. Stein is on his way to the West Indies and South American points.

Elsie Janis

Miss Janis in her new revue, *Puzzles of 1925*, at the Fulton Theater, New York, has one of the best plays of its kind. A song hit of her show is *You're Just a Flower From an Old Bouquet*, published by the J. W. Jenkins Sons' Music Company of Kansas City, Mo., and sung by Walter Pidgeon with effectiveness. More than 15,000 copies of this song have been sold in Kansas City alone, and it is being sung and whistled practically in all parts of the country. The lyric is descriptive and beautiful and lends itself to stage effects. The band arrangement is complete and there is a



wonderful dance arrangement by Arthur Lange that is making it a favorite fox-trot.

Among acts using the number are Madame De Pasquill, Greshman Trio and the Louisville Loons. Other outstanding hits of the Jenkins company include *Kiss Me Goodnight* and *Adoration Waltz*.



CHARLES GRANESE

King of Italy Honors Vaudeville Artiste

By order of King Victor Emanuel, of Italy, the honor of cavalier will be conferred upon Charles Granese, well-known tenor in vaudeville, when he returns to Philadelphia, his home town, March 9, from a 10 months' tour of Orpheum, Interstate and Keith-Albee theaters in the act with his sister, Jean Granese, and Tito De Fiore. The Italian consul of the Quaker City will officiate at the knighthood ceremony, which is in recognition of the part played by Mr. Granese in the sale of Liberty Bonds and his service with the American forces during the World War and also for what he has done to elevate appreciation of Italian talent in American vaudeville, he having been born in Italy. It will be the first such honor conferred in America. Mr. Granese is a protégé of Beniamino Gigli, leading tenor of the Metropolitan Opera Company. His father owns an Italian theater in Philadelphia.

J. M. Franklin's Latest Stunt

Ottawa, Can., Feb. 13.—J. M. Franklin, manager of the B. F. Keith Theater here, has pulled a number of noteworthy publicity stunts this season, his latest being the furnishing each member of Parliament and Senate with a specially printed program each week, coupled with an invitation to visit the show and let him (Franklin) know what they think of it. The invitation is not accompanied by a complimentary ticket the scheme is having an effect on attendance. Parliament consists of 235 members and 95 senators and is expected to sit until well into the summer. Many members and senators are accompanied by their families and, in addition, there is a small army of clerks and retainers who make Ottawa their home during the session.

Indoor Circus Act

New York, Feb. 16.—Dorothy Campbell is now with Jessie Lee Nichols, having opened recently in Oswego, N. Y., to play an indoor circus, working three ponies and a bucking mule. The act has a long route on the Keith-Albee Time, on the expiration of which it inaugurates a 21-week engagement of fairs for the summer and fall season. Miss Campbell has been with Miss Nichols for many years. She also has doubled in pictures for Marion Davies, Carol Dempster, Bebe Daniels and others as a rider and in stunt work.

New One for Perry and Smith

New York, Feb. 16.—Perry and Smith, well-known vaudeville team, are here rehearsing a new act written by Carson and D'Arville, in which they will appear at a number of camps for the U. S. Veterans' Bureau. They open in Rutledge, Vt., this week. Early in April the team will resume vaudeville bookings, playing Keith's New England Time.

New Lois Bennett Act

New York, Feb. 16.—Howard Tift, pianist, has been engaged by Lois Bennett to appear in her support in a new act she is now breaking in. Miss Bennett, who formerly did a turn with Muriel Pollock, and Tift opened last Thursday at the State Theater, New Brunswick, N. J., to try out the act. It is under the direction of Lee Sewart.

Tate Joins Norman Kendall

V. W. Tate has joined the Norman Kendall Vaudeville Exchange in Cleveland as agent for the tabloid and dramatic departments.

BENEFIT FOR MANAGER'S FAMILY

Widow and Children of John Turtle To Be Given Proceeds of Show

New York, Feb. 16.—A vaudeville show, the proceeds of which will go to the widow and surviving children of John Turtle, manager of the Premier Theater, Brooklyn, who died Saturday, February 7, will be put on under the direction of Jack Linder the evening of March 11. The Premier plays independent vaudeville.

The benefit performance will be given at the Premier Theater, which has been donated by courtesy of Samuel Lesselbaum, owner, for the occasion. Linder is lining up the entertainment and reports several acts have already volunteered to appear, among them Dolly Kay, Anger and Packer, Murray and Irwin and Dance Varieties. It is Linder's idea to secure about 20 turns.

A campaign to fill the house for the benefit will be conducted by the theater management and Linder, and the money received from the show will be turned over to Mrs. Turtle.

When Turtle died at the Jewish Hospital, Brooklyn, where an unsuccessful operation was performed and later developed into a cancer, provisions for his widow were not adequate. He had been ill for some time before he underwent the operation for appendicitis.

Turtle was buried the day following his death at the Mount Hebron Cemetery at Cypress Hills, L. I. His wife and three children survive him.

Breitbart Tutor Gives Two Private Showings

New York, Feb. 16.—Joseph Munko, Polish-Siberian strong man, who claims to have taught Sigmond Breitbart, who toured this country successfully not so long ago, will give the last of two exhibitions tonight at Arlington Hall, Jamaica, L. I., before accepting a vaudeville engagement.

This fellow is only five feet, five inches tall, but tips the scales for more than 200 pounds. His reputation is "he is as wide as he is high," while his face is likened unto that of a Bull-terrier.

His routine will consist of supporting a piano and player on his chest while the latter plays a solo, an axman chops thru a good-sized log placed on Munko's head, holding an iron anvil on his chest and taking the blows of a sledge hammer on it, bending a section of a railroad track around his neck, breaking a five-inch board across his forehead and lying on a bed of nails while 12 men stand on his body.

Munko has been in the business in Europe for more than 15 years, having appeared in numerous theaters over there. He speaks broken English and is credited with being a good comic in delivering gags while performing his stunts.

Join Babe Dupree Act

Bobbie Phelps has joined Babe Dupree and Company, replacing Dorothy McCarthy on trumpet. Elmer Shultz has been added to the act on saxophone, doubling soprano. Other members of the turn are Tom Port on trombone, Howard Swart on saxophone, doubling piano and banjo, and Miss Dupree on trombone. The act is set to open on the West Coast Time March 2.

Niesse Completes Acts

New York, Feb. 16.—Carl Niesse has completed new acts for Childs and Day, who will bill themselves as *The Jazz Conservatoire*; Williams and Byron in a comedy skit, called *Charlie and Elmer*, and Ross and Flynn in a miniature musical comedy, *The Arena of Spain*.

Another Film Star for Vaude.

New York, Feb. 16.—Johnny Walker, of the films, has been signed for a vaudeville tour under the direction of William Shilling. The picture star will open March 2 on the Keith-Albee Time to break in his vehicle, *The Lash*, a dramatic sketch by Hal Crane.

Vaudeville at Oswego, N. Y.

New York, Feb. 16.—The State Theater, Oswego, N. Y., inaugurated a policy of vaudeville and pictures the second half last week. Jack Linder has been contracted to supply the acts. The policy will be four attractions the last three days of the week only.

Morris and Family Resuming

New York, Feb. 16.—William Morris and Family are resuming their Orpheum Circuit tour at Omaha April 12, going to the West Coast in their new offering, *All the Horrors of Home*, written and staged by William Morris.

This Week's Reviews of Vaudeville Theaters

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, February 16)

Everything from soup to nuts was offered for a house crowded to the doors. Stan Stanley, the "Nut", clipped the greatest applause, with the Yip Yip Yaphankers troupe running second.

McSovereign, the gyrotop expert, assisted by a fair damsel in an act filled with novel gadgets, starts the vaudeville. This fellow's creations for the spinning disks, which include two wire mats placed at a 45 degree angle opposite one another, a spring arrangement and a long string on which the top glides down and then shoots back to him, appealed to the patrons' imagination. The crowd waited with expectancy to see the happenings, which go well in the opening spot.

Gaudsmith Brothers, with two black poodles, worked up a lot of fun with their clown antics. The dogs are excellently trained and performed to perfection today, especially in the tail-wagging and flop-over-dead stunts. The Gaudsmiths use a number of feet-to-head stands well. The one where a dog is the topmover for a final fallow netted a fine hand. A balloon blown up about two feet in diameter that the dogs knock off into the orchestra created a spasm of laughs for a while. The harder the crowd would knock the thing the higher it would go and the further away from the stage. The finale, with all throwing somersaults, the dogs included, came just in time to catch the audience for a smashing close.

Nixon and Sans, girl and boy black-face turn, with a special drop "in two", showing a colored dance hall, went over nicely. The highly colored costumes worn by both help out a great deal. His red vest under a yellowish-tan suit and "hot-dog" shoes and her orange evening gown at the start of their act made an impression. They open with a lot of nifties about how they can step with Miss Sans going off and Nixon strutting his stuff. The girl makes a change and sings *Shine Away Your Blues*, with a few kicking steps in the chorus. Nixon comes back in a female makeup and clowns a bit before stepping. A great colored impersonation that hit the audience right in the funny spot.

Stanisloff and Gracie, with six girls in a classical dance turn, showed Russian stepping in its latest development. The six girls came on first and danced in perfect unison. The two principals follow with a toe number by the girl, who is helped by Stanisloff. He does a solo then where Russian steps only are indulged in. His jumping whirls and difficult steps proved that he is a master of this art. Gracie does a beautiful ballet next and is joined by the six girls as the dance draws to a close. The last impression is that of a gypsy woodland scene where the entire company spins and turns all over the stage. Their hand more than gratified their efforts.

Stan Stanley, with a man and girl in his company, rocked the customers with his original style of humor. The electrical sign at the side of the stage shows that his turn is on, but all remains quiet for a moment, until he walks down front and sits in the first row. Stan cracks that his girl is somewhere in the back and that he has the bottle all right. The chap assisting him comes on and announces that he is a revenue agent and is there to go thru the house for liquor. Stanley starts to go and leaves the bottle in the aisle. By this time he has the audience howling with his gags and familiarity. His dollar for every laugh from the audience promised by the other fellow made many of the long greens change hands. The finish was too abrupt, however, for it took the audience several seconds to realize the act was over.

Yip Yip Yaphankers, a soldier aerobic turn, went over for a wow in the finale. The dark comedian is a real laugh and never failed to get the required response for his efforts. He clowns thru the whole turn, which consists of singing, acrobatic feats and tumbling. They saved their best number until the last and had the house in a roar at the curtain. G. V. WALES.

Pantages, San Francisco

(Reviewed Sunday Matinee, February 15)

This is Spanish week at Pantages. The headline act, *In Dream Spain*, is a fitting accompaniment to the screen feature. Six acts of high-class vaudeville made an attractive layout that filled the house. On the screen *The Bandolero*, a high-class picture, made doubly so by catchy Spanish music on the organ.

The opening act was Zella Brothers, acrobatic contortionists and aerialists of outstanding merit. They were rewarded with generous applause. Six minutes, full stage; two bows.

Dodd and Leeder, two girls who sing, gave fine numbers in fair voice. *When Lulu Does the Hula Hula*, bringing the best hand. Thirteen minutes, in one; two bows.

Bobbe and Clark, songs and humorous dialog, made up the routine of these en-

THE PALACE NEW YORK

(Reviewed Monday Matinee, February 16)

This show turns out to be the poorest we've seen here in months; not the fault of the acts, but the booker. If he knew half of the offerings and had seen them work, there is little excuse for his theory. On paper the show might look good to one who didn't know one act from another. Incidentally this is the first week in some time that a "name" fails to be on the boards.

The Meyakos, two Japanese girls and a boy, did their versatile routine of singing, dancing and musical bits. The acrobatic dancing was about the best of the dances done by the girls, who made several changes of costume, while the youth did well with his juvenile bits and solos. The encore, an impression of American jazz, might be dispensed with, inasmuch as the buck and wing closing is fairly good and the encore weak.

Mercer Templeton, probably last seen here in vaudeville in the Bessie Clayton dance act, and since more or less in musical comedy, has a new offering, written by Neville Fleson, entitled "Reasons", in which he is assisted by Rex McCaugh at the piano. Templeton has one particular stock in trade, and that is a high-kicking dance solo and a handspring with a half twist around. He manages to do about 12 minutes. The intervals are filled with songs, changes of clothes and a piano solo which is not so effective.

Neitza Vernille and Her Company in "Wonderland" have an artistic vehicle that combines her own classical dance efforts and that of a sister act plus a tenor. The routine is elaborate, as are the costumes and staging. There are three numbers done by Miss Vernille, all of them excellent, but she can't run 25 minutes and expect to do it all herself. When she is on the act is great; otherwise it is draggy and uninteresting. This means that the two girls dancing between Vernille's solos are not there, much less the tenor, who also fails to dance a single step when assisting her. An unusual amount of money has been spent in the production itself. Why not go a little farther and improve the cast?

Herschel Henlere, lately returned from a tour abroad, has a somewhat different routine, patterned along the lines of his old pianalog. He is out to do more comedy now, and has succeeded in bringing in no end of hoke, which he works up to his pianistic efforts. He jabbars and gabs incessantly in an alleged accent. In place of his big number at the piano, where he formerly played "How Dry I Am" as it might have been composed by the great masters, he is doing the same with "Yes, We Have No Bananas". Right now the old would be many times better, for it will be popular when "Bananas" will be a dim memory. Toward the close his gag of playing one song for a few bars, only to start another along the same theme, comes in handy now and really seems timely, for he calls it his cross-word solo. It is much too long, however. The act, as it stands, is good in neighborhood houses, where time doesn't matter so much. How can any successful vaudeville house reconcile itself to such an offering, actually running 35 minutes? It could be cut in half and made twice as effective.

Lily Morris, English comedienne, in her comedy song successes, is on a par with the famous comediennes of the past who arrived here from the British Isle. She did four funny numbers in about 15 minutes, and surely knew when to close the act. In her curtain speech she said that a long-cherished ambition has been realized, as all her theatrical life she had wanted to play the Palace. "They told me that if you make good at the Palace you can play anywhere in the United States," said Miss Morris. Which impression may be so insofar as getting booked is concerned. But she will find audiences harder to please thruout the country than the one here.

Charles Withers, in "Wither's Opry", a travesty on an old-style vaudeville show in a small town, closed the first half, keeping the patrons in fine spirits all the time he was on. The present vehicle has been done in England by Withers, but this is the first time he has played around here with it. It is along similar lines to his "For Pity Sake", melodrama travesty, with most of the comedy being derived from his business atop the props. This offering is even better, and includes an old-time film that wowed them repeatedly. Will be further reviewed under New Turns.

George Olsen and his music, "Broadway's Ultra Orchestra", which closed in "Kid Boots" Saturday, trotted out a sample of his "Whispered Harmony" (as Eddie Cantor says), and the orchestra appears to be the first musicians with real ideas since Paul Whiteman came out of the West. Olsen has nine men, all from Oregon. The instrumentation is banjo, tuba, piano, himself at the drums, two saxophones, and, for the most part, the brass is never open, the cornets being muted in an unusually soft manner. For the early part he specialized on showing the fine musicianship of his men, and included a French horn quartet for one number, with the soprano saxophone and clarinet coming in later. This is just one of the novel combinations he uses. Eddie Cantor, who played in "Kid Boots" with Olsen for 60 weeks, was spotted in the front row, and he readily climbed onto the stage to help his pal leave the best possible impression. He sang a song or two and told some stories. Naturally a solid round of approvals followed. Will be further reviewed under New Turns.

Paul Morton and Naomi Glass, in "The Straphangers", a song and dance novelty, had no easy sledding in the next to closing spot. Theirs is hardly the offering for so late an appearance—especially so close to five o'clock—and they had to really contend with an audience which had just heard Eddie Cantor, which made it worse. Will be further reviewed under New Turns.

Four Readings, "sensational jugglers of human beings", closed the show, going on at 5:15. They did their stuff in "one", and, as usual, proved a hand-balancing turn of outstanding merit.

M. H. SHAPIRO.

tertainers, who were not as warmly applauded as their efforts deserved. Seventeen minutes, in one; two bows.

Virginia Northern and Company, in a comedy playlet, entitled *Love in the Suburbs*, have a neatly arranged vehicle, full of laughs and humorous situations. The dialog, carefully handled by good actresses, kept the audience in an uproar. Eighteen minutes, special, in full stage; four curtains.

Adler and Dunbar, Harry Adler, a clever comedian, and Max Dunbar, an amiable foil for his special brand of fun-making, had as neat a turn as could be desired. Harry's imitations, especially

that of the Jew'sharp, did not fail to please the crowd. Ten minutes, in one; three bows.

In Dream Spain, with Mlle. Delirio, exponent of the tango, assisted by Felicia Arzabal. An entertaining headline act. Cestane and tango dances were roundly applauded, but the apache dance brought down the house. Three voice numbers by Senorita Albertini, accompanied by five Argentine players, caught the popular fancy. Her rendition of *Marcheta* was especially well liked. Clever staging and lighting added materially. Twenty-two minutes, special, in full stage; three curtains. E. J. WOOD.

Palace, Chicago

(Reviewed Sunday Matinee, Feb. 15)

An entertaining bill is on view here this week. The acts run evenly and a sufficient variety is afforded to suit the most exacting tastes.

Sylvia Loyal and Company open in full stage for a clever beginning. Two poodles, "Black" and "White", who do various tricks, including juggling of hats by "Black", afford much fun. Miss Loyal finishes in a sensational manner, walking on the slack wire as great numbers of pigeons are loosed from various spots on the stage and thruout the house and fly to her shoulders. Two people; 10 minutes; four bows.

Charlotte Greenwood isn't the only one having long legs and arms, as Palace audiences will agree after seeing "Sir" James Dwyer and Grace Orma in *Just Playmates*. Grace must be well over six feet tall, mostly running to legs and arms. With the assistance of Dwyer she sings a bit, clowns some more and generally makes a spectacle of herself. It is such hilarious fun that the audience, collectively as well as individually, was weak from laughter. Two people; 12 minutes, in one; three bows.

Ad-laide and Hughes were billed for the third spot, but for some unannounced reason did not appear. Minto, Lord and Ontra substituting. This trio offered some beautiful dances in costume, several vocal numbers and solo dancing. Effective lighting arrangements made one of the dances especially much out of the ordinary. Two men and one woman; 15 minutes, full stage, using drapes; four bows.

Squirrel food and nothing less—such are Bert Yorke and Ed Lord in their mirth-provoking foolishness. *Two Gentlemen Nevertheless*. This duo do little, but they keep the folks in gales of laughter with their antics. Low comedy fooling of a high order. Twelve minutes, in one; three bows.

The show just simply stopped when Miss Juliet tried to quit after her allotted occupancy of the stage. She had already done a number of clever imitations, but the audience wouldn't let her go until she had added George Cohan, Sophie Tucker, Grace Laue and Eva Tanguay. Twenty-nine minutes, in two. Two people; four encores and more bows than one could well count.

Arthur Byron and Company are offering a vaudeville version of Rol Cooper Megrue's play, *Tea for Three*, arranged by Howard Lindsay. Those in the cast besides Mr. Byron are Linora Carlon, Paul McAllister and Kathryn Keys. Following the playlet Mr. Byron makes an amusing curtain speech. Eighteen minutes, full stage.

Another who met with great approval at the opening matinee of this bill was Marion Harris, singer of distinctive songs. Miss Harris' voice is not big, but she uses it beautifully and has selected her material wisely. She is possessed of a winning personality, is well gowned and has extremely pretty drapes for the act. She is assisted at the piano by Edwin Weber, who, in addition to his accompanying, sings and plays some of his own numbers. Twenty minutes, in two; two encores and seven bows.

Bob Hall entertained with his extemporaneous chatter and song, always popular with Chicago audiences. Sixteen minutes, in one; one encore, three bows.

The Kikutas Japs, present a flashy and sensational tumbling and juggling act as the closer. All the usual acrobatics are indulged in and several new twists are given. Two girls in the company are clever jugglers. Eight people, in full stage with special hand-made hangings; 10 minutes to a fast finish. AL FLUKE.

Majestic, Chicago

(Reviewed Sunday Matinee, Feb. 15)

Three Saltos opened the new bill with acrobatics. Two men and a woman. Exceptionally good without being spectacular. Five minutes, in full; two bows.

Williams and Young, two men, one in cork, have a song and comedy offering. Material might be a little less suggestive without harm. Execution is good and act went strong. Fifteen minutes, in one; two bows.

George B. Alexander and Company, two men and a girl, have a sketch with very good comedy material. Quite funny and very well acted. Twenty minutes, in two; two bows.

Fox and Allyn, man and girl, have song and comedy material. His stuff is eccentric and she is fast feeder and straight. Ten minutes, in one; two bows.

Stratford Comedy Four is a school act and they are all cousins. This one went much better than usual. Twenty-five minutes, in full; encore and three bows.

Dainty Marie opens in one with a little lecture on physical culture. Goes to full on the rope and rings and gets away big. A good act. Fifteen minutes, one to full; three curtains.

Fred Lewis is back again. Often reviewed herein. Ten minutes, in one; three bows.

Jules Albert's Band is a good organization. Eleven men. Bill pleased. Well dressed and classy. Twelve minutes, in full; two bows. FRED HOLLMAN.

From Coast to Coast by Special Wire

Orpheum, St. Louis

(Reviewed Sunday Matinee, Feb. 15)

Only seven acts this week. Sophie Tucker and Kitty Doner headline, with the former stopping the show this afternoon. There was a noticeable drag during the first three turns, and not until Joe Darcey came on did the audience come out of its lethargy.

Topics of the Day, Aesop's Fables. Curtiss' animal athletes consist of two well-groomed ponies and nine canines under the whip of a lady trainer and two male assistants. The dogs do some odd and unusual balancing and somersaulting stunts. Eight minutes, special in full stage; two curtains.

Bruce Morgan and Thomas Moran possess a lot of unmitigated gall to force their stuff on any intelligent audience. Nerve to the nth degree goes to them—and that's all. We would style them the male Cherry Sisters of today. Who ever told them they were performers? Thirteen boring minutes, in one; one forced bow.

Smarty's Party, with Mme. Beeson and Company, the latter comprising two un-billed women and a man. The sketch is unusual and that's about all that can be said for it. Mme. Beeson is a finished dramatic artist, but her supporting cast is mediocre—the man in particular. Twenty-three minutes, interior setting in four; three curtains.

Joe Darcey, the black-face songster, was next and finally stirred 'em up. He has a well-chosen repertoire of songs and puts them over well, while his Negro stories and jokes get him the laughs. He registered strong. Twenty-one minutes, in one; two encores, bows and talk.

Kitty, Ted and Rose Doner are together again and offer a cycle of Doner dances and bits. Kitty naturally is the star—she's just about the peeress of male impersonators. She did a Broadway swell, a Scotsman in kilts, an Eighth avenue "goil" and an Arabian maid, each in her individual naive way. Rose is the beauty of the family and dances and sings prettily, while Ted is a pippin dancer but still retains the flip in his song numbers. Eddie Fitzgerald accompanies at the piano. Thirty-one minutes, in four; talk in response to prolonged applause.

Sophie Tucker, the international ever-popular comedienne, "mopped up". In her inimitable manner, gorgeously gowned for her separate numbers, she put over, only as jolly Sophie can, *Nobody Knows What a Red-Hot Mama Can Do*, *Prince, Nobody To Love, Sob Sister Sadie, Panama Mama, Cheating, Molly and Heart-Hearted Hannah*. This time the jovial comedienne seems to be exploiting a protegee. She introduced one Milton Spiro, who although only 16 years of age is a genius on the violin, on which he rendered an exquisite solo. She killed 'em and after three encores and bows aptly had to beg off with a thank you. Thirty-four minutes, elaborate hangings in four.

Herbert and Bolt Trio, a pair of wonderful male athletes, who do some miraculous hand-to-hand balancing, and a woman contortionist, who twists her body and limbs in an almost inconceivable manner. Seven minutes, special in four; two bows.

Pathe's Weekly. F. B. JOERLING.

Grand O. H., St. Louis

(Reviewed Sunday Evening, Feb. 15)

No less a personage than Mort H. Singer, vice-president of the Orpheum Circuit, witnessed the performance here tonight. A new policy was inaugurated commencing this week, i. e., eight acts and a feature photoplay instead of the usual nine acts and short cinema reels. The bill was not quite up to the standard of the last few weeks and a noticeable coincidence was the fact that males predominated on the bill this week.

Let 'Er Buck, with Hoop Gibson, a five-reel Western feature photoplay.

Frank and Eddie Monroe set things in motion with the same good comedy trampoline turn with which they opened the Orpheum shows here two weeks ago. Seven minutes, full stage; one bow.

Wm. Morrow was forced to do a single, as his wife was called to New York on account of the severe illness of her mother. He fared very well with his comedy songs, chatter and recitations, all of which were cleverly put over. Eleven minutes, special in one; encore and bows.

Win. Sisto, in wop makeup and with dago accent, delivered his political monologue, which was good for many laughs, and then showed he was no slouch on the harmonica for a finish. He's a bear on the small mouth organs. Fourteen minutes, in one; two bows.

Toby Wilson in *Lonesome Town* has cut down his offering since his visit here in the fall. He has eliminated about four girls, and this without harming any at all, as his mainstays are still with him, i. e., the nut molly-oddle son and a pair of good singers and dancers. Wilson does a crackerjack Toby and hick drunk with *Filibuster*. He gets laughs galore, while the duo and trio singing and specialty

HIPPODROME ~ NEW YORK ~

(Reviewed Monday Matinee, February 16)

New faces at the Hippodrome are in the minority this week. There're four holdovers to begin with. Then there's Nora Bayes, who was here only a couple of months ago, and also Weir's Baby Elephants, which did three weeks around Christmas time. This leaves four acts—Bill Robinson, Maurice Diamond and Company, M. E. G. Lime Trio and a condensed version of "Aida"—which are not being reseen here in the time it takes one to turn one's back. With all this taken into consideration, however, the bill hits a fairly fast pace, slackening only now and then when its tempo lowers to a sort of small-time strata. Nora Bayes was the big applause hit of the afternoon, but a certain talented and clever colored performer ran her a tough race for this honor. This was Bill Robinson, who, if he had been in a spot further front than next to closing, might have turned the trick and left Nora Bayes in second place. We base this hypothesis on past performances of the versatile Bill.

Weir's Baby Elephants, that excellently well-trained trio of pachyderms which lead their ilk in point of stage accomplishments, opened, under the able direction of Don Darragh, to splendid returns.

M. E. G. Lime Trio, billed as England's foremost eccentrics, which they may be in that land but not by a long shot here, followed in a contortion novelty. It's called "The Gollywog", whatever that means, and features the serpentine doings of Lime, which we admit are quite unique. The act works awkwardly, however, and will need its kinks ironed out.

Grace Edier and her able quartet of young lady assistants, Anna Andria, Eleanor Erskine, Billie Franklin and Clare Wayne, repeated their hit of the previous week. To Miss Edier and her company we vote dance honors seldom handed out. They're all there with the toe.

Harry Watson, Jr., provoked a plentitude of fun in the next spot in his comedy classics, in "The Telephone Booth" and "Young Kid Battling Dugan". This is the comedian's second week here.

The much-heralded presentation of "Aida", Verdi's popular opera, in condensed form, by the De Foe Opera Company, under the direction of George De Foe, closed the first half. The belief that grand opera and good singing will not take with vaudeville audiences—that is, when it is really good—was completely shattered by De Foe's company this afternoon, the production having emerged at the last curtain from the throes of its heavy and ponderous music to the tune of almost as much applause as was tendered Miss Bayes and Robinson, which was great. Grace White, whose voice stood out from the rest, did Aida colorfully and with deep feeling, lending the role a picturesque splendor. The other principals of the cast who sing their parts thrillingly are Bertha Garvey, Ralph Cavaliere, G. Martini and Lina Berni. Each was enthusiastically applauded by the fans. Augmenting the "Aida" cast, Mlle. Sylvia Parady offers a ballet divertissement in association with the Hippodrome corps de ballet. Were these added features extracted from the operatic offering not much would be missed, they're so far beneath the artistry of the De Foe group, particularly the Hippodrome's dancing girls, who in an Egyptian routine are a burlesque. "Aida" will be reviewed in detail in a subsequent issue.

Maurice Diamond and Company opened intermission, the spot which the program has reserved for the Five Dubsksys. This switch in the running order put Houdini to close, the position allotted in the billing to Diamond. 'Twas too bad, because patrons had to stand Diamond's choking the entertainment down their throats till it hurt, he forced the encores so. Had he been allotted to close the show we could have done the walking act. As it was we couldn't. The impression we seek to convey in inditing this is not that Diamond and his company were a flop. Not by any means. But there was no necessity, especially in view of the long bill, to force encores as he did, allowing the first to the Stroud Twins, and then patronizingly doing one himself, because, as he said, he should not be cheated out of this privilege by the Strouds, or words to that effect. As to the quality of the hoofing, Diamond himself may be all right in doing intricate step combinations, but he is laborious and clumsy in his work. The Stroud Twins, however, no one will confute, are steppers of a caliber not to be found in every bill. They have the goods and were properly rewarded with plaudits.

Starting with **The Five Dubsksys**, held over from last week, and who go over strong in their unique risley and ladder perch novelty, the show was greatly speeded up.

In the next spot another switch was caused, **Nora Bayes** taking the position given in the program to Bill Robinson. Miss Bayes whooped it up in her typical style with virtually the same routine of numbers she gave on the occasion of her recent appearance here. Reports are to the effect that Miss Bayes leaves America following this engagement for an European tour.

Bill Robinson, following, hoofed his way into an immense hand, and we have no one to suggest in vaudeville who handles his pedals in such agile fashion as he does. He bills himself "In a Class by Himself". It's no lie. Lawdy, how dat boy can dance! He's no piker, either, when it comes to entertaining the folks with ditties and jokes.

Houdini closed the show, offering a test which he claims to be the nearest approach to actual materialization and dematerialization on record. By this, for those who wish enlightenment, he means that he is encased in a stout wooden box, all sides of which are pierced by iron rods and welded so as to make escape ostensibly an impossible thing, but from which after several long minutes he liberates himself. As an added feature of this and his last week's engagement here the famed mystifier releases himself from a strait-jacket while suspended from the flies head downward. If plans aren't changed and Houdini is not at the Hipp. next week, we shall miss him. His presentations have been a source of pleasure both from an educational and diverting standpoint.

ROY CHARTIER.

dancing is done in good style. Nineteen minutes, specials in one and three; three curtains and a bow.

Raymond's Sax-o-Six, six male saxophone artists, a little fellow in blackface and the remainder in white-face clown makeup, who endeavor to exactly duplicate the Six Brown Brothers' turn. They have a good program of numbers. Twelve minutes, in one; two bows.

The Love Nest is a miniature musical comedy with a quartet of singing and dancing men and two attractive girls. The turn consists mainly of duo, trio, quartet and quintet song specialties with a smattering of dancing. It is a dandy offering supplemented with pretty costumes and nifty hangings, in one and

four. The act closes with an ensemble bride and groom bit. Sixteen minutes; three curtains.

Throop and Phillips, man and woman, flopped in the next to closing spot. Their comedy is poor and the singing just fair. It seems that Phillips is taking a step backward, as we saw him in other vehicles where he was really funny. With the proper material he is a good comedian. Fifteen minutes, in one; one bow.

Peggy McIntosh and Company, the latter consisting of a young man and lady, have a high-class song, music and dance offering enhanced by pretty costumes and exquisite settings. They held 'em all in. Fourteen minutes, specials in three and four; three bows. F. B. JOERLING.

Loew's State, New York

(Reviewed Monday Matinee, Feb. 16)

A show comprised mainly of acrobats, dancers and acrobatic dancing makes up the bill here this week and the lack of variety is felt. Another fault of this program is one true of most vaudeville layouts of late—the entire bill played either "in one" or in full stage. While a bill consisting of acts which use the four different parts of the stage for settings may not be easier for the stage crew, the fact remains that it makes better entertainment for the audience. Of the six acts on the current week's show, four are "in one" and two in "full stage", which does not help the lack of novelty.

McGoody, Lenzen and Company made an effective opener, the act including two men and a woman, who look particularly well in riding habits. They do a routine of gymnastic and tumbling stunts in an effective manner and drew an unusually good hand.

Bud and Elinor Coll are youngsters who are surefire for the average family audience. The boy does neat tap dancing and his sister gives a good account of herself, with a jazz toe number and some acrobatic dancing.

The only turn on the bill which didn't offer acrobatic work, although dancing is included, is **Calvin and O'Connor**, two men using black-and-tan makeups and who have a comedy opening similar in idea if not in actual material to the one done by Bennett and Richards some years ago. Most of the other portions of their talk consists of bits done by more than one other act for more than several years. The boys have the ability to do a good comedy offering and with some new material of their own could successfully make a bid for the better houses.

C. B. Maddock's Fifty Miles From Broadway has taken to the Loew Time with its big-time principals in the cast intact, but it seems to us with one or two musicians less than were in the band. Watson and Merville handle the comedy with good results and Olga Woods scores with her dance, which, by the way, was not acrobatic.

Moore and Mitchell did acrobatics, acrobatic dancing and comedy. Moore formerly was Regal and Moore, a standard act for years, and several seasons ago a feature with Ed Wynn's *Perfect Fool*. Mitchell is new to us. Burlesque acrobatics as well as good legitimate stunts are included in the routine and helped materially in getting the boys to score heavily.

Libby and Sparrow closed. More dancing and acrobatic dancing, but all of it very well staged and presented, which it had to be in order to get over following all the terpsichorean and strong-arm bits. Libby does imitations of various musical comedy stars energetically. If not entirely faithfully. Miss Sparrow has one big inning with an impression of Pavlova's *Death of the Swan*, which is well done. Her attractive figure is another big asset to the act.

Cheaper To Marry is the film feature here this week. G. J. HOFFMAN.

Palace, Cincinnati

(Reviewed Sunday Evening, February 15)

The week started with a packed house as per usual. Plaudits of the audience established Melville and Rule, Lang and Voelk and Medley and Duprey as the high lights and strong favorites on the comedy side, their funny stuff registering early and often.

The Parisiennes, comprising Garrick's Orchestra of six pieces, with Cully and Claire and Menette Webber, singing musicians, in addition, billed as the headline feature, closed the show. During this act every member of the company had one or more numbers in the spotlight, covering the range of jazz and blues with acknowledged artistry. The orchestra was first revealed behind a shimmery transparency, and the Paris scene was a glittering investiture. Eighteen minutes; three curtains.

Gen. Pisano, trapshooter extraordinary, opened the bill in *At the Gun Club*, with Charlotte Cochran assisting. A motion picture of some of Pisano's exploits precedes his series of tricks in person. Miss Cochran, clad in soldier garb, sets up the targets, once smoking a cigaret, and while she holds the flag between her lips the General punctures it with a bullet. Charlotte also sings capably, offering a solo. She accompanies when Pisano uses the keys of an xylophone in target practice, thereby extracting the tune of *Sweetness River*. During the latter number the Gun Club, set in full stage, is suddenly transformed to night. Fourteen minutes; three curtains.

Mae Melville and **George Rule** presented *The League of Servants*, Mae appearing as walking delegate of the union, and the audience couldn't seem to stop laughing. Fourteen minutes, in one; three bows.

Other noteworthy fun producers were Lang and Voelk, in *Who Is He?* Both men possess good voices. Whether they have a tangible sketch was not disclosed, but their slapstick antics and singing drew one of the biggest demonstrations

(Continued on page 16)

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Matinee, Feb. 12)

It would even be a tough job for Webster or Mr. Unabridged to describe this show in a few words other than to say it's great. The Timbergs, Herman and Sammy, and Rome and Gaut, our comedians, stopped the show with their varied antics.

In the opening spot were Miss McSovereign and Company. Why they were billed that way is a problem that nobody seems able to answer, for the man in the turn does all the work while the girl assists only in getting the varied gyro tops in readiness. This is a top-spinning novelty where a string attached to the end of two sticks is used to make the top spin, a game that formerly was quite popular among children. This fellow is very adept at heaving the whirling cylinder and catching it on the twine. Also tricking it around on a wire spring and two wire mattresses. This is a foreign creation and was well received. Tuck and Cinnis, a clever contortionist and an acrobat, follow with more gyrations, but this time in human form. This act is reviewed under "New Turns" elsewhere in this issue.

Mrs. Gene Hughes and Company in *Be Aitce*, a one-act comedy, snapped up plenty of appreciation. Mrs. Hughes has been confined in the hospital and convalescing for the past five months due to a tooth which became infected and necessitated an operation. Her re-entry into vaudeville was most gratifying to her, for the public has accepted this new skit with relish. It has four in the cast, two young people and two not so young. It has to do with a lazy man who has just married and gone off on his second honeymoon, having been married before. He meets his first wife and his son, who has grown to manhood, and they manage to take some of the drowsiness out of the old sleepyhead. A neat piece with plenty of humor. The parts are all well acted. Mrs. Hughes shouldering the greatest number of the gags.

Rome and Gaut, or Mutt and Jeff would be a better title, are just naturally funny due to freak nature, for they are the long and short of it. They get the crowd laughing right from the start with the contrast in size and they keep them that way all the time they are on. Several times during their racket they had to stop for what seemed an indefinite time so the audience wouldn't get hysterical. They clown around and sprinkle gags that are new and funny with a dance once in a while to keep things different.

Rosemary and Marjory, one of those sweet and charming girl acts where a high, clear soprano copes with a fine-toned contralto. They sing half a dozen songs, doing a classical number in their repertoire. This operatic selection did not fit and it would appear that they should stick to their old Southern melodies, as they are what get them the applause. They harmonize prettily, the contralto varying the songs delightfully. Their closing bit, a medley of Negro folk songs, registered the best. Their Colonial costumes helped them here also.

Herman Timberg and his brother Sammy, as he calls himself, brought the former acts on in their and raised ructions of laughter in so doing. They have a lot of gags that do up the act splendidly, keeping the mind occupied, for Herman is always playing some kind of an instrument while springing his ruffles. It's all about the trials and tribulations of a would-be vaudevillian in trying to get his first booking. Herman applies at the office of this agent to get his first job and then proceeds to show the booker what he can do. Timberg says that he only wants \$1,000 a week to struggle along with, so why doesn't some active agent grab him up? Timberg is another successful circuit traveler who believes in speed and depends on it a great deal for his success. Firecrackers is what he reminds one of while going thru his routine.

The Rebellion, with Sammy Timberg and Herman on again, has to do with the alleged death of King Jazz. Sammy, however, converts the old demon, Popular Opinion, over to his side and has him stepping in synopated rhythm himself in the finish. The act went over for a wov and closed with appreciation just dripping from the hands of the customers.

G. V. WALES.

Keith's, Cincinnati

(Reviewed Sunday Matinee, Feb. 15)

Pathé News, Acsof Fable, Topics of the Day.

Presence of the Royal Siamese Entertainers lends a distinguished and unusual angle to this week's bill, while credit for four outstanding comedy acts must be passed to Bert Baker and Company, Neville Flesson and Ann Greenway, Judson Cole, and Glenn and Jenkins.

The audience was truly fascinated by the ever-graceful dancing of the guests from Siam. A native announcer directed attention to special features, such as the nose and battle-ax dances, and ancient ceremonial of the king's palace. In all these, turns of fingers and wrists of the dancers played an important part. The team of takraw players, including Siam's champion, displayed amazing skill. If American tennis champions could learn to

COLUMBIA BURLESQUE

COLUMBIA THEATER ~ NEW YORK

"MONKEY SHINES", WITH GEORGE SHELTON, AL. TYLER AND WALLY SHARPLES

(Reviewed Monday Matinee, February 16)

A Clark & McCullough attraction. Book and lyrics by Bobby Clark and Paul McCullough. Dance and ensemble numbers by Gus Buell. Entire production and presentation under the personal direction of Clark & McCullough, week of Feb. 16.

THE CAST—George Shelton, Al. Tyler, Wally Sharples, Babe Shaw, Maybelle Yorke, Cy Landry, Beatrice Tracey, Lloyd Peddrick, George Hazzard.

THE CHORUS—Violet Pardue, Corrie DeBrau, Peggie Trevor, Poppy Robbins, Marie Wilson, Estelle Johnson, Nancy Kaye, Anna Aherns, Lillian Elliott, Gertrude Delaney, Marie Ansell, Adele Sidler, Evelyn Gordon, Alberta Brock, Helen Raymond, Margie Warren, Maude Fields, Evelyn Dalton.

Review

The scenic equipment and lighting effects, likewise the comedy material, is practically the same as last season, altho all of it has been freshened up considerably to make it appear more like new this season. The gowing and costuming evidences its newness, furthermore its costliness, attractiveness and color schemes, which blend harmoniously.

George Shelton, Al. Tyler and Wally Sharples are being featured in this show, and a more co-operative trio would be hard to find. Shelton doing a Bobby Clark and Tyler doing a Paul McCullough characterization have mastered many of the eccentricities of Clark and McCullough that make their work stand out more distinctively than heretofore, while Sharples, working straight and in characters, shows great improvement over his former work in scenes.

Lloyd Peddrick appears at frequent intervals in different characters, during which he gives ample evidence of his dramatic ability in his actions, likewise in his clear, distinctive, emphatic delivery of lines.

Cy Landry is also doing characters, and in one part of the show, in combination with George Hazzard in comedy characterizations, put over a comedy singing and eccentric dancing act that evoked much laughter and applause.

Beatrice Tracey, a slender, stately brunet prima donna of exceptionally pleasing personality, appeared to good advantage in scenes and put her numbers over in a melodious, resonant voice that carried to every part of the house and fully merited the encores given her each and every number. This is especially applicable to her specialty and in her Carmen number in Madrid.

Maybelle Yorke, a slender, bobbed brunet, worked as well in scenes as a typical straight man and in numbers with telling effect. This was especially true of her radiocasting specialty.

Babe Shaw, a petite, pleasingly plump singing and dancing soubret, led numerous numbers and distinguished herself in a singing specialty that led up to the big dancing number in the finale of the first part.

Among the various scenes set forth in the presentation was *Down on the Farm*, in which the Maggie Murphy Watermelon Dancing Ensemble went over well.

The Fifth Degree, a police-station bit conceived by Wally Sharples, staged by Clark & McCullough, with Sharples as chief of police, Peddrick as the uniformed cop, and Shelton and Tyler as the comique prisoners, went over for uproarious laughter and applause.

The Village Blacksmith, with Wally Sharples as a Scotch smithy, with Comiques Shelton and Tyler as helpers, Ingenue Yorke as book agent and Cy Landry as the nanclified prodigal son of Sharples, was another laughgetter.

Another Soul Made Happy, with Peddrick as the rajah, was a wonderful bit of dramatic work on Peddrick's part and a clever bit of burlesquing on the part of Comique Shelton and Ingenue Yorke.

By permission of Irving Berlin and Sam H. Harris, of the *Music Box Revue*, Wally Sharples in *North, East, South and West* was given an opportunity to prove his vocalism, which held the audience spellbound, as Wally in song introduced Corrie DeBrau, Marie Wilson, Kitty Howard and Estelle Johnson as North, East, South and West. The applause was deafening as the last note of Wally's song died out.

The Shooting of Dan McGrew as It Should Have Been, suggested by George Shelton, staged by Clark & McCullough, with Lloyd Peddrick as the dramatic reader of the original lines, interpreted a la burlesque by Comique Shelton as Dan McGrew, George Hazzard as the bartender, Ingenue Yorke as Lady Lou, and Comique Tyler as the man from the creeks, was as cleverly conceived a bit of burlesquing as we have ever seen and fully merited the applause given each and every one of the actors, and Irving Berlin and Sam H. Harris are to be highly commended for permitting its use in burlesque.

The second act opened up with an ensemble number led by Prima Tracey as Carmen, introducing Comiques Shelton and Tyler in grotesque makeup as tourists in a notorious cafe buying drinks served by a waitress, who finally appears in her bearskin for a long-continued round of applause.

The Merry Wife of Windsor, with Prima Tracey as the wife, Wally Sharples as the returning husband, and Comique Shelton as Joey the newsboy in trunk, went over for more laughter than it did last season. The same is applicable to the monkey-gland bit in which the Monkeyshines Monkey makes his appearance.

COMMENT—The chorus work in fleshings thruout the entire presentation, in which they were remarkable for their slender, symmetrical forms, pep and personality, singing in harmony and dancing in unison. The latter is especially applicable to the original Six High Steppers, who distinguish themselves three different times in specialties, for which they fully merited the encores given them.

Taking the show in its entirety, it is a clean and clever presentation of burlesque with no aping of musical comedy if we except the ensemble numbers, which are equal to many of the Broadway productions and altogether different from the usual dancing and ensemble numbers seen in burlesque.

ALFRED NELSON (NELSE).

catch and hit the ball with their heels instead of racquets they might qualify, in a pinch, in a takraw tourney. The Siamese appeared in palace setting, sumptuously built. Seventeen minutes; applause.

Bert Baker, who was reported on the sick list during an up-State engagement in New York recently, must have had the best of medical attention, for he was the same merry soul as ever today, and was warmly greeted, his farce, *Procreation*, written by himself, winning the audience from the start. He has companions of ability in the sketch, Mrs. Mardell Baker, Nellie Bond and Ed Gallagher, the latter, it should be said in passing, doing justice to his patronymic. Twenty minutes, office interior; curtains.

Neville Flesson and Ann Greenway gave snatches of old and new songs written by Flesson, Ann purveying the wares of Tin-Pan Alley vocally, while Neville officiated at the piano with appropriate matter and occasional singing bits. They had a satire on *Rab* which was very effective, and Ann in a hoopskirt change

contrasted the love songs of the crinoline period with the hot tuncale variations of the present day. Act smoothly presented. Fourteen minutes; in one.

Judson Cole, magician and humorist, discovered considerable talent in the audience, of which he availed himself freely, producing endless comedy. Thirty minutes, in one.

Glenn and Jenkins, in *Working for the Railroad*, were topnotchers in blackface. Fifteen minutes, special drop, in one; encore; hearty applause.

Emile Nathans and Julia Sully opened the bill with a dainty dance offering. Nine minutes, in three; bows.

Paul Paulsen, in a swinging trapeze act, with two assistants, was last on the bill, holding close attention with thrilling feats. Seventeen minutes, full stage.

E. J. GALLAGHER.

Ted Walters and the Walton Sisters are appearing in a song and dance vehicle prepared especially for them by Carl Nlesse. The act is playing the larger picture houses in the key cities.

Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, Feb. 12)

Eddie Leonard and his minstrel bunch head an excellent last-half program. The well-known minstrel entertainer, needless to say, was the hit of the evening. But close on his heels was Lillian Morton, the most ingratiating young singing comedienne we have seen in a long time. She as much as stopped the show with her characterizations and songs, taking a number of encores. The young lady is a bad show miss, however, in one respect. She could not resist doing one of those "applause" speeches in closing. Small-time practices of this kind always take the edge off an artiste's performance.

The show got under way with The Earles offering a novel and unique trapeze act in which some fine iron-jaw work is done. The Earles call their offering *Spider's Web*. The name is inspired, or given an excuse for existing, thru a drop designed as a spider's web that is used on the opening of the act when the team does a song. Scored fair.

Mercer Templeton appeared next to good returns in his act, *Reasons*, written by Neville Flesson. Templeton is a clever entertainer and a smart showman. He puts the two together and takes the audience by storm. Rex McCaugh does his bit at the piano in a capable manner.

Purnell Pratt and Company went over big following in a Tom Barry playlet, entitled *Springfield*, in which the author offers a stout argument on behalf of all the Babbitts, Kiwanis, Rotarians and Elks of this fair land. The sketch is comparatively new to vaudeville. It played only one or two dates earlier in the season with Harry C. Browne in the title role. It was then called *Just Another Babbitt*, the central character being a common, ordinary business man of Springfield, Ill., who loses his wife because of his lack of culture, refinement and other upper intelligentsia qualifications. The author tells his story in an entertaining way, and Pratt and his company, including Nina Mac Arragh and Richard Irving, interpret the characters in an interesting manner. Detailed review appears under "New Turns".

Lillian Morton wowed 'em in next to closing with her repertoire of comedy and straight numbers. She's a singing comedienne who has many bright things in store for her. Judging from the way in which she was received by the auditors, who palmwhacked her into several encores, she hasn't much farther to go to reach the laurels. The waltz between her numbers when she makes changes are much shorter than usually is the case, which helps a lot these days when vaudeville audiences are so impatient.

Eddie Leonard was the big smoke in closing the show. He and his minstrel lads, including those agile steppers, Jack Russell, Gus Mulcay and Charlie Oberle, filled the house with hefty applause as all the interesting numbers of his offering, *Oh, Didn't It Rain*, were given. As a vaudeville topnotcher the name Leonard is to be conjured with. He leads the best all right.

ROY CHARTIER.

Palace, Cincinnati

(Continued from page 15)

of applause. The chief song used is *I'll Be in Virginia in the Morning*. Nine minutes, in one; three bows.

Francis is the title of the skit in which Medley and Duprey appear, consisting of comedy singing, wheezes and dancing, which were well received. Sixteen minutes, in one; three bows.

Hugh McCormack and Grace Wallace, ventriloquists, amused greatly with a school-room act. Fifteen minutes, in full; bows.

Lillian Boardman and Eugene Boardman furnished a piano and song number, and their efforts to please were well rewarded. Eight minutes, in one.

E. J. GALLAGHER.

Kelly III; Act Idle

New York, Feb. 16.—William Kelly, comedian, who has been appearing in the act, *An Amateur Night in London*, recently produced by Gordon Bostock, underwent an operation in the French Hospital last Friday for intestinal troubles.

The act has been forced to postpone its bookings as a result of Kelly's illness. There are seven people in the cast.

Miss Weston Improving

New York, Feb. 16.—Winifred (Billy) Weston, vaudeville artiste, is reported to be well on the way to recovery. When she became dangerously ill her physician had her removed to a hospital, where her condition at first was thought to be critical.

Miss Weston has been working in Billy Wood's vaudeville act, *Follies*.

O'Brien Joins Frank Evans

New York, Feb. 16.—George O'Brien, formerly associated with Max Hart and also the Shuberts, has joined the booking staff of Frank Evans, Keith agent. This gives the Evans office two assistant bookers, as it had before. James McKowen resigned to take up an executive post with the Orpheum Circuit in Los Angeles. Paul Dempsey is Evans' other booker.

KEITH-ALBEE AFFILIATED HOUSES USING "CUE SHEET"

Pamphlet of Information a Medium of Co-Operation Between House Managers and Artistes---Difference of Opinion as to Value of Plan

NEW YORK, Feb. 16.—What is planned as a medium for co-operation between house managements and visiting artistes is now in full swing and known as the "Cue Sheet". It is in use at the E. S. Moss, F. F. Proctor and all Keith-Albee affiliated circuits, and is issued in the form of a pamphlet containing all possible information that a vaudeville artiste might wish to know upon arriving at a theater and town where he is more or less unfamiliar with either the house staff or local facilities as to recreation or merely hotel accommodations.

Local managers are responsible for keeping the sheet up to the minute, so that an act knows immediately upon entering a theater what dressing room has been assigned, the scheduled time for the act to go on and other things that could only be compiled for an artiste if he had his own advance agent doing the work for him.

The theater end of the information is followed by a list of hotels and apartment houses, their locations and the whereabouts of the post office, telegraph and telephone exchanges, with the added note: "Our private branch exchange of the phone system and our operators are at your service." The list then adds a directory of the local newspapers, name and phone of house physicians, timetables of all trains, outgoing and incoming mail, a list of sight-seeing places, historic and otherwise, directions for reaching local golf courses, parks and other places of outdoor recreation, and also taxi stands and established rates.

"Where you may attend church" is an interesting and much approved page, and contains a list of local churches of all denominations—Catholic, Protestant, Jewish and Christian Science, with the hours of service on week days and Sundays, plus other accurate directions. A model sheet is pointed out as being arranged by Harry T. Jordan, Philadelphia representative of the Keith-Albee Circuit. He has all of the features mentioned in an eight-page folder, and a back page, headed "Dear Mr. and Mrs. Artiste, or Miss, Meet the Boys," after which is printed a complete list of the names and positions of the officers and members of the house staff. Other useful information is to be found in the model sheets, such as a handy and cheap nearby tailor or laundryman, and a few reminders that every good vaudeville actor should know. All of the sheets are printed with the same foreword about "system," without which, it is explained, the great vaudeville circuits would not be in existence.

The "Cue Sheet", as first mentioned in *The Billboard* some weeks ago, was originally the work of Chris Egan, manager of the Fordham Theater in this city, who, while he is not generally credited with it, really printed the first one for his visiting artistes at that theater.

Some managers are taking the sheet seriously, while others are inclined to minimize it as appendage. One manager in particular, who has a house staff of veterans, said the stage carpenter and others knew the acts years before he ever met them, and that other acts played years before the managers took charge of their houses, thus making it unnecessary for the introductions, etc.

Program Mention Kills Turn

New York, Feb. 16.—At last night's concert at the Colonial Theater the surprise which Dr. Rockwell, monologist, gives the audience by afterpicking from a box while Madelyn and Norma Meredith, dancers, are on, was killed outright by being mentioned in the program. The billing referred to consists of a note in the program following the names of the Merediths, which says:

"Dr. Rockwell will offer some of his delightful comedy from one of the stage boxes during the act of the Merediths. This is one of the big hits of the year."

Dr. Rockwell's appearance from one of the boxes as the Merediths go on, making various comical remarks, is surefire to a great extent because of the surprise it gives the audience. The Merediths travel with Dr. Rockwell on the Keith-Albee Circuit, always being placed one or two spots following the position allotted his regular act. In several cases where the writer has viewed his offering the afterpiece he does from the box has been most effective.

Theater Manager Fined

Detroit, Feb. 13.—John Coeleskie, manager of the Garden Theater, was fined into court Wednesday on complaint of Mary Firardin, Inspector for the State Department of Labor, and found guilty of violating the Child Labor Law. Judge Charles L. Bartlett fined Coeleskie \$30 for allowing two children under 10 to appear on the stage in a singing and dancing act, entitled *Juvenile Gems*. Coeleskie in his own defense said the contract for the children's act, which was to run for the season, was signed by a former manager of the theater and that he was merely carrying it out.

New Albertina Rasch Ballet

New York, Feb. 14.—Albertina Rasch, dancer, will have another specially produced ballet of 20 which will enter vaudeville, opening in this city at the Palace Theater February 23. Following the Palace debut the offering will be seen at the E. F. Albee Theater, Brooklyn, with other dates to be set later.

This will be Miss Rasch's second ballet production on the circuit, the other being the Albertina Rasch Girls, appearing with Zozo and Kiki, European clowns. She first became affiliated in vaudeville productions last season at the Hippodrome. Eddie Darling of the Keith-Albee booking department commissioned Miss Rasch to produce the new ballet. In the meantime she will continue to appear in her own ballet productions, the next one being scheduled for April 7 at Carnegie Hall.

Dancer Collapses

Just as her Indian revue, *From Wigwag to White Lights*, had been routed over the Keith-Albee Time following its successful premiere at the New York Hippodrome, Princess White Deer suffered a complete nervous breakdown and is critically ill at her home in Central Park South, New York City, according to word from Chief J. Deer.

Duprez Returning to U. S.

London, Feb. 14 (Special Cable to *The Billboard*).—Fred Duprez sails for home on the Republic February 20, but returns here in April.

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Daisy and Violet Hilton, San Antonio Siamese twins, born joined together and capable of doing a nifty vaudeville act in which they have been routed over the Loew Circuit. Their routine is a versatile one, and they are seen here jaxxing it up.

"Night Clerk" New Flash Act

New York, Feb. 16.—A new flash act, entitled *The Night Clerk*, featuring Tom Ross, Leta Corder, Cecil Summers and Burns and Allen, opened last week at Albany on the Keith-Albee Time to break in. The book is by William M. Bough and the music by William B. Friedlander. Other members of the cast are Jack Lee, Ray Nevins, Neal Burns, Gracie Allen and Foster Manley. The offering is expected to reach New York in a few weeks.

JEWISH CANTOR SIGNED

New York, Feb. 16.—Among recent important bookings on the Loew Circuit is the signing by J. H. Lubin of David J. Puterman, cantor of the Temple Israel of Washington Heights, who will enter vaudeville as a "single". Irving's Imperial Midgets, a group of 25 hilliputians, have also been booked for a tour of the Loew Circuit.

Klee Doing "Prince of Wales"

Mel Klee is doing an act called *The Prince of Wales*, using the Prince's exact street dress, only in blackface. For an encore Klee changes to a Spanish costume, doing an exact Valentino character, but in blackface. He will begin a seven weeks' engagement on the Interstate Time March 7 in Wichita Falls, Tex.

Special Show for Snodgrass

New York, Feb. 16.—The Orpheum Theater at Champaign, Ill., which usually plays vaudeville the last half of the week only, will have a special show Monday, Tuesday and Wednesday of the week, beginning February 23. This program is being put on for the special engagement of Harry Snodgrass, popular radio pianist, who will be surrounded by two other acts and a picture. The last half of that week Snodgrass plays a return engagement at Evansville, Ind., where he broke all records recently.

Maurice Costello Opening Act

New York, Feb. 16.—Maurice Costello, screen star of by-gone days, is opening in vaudeville for the Loew Circuit the last half this week. He will offer a dramatic sketch, entitled *The Battle*, and in his support will be Ann MacDonald, Charles Craig and John Danforth.

New Strong-Man Act

Chicago, Feb. 16.—Leopold Sampson, billed as "the world's strongest small man", and his company of five people, with special scenery, opened in the Stratford Theater Monday and play for four weeks for the National Theaters Corporation.

NEW TURNS AND RETURNS

The Distinguished Star, Florence Reed
—in—
"Tinsel"

By Reginald Goode

The Action Takes Place in Marjorie Lane's Dressing Room in a New York Theater During a "First Night" Performance of "Anthony and Cleopatra"

CAST OF CHARACTERS
(In Order of Their Appearance)
Grace Lane, Marjorie's Sister.....
.....Thelma Page
George Munson, Marjorie's Stage Manager.....Donald MacMillan
Rupert Best, Actor Portraying "Messenger".....Alfred Shirley
Marjorie Lane, the "Star".....Florence Reed
Staged by the Author

Reviewed Friday evening, February 6, at Keith's Hamilton Theater, New York. Style—Comedy drama playlet. Setting—Special interior, in full stage. Time—Sixteen minutes.

The vehicle serving to bring Florence Reed to the two-a-day, a comedy playlet by Reginald Goode, entitled *Tinsel*, is a one-act version of the play *Ashes*, by the same author, in which the legit. star appeared earlier this season. The play had a short run at the National Theater.

The second act of *Ashes*, in which a comic rehearsal bit between the star and the actor portraying the role of the messenger in *Anthony and Cleopatra* is offered and the news of the death of the star's daughter arrives, forms the basis for the vaudeville version. As in the play, the scene is the star's dressing room in a theater where a first-night performance of *Anthony and Cleopatra* is being given.

Miss Reed essays the part of Marjorie Lane, the star, while Alfred Shirley and Donald MacMillan, who were also in *Ashes*, plays the roles respectively of the messenger and the star's stage manager. The fourth member of the cast, taking the part of the star's sister, is Thelma Page.

The playlet starts off as a farce comedy and ends as a tragedy of the sobriest sort. Although this type of finish enables Miss Reed to do some emotional acting, in which she is intense and stirring, it does not strike the writer as the kind of entertainment that will take very readily. It's altogether too lachrymal.

But the forepart of the vehicle, consuming the greater portion of the running time, is the most sure-fire entertainment a "name" has presented for a long time. It is one laugh after another and healthy ones, too. In this comedy scene Miss Reed is in the tolls of rehearsing a nervous actor for the part of the messenger in *Anthony and Cleopatra*. Alfred Shirley, who does the messenger, wrecks every drop of comedy there is in the part, and he nearly takes the entire scene away from Miss Reed. He is so afraid of the big star, who is attempting to put him thru his lines, that he gets them all twisted up, misses cues and does all pieces of business backwards, all of which naturally irks the star. The scene is a veritable riot and packs many good-sized laughs.

The tragedy follows when a cablegram from England tells of the death of the star's daughter. She does not see the first cable, but a second is delivered, this time to her direct, in which instructions are asked concerning the disposal of the body. She breaks down, then and there, finally rising to emotional heights in cursing the theater that separated her from her baby. Word comes to the dressing room that she is to go on for the next scene. The curtain falls as she exits from the room, still sobbing. R. C.

Kay Spangler and Company

Reviewed at Keith's Hamilton Theater, New York. Style—Singing, dancing and musical revue. Setting—Specials, in full stage. Time—Fifteen minutes.

Kay Spangler and her company, which includes Helen Reid and Jack Hull, Jr., offer a miniature revue of singing, dancing and music that has class, charm and a high entertainment value. The act is tastefully dressed and mounted, with the opening scene a knockout for optical grandeur. It is an immense crinoline gown effect with Miss Spangler at the top, singing as the curtain rises. In closing the number, lights are thrown on inside the gown and the two other members of the company do a minuet underneath with effective results. A song parodied to *The Glow Worm* is offered for this bit.

Hull, a clean-cut chap, follows with a clarinet solo in "one", giving way to a violin solo by Miss Spangler, who closes the specialty in singing *Until Tomorrow*, playing her own accompaniment. Miss Spangler also does a neat toe ballet. While she changes for the next number, Miss Reid, who has officiated at the piano, offers a vocal solo of *All Alone*, getting over nicely. Miss Spangler returns to sing *Dancing Will Keep You Young*, topping with a high-kicking specialty that is the best thing she does. In this number she exhibits rare grace and ease of movement. A splits specialty with Hull assisting brings the offering to a close in a sure-fire fashion.

As a whole Kay Spangler's little offering is a gem. The dancing is ever entertaining, the singing pleasing and the musical bits far from boring. Everything is nicely woven and smoothly run off. The act's of big-time caliber. R. C.

Burns and Kissen

Reviewed Monday matinee, February 9, at Loew's State Theater, New York. Style—Comedians. Setting—In one. Time—Fourteen minutes.

Both men are in *The Barber of Seville*, a turn that follows immediately after their clowning around with nut songs and chatter here.

Mugged up like a couple of Greeks, they make their entry singing *America, We Love You*, with their own variations. They sing a half a dozen choruses, depicting what it is like for a couple of foreigners to arrive in this country without friends or relatives. Plenty of humorous lines are used and it is not long ere they have the audience howling with laughter.

Lena, Your Leaning All Over Me, another kidding number, but this one done in a Jewish dialect is still funnier than the first bit. They play up the chorus strongly using several gags and wise cracks in between. They change their make-ups for this and look like a couple of new arrivals from Siberia.

Both off stage after plenty of appreciation with Kissen returning to sing *All Alone*. He has a fairly good tenor voice and is rewarded quite profusely for his efforts. They are both on again with paper and pencil in hand, asserting that it is very easy to write the popular music of today and to prove it they are going to compose a song for the audience's approval.

They start off with the first line and then ask the customers to help out by suggesting for the rhyme. There are several plants in the audience and the cracks from these fellows develop enough humor in the songwriting to work up a steady roar of laughter. This proved to be very funny and sent them away with a great introduction for their parts played in the next act.

Not a lagging spot with these two fellows. Kissen is not quite as finished a performer as Burns because he apparently hasn't had the experience the latter has in theatrics. G. V. W.

Alvin and Kenny

Reviewed Wednesday matinee, February 11, at Proctor's 58th Street Theater, New York. Style—Gymnastic novelty. Setting—Full stage. Time—Twelve minutes.

Kenny plays a straight part on the rings while Alvin clowns around with a trick makeup, both in clothes and face. The best part of these two fellows' turn is the swinging on the rings by Alvin, with Kenny walking back and forth in front of him, just barely missing the former. In fact, several times during this trick Alvin brushes his partner and once knocks his hat off.

Alvin's effort to develop humor does not reward him well. He tries for all he's worth, but somehow he does not seem to have vaudeville appeal.

Kenny does some neat stuff on the rings. His show at rapid-fire turns earned him the best response during their workout. The act is a satisfactory opener or closer. G. V. W.

Doris Lester and Company

Reviewed Wednesday matinee, February 11, at Proctor's 58th Street Theater, New York. Style—Singing comedienne. Setting—In one. Time—Fourteen minutes.

A vivacious little thing is Doris with a piano man to watch out for her interests during her songs. She sings four numbers in all, using both straight and impersonations.

She opens with *What's the Use of a Pair of Trousers If You Haven't Got a Man Inside*. She uses some baby stuff in this and gets a goodly response for it.

Next bit is an Italian number, *He's Gonna Come Back*. She wears a bandanna about her head and a plaid shawl over her shoulders to work up local color.

Down *At the Village Opera House*, a song dealing with rural situations, did well. She uses several gags between choruses with hick lingo. At the middle of the last chorus she stops for what the out-of-towners get in the way of a heavy melodrama. This she can cut out if she wants to please her audience. She didn't get any response for this at all.

She bids her piano player about his oily hair, sticking him for a gag or two in the meanwhile. At the close the petite little blonde sings *Mahoney*, first in the straight and then doing the chorus in Yiddish. This fitted well. The gang out front warmed up to that o. k. G. V. W.

Mrs. Gene Hughes and Company

Reviewed Wednesday matinee, February 11, at Proctor's 58th Street Theater, New York. Style—Comedy playlet. Setting—Full stage. Time—Eighteen minutes.

After a layoff of five months caused by an operation Mrs. Hughes re-enters vaudeville with a sketch entitled *Le Ah-ee*, by Fred J. Heaney, a new writer. The open showing a newly married couple who are spending their honeymoon at a borrowed country home. The young wife is upbraiding her elderly husband for being so lazy and always wanting to sleep. He is clad in a bathrobe and house slippers while she is dressed in sports clothes.

It is announced that the husband's former wife has just returned from Europe, and as she always stops with the friends who have loaned the newly-weds the cottage she sends word on that she will be out on the next train.

Mrs. Hughes plays the part of the former wife and she arrives with her son, 20 years old. The son and the young wife have a bit of a flirtation and the mother of the youth sends him out in the garden while she talks to the young wife about how lazy her husband is.

The elderly matron explains that after all Pinkie (husband) is the father of her child and she is going to do all she can to try and awaken this sleepy hubby. They strike upon a plan where they will make the young wife jealous by making the husband make love to his former wife.

This brings the company of four on for a bit of jealous play all around, the boy saying that the man had no right to embrace his mother and the young wife annoyed and glad that her husband has enough gumption to flirt. The boy learns that the other man is his father and they end off all very happy.

Mrs. Hughes shows she is quite clever in working up comedy in this bit, while the other parts are played satisfactorily. G. V. W.

The Cameo Girls

Reviewed Wednesday matinee, February 11, at Proctor's 58th Street Theater, New York. Style—Dance novelty. Setting—In full blue (cyc). Time—Twenty minutes.

Five girls and one boy in all. The act opens with four girls in Scotch kilts doing a heater jig. Four handsome colle dogs come on after a bit that are well trained. They are bedecked with ribbons about their necks and sit up pretty while their mistresses step around them. They sing a short introductory number and then off.

The principal girl comes on with the lad dressed in a cat costume and they sing *What Does a Pussy Cat Say When He Says Meow*, followed by a dance. This little miss is very agile and supple, for she performs with grace and charm. The young chap capers about in a kitchish interpretation and they take to the wings.

The four young misses of the first number come back again, this time with sticks and ballet dresses. The dogs are with them and walk between the girls' legs while singing. The dogs sit up and beg and the girls do a few more steps around their pets.

The featured girl and her male partner are on, following with a classic dance interpretation this time. They do quite well with the boy wearing a pierrot suit and the girl in a ballet outfit. The four girls come on and dance while skipping rope. They exchange these humps for others which have small electric lights and the stage lamps are lowered to give a more pronounced effect.

The entire company is on for the finale with every one rollicking about to the tune of a jazzy piece. The dogs, which are excellent performers, are present also and they are barking and playing about as the curtain drops. A fast turn all the way, with an attractive cast that performs admirably. G. V. W.

Houdini

Reviewed Monday matinee, February 9, at the Hippodrome, New York. Style—Mystery and escape. Setting—Specials, in full. Time—Thirty minutes.

For the fifth consecutive week of his engagement here, Houdini offers a presentation featuring the expose of various concealed letter and slate-writing tricks used by mediums whom he declares to be fakes.

He prefaces the expose with an escape mystery in which he is bound head and (Continued on page 21)

Y. & E. Exchange
Opens Boston Branch

New York, Feb. 16.—The Y. & E. Booking Exchange is opening a branch office in Boston in the near future to book acts on independent circuits as well as tabloid throut Massachusetts. Harry Erlanger, of the firm, announces. The Boston office will be under the management of Barry L. Blakely, of Buffalo, N. Y.

JEWETT HAS NEW REVUE

New York, Feb. 16.—Brian M. Brim Jewett is going back to vaudeville next month in a new revue, called *Disc Days*. The offering, on which rehearsals will begin here shortly, will have a company of 100 people. Jewett is well known in burlesque and the cabaret, as well as in vaudeville. At present he is entertaining nightly at the Shrine Roof, Memphis, Tenn. Harry Weber will direct the bookings of his new revue.

Apostle Refused Booking

New York, Feb. 16.—An effort on the part of Robert Feldt, who recently came into wide publicity as Patchogue's "Apostle of Doom", to obtain the use of Proctor's Palace Theater in Newark to preach his views on the end of the world last week resulted in a flat refusal on the part of the manager, who would not think of permitting Feldt to use the theater for his purpose.

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VAUDEVILLE NOTES

FROM Palm Beach, Fla., where he is spending a brief vacation, E. F. ALBEE denies the report that GERALDINE FARRAR has been engaged for a tour of vaudeville on the Keith-Albee Circuit. The story that MISS FARRAR had been signed to appear on this circuit was broadcast last week, seemingly from authoritative sources.

LUCIENNE HERVAL, prima donna of the *Folies Bergere* in Paris, has been negotiated with toward an engagement in the two-a-day here this spring. She is reported as anxious to visit America and it is regarded as almost certain that the "dotted line" will be signed before long.

JEANE JOYSON, blues singer, opened last Thursday at Meriden, Conn., bowing to vaudeville in a new "single" under the direction of EDWARD S. KELLER. MISS JOYSON will be at the Maryland Theater, Baltimore, next week.

GEORGE OLSON and his *Kid Boots Orchestra*, at the Palace Theater, New York, this week, will tour the Orpheum Circuit following a few more Keith-Albee dates, opening the Western route, no doubt, at the Palace Theater in Chicago.

RHODA BERNARD, vaudeville artiste, is under a physician's care, suffering a complete nervous breakdown.

NED WAYBURN'S *Honeymoon Cruise* was supposed to play the Palace Theater, New York, this week. It was taken out of the bill, however, and is appearing in popular-priced houses.

CATHERINE and JOSEPHINE NAVARRO, young dancers, formerly of Fort Worth, Tex., are now filling a theatrical engagement in Honolulu. Following their Hawaiian dates the girls will tour Australia and return to the United States via Europe, where they also intend to appear in their act.

GENE WHITNEY, a newcomer to vaudeville, will be featured in a new act under preparation in New York, it is announced.

HENRY FREY opened a Keith-Albee route last week that takes him up into the middle of June without a layoff.

VIC PLANT and JIM HOLMES, assisted by MAY HALL, in the comedy skit, *A Matter of Form*, by CHAS. H. PONROY, opened on the Keith-Albee New England Time, booked out of the Boston office, at Fitchburg, Mass., last week. The act played Lynn the last half.

MAUDIE COLLINS, formerly of LA VERE and COLLINS, is now doing a turn with another girl and man. The act, to be billed MAUDIE COLLINS and Company, will open shortly on the Keith-Albee Circuit.

MCGRATH and DEEDS are opening a tour of the Loew Circuit February 23 at Richmond Hill, L. I., under the direction of AL GROSSMAN. This team played over the Loew Time two seasons ago. Since then they have been appearing on the Keith-Albee and Orpheum circuits.

THE GAINES BROTHERS, Cuban athletes, formerly with the AL G. BARNES Circus and other outdoor shows, opened in vaudeville last week in their acrobatic offering at Orange, N. J.

WILL CROMWELL opened at Proctor's Fifth Avenue Theater, New York, last week (first half) in a new offering that is expected to reach the larger houses shortly.

VAN DYKE and VINCI returned to the Keith-Albee Circuit last week in their offering, *Wooden Shoes*. They split the week at Reading and Allentown, Pa.

WALLACE EDDINGER opened the first half this week at Mt. Vernon, N. Y., to show his vaudeville offering, *It Might Be Worse*, by EDWIN BURKE. EDDINGER'S support includes two persons

who appeared with him in *The Haunted House* recently, ISABEL WITHERS and LESLIE ADAMS. EDDINGER'S sketch is due for the Palace Theater, New York, next week.

ROBERT EMMETT KEANE and CLAIRE WHITNEY, costarred in a new offering by HOMER B. MASON, entitled *Room 909*, are to tour the Orpheum Time. They are scheduled to open at Minneapolis the week of February 22.

HELEN WARE is reported to be engaged to appear opposite MONTAGUE LOVE in a new act at the Palace Theater, New York, at an early date.

FRANK DOBSON is rehearsing a new turn with CHARLIE HOWARD. The team is expected to open for a showing within a fortnight.

JOHN IRVING FISHER and His Orchestra, playing a few Loew Circuit dates around New York, are to start a 15-weeks' tour of the Southern Time in a few weeks. FISHER'S orchestra is headed by CHICK MILLER, who directs, and includes WALTER BOWNE, WILLIAM HOFFMAN, RALPH SEGRETI, BILLY BUSH, BANJO ALEX, RAYMOND DOLL, LOUIS BERNIE and SUMNER SHAW.

JESSIE LEE NICHOLS and her posing animals, which includes an Arabian pony and two dogs, inaugurated a tour of the Keith-Albee Circuit at Passaic, N. J., last week.

The vaudeville offering, *Dancing Shoes*, with MARCIA COMPTON featured, re-

turned to the fold this week after a long absence, starting a tour at Clarksburg, W. Va. MISS COMPTON'S supporting company includes RAY DONAHUE, JACK DUDLEY, CHARLEY TROY, JOE ROCK and ARTHUR HEAR.

CHRISTIE and NELSON, "nu" comics, opened a Delmar tour at Roanoke, Va., last week.

JORNER and FOSTER opened last week at Redbank, N. J., in a new black-face comedy and dancing act. The team are colored performers.

MACK and WATSON, formerly MACK and MARION, opened last week in a new turn at Woonsocket, R. I., on the Keith-Albee New England Time.

BERT LEVEY, head of the LEVEY circuit of theaters, is expected in New York the latter part of this month. He is in San Francisco at present.

JOE MCKOWN'S Band is at Los Angeles and booked there until March 10, after which it will open for the Western Vaudeville Managers' Association, winding up at Chicago.

LLOYD and FORD have just been routed for a tour of the Poli Circuit, opening the week of April 6. The team has been working for the Keith-Albee Circuit since September 15, 1924, under the direction of MONTGOMERY MOSES.

DANNY WHITE and Brother just finished on the Carrell Time and are booked thru Michigan.

ALEXANDER CARR is a radio fan. He carries with him a radio set which he had made to order and for which he devised many improvements.

To pass away waits the stage crew of Pantages' Theater, Salt Lake City, Utah, has installed a large radio receiving set.

A conversation between several artistes about HOUDINI'S long run at the Hippodrome in New York ended when one of them declared: "Don't worry about HOUDINI; he'll come out of it."

The Variety Pioneers, ANNIE HART, LUMBARD BROTHERS, LUE TRACY and SAM JOHNSON, presented in vaude-

(Continued on page 23)

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NEW YORK BAND BILL PROPOSED

Measure Would Provide for Music in Towns Having From 10,000 to 40,000 People

New York, Feb. 16.—Hundreds of additional musicians will be needed and an avenue for employment found if a newly proposed bill by Edward Canavan, chairman of the American Federation of Musicians, is made a law. It provides that every town in this State with a population of more than 10,000 and under 40,000 be required to subsidize a band.

Canavan has been in touch with John O'Hanlon, chairman of the Legislative Committee, who handles all of the American Federation of Labor's legislation, and several State senators in his effort to have the law passed, and has received favorable word from all interviewed so far.

The idea was hatched in the mind of Canavan after the successful passage of a similar law in the State of Iowa. The Westerners plan to tax the populace of towns two mills on real estate to maintain their band, which will make very little difference to the average person in his yearly tax.

In his explanation on why he thought the bill a good one for this State, Canavan asserted that while New York City has all of the orchestras of all the varied types imaginable, the towns and cities up State in many instances are without any source of music.

The general idea would be that the orchestra would be paid a normal salary by the city administration for regular engagements with a chance on the side for the men to make money playing for private affairs.

It is understood at this writing that there has been a bill of somewhat similar nature up before the house here before, and it is alleged, passed and made a law. However, this has not been verified as yet.

The union officials asserted that they have in the past received numerous letters from persons throughout the State inquiring about bands and what it would cost for one. This was not successful in most instances, for the price in transporting the musicians was too much.

These same officials are of the opinion that a long-felt want will be granted if the law-making body at Albany can see it the way Canavan does. Persons that practically go for weeks without hearing any form of music will be given the possibility to hear what soothes the savage beast's chest.

New Version of "Oriole Frolic"

Detroit, Feb. 12.—An entirely new version of the "Oriole Frolic" opened at Oriole Terrace for the first time Monday evening. Tho it follows the general lines of its predecessors, it is more pretentious and more varied than any of the previous revues to be offered at this popular dining and dance rendezvous. The present version has a snappy chorus, which dances with great precision. The chorus appears in several numbers, all of which have been excellently staged.

Leonard St. Leo, a motion picture actor, and Miss Wrigley have prominent parts in a St. Valentine sketch, which is a riot of color. Another ensemble is the slap-stick number in which the chorus is exploited with the aid of Mabelle Cedar, prima donna. A bathing-suit number is a unique novelty and gets a big hand. Eddie Clifford entertains with his original songs following the regular performance. Henry Thies, with his accomplished musicians, provide the musical background for the revue, as well as offering snappy dance music.

"Barney's" New Cast

New York, Feb. 14.—Barney Gallant, well-known restaurateur, announces a new cast for his recently opened Greenwich Village Club, which is known as "Barney's". Hale (Pee Wee) Byers, formerly saxophonist with Paul White-man, is leading his own orchestra, augmented on occasion with the Peter Bilzoe's Russian Ballet Orchestra, which is also engaged for a musical comedy show.

Virginia Beardley, former Follies girl, does the solo dancing, mainly of an Oriental character, while Eleanor Hearn, late of Hollywood, sings French songs in imitation of Mistinguette and Raquel Meller and also does an Odette Myrtil playing the violin.

New decorations are by Lucien Bernhardt, European artist, and the panels by Vyvyan Donner, queen of the silhouettes. The ceiling, done by Bernhardt, is said to be the only crossword overhead decorations in captivity.

Walker's Bookings Brisk

New York, Feb. 14.—Fifteen well-known cabaret entertainers have been booked thru the offices of Harry Walker, Inc., this week. They are scattered between Philadelphia, Chicago and New York.

Albert Bouche, owner of the Little Club, Chicago, has secured the services of Dolly Kay, Alexander Sisters, Alma Barnes, Buddy Wright, Harry Glinn and Signora Valini.

Feon Van Mar, formerly of Fay Follies, and Esther Rube, recently on the Keith Circuit, have gone over to the Silver Slipper revue, while Larry Vincent, songwriter, has taken a 10 weeks' engagement at the Laiglon, Philadelphia.

Earl Rickard, Hazel Green, Peggy Burns, Milt Bronson, Vera Audrea and Rose DiCardova will go with the Cadillac Supper Club's revue.

\$5,000 Weekly in Cabaret

New York, Feb. 14.—One of the highest weekly figures ever earned by a cabaret performer will be pulled down by Fritz Scheff, who opened this week at the Silver Slipper, Miami. The Silver Slipper accommodates 700 persons and Miss Scheff accepted the engagement on a guarantee and percentage basis. With a capacity crowd at both shows on the opening night and good-sized crowds throughout the week, it is figured that Miss Scheff's bit for the first week will be about \$5,000, 10 per cent of which goes to Roehm & Richards, agents, who made the booking.

Sacco's Peacock Band

Sacco's Peacock Band opened at Herrin, Ill., February 7, playing a dance job for the Elks' Club. At present it is playing dances and vaudeville (Independent dates). The band, directed by Thomas Sacco, consists of Ducrey De La Rouge, piano; Charles Reasoner, sousaphone; Edmund Cosgrove and Homer A. Shepard, saxophones and clarinets; Arthur Frye, banjo, trumpet and violin; Pedis Russell, banjo, oboe and saxophone; Joe Turner, trumpet, clarinet and violin; Leslie McFarland, trombone, fish horn and accordion; Frank Ross, drums, xylophone, marimba and bells. Jean Hill and Lucille Bracken are the entertainers.

Play's Russian Instruments

Eddie Williams' Orchestra, for the winter season at the Laurel-in-the-Pines Hotel, Lakewood, N. J., is introducing a novelty in connection with standard dance instrumentation. The seven-piece orchestra is playing native Russian instruments, including the "Balalaika" and others of the mandolin and guitar variety. The marimbaphone work of Sam Mac-Aronie is also a novelty and feature.

Russian Orchestra Held Over

San Francisco, Feb. 12.—The outstanding success on the vaudeville bill at Beatty's Casino Theater last week was the Imperial Balalaika Orchestra from Russia. Russian music only was interpreted in a wonderful way and the 15-piece orchestra went over so big that the management booked it for another week.

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NEW YORK NOTES

New York, Feb. 14.—Vincent Rose and His Orchestra closed at Crystal Room in the Ritz-Carlton Hotel tonight, and open Monday at the College Inn, Chicago, where they will succeed the Isham Jones Orchestra, which is coming into New York to reopen a supper club at the former Fay Follies quarters. The new club will be under the management of Lew Leslie, who successfully handled cabaret and supper club shows for the Salvins. Ray Miller, who was scheduled to replace Jones at the College Inn, remains here at the Arcadia for the time being. By Jones leaving the inn a Brunswick orchestra is lost to Chicago in favor of New York.

Jimmy Carr and His Orchestra of 10 pieces opened last night at the Silver Slipper cabaret, succeeding Charles Dornberger and His Victor Orchestra, who reopened the resort a few weeks ago. Outside of vaudeville, this is the first Broadway break for Carr in some time and it is generally conceded that his organization deserves it.

The Old Colony Inn, near the Woodmansten Inn in Westchester, will be reopened about March 15 by Harry Suskind, who has taken it over. Al Jockers' Orchestra of seven men will supply the music. Jockers played there last season and for years was at the nearby roadhouses. A new name will be chosen for the old Colony Inn.

New cabaret features were introduced at the Club Tokio this week, several vaudeville and musical comedy stars being included in the cast. Elsie Huber, soubrette from *Chuckles*; Fisher and Sheppard, Trixie Hicks and a dozen others are in the chorus. Irving Bloom's Syncopaters are held over for the dance music.

At the new Hof-Brau Haus, at Broadway and 54th street, scheduled to open February 19 by August Jansen, Jr., the Commanders will hold forth nightly, doubling from the Elsie Janis show, *Puzzles*. The band, formerly known as the Versatile Sextet, has been enlarged to 12 pieces. Salary is said to be \$2,000 a week. The new Hof-Brau is decorated in the usual manner of a hof-brau and will have the enormous seating capacity of 1,500, with private dining rooms and booths, while the dance floor will accommodate 500. The place is in the basement of the new building also housing the Arcadia ballroom and was originally opened as a Chinese restaurant, which went on record as the first of its kind to go under.

The Rendezvous Ten are supplying the dance music at the Rendezvous, formerly the Piccadilly, prominent supper club where Gilda Gray and George Olsen's Orchestra held forth. The new combination is a co-operative organization booked there by Foyer & Jess, and it really has no leader, altho the violinist goes thru the motions.

Maurice Henry's Dance Orchestra is at the Glow Room of the Hotel Majestic and is drawing a fine clientele of West Side residents. Henry is broadcasting thru the hotel's station, WFBH, and features symphonic dance arrangements with duplicated dance rhythms and syncopated counterpoint, which he makes himself.

Vets at Silver Slipper

Chicago, Feb. 13.—Every man employee at the Silver Slipper Cafe in the Briggs House is a veteran from the Army, Navy or Marine Corps and saw service during the World War. Eddie Meyers and A. C. Eichner, managers of the new cabaret, were themselves in service and instituted their plan of veteran employment last week. Phil Furlan, singer of table songs, is appearing here with Pierce Keegan in a cabaret specialty.

The second largest electric sign in Chicago now points the way to the Silver Slipper.

Eddie Harkness' Orchestra

San Francisco, Feb. 12.—Word comes from Seattle that Eddie Harkness, a San Francisco native son, is duplicating his Palace and St. Francis Hotel successes in the Ship Room of Seattle's new Olympic Hotel, which opened early in December. Harkness is one of the youngest orchestra leaders on the Pacific Coast, and while young in years has had wide experience as a leader. Starting as a leader at the old Techau Tavern, his next step was the Palace Hotel for two years, during which time radio fans all over the Pacific Coast danced to his music, then a trip to Honolulu, and on his return to the St. Francis Hotel, where he remained until an offer of a vaudeville tour was so enticing it gave him no chance to refuse. After vaudeville he played jointly the Plaza Hotel and the Alcazar Theater. When Will P. Taylor, who was assistant manager of the Palace Hotel during the time Harkness played there, left Los Angeles to take the managerial reins of the Olympic Hotel he induced Harkness to go with him, and now Seattle is hearing him in person and San Francisco dances to his music over the radio.

Spike Hamilton's Players

Chicago, Feb. 13.—The Tuesday evening dances at the Hyde Park Hotel have Spike Hamilton's Barbary Coast Orchestra, of the Opera Club. Mme. Shadur-skaya, of the Russian ballet, is this week giving a series of her Russian ballet and acrobatic dance creations.

With Cleveland Orchestras

Cleveland, O., Feb. 14.—Phil Spitalny's Allen Theater broadcasting orchestra, and Ev Jones and His Band, broadcasting for the Willard Storage Battery Company radio station, have few peers in

(Continued on page 23)

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NEW TURNS AND RETURNS

(Continued from page 18)

foot to a chair-like structure so as not to be able to move any part of his body more than an inch or so. Members of the committee recruited from the audience see to it that he is fastened to the framework securely, nailing down the shackles that hold his feet together, tying his head and hands to the back of the affair, against which he leans in a sitting posture, and generally binding him tightly. The mystery is to shake a tambourine and blow a horn that is placed in the lap while tied in this manner. Ostensibly he cannot get within several inches of the objects. The horn was blown and the tambourine rattled, however, after Houdini had been curtained from the audience's view.

Immediately after accomplishing this feat the curtains are drawn. Houdini remains tied. He then has a penknife placed in his lap, stating he will liberate himself with it. Curtained off again, he frees himself from the lashes and walks out. At this performance, he cut his tie by mistake in severing the lashes around his neck. This trick, Houdini explains, is one which was shown him when he was a boy, and which he later mastered. It is one of the most interesting of the mystifier's repertoire.

The feature of the week's presentation—a composite séance of several famous mediums and the expose of their tricks—followed. The demonstration is supposed to take place in the rooms of "Zanetti", psychic revelationist and spirit-slave writer. "Zanetti" is a counterpart of one of the greatest fraud mediums who ever lived. Using one of the committee as a subject, Houdini shows how slates are exchanged without the subject being aware of it. One of the methods is the rapid exchange of the slates, while being held over the head of the subject, with an assistant concealed in draperies behind the subject.

Another trick—the concealed letter—also was offered. In this trick the subject writes his name on a piece of paper and asks whatever question he chooses. Both are sealed in an envelope and the medium is not supposed to know what written material appears inside. The envelope, however, is quickly passed thru a passage in a large desk at the side, and an assistant concealed in the desk opens the envelope, writing the message on a slate and passing it out to the medium—all this without making any noise.

In offering this latter trick, Houdini sprung a surprise on the audience. Thru the courtesy of *The New York World* a direct wire with that newspaper's editorial rooms had been connected up and Houdini's assistant wrote on the slate he handed Houdini a couple news items that had just broken. He secured these by using the telephone. One news item was to the effect that Balto, the malamute, who led the dogteam safely to Nome with anti-toxin was not dead, as reported earlier in the day.

Houdini's presentation for the fifth week was as interesting as any he has given during his stay here. R. C.

Carroll and Gorman

Reviewed Tuesday matinee, February 10, at Proctor's Fifth Avenue Theater, New York. Style—Song syncopators. Setting—In one. Time—Ten minutes.

These two lads are not new to vaudeville for they formerly toured the Keith Circuit with a somewhat similar turn. Dressed all up in the latest broad-brimmed pants and smart-cut coats these fellows wear a suit of extremely light gray. Their appearance is snappy.

They sing late and special airs of their own in rapid succession, figuring on momentum and pep. They sing seven songs in their brief time on the boards so that they average a song a minute almost. Gorman plays the piano while Carroll lounges around the instrument.

They open with *Put Away a Little Ray of Golden Sunshine* and sing among other songs *My Papa Doesn't*, *Two Tons No Time*, *Our Home Town*, *What I Got Now*, *Mama and She's Too Nice To Be Naughty*. They harmonize well in several of these, in fact that is where they get their greatest response.

We would suggest that something else besides singing be added to the act. They appear to be bright young fellows and doubtless have a few wrinkles up their sleeves that they could call on if they tried. G. V. W.

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Walter McNally, "Ireland's Baritone"

"Song Gems"

Cris Anderson at the Piano

Reviewed Monday matinee, February 9, at the Hippodrome, New York. Style—Song recital. Setting—Special drop, in one. Time—Eighteen minutes.

Walter McNally is the young Irish baritone who stirred considerable comment in music circles here not long ago when he gave a concert at the Longacre Theater. His vaudeville engagement, which will not extend beyond his present appearance at the Hippodrome, is his first in this country.

Following it, McNally will inaugurate a concert tour of America. It is said.

The baritone offered a recital of songs at the Monday afternoon show that smacked strongly of the Emerald Isle, most of the numbers being Irish folk songs. He does these well but scored bigger on a waltz ballad, entitled *A Waltz in the Moonlight and You*.

The repertoire included, in their order, *Bix's Trumpeter*, *Kitty, My Love*, by Hughes; *Molly Bawn* (an old Irish air), *Donovan's*, by Newham; *A Waltz in the Moonlight and You* by Solman, and *Molly Brannigan* by Standford.

Altho McNally was somewhat stiff in his work and showed signs of being unaccustomed to singing to vaudeville audiences, his efforts were generously applauded when the writer caught the act, and he could have rendered one or two more numbers without stretching his rights to it by the applause.

McNally made his entrances from the center thru a split drop. Cris Anderson accompanied him at the piano in an efficient manner. He did no solos, however. R. C.

Five Dubskys

Reviewed Monday matinee, February 9, at the Hippodrome, New York. Style—Perch and Risley. Setting—In three. Time—Eight minutes.

A worth-while importation, the Five Dubskys, who execute a snappy ladder perch and Risley routine. The stunts are far above the average in point of cleverness and class, and thrill the spectator not a little.

Opening, the company go thru the Risley routine, with the eldest of the quintet the understander and the young boy and girl featuring in the topmounting, spinning, drops from combinations, etc. The other man and woman, particularly the latter, are more for "show" than anything else.

Following the Risley stunts, a ladder perch bit with the kids also featured, is offered. They work together on the top of the ladder while the underman, in Risley position, balances it.

The Dubskys scored a good hand, when reviewed. R. C.

Lewis & Gordon Present
PURNELL PRATT AND COMPANY IN
"Springfield"

By Tom Barry
Staged by the Author
CAST

John Lansing.....Purnell Pratt
Mary, His Wife.....Nina MacArragh
Butler.....Richard Irving

SCENE: The Lansing Home in Springfield.

TIME: An Afternoon in February.

Reviewed at Keith's Hamilton Theater, New York, Thursday evening, February 12. Style—Sketch. Setting—Special interior; full stage. Time—Seventeen minutes.

Springfield is another title for the sketch in which Harry C. Browne appeared earlier in the season, then called *Just Another Babbitt*. Browne's tour in Parry's playlet did not extend further than a showing and the vehicle was shelved for the time being.

Purnell Pratt, capable actor, is now seen in the title role, surrounded by a cast of two, who also are new in their parts, none of the original company having been retained.

As for the sketch itself, it is a powerfully written piece of work in which the author comes to the defense in a convincing manner of all the Babbitts, Kiwanis, Elks, Rotarians and other common folk. Sinclair Lewis, H. L. Mencken and other noted scribes have frequently attacked. Lewis' novel, *Babbitt*, serves as a sort of hub for the playlet's action. The book is even manhandled

during a scene when the "Babbitt" of the sketch gets riled up over the harm it has caused by exposing just such "common" business men as himself.

The story is well told by Barry, who, as a playwright, bears every indication of "having the goods." He has laid the action of his little opus in the industrial center of Springfield, Ill., where, according to Sinclair Lewis, Babbitts are in abundance. John Lansing, a successful Springfield business man, finds upon returning to his home after a busy day that the wife is fed up with his commonness and has decided to leave. She tells him that he lacks culture and refinement and that she cannot stand it any longer. Altho he has brought her a diamond ring for her birthday her determination to go to New York is not altered one whit, and it develops, thru cleverly motivated dialog, that the wife has become enamored of a Frenchman who taught school in Springfield during the winter and boarded with the Lansings. This "frog", as he is repeatedly referred to, had convinced the wife of her husband's commonness, which, along with the effect of a reading of Lewis' story, *Babbitt*, had on her, led to the decision to quit Springfield and John Lansing.

She leaves finally, but only after Lansing has put up a few strong words on behalf of all the Babbitts. He carries his defense further, when the action of the piece goes to "one", where a radio microphone stands. It seems he had been delegated to make a speech on the occasion of a Lincoln birthday celebration, taking the place of the town's mayor, who suddenly became ill. In his talk, punctuated with show of grief, he emphasizes the point that one of our greatest statesmen and orators, Abraham Lincoln, was only a common man. He also denounces the worthless women of this country who think according to the latest novels and the gab that comes from next door neighbors, rising to emotional heights in his vituperation.

The sketch has been competently staged and directed. Its running time is just the proper length and there is not verbosity of dialog. A line added or a line cut wouldn't be in its favor. In vaudeville the vehicle ought to prove popular. It's not heavy drama; that is, just heavy enough to stir and still be of a highly entertaining nature, even for vaudeville's most hard-boiled auditors.

Pratt plays his part in excellent fashion, as do his supporting artistes. The only comment we have to make, which is not of much importance, is that Miss MacArragh does not strike one in appearance as the sort of woman who best typifies the character of a small Western town wife. Ethel Vezina, who essayed this role in support of Browne when he appeared in the sketch, looked the part, so to speak, much more. R. C.

Bryan and Fairchilds

Reviewed Tuesday matinee, February 10, at Proctor's Fifth Avenue Theater, New York. Style—Dancing novelty. Setting—In full (cyc). Time—Sixteen minutes.

Bryan has been in vaudeville for years with various young and winsome partners. This latest feminine charm is a brilliant stepper with an excellent form. There is a scrim in front when the curtain rises that lifts shortly after the two principals are on. A piano player is also at work keeping the orchestra up to what Bryan thinks is proper time for all of his dance creations. Yes, that's what they are for, they differ from anything yet seen by this writer.

A difficult task master is Bryan. He keeps Miss Fairchilds on the hop from the time they are on until they waft off in the wings. Each dance lasts for about two minutes and a half, with a slight pause for the girl to change her costume between each, and also for Bryan, who wears several makeups himself.

Some very neat kicking is to be seen in this turn. Bryan as well as his partner are able to reach above their heads. In the performance of several splits ease and grace are prominent factors.

The piano man does two solos during intermissions and shows a smart touch on the ivories. He gets excellent appreciation considering he is not a principal.

A finished product in the entirety, but not as clever as some of the acts Bryan has put on in the past. Why not dig up something new like the turn where you had a clothier's advertisement in the first scene? G. V. W.

Tuck and Cinnis

Reviewed Thursday matinee, February 12, at Proctor's Fifth Avenue Theater, New York. Style—Acrobat and contortionist. Setting—In one. Time—Sixteen minutes.

Cinnis sings a brief introductory number when on walks Tuck all out of shape, for this chap is a contortionist of no mean ability. He carries a rug in (Continued on page 23)

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WHETHER or not Congress takes action this session on the Perkins Bill, authors, composers and publishers are satisfied with the past year's developments insofar as legislative moves are concerned. Before saying last week for the West Indies E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, and also chairman of the advisory board of the American Society of Composers, Authors and Publishers, pointed out that for the first time in the history of the popular or standard music industry the music men had the record manufacturers on the defensive, which in itself is a majestic stride forward.

Last year the writers and publishers won their fight against the Dill Bill, which was, among other things, for giving away the product of the songwriters free of charge to the radio and others, including motion picture houses. In opposing the passage of the Perkins measure the proponents of the Dill Bill are now advocating just what they fought against last year, namely, the right to do whatever one wants with one's own product.

The entire situation is reversed as a result of the past two hearings in Washington before the Patents Committee. Developments at the hearing February 10 and the week previous—February 3—have shown how strong financially the leading phonograph record manufacturers really are, and what a comparatively meagre pittance the two cents royalty on a song is, taking into consideration the huge profits resulting from the same song. The arguments of the authors, composers and publishers have stood up, as being logical and based on an equitable appreciation of the whole situation. Like a struggling animal in quicksand and the opponents of the Perkins Bill sunk more and more into the mire with each effort to prove how unfair a measure it was.

It is simply that the producers of material entitled to copyright are giving vent to their long suffering under a yoke, which dictated to them exactly what they could charge for the product of their own brains. Producers of other commodities may sell for what they can get, why not a composer or publisher? No law ever attempted to regulate the price on staple articles of food which some poor people can't have if they don't pay the market price, and those for the Perkins Bill can't see why they should be exceptions. And the best part of it is that the lawmakers in Washington are beginning to look at it in the same light, in fact most of those on the Patents Committee appear to be sold on reporting the Perkins Bill favorably to Congress.

Thus it seems all right to assume that the events of recent date have been on the side of the writer and publisher. This is not the first time that writers, publishers and mechanical companies have been vitally concerned in a legislative measure. The existing law, the Copyright Act of 1909, of course, is but 17 years old. Had the writer and publisher been half as strong as he is today, with any kind of an organization capable of operating with concerted effort, the present law, including its "compulsory license" and two cents royalty limit on records, would never have become a reality.

The committee in charge of the arrangements for the Charity Inaugural Ball to be held in Washington March 4, at the Mayflower Hotel, is actually trying to determine what program of music will be the most popular for the five bands to dispense. The committee intends to confer with the various orchestra leaders as to the best pieces for dance music, and contemporaries encompassing some of the large boxholders and others who bought tickets as to their favorite tunes. As they want the most popular music for the dance it will probably best be

attained by letting the orchestras play whatever happens to be in their books. What have the publishers got band and orchestra men for, and what is the reputation of a musical director worth if he hasn't the most popular possibilities on tap at all times?

The Chamberlain Music Company of Detroit is getting no end of gratifying breaks with its fox-trot ballad, *Somebody Laughs When Somebody Cries*. One vaudeville artiste said it had one of the most "true-to-life" lyrics he ever sang. The firm's other songs are showing up strongly, especially *Slumberland Waltz*, whose melody continues to charm either over the footlights or over the music counters.

Nick Lucas, "discovered" by the Brunswick Record Company following his broadcasting from a Middle West station, is selling reproductions of his peculiar style of singing in amounts undreamed of by the Brunswick when they signed him exclusively. The crooning style, with his own guitar accompaniment, started on the records with a release of *My Best Girl* and *Dreamer of Dreams*. That pressing sold out so quickly that two others were soon put out, *Somebody Like You* and *Because They All Love You*. It is expected that the second will do even better than the first.

The Chateau Music Company has taken for immediate release a new song, entitled *Every Time I Pick a Sweetie*. Words are by Razeaf and Moore, while Phil Worde, pianist, did the music. One mechanical company has already made the number from the manuscript, as sung by Lucille Hagemin.

Jack Mills, Inc., is preparing to start another heavy exploitation campaign in the Middle West, operating from the new Chicago offices. Irving Mills, vice-president of the concern, is leaving for the West the latter part of the month and Jimmy McHugh, professional manager, left last week. *My Kid* and *Nobody Knows What a Red Head Mama Can Do* will probably be the subject of the big plug. In the East plans are under way for the Mills firm to popularize a new release, *First Love*, a waltz composed by Franz Lehár, famous Viennese who wrote the *Merry Widow* score. This

song is one of three for which the house acquired the American rights from the foreign copyright holders.

Walter Wasserman, director of a group of Baltimore bands known as his Society Orchestras, has placed a new blues song with the Clarence Williams Music Company, entitled *You're Hot 8000*, which is scheduled for early release by the "Home of Blues".

Lawrence Wright, London publisher, will arrive in New York the latter part of this week and will look over the market with a view toward selecting American songs most likely to become popular in England. During the past two years he has specialized mostly on songs that originated in this country and in representing American publishers has been fortunate in having the British rights to such songs as *Yes, We Have No Bananas*, and other important hits. Gradually he is arranging his catalogs so that American songs comprise nearly 50 per cent of plug songs.

Jean Havez, who died of heart disease last week, was one of the real hit writers of his time when actively engaged in writing songs until about 10 years ago, before he went to Los Angeles to do scenarios. One of his best known songs was *Everybody Works But Father*, written when the center of the popular music industry was about a mile further south than it is today on Broadway, on 25th street. *Chesapeake Bay* was another hit of which he was the author, and as it happens, his native city was Baltimore.

Relative to the late Paul Dresser's song, *My Gal Sal*, and the present copyright owners' dealings with the motion picture concern (First National), which intended using the title, Edward B. Marks says that the danger of violating copyright is getting to be universally recognized and even powerful concerns now fully understand the risks they take when defying it.

Mr. Marks, head of the music house that bears his name, said:

"Recently we were requested to consent to the use in a moving picture production of the popular song *My Gal Sal*, the copyright of which is controlled by us as exclusive agents for the heirs of the late Paul Dresser (the author and composer of the song *My Gal Sal*). By way of courtesy we consented to the use of the title page in a brief flash to give atmosphere to a bar-room scene. We distinctly stated that no use beyond that permitted was to be made of the song.

"We learned afterwards, when the first screenings of the picture were shown, that a much broader use of the song was being made. We were informed that there was in the picture a rather prominent reference to the song and that some of its music was likewise to be introduced into the production. It was suggested to us that this use of the song, while going beyond the permission which we had given, would advertise the song and revive public interest and thus redound to our benefit. We promptly informed the First National Pictures, Inc., the distri-

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MR. DONALD MacDONALD III, the most prominent producer of Society Entertainments throughout the U. S. A. writes on Feb. 1, 1925, in reference to the entire Piano Score and Orchestration of the MEMPHIS JUNIOR LEAGUE SHOW of that date.

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butor of the picture, and all others participating in its production, that we did not desire them to advertise *My Gal Sal*. We are quite satisfied with the popularity which *My Gal Sal* is enjoying, for it was only recently that it was recorded in fox-trot form by the Victor and other phonograph companies. We therefore made formal protest against the use of the song.

"Our protest was heeded. The music and the reference to the song to which we took exception were deleted from the picture. New press sheets were issued. The picture was produced in New York under the title of *Flaming Love*.

"Whether the picture as finally produced was as effective is unimportant. What interests the public is that a proper respect for copyright, if insistently demanded, can be obtained."

Orders on five of its numbers were received by the Englewood Music House of Chicago from Manila, Philippines Islands, due to an advertisement in one of the November issues of *The Billboard*. This is not the first time a sale has been made in a foreign country thru the medium of *The Billboard*, says the head of the Englewood concern in an unsolicited letter.

Will Sullivan's latest addition to the Englewood catalog, *Roll Along*, which is of special appeal to anyone who has traveled or been a troupier, is being featured by numerous orchestras and acts that appreciate the lyric and like to use the number.

Claudine Secor, well-known Michigan soprano, sang several new songs February 13 via WJZ, Detroit News Radio Station, these including *Faded Rose* and *Mad of Navarre*, Roat releases, and a Remick number, entitled *Dream Time*, of which Richard Pascoe wrote the words and Bennie Krost, of the Madison Theater orchestra, Detroit, the music. Miss Secor was the first to sing *Dream Time* over the radio.

Ed Chenette announces that he has no more copies of *The Billboard Bazaar*, the march having been taken over by Carl Fisher, of New York.

Vaudeville Notes

(Continued from page 19)

ville by JAMES MADISON, and who are headlining an Orpheum road unit, were entertained at San Francisco, where they were playing recently, by MR. and MRS. MADISON with automobile rides and a banquet at the Palace Hotel.

HARRY ROGERS, doing a "wop" act for years, mostly with the team ANTHONY and ROGERS, has returned to Cincinnati, his home town, and opened an Italian restaurant.

PURNELL PRATT opened the last half last week at Keith's Hamilton Theater, New York, in *Springfield*, the sketch by TOM BARRY, which HARRY C. BROWNE tried out earlier in the season. PRATT's company consists of NINA MAC ARRAGH and RICHARD IRVING. LEWIS & GORDON produced BARRY's playlet.

CHARLES FORSYTH, singer, formerly with JACK WILSON, is entering vaudeville shortly as a single under the direction of AL GROSSMAN.

The Orpheum Theater at Champaign, Ill., celebrates its 10th anniversary as a vaudeville house the week of February 22.



Martha Lawrence

The team LAWRENCE and HOLCOMB, formerly with JOE HOWARD'S *Etchings From Life*, are coming into vaudeville soon, billed as "Two Girls and a Piano". MISS HOLCOMB was of the combination MCINTYRE and HOLCOMB before teaming with MARTHA LAWRENCE.

MAY and LEWIS are opening a new turn the last half this week at Worcester, Mass.

MCINTYRE and HEATH, finishing Keith-Albee dates soon, are opening for a tour of the Orpheum Circuit at Omaha March 1. They will do their *Man From Montana* skit.

NELSON KEYES canceled his engagement at the Hennepin Theater, Minneapolis (Orpheum), week of February 22 owing to illness.

The GERSDORF SISTERS, now in the East, start a tour of the Orpheum Circuit March 8 at Minneapolis under direction of ROSALIE STEWART.

With Cleveland Orchestras

(Continued from page 20)

the realm of "syncopating". The remarkable group of artists under Spitalny's baton have attracted wide-spread praise in its one-hour Sunday afternoon classical programs at the Allen Theater, which are broadcast direct from the playhouse.

A capacity crowd always is on hand promptly at 1 o'clock.

Another group of syncopators "taking the town by storm" is Emerson Gill and His Orchestra, playing at the Circle Theater and also at the Bamboo Gardens. This is the orchestra that made Detroit sit up and take notice when it played in the Oriole Terrace some months ago.

Maurice Spitalny, brother of the famed Phil, and a conductor of considerable talent and popularity himself, is drawing capacity crowds to the Stillman Theater with his orchestra. Maurice, who until recently had been a member of his brother's organization, has built up a band of his own that has real merit.

All four of these orchestras have been playing in Cleveland theaters and cabarets since the beginning of the winter season.

Matas' Blue and White Marimba Band, which played for two years at the new Century Theater, New York, has just closed a successful two weeks' engagement in the Euclid Gardens Dance Palace. Doubling with the Marimba band during its final week was Carson Miller's Orchestra, which likewise has left a host of admirers here.

Style Show at Mann's

Chicago, Feb. 12.—Mann's Million-Dollar Rialto room has its style show on in full blast. The affair is said to be one of the biggest successes of its kind in Chicago in years. Arthur Weiss is in charge of the big undertaking and *Mann's Rialto Orchestra*, the spectacular revue, is furnishing the entertainment. Ralph Williams' Orchestra keeps the dancers busy.

Terrace Garden Show

Chicago, Feb. 13.—Fred Travers and His Orchestra are on their second week at Terrace Garden. The new list of specialties is headed by Ben Blue, pantomime comedian. Lydia Jospy is heard in soprano solos, and Chymonoff, "king of the Ivories", offers his *Classic Interpretations*. Jean Holland, "the dancing marvel", completes the bill.

"A Midsummer's Night"

Chicago, Feb. 13.—The Bal Tabarin, Hotel Sherman, has a novelty in *A Midsummer's Night*, with scenic effects. Isham Jones and His Orchestra, at the College Inn during the dinner hour, play the dance music at the Bal Tabarin.

Warr and Band at Valentino Inn

Chicago, Feb. 13.—Jack Warr and His Band, coming from a series of vaudeville engagements, are holding forth at the Valentino Inn. Jane Ray and some new choristers are proving highly popular. A new revue is to be installed shortly.

Dell Lampe at Trianon

Chicago, Feb. 14.—At the special parties being given at the Trianon Dell Lampe's Orchestra is furnishing the music. The Trianon's new tango continues to grow in popularity.

Conway Knockout at Deauville

Chicago, Feb. 11.—One of the biggest drawing cards at the Bloom's Deauville Cafe, on Randolph street, is Pat Conway, juvenile tenor in *Ernie Young's Revue*. Conway is a ballad singer of much promise.

Miss De Grave at Rendezvous

Chicago, Feb. 14.—Bernardine De Grave, a *Follies* beauty, is the stellar dancer at the Rendezvous Cafe. She has danced in some of the best cafes in the East.

Oxley at New Orleans

New Orleans, Feb. 12.—Harold Oxley's Orchestra of New York has been engaged for the carnival season by the St. Charles Hotel.

Cliff Edwards and Krueger Orch. in New Parody Revue

New York, Feb. 11.—The Parody Club boasts of about the most expensive revue in town and rightly so, we think, after reviewing the entertainment which has Cliff Edwards (I'kulele Ike) as the star attraction on the floor and Bennie Krueger and His Brunswick Record Orchestra for the music. There are 15 persons in all, 10 of them being chorus girls, two dancing misses and three men.

Eddie Chester, booked as the Struttin' Fool, takes up most of the burden in supplying the humor and he does it quite

well with his gags, songs and stepping. He is clad in a trick black outfit and uses burnt cork on his face. Hal Hixon, formerly with *Ziegfeld's Follies*, is master of ceremonies. He delves into humor a bit with his various introductions, using a bright patter with each number.

Hope Minor, who was with Ted Lewis and his gang, the former leading entertainer at the club, is most attractive in her dances, and Claire Carroll, another holdover, is also reaping lavish response from the night club's habitués.

The chorus is made up of girls who all perform earlier in the evening in Broadway hits. They are: Frances Ney, in rehearsal for a new show; Jeannette Dawley, also in rehearsal; Val De Mar, *Big Boy*; Trilxie Taylor, *Music Box Revue*; Dinkle Ozmont, *Big Boy*; Grace Larue, *Rose-Marie*; Peggy Ellis, *Music Box Revue*; Viola Boles, *Music Box Revue*; Lucille Prior and Fannie Gerard, both in rehearsal.

Larry Ceballos, who has produced a number of successful cabaret shows, produced and arranged the music for the piece; the lyrics were written by Harry Hirshfield, and the dances were staged by Max Hart. It took a month in all to get the bit in readiness, Ceballos asserted.

Krueger's Orchestra made a hit right off the reel. He had a head start on the rest of the newcomers, for he played for several dance numbers before the show started. The best test as to what people think of an orchestra is whether they will dance on a crowded floor. If the music is so good that they can't remain seated the folks will forego the displeasure of getting an occasional bump from the many patrons and dance anyway. That is exactly what happened tonight.

Most prominent of all the instruments in Bennie's bunch is his saxophone. He leads and plays the tune itself all the way in the numbers with here and there a few variations. His is a beautiful instrument and he wields a wicked tongue when he wraps it around that reed and starts to play.

The rest of his bunch, who have all been with him for a long time, know their stuff to a fine point, so that when they played their first tune tonight the chattering audience subsided and listened.

Cliff Edwards, who is playing in *Lady, Be Good*, with the Astaire, and who makes a phonograph record every other minute, sang seven songs during the show, which lasts for two hours and a half with an intermission of 20 minutes. He sings *My Best Girl* for an opener in his turn and then chimes out with several songs which he has done on records. Edwards is one of those who is gifted with an entirely original style of delivery which pleases and thrills those who like the sentimental ballad sung in dramatic fashion. Edwards, in our estimation, would do a lot better if he would follow the example set by all of the successful cabaret entertainers today and adopt a more intimate style. His attitude seemed to be a little stiff for this kind of work.

The girls all performed admirably. They are just the type for cabaret stuff, being petite and finished artistes in chorus and solo dance numbers. They held the crowd all during the long show with their kicking and jazzy steps as well as the songs they sang. Numerous costumes are worn by them and real creations at that. The modiste bill alone must have run way up into figures of four denominations.

The finale brings on the entire company for a song and dance number especially written for the piece. They all step lively and sing well for a closing smash. G. V. WALES.

New Turns and Returns

(Continued from page 21)

his hands which he lays out and then proves how near snakelike he can act. Cinnis picks his partner up right after his last trick and does several gyrations in the air himself.

Tuck comes on again with his back bent so far over that the rear of his head is resting on his buttocks. This gets a great reception from the crowd, who warm up to this performer right then. Cinnis is after him again, this time throwing some fast somersaults in the air.

Two chairs are placed front and center by Tuck, who rests a foot on each and then bends backward, picking up a handkerchief in his mouth laid on the floor by Cinnis. It was done without any effort and pleased immensely. Cinnis varies his stuff a little here by dancing. He does a few stunts while stepping and registers fairly well.

Tuck does a few splits as easy as standing on his feet, and while down in this position brings his right foot up so that the sole of his shoe is resting on the back of his head. He spills a line of chatter all the while, the trick casting off a most difficult impression.

Cinnis places a chair on a table and mounts the chair. He throws a back somersault prettily, followed by Tuck getting on the table and dancing on his

hands, his body bent over so that his feet are tapping out in front. Cinnis does a back flip with a body twist while he is in the air and turns around to find his partner sitting on his own head.

They exit with a fair amount of applause which is mostly due to Tuck's gyrations. The act was strictly one-sided today and the two men's stuff did not seem to blend at all. Their work is entirely different. Cinnis being a straight performer while Tuck gets a goodly amount of humor out of his tricks.

G. V. W.

Frances Williams

Reviewed Tuesday matinee, February 10, at Proctor's Fifth Avenue Theater, New York. Style—Popular melodies. Setting—in one. Time—Twelve minutes.

Frances is the former partner of Van-nessi and they were known as the "blond and brunet" for several successful seasons. The latter has signed a contract with the Shuberts while Miss Williams is doing a single in vaude with a man at the piano.

She sings four songs in all and finishes her turn by showing a beautiful pair of legs in a dance that is snappy and original. Her deep contralto voice is suitable to the nth degree for such songs as *Hot Tomato Molly*, *Hottentot*, *No One in the End* and *Get a Friend for Me*, the numbers used.

Clad in a white gown with only a ruffle at the bottom of ostrich feathers for adornment, she makes quite a picture with her wavy golden locks and trim little figure.

Just for the sake of making her act contain more of a punch and keep away from any possible sameness this young miss should dance earlier in the turn, if not twice. Not necessarily a complete whirl but a few steps in one of her songs anyway. G. V. W.

JACKIE—BOSTON

Mother seriously ill. If anything is wrong, it can be adjusted. Write me at once. LILL.

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Opening middle of March. Good Sketch Team that does Singles and Doubles and works acts. Preference given those with med. show experience. Also Performers and Musicians in all lines for small vaudeville show. All week stands. Wardrobe and ability required. Also good male Cook, to take charge of Cook House and cook for twelve people. Carpenters who can drive trucks. EDWARD A. BENO, Athens, Georgia.

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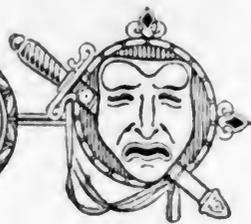
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COMEDY FARCE TRAGEDY THE DRAMATIC STAGE

News, Views and Interviews

CONDUCTED BY GORDON WHYTE



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

PROSPECTS CONTINUE BRIGHT

All Broadway Houses With Proved Attractions Doing Good Business
---Four New Openings

NEW YORK, Feb. 14.—This week has proved a good one for Broadway and one of the best indications that business is looked for lies in the great number of shows which played extra matinees Lincoln's Birthday. Since Equity has demanded extra compensation for extra shows managers are not so eager to play extra performances. It is only when the chances for business are very good that they put them on, otherwise the matinee is shifted to the day of the holiday and usual mid-week afternoon performance cut out. More than half of the dramatic shows played on the afternoon of Lincoln's Birthday and did the usual matinees as well.

Besides the holiday matinees several shows found the going so good that they are playing extra performances as a matter of course. Among these are *Pigs* and *The Youngest*, both of which started in slowly but have attained a big pace at the box office. The other shows in town are all doing well if they have anything at all to please the public. Altogether, the season promises to wind up in more or less of a blaze of glory, thus confounding the predictions of the glooms who forecast a lean year.

Of the attractions which opened this week four were regular Broadway attractions presented in the usual way. Of these four, three are almost certain hits and one has a chance. The rest of the openings were either revivals or special matinees and will get the usual business for such shows beyond a doubt.

Peter Pan, *Milgrim's Progress* and *The Little Clay Cart* wound up their stay here today and the theaters they occupy will be filled next Monday with new attractions.

The dramatic shows promised for next week number five, of which one is a special matinee production.

On Monday night *Cape Smoke*, a play by Walter Archer Frost, will be presented by Charles K. Gordon at the Martin Beck Theater. The cast includes James Rennie, Ruth Shepley, Percy Waram, Frazer Coulter, John D. Seymour, Sir Gerald Maxwell Wilshire, Alice Dunn, Georges Romain, Francis Corbie, Horace Pollock and Nathaniel Sack. A. E. Anson has directed the play.

Commencing Monday afternoon a dramatization of Frank Swinnerton's novel, *Nocturne*, will be presented for special matinees at the Punch and Judy Theater. The play was written by Henry Stillman, who is also directing the production.

Michael Goldreyer will present *Houses of Sand* at the Hudson Theater, Tuesday evening. This is a play by G. Marion Burton and the cast consists of Vivienne Osborne, Gladys Hanson, Paul Kelly, Elise Bartlett, Edith Shayne, Harry C. Browne, Nace Kondo, George Robert, Charles A. Bickford, Theodore Westman and Alfred Bannister. The piece was staged by Daniel V. Arthur and Clifford Brooke and incidental music has been written by William B. Kernell.

On Tuesday evening *Tangletoes*, a play by Gertrude Purcell, will open at the 29th Street Theater. This piece is being produced by Ed Plohn and the principal players are Morgan Farley, Mildred Macleod and Lee Kohlmar.

Eriles, the second production of the Neighborhood Players, will have its premiere at the Neighborhood Playhouse Thursday night. This drama is by James Joyce and the cast will include Ian MacLaren, Phyllis Joyce, Malcolm Passett, Dorothy Sands, Malre Quinn and Lois Shore.

Eleanor Rice Wins Role

Chicago, Feb. 14.—Eleanor Rice, a coed of Northwestern University, has won the coveted role of Mary Magdalene in *The Passion Play*, which is to be given with a cast of 360 in the Auditorium for 20 performances, beginning March 15. Her selection was made after tests of more than 200 professional and amateur actresses had been made. Miss Rice's selection is all the more important since it is planned to make the roles perennial, the same players enacting their parts year after year on the plan of the Oberammergau Passion Play.

Already the management has rented the scenery belonging to the Chicago Civic Opera Company from the colossal sets used in *Herodias*, and which will be used in the scenes of Jerusalem.

Theater Magnates Go South

Gazzolo, Hanks and Clifford Leave for the Land of Royal Palms and So Forth

Chicago, Feb. 13.—Frank A. P. Gazzola, manager of the Studebaker Theater; his partner, Tom Hanks, and Ed Clifford, formerly of the producing firm of Rowland & Clifford, left last night for New York. It is hinted they hastened their departure to avoid starting today—Friday, the 13th. They will sail Saturday on the S. S. Tolea for Havana. They will look over the Cuban capital for several days and on Friday of next week will leave Havana for Port Antonio, Jamaica. Kingston will follow and then the party will sail for Colon, Panama. The trio will be in Cristobal, Panama, February 28 and then sail for Point Limon, Costa Rica. Returning, the theater men will reach Key West, Fla., about March 7. A week will be spent at Key West, Miami, Palm Beach and Jacksonville. The back-to-Chicago trip will be made via New York.

Insists Play Is Copy

New York, Feb. 13.—Sophie Treadwell has filed an answer in the Supreme Court to the complaint of Mrs. John Barrymore, who is suing her for \$200,000 damages, charging libel and slander. She reiterates that the latter plagiarized a play of hers.

The suit arose from a replevin proceeding brought by Miss Treadwell against John Barrymore to recover possession of her play, *Poe*. Miss Treadwell said Barrymore had retained it for more than three years.

Last September, Miss Treadwell avers, Barrymore read a play called *The Dark Crown* to her. It was about Poe and was written by Mrs. Barrymore. Miss Treadwell said she believed it was copied from her play and then Mrs. Barrymore entered the suit for damages against her. It is to this proceeding which Miss Treadwell has answered.

Actors' Fund Chicago Benefit

Chicago, Feb. 14.—The annual Actors' Fund Benefit will be held at the Auditorium March 20. It will be the usual huge affair and Daniel Frohman will come out from New York to be in charge. There will be talent from all over the city and one of the features will be a skit by 12 society debutantes who will be coached by Charles Sinclair, who stages many of the Lanib's Gambols in New York.

Denies Play Plagiarism

New York, Feb. 13.—Gilbert Emery, author of *Episode*, now playing at the Bijou Theater, emphatically denies the charge of plagiarism brought against him by George Choos.

George Choos claimed that this play resembled *The Sapphire Ring*, a play from the Hungarian to which he has the rights and which has been adapted for the American stage by Isabel Leighton.

Episode is an entirely original script written by me without any outside aid or any external influence," says Mr. Emery. "Mr. Choos' claim that I have plagiarized from the play he controls is absolutely unfounded."

Manager in Real Estate

Chicago, Feb. 14.—John E. Mooney, for years manager of the old Powers Theater and, after its demolition, manager of the Illinois, has actively entered the real-estate business. He is now the head of a construction company which will build high-class apartment houses in the new Bronx subdivision. Mr. Mooney started as a theater manager 16 years ago.

EDDIE GARVIE



One of the reasons why Barry Conners' new comedy, "Hell's Bells", at Wallack's Theater, New York, is keeping capacity audiences laughing heartily. As "D. O." Mr. Garvie registers comedy expression so irresistibly funny that we wouldn't be one bit surprised to learn he is considering an offer to make a series of film comedies.

Eddie Garvie of "Hell's Bells" Living Prototype of "D. O." Character in Play

When Barry Conners wrote *The Desert Rat*, which now bears the jingling title of *Hell's Bells* and holds forth at Wallack's Theater, New York, he built his story around two "pards" of the Arizona desert: Jap Stillson, long, lanky, easy-going, but shrewd, and "D. O.", fat, ponderous and always disgruntled, played with inimitable eye, mouth and voice work by Eddie Garvie.

As portrayed by Mr. Garvie, "D. O.'s" hard-boiled eyes and resilient mouth, wonderfully trained in the art of comedy gymnastics, would be priceless acquisitions for any film company.

Asked how he happened to be so perfectly cast in the "D. O." character, Mr. Garvie replied that when the author, Barry Conners, was called into consultation in the matter of casting he made it known that he wrote the character of "D. O." with Eddie Garvie in mind, Garvie being the prototype of the real "D. O." As he wrote the play he hoped that Eddie Garvie would someday play the part. And, in the parlance of bedtime stories, "it came to pass."

One look at Mr. Garvie's "O. D." is sufficient to prostrate the most unsusceptible playgoer before the altar of the god of laughter and make him a helpless slave to hicoughs. We know, because we had 'em when the final curtain descended on *Hell's Bells*.

Fortunately for us, we had made our engagement to interview Mr. Garvie a week before "D. O.'s" gun went off accidentally (it wasn't really "D. O.'s" regular gun, but a substituted gun and "D. O." didn't know it was loaded) and slightly wounded a fellow actor in the arm. While other newspaper reporters ached in the office to record "D. O.'s" reaction to the excitement of the night before, we were engaged in the pleasant pastime of diverting Eddie Garvie's mind from the present to the past.

In fact we went way back to 16 years before 1885, when Garvie was born in Meriden, Conn. In 1885, at the age of 16, he was just wondering what he would do with his bright young future, when he was elected to play the part of a colored jockey in a racing play called *Kentuck*. After that play closed, Garvie, to quote him, "started drifting." But he drifted in a manner that belies the old saying that "A rolling stone gathers no moss." He gathered plenty of valuable experience, rolling around the profession. After experience in variety, he became a member of the Charles M. Hoyt Company, his engagement lasting from 1894 to 1900. He appeared at Hoyt's in *A Milk White Flag*, *Black Sheep*, *A Trip to Chinatown*, *A Day and a Night* and *Contented Woman*. Then followed engagements with Donnelly & Gilard's *Natural Gas* and *The Rain Makers*, which brought his career up to 1893.

In 1901 and '02 he played opposite Peter G. Dailey in *Hodge Podge & Co.* and *Champagne Charlie*, followed by an engagement with Julian Eltinge in *A Fascinating Widow*. He then played with *The Crinoline Girl* from 1910 to 1916. He will be remembered favorably for his roles in John Cort's *Listen Lester*, and in *Just Married* and *The Blushing Bride*.

In the language of *Hell's Bells*, Eddie Garvie is "a long-run guy," considering his six years with *The Crinoline Girl* and six years with Hoyt's.

He may be formidable looking in *Hell's Bells*, but for a long time he specialized in henpecked husband roles, and enjoys the distinction of having been chased around the stage by every character woman in the business, which may account for his extreme affability in the presence of the ladies.

When asked if he had anything else in mind, Garvie replied that he thought Barry Conners the coming American playwright—the greatest since Charles M. Hoyt. He confessed that before crossword puzzling became an obsession with him he used to play a wicked game of golf or tennis, but now instead of darning of these exhilarating exercises of outdoors he concentrates on synonyms. Furthermore, the more avardupolis owned by "D. O.", the funnier he is—so why exercise? ELITA MILLER LENZ.

"Houses of Sand" Premiere

Atlantic City, Feb. 12.—The racial inter-marriage problem, always an interesting question, is the motif of *Houses of Sand*, revealed Monday night at the Apollo Theater. It is a tale of the Orient and the Occident, of problems of Japan and America in terms of love and racial appeal. The play has a theme that is dramatically sound and the cast interprets it well, especially in those parts where American actors portray Japanese people—a none too favorable situation for any player. Vivienne Osborne and Paul Kelly have the chief roles. Scenes are numerous, six for the three acts, carrying the situation from the American home to the Japanese shop and back again.

Mann Quits "Milgrim"

New York, Feb. 14.—Louis Mann has quit *Milgrim's Progress* in a huff and since Monday night his part has been played by Jay Reed, general understudy of the company. The play, now at the 39th Street Theater, will close tonight.

Both the management and Mann tell conflicting stories about the cause of the trouble. Mann says he was subjected to humiliating treatment and the management says Mann issued too many passes for the show.

An amusing aftermath of the trouble made its appearance yesterday when Hills-Strauss, Inc., the producer of the piece, advertised it in the New York dailies as follows:

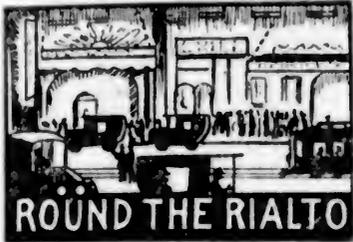
The Best Laugh Show in Town!
MILGRIM'S PROGRESS

Without
Louis Mann.

"The Light" Stranded

Actors' Equity Association Settles Hotel Bills, Transportation and Actors' Salaries

Chicago, Feb. 12.—*The Light*, a dramatic company organized here about a month ago, stranded in Indianapolis February 7, with salaries and hotel bills unpaid, according to Frank Dare, Chicago representative of the Actors' Equity Association. Before he would allow actors to sign with the company Mr. Dare had required and obtained a cash bond from W. J. Nert, organizer and manager of the company. Therefore, when the show collapsed Mr. Dare telegraphed money to pay the hotel bills of the actors and transportation to Chicago. When the company got in the players were paid two weeks' salary due each as per the Equity contract.



THE SEASON took a mighty spurt as this was written, and the Broadway chain-gang tramped to seven openings, mostly on rainy nights. . . . And great was the wailing throat. . . . At one of them we ran into GILBERT SELDES, who informs us that he has been giving a round of lectures but is now settled in town for a time. . . . Like most lecturers, GILBERT finds it a pretty dreary game. . . . HERBERT STANDING has returned from England and tells that JOHN BARRYMORE is residing there in Whistler's house on Cheyne Walk. . . . That strikes us as being something like. . . . We hear that LOUIS WOLHEIM may satisfy an ambition he has had for a long time and appear as FALSTAFF. . . . It is true that the performance will be only in one scene and at a club show, but it should be interesting nevertheless. . . . WOLLY should make a great Sir John. . . . We met WHITEFORD KANE, BARRY MACCOLLUM, RALPH CULLINAN and several others concerned in *Loggheads*. . . . These three bold Irishmen are having a great time doing the play and it looks as tho they were going to put it over in good shape. . . . Well, they are three fine lads and no one would like to see them do it better than Tom. . . . At the performance of the piece we also met another son of Erin, J. M. KERRIGAN. . . . JOE told us some interesting things about WILLIAM BIERE, the naturalist who has departed for the Sargasso Sea. . . . From the admiring way in which JOE spoke of the explorer, we imagine he would have sailed with him had he had the chance. . . . JACK HAYDEN tells us he may do some staging for stock this summer. . . . It will depend upon whether he can get satisfactory new plays to try out. . . . JACK has hit on an excellent plan for proving a play and we hope he goes thru with it. . . . And so endeth another day. TOM PEPPER.

"Peter the Great" Opens

New York, Feb. 14.—The Yiddish Art Theater produced *Peter the Great*, a play from the Russian of D. S. Merezhkovsky, translated by Leonid Feinberg, at its theater here last Thursday night. Maurice Swartz, the director of the theater, heads the cast which also includes Ben-Zvi Baratoff, Anna Appel, Anna Teitelbaum, Lea Rosen, Muni Weisfreund, Hyman Metzler, Mark Schwind, Lazar Freed, Jacob Mestel, Wolff Goldfaden, Isidore Cashler, Leon Zeldenberg, Clara Langsner, Abraham Teitelbaum, Bertha Gerstein, Elias Tenenholz, Morris Strassberg and Boris Welner. The play was directed by Maurice Swartz and Alexander Arkatov and has settings by Robert Van Rosen and incidental music by Peter Engels. The play was well received by a large audience.

Extra Matinees in Chicago

Chicago, Feb. 12.—Extra matinees were given today by *The Rivals*, Blackstone; *Parasites*, Princess; *The Show-Off*, Coban's Grand; *The Dream Girl*, Studebaker; *No, No, Nanette*, Harris; *The Big Mogul*, Central; *Scandals*, Selwyn; *High Stakes*, Adelphi.

Shaw Completes New Play

New York, Feb. 13.—Advice from London are to the effect that Bernard Shaw has improved in health during his stay in Madeira and has completed a new play there. His health is said to be much improved as a result of sunshine treatment, bathing and exercise. It is said that the author has become quite adept at dancing the tango, having taken lessons in that art and practiced it quite assiduously.

"Shepherd of Hills" Closing

Chicago, Feb. 14.—Patton & Gaskill's *Shepherd of the Hills* Company will close February 21. The show has been on the road since August 30.

Ruth Chatterton's Role

New York, Feb. 13.—It is definitely announced that Charles Dillingham signed Ruth Chatterton to appear in his forthcoming revival of Barrie's *The Little Minister*.

No Scripts in O'Neill's Trunk

New York, Feb. 13.—A search for treasure in manuscripts which was staged this week by Eleanor Fitzgerald of the Provincetown Theater in an old trunk of Eugene O'Neill's proved as barren of results as most treasure hunts. O'Neill, in the days before he was an eminent playwright, left a trunk behind him when he left his lodgings at 33 Washington Square. Madam Adele Marchesini, who was the landlady, heard of O'Neill's rise to fame and wrote him a letter. This *billet-doux* conveyed the information that the trunk would be forthcoming if \$40 for overdue rent was remitted to her. Mr. O'Neill promptly sent a check and told Miss Fitzgerald to search the trunk and salvage any manuscripts which might be there. Hopefully, Miss Fitzgerald did just that and unearthed a pair of socks and a couple of shirts. Of manuscripts, as the chemists say, not a trace. The trunk, the socks, the shirts, and the check are now Madame Marchesini's exclusive possession.

Gets Play for Star

New York, Feb. 13.—Henry W. Savage, who made known his need for a play to suit Flora Le Breton, has purchased a comedy by Wilson Nixon, of the staff of *The New York Times*, for her use. Mr. Savage read the first act of Mr. Nixon's play and the remainder in scenario form. He immediately commissioned the author to finish the script and if it is satisfactory will produce it with Miss Le Breton in the leading role. Flora Le Breton is an English actress who was recently presented here by Savage in a play called *Lass o' Laughter*. It only ran a few weeks, tho Miss Le Breton made a personal success in it.

To Do "Wisdom Tooth"

New York, Feb. 13.—David Burton will put *The Wisdom Tooth* into rehearsal within a week, with Tom Mitchell and Mary Phillips in the leading roles. This play, written by Marc Connelly, is the property of Martin Beck. He is abroad at present but during his absence Burton will test the value of the play by trial performances in near-by cities. If it shapes up to suit, it will be given a Broadway production in the fall. It is the first play which Connelly has written without a collaborator.

Four Changes in Loop

Chicago, Feb. 14.—There were four changes in the theatrical lineup of the Loop this week. Three of them are the result of arrivals. The fourth is the weekly change of the De Wolf Hopper Opera Company at the Great Northern. Incoming attractions are *Charlot's Revue of 1924*, at the Garrick; *The Rivals*, at the Illinois, and *The Dream Girl*, at the Studebaker.

Revising "The Skyscraper"

New York, Feb. 13.—Langdon McCormick is rewriting *The Skyscraper*, the thriller which George W. MacGregor was to produce this season. It is now scheduled for production in the fall and will be done by MacGregor. McCormick also has another play which will probably be done within a few months.

Has Three Plays To Do

New York, Feb. 14.—Robert Milton has three new plays in his possession and will make a production of one of them this spring. The other two will probably hold over until next season. The plays are *The Letter*, by Somerset Maugham, which will be the first produced; *All Dressed Up*, by Arthur Richman; and *The Cavalier*, by Michael Arlen.

Six New Plays Rehearsing

New York, Feb. 13.—There are six new plays in rehearsal hereabouts, all of which will receive an early showing. Strange to say the whole half dozen are being produced by managers who at most do one or two plays a year. These managers are Walter Hust, Carle Carlton, Carl Reed, Sam Shannon, Kilbourn Gordon and Adolph Klauer.

Will Produce "Lost"

New York, Feb. 13.—The new play which Carle Carlton is about to produce is called *Lost*, the work of Charles Agnew Chamberlain. It is his first play and is also Carlton's first venture in the production of plays without music. Alma Tell has the leading role and the premiere of the piece will take place out of town during March.

Guild Opening Set

New York, Feb. 13.—The Theater Guild has been informed by the contractors that it will be able to make the first production in its new theater about March 5. The opening play will be Shaw's *Caesar and Cleopatra*.

DRAMATIC NOTES

George Arliss, president of the Episcopal Actors' Guild, has been re-elected to that office.

Hope Sutherland, who succeeded Alma Tell in *Don't We All*, has left that company and is back again on Broadway.

Kilbourn Gordon is to produce *The Mud Turtle*, a drama which Florence Nash tried out last fall.

Mayo Methot has been engaged by A. H. Woods to appear in his forthcoming production of *The Green Hat*.

Richard Ross has been engaged thru Georgia Wolfe, of New York, to replace Tupper Jones in *The Swan*, now on tour.

Gilbert Emery's plays, *The Hero*, *Tarnish* and *Episodic*, will be published in book form in the spring.

Edgar MacGregor is getting ready to produce a play. It is called *Bachelor's Oats*, but beyond that little is known.

Ramsey Wallace has been engaged for the dramatic show that Carle Carlton is about to produce. Rehearsals will get under way within a week.

Gilbert Emery, the author of *Episodic* and other plays, is at work on a new play of New York life. It is to be a satire.

Grant Mitchell is to go under the management of David Belasco. He will probably be presented in a new play by Herbert Milton Gropper.

White Collars will probably be taken to the Cort Theater, New York, during the week of February 23, by Frank Egan. It is now playing out of town.

Harold Vermilye has joined the cast of *The Youngster*, now at the Gaiety Theater, New York. He replaced Walker Ellis.

Arnold Daly is to produce *Dangerous People*, a play tried out in Chicago last season by William Courtenay under the

Cosmo Hamilton on Jump

Chicago, Feb. 12.—Cosmo Hamilton, author of *Parasites*, in which Francine Larrimore is starring at the Princess Theater, arrived in Chicago Monday and outlined an itinerary which meant anything but a vacation. After Mr. Hamilton had consulted with Miss Larrimore he announced lectures at the Plano Club, talks by radio, a lecture at a Cordon Club luncheon, a lecture before the Drama League, a speech at the Fullerton Avenue Presbyterian Church, talks at Hirsch Center, the Women's Athletic Club, Temple Shalom and two jumps out of town to fill lecture dates in Minneapolis and Omaha. After that he will go home to New York.

King at Barrymore "Hamlet"

New York, Feb. 14.—According to word received here, both the King and the American Ambassador will be present next Thursday night at the Haymarket Theater, London, when John Barrymore does *Hamlet* there for the first time.

The same scenic production as was used in America is to be used there and William Adams, Adam Tait and George Schaff, of the Barrymore technical staff, have gone from here to set it up.

In John Barrymore's support, Fay Compton will play Ophelia, Constance Collier the Queen, Malcolm Keen the King, and Ben Field the First Grave-digger.

Connors Back in Chicago

Chicago, Feb. 13.—Barry Connors, author of *Applesauce*, at the La Salle, is back in town. Mr. Connors is understood to be resting following the premiere of his play, *Hell's Bells*, at Wallack's Theater, New York.

To Play "The Pelican"

New York, Feb. 14.—Ann Harding has been engaged by A. H. Woods to play the leading part in *The Pelican*, a play which is a big success at the present moment in London. In that city the lead is being done by Josephine Victor. Miss Harding is at present appearing with the Hedgerow Theater, Philadelphia, in repertory.

Selwyn Buys Plays

New York, Feb. 14.—Arch Selwyn, at present in France, has bought two Paris plays for American production. They are *Les Vignes du Seigneur* and *Le Signe qui Parle*. The former has had a long run and the latter has been the subject of much discussion in Paris.

title *Dangerous Years*. Sue MacManamy will play the leading role.

Bernice Vert has been engaged by Adolph Klauer to appear in *The Winds of Chance*, a play which he is about to produce.

Louis Bronfield has dramatized his novel, *The Green Bay Tree*, and it will be produced next season under the name of *The House of Women*.

John Cort is to build a new theater in West Bronx, New York. It will seat 1,500 and will be added to the "Subway Circuit."

Willard Maek, now that *The Dove* has been produced on Broadway, has another play bound thitherwards. It is in the possession of A. H. Woods and is called *The Question*.

William Collier will open in his play *The Frame-Up* in Rochester or Syracuse next week. John Golden is presenting the play and will show it to Broadway within a few weeks, if it shapes up well.

Bayard Veiller is to have a new play of his authorship produced by A. H. Woods. The Actors' Theater also has a piece by Mr. Veiller which it intends to do this season.

Nana Bryant, who is playing the feminine lead in *The Firebrand* at the Morosco Theater, New York, has received a three-year contract from Schwab and Mandel, producers of the play.

Valerie Valerie, who has been the general understudy for *The Show-Off* at the Playhouse, New York, has joined the cast of *Close Harmony*. Her place with *The Show-Off* will be taken by Minette Barrett.

Margalo Gillmore will be leading lady for Henry Miller during his season on the Coast. Among other parts, she will play that of the lead in *The Swan*, which was done on Broadway by Eva Le Gallienne.

Ralph Sipperly, Ernest Truex, Dorothy Peterson, Hartley Powers and Beatrice Noyes are all rehearsing in *The Fall Guy* under the direction of the author, James Gleason. Charles Trowbridge has left the play.

Judith will hereafter be known as *The Virgin of Bethulia*. This is the Bernstein play which Lee Shubert is about to produce. Rehearsals are now in progress and the company includes McKay Morris, Julia Hoyt, Ann Davis, Thurlow Bergen, Effingham Pinto and George Baxter.

Otto Kruger was given a warm welcome last week at the Ohio Theater, Cleveland, where *The Nervous Wreck*, in which he is starring, began its second and final week February 16. The show has enjoyed lucrative business during its first week, the management reports. *No, No, Nanette*, is booked to open at the Ohio February 22.

Pierre Boucheron, who is the advertising manager for the Radio Corporation of America, objects to his name being used for the principal character in *The Rat*. He says the man is a despicable character. Earl Carroll, producer of the piece, says Boucheron is a name as common in France as Smith is here and wants to know what Boucheron is going to do about it.

Mrs. Fiske, Chauncey Olcott, Thomas A. Wise, James Powers, Lola Fjshor, May Collins, Marie Carroll, Kenneth Thomson, Fred Eric, Percival Vivian, George Tawde and Walter Woodall, all of *The Rivals*, now playing at the Illinois Theater, Chicago, were guests of Fiske O'Hara, star in *The Big Mogul* and Pat Clary, his leading woman, at the Central Theater, Monday night, February 9.

Robert Loraine, eminent English actor-manager, has bought the English rights (Continued on page 46)

Long-Run Dramatic Play Records Appear on Page 63

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DRAMATIC STOCK

REVIEWS, NEWS
AND COMMENT

BY ALFRED NELSON

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3-IN-1 PRECEDENT FOR OTHER PRODUCERS SET BY PROCTOR

Vaudeville, Featured Films, Drama Prove Attractive to Patrons—
Combination Presentation Packs Twenty-Third Street
Theater to Capacity

NEW YORK, Feb. 10.—As announced in our last issue, F. F. Proctor and his associates completed arrangements for a three-in-one, continuous policy of vaudeville-featured films-drama for Proctor's 23d Street Theater, opening yesterday at noon and continuing until 11 o'clock last night.

Film

The evening performance started at 6:50 o'clock with a *Pathe* news reels, followed by an overture from John Singer's Orchestra of eight pieces in the pit.

Vaudeville

Daley, Mac and Daley, a roller-skating act, two men and a woman, one of the men an eccentric comique, the other a classy juvenile, and the woman in souhret costume in a straight, fancy and thrilling whirlwind act. The comique working straight, with miniature trapeze from shoulder for the woman's acrobatic whirlwind. Spencer and Carroll, man and woman, comedy talking, singing and dancing act, came second. Walker and Madison Sisters, a masculine singing pianist, and two girls in a singing act came third. McGrath and Deeds, comedy, talking and singing act, came fourth. Each act in its turn took the customary bows.

Film

Topics of the Day was then flashed on the screen for continuous laughter and applause. *Singer's Synopators* were par excellence with their musical entertainment.

Drama

THE PROCTOR PLAYERS Presenting

"GETTING GERTIE'S GARTER"

A Farce in Three Acts by Wilson Collison and Avery Hopwood

Staged by A. J. Edwards

CAST OF CHARACTERS

Pattie Walrick.....Olga Hanson
Billy Felton.....Joseph Moran
Nanette.....Frederica Going
Kit Darling.....Ruth Rickaby
Allen.....Joseph Crehan
Ken Walrick.....Charles Dingle
Teddy Darling.....Edgar Mason
Barbara Felton.....Frances Morris
Algy Riggs.....Russell Parker

Play

Getting Gertie's Garter has been presented in most of the stock houses throughout the country, and obtained more press publicity than is generally accorded a dramatic stock company presentation of a play, due to the attention given the play by many self-appointed reformers of the stage. These fear not the appellation of the old adage, "Evil to him who evil thinks," and criticize the play as being immoral, claiming many of the lines are of the double entendre order, altho we personally doubt if the author ever intended the lines to be misconstrued as double entendre, for a careful analysis of humorous lines in relation to the scenes fails to disclose what the puritanicals are pleased to term licentious.

Be that as it may, for the pure in mind, who are not superpuritanical, it is a farce comedy that evokes legitimate laughter, and Director of Production and Presentation A. J. Edwards is to be highly commended for his able staging of the play and players.

Players

Joseph Crehan, as Allen, the butler, was typical of the character in makeup and mannerism, but never have we seen a butler with the sense of humor displayed by Comedian Crehan, who dominated each and every scene in which he appeared, and the same is applicable to Olga Hanson, as Pattie Walrick, the personally attractive versatile comedienne, for one would have to have an innate grouch to withstand their humorous lines and laugh-evoking antics.

Joseph Moran, as Billy Felton, was an able foil for Pattie, in her efforts to become compromised, and Moran played up to Miss Hanson in a likable manner that evidenced real acting ability.

Frances Morris, as Barbara Felton, with her pleasing personality, enhanced by an artistic and realistic portrayal of the youthful perplexed wife of Billy, was admirable in her every line and act, and her fainting fall was the acme of stage realism.

Ruth Rickaby, as Kit Darling, other-

wise *Gertie*, evidenced no inclination to hold the center of the stage at any time, for she gave us the impression of suppression in giving way that the others could stand out more.

Frederica Going, as Nanette, maid to Kit, was delightful in her personality and French mannerism, with an accent apropos to her charming characterization.

Edgar Mason, as Teddy Darling, gave an admirable characterization of a juvenile American husband, seeking to unravel a series of perplexing situations apparently compromising to his wife, Kit. Russell Parker, as Algy Riggs, belied his surname of Algy, for he was an aggressive defender of Sister Pattie's reputation.

The company individually and collectively evidenced their talent and ability and dressed their characters apropos to their roles.

Company as Cast

Ruth Rickaby and Edgar Mason, leads; Frederica Going and Charles Dingle, second leads; Frances Morris and Joseph Moran, juvenile leads; Joseph Crehan and Olga Hanson, comedy roles; Russell Parker, general business.

Featured Film

The Lighthouse by the Sea, featuring "Rin-Tin-Tin", the wonder dog of the movies, held patrons in their seats until the final curtain at 11 o'clock.

Scale of Prices

Monday to Friday Matinee: Second balcony, 25c; first balcony, 40c; orchestra, 50c; boxes and loges, 75c. Saturday Matinee: Second balcony, 35c; first balcony, 50c; orchestra, 50c; boxes and loges, 75c. Monday to Friday Nights: Second balcony, 35c; first balcony, 60c; first 10 rows orchestra, \$1.10; balance of orchestra, 75c; boxes and loges, \$1.10. Sundays: Second balcony, 30c; first balcony, 60c; orchestra, 75c; boxes and loges, 85c.

Vaudeville and Pictures

The vaudeville bill and picture program are changed Thursday of each week.

Comment

Why there should be a mid-week change in vaudeville and picture is perplexing, for the reason that the drama is the principal feature of the entire presentation, and as that runs for an entire week, it's hardly logical to expect that patrons will come in twice during the same week to sit thru the entire show or be satisfied with a change in vaudeville and pictures on a second visit while paying the scale for an entire presentation.

If the drama is sufficiently attractive to bring daily audiences, we cannot see the logic of a mid-week change in vaudeville and pictures, for the films should be in keeping with the drama and be sufficiently strong for an entire week.

This change of policy at Proctor's 23d street house will be well worth watching.

Proctor's Tribute to Players

When F. F. Proctor decided to alternate his East Jersey Street Players at the Proctor Theater, Elizabeth, N. J., with his West 23d Street Theater in this city, his announcement brought visions of many home-breaking ties to his players, who have established themselves in cozy homes in Elizabeth, and their discomfiture being brought to the attention of Mr. Proctor, he paid an appreciative tribute to his players by the further announcement that it would not be necessary to give up their homes, as one and all would be provided with commutation tickets, which accounted for an apparent bridal party en tour, when the feminine members of the company trouped into the Pennsylvania Station after the Monday evening performance, over-burdened with floral tributes from friends and admirers, who formed an escort from the theater to the station to see their favorites entrain for Elizabeth on The Owl.

MARY ANN DENTLER



Popular leading woman of the Somerville Players, Somerville, Mass.

Dainty Mary Ann

Leading Woman of Somerville Players
Versatile Actress

Approaching the dressing room of dainty Mary Ann Dentler, leading woman of the resident company at the Somerville Theater, Somerville, Mass., with fear and trembling and a rosy-red blush ready to be called forth, if necessary, this mere male knocked on the door and waited one endless second, to be greeted by:

"Come on in and help me put on my war paint; we'll talk while we work."

Taken aback by such an unexpected greeting, we hesitated, but the door soon swung open and we were ushered in. An air of pleasant friendliness soon pervaded the room, putting us at home at once. After selecting a trunk for our seat, we started chatting. Between dabs of lipstick, eyebrow pencil and a camel's hair brush we learned all about this fair lady from the great open spaces of the West.

Mary was born in Denver, Col., not so terribly long ago—she's still in her twenties!—on the birthday of "Buffalo Bill" Cody, who was a close friend of her father. Her parents, Mr. and Mrs. F. J. Dentler, were nonprofessionals, but the only other member of Mary's immediate family, a sister, is Helen Ford, a concert singer of some reputation and ability. Holy Cross Convent, Notre Dame, Ind., is where Mary Ann received her education. She had displayed exceptional ability as a singer and dancer, as well as an actress, so she decided to seek her fortune behind the footlights. While breaking in a "kid single" for vaudeville around New York she was discovered by a representative from Henry Savage's office and signed up for the role of Youth in *Everywoman*. She never even opened in her vaudeville tour. She got off to a flying start in the Savage play and has been at it ever since for the past 10 years.

She went on tour with *Everywoman* after its run. She also created the role of Betty in *The Mirage* on the road, but was replaced by Florence Nash when that show opened on Broadway. When *Leg o' My Heart* toured Canada and the West Mary was in the company. Since her appearance with big productions she has played in dramatic stock, the Elitch Gardens, Denver; Poli houses in Hartford and New Haven, Conn.; with a company in Albany, and is in her first season with the Somerville Players. She has proven quite popular with Somerville audiences, in fact proved a big hit in her first few weeks. Standing in the lobby after a performance you hear the patrons speak of her as Mary Ann, just as tho they had known her for years.

A leading lady in stock is called upon to fill many different roles, but this writer has seen few stock actresses as versatile as Miss Dentler. She plays straight and comedy roles well, tho she experiences a preference for comedy drama, can sing well and can dance, both musical comedy and acrobatic styles. It would be hard to find a play with a leading part that Mary couldn't carry. Every day that she isn't rehearsing or having a matinee finds her in Boston covoring 'round a mat in one of the dancing schools learning more acrobatics, or at one of the vocal studios where she is having her voice cultivated. While she's been in the business some time Miss Dentler still feels there is room for improvement in her and is working conscientiously for the big opportunity she feels is bound to come her way some day.

As she put the finishing touches on an eyebrow and proceeded to relax long enough for her maid to fix her hair, we ventured to inquire why she chose the theatrical profession.

"With the birthday I've got how could I help it? Guess I was born for it. It's a great old profession. Wouldn't desert it for the world."

As the maid worked on her hair she talked of many things, but particularly of her "education" as she called her singing and dancing lessons. When we touched on hobbies we learned those are her two chief ones and she's too busy with them to have any others, outside of riding around in her car in which she journeys back and forth from Cambridge each day.

We started to unloose a string of questions, but were only to get one of them answered—we learned her folks have permanently settled in Forest Hills, L. I., and Mary stays there between seasons—when, like in *The Raven*, Poe's famous poem, "suddenly there came a tapping." 'Twas the call boy announcing Mary Ann was due to make her first entrance in five minutes, so we took our cue from this and graciously bowed our way out, going 'round front to watch her work, which is always a pleasure.

JACK F. MURRAY.

Harry Bond To Produce and Present Own Play

Schenectady, N. Y., Feb. 11.—The Harry Bond Players at the Hudson Theater presented *What's Your Wife Doing* as the current week's attraction.

For the week of February 16 Mr. Bond presents his own play under the temporary title of *The Sacrifice*, and has arranged for several producing managers of road shows and stock to be present in anticipation of its being sufficiently successful to warrant production as a road show or a new release for stock.

The Bond Players now include Alpha Hall, formerly in productions and vaudeville, and Clayton Flagg, well-known juvenile of stock.

"John the Worm"

Elliott Nugent, leading man of the Stuart Walker Players at the Cox Theater, Cincinnati, is preparing for the presentation of his new college play, *John the Worm*, and local playgoers manifest their intention to be present by the special night reservations already made by the University of Cincinnati and other organizations.

Stuart Walker is now rewriting several new bits into his play, *Five Flights Up*, which he presented two years ago and will present again at an early date.

Cloninger Players

Salt Lake City, Feb. 11.—Local playgoers were reminded of Edwin Milton Royle, a native son and playwright, when Ralph Cloninger responded to popular request for the presentation of Royle's *The Squaw Man*, with Cloninger in the title role, and Curg Peterson, Jr., making his stage debut as Little Hal, the son of *The Squaw Man*, in which both distinguished themselves admirably, especially little Curg, who was letter perfect in his lines and entirely at home in the role.

Florence McGrath Back With Blaney Players

New York, Feb. 11.—Florence McGrath, well-known leading woman in stock, for several seasons with the Blaney Players in this city, is again back with the Blaney Players rehearsing for her appearance next week, playing opposite Victor Sutherland in *The Whole Town's Talking*. She succeeds Shirley Warde as leading lady of company for a limited engagement.

Jackson With Woodward

St. Louis, Feb. 11.—Selmar Jackson, formerly leading man with the Baker Players, prior to closing his engagement on account of illness, has recovered sufficiently to warrant him accepting an engagement with the Woodward Players at the Empress Theater. Leo Linhard and Lora Rogers are also members of the Woodward Players' Company.

Henry Carleton

Says Something Worth While About Dramatic Stock Plays and Players

New York, Feb. 9.—Windsor P. Daggett, who conducts The Spoken Word Department in *The Billboard*, on a recent visit to the State of Maine stopped off at Lewiston, where he attended a performance of the Henry Carleton Players at the Priscilla Theater.

Mr. Daggett commends the players highly for the presentation of *A Good-for-Nothing Husband* and the courteous treatment they accorded him during a visit to Mr. Carleton back stage while Mr. Carleton was being interviewed by a representative of *The Lewiston Journal*, to whom he said:

"If people are sick of vamps and 'dirt'—

"If they really like wholesome, clean, sweet drama and comedy with enough good laughs in it to entertain them a couple of hours—then we shall succeed.

"Folks say they are sick of pictures and even vaudeville all the time; that they welcome a stock company, putting on clean stuff.

"We have run 40 weeks successfully in Waterville and we had an 83-week run in Pawtucket, R. I., where conditions were similar to those here. It takes a little time for people to become acquainted with us—that's all. When they know what we have to offer I believe there will be enough people interested in Lewiston and Auburn to furnish good-paying houses every week.

"The pendulum is swinging toward the revival of the real drama, there is no doubt. The films gained their great hold just as the influx of foreigners in the cities found a common entertainment in the silent drama on the screen. As these foreign-born people are assimilated and learn English there will be increasing demand for the spoken word.

"The fundamental principle is the old-fashioned one of carrying a play thru all its intrigues and villainies to a righteous conclusion. Let the play end with right triumph; that's the drama that will last, that is worth while, that folks really want. Why, it will be only a matter of a few years perhaps when every city of any size will have its municipally endowed dramatic companies, giving such plays, well justified of support from the taxpayers' pocketbooks because next to the pulpit the drama can be made the great teacher of life's greatest lessons."

J. W. Cowell for Vaude. Act

J. W. Cowell, who appeared in *Whispering Wires* with Loew's Seventh Avenue Stock Company, has closed his engagement to assume a part with Maurice Costello, the former screen star, who now is appearing in vaudeville in an act produced by Irving R. Franklin, manager of Fokine's Ballet. After a tryout at Astoria, L. I., the act was booked over the Keltb-Albee Circuit.

Julia Shaw in Stock

New York, Feb. 11.—Julia Shaw, for three years in the original company of *Lightnin'* with Frank Bacon, was guest player with Julius Leventhal's Rialto Players at the Rialto Theater, Hoboken, N. J., for the current week in the role of "Lizzie" in *The Bat*, and her friend, Mollie Gibbons, well known in London and the British Provinces working opposite Bill Howard, is engaged for the role of *The Landlady* in a new vaudeville act.

Engagements

New York, Feb. 12.—Irving J. White, artist representative, has arranged engagements, viz.: Byron Hawkins in *The Bat*, week of February 9, and Gertrude Knight in *The Shame Woman*, week of February 16, for Julius Leventhal's Rialto Players, Hoboken, N. J.; Ruthema Stevens, as second woman; Gay Seabrook, as ingenue, and Dolle Gray, in *Cheating Husbands* for Julius Leventhal's Fifth Avenue Players, Brooklyn, N. Y.

"Is Zat So"

Detroit, Feb. 14.—The popular slogan among the Woodward Players at the Majestic Theater during the past week is *Is Zat So*, due to the fact that they paid homage to their former associate player, Richard Taber, by a theater party at the Thursday matinee of Taber's appearance in the production of *Is Zat So* at the Garlick Theater.

Jane Marbury in "Some Girl"

New York, Feb. 11.—Jane Marbury, late leading lady of Cliff Schaufele's Temple Players, Hamilton, Can., is now leading lady in support of Tommy Martelle, female impersonator, late guest star of numerous stock companies thruout the country, now starring in George M. Gatts' production, *Some Girl*, en tour thru New England.

Circle Players

Dallas, Tex., Feb. 11.—The Circle Players, at the Circle Theater, presented *The Desert Flower* as the current week's attraction, with Helen Stewart and Victor Browne in the leading roles.

Ketcham Fears Not Radio

Denver, Col., Feb. 9.—Ben Ketcham, progressive and discerning manager of the Denham Theater, fears not the radio, for Ben says:

"I am not calling these anti-radio stories bear stories, and I'm not meaning to detract from any statements made by Mr. Brady and other noted producers to the effect that radio is sounding the death knell or even seriously injuring the theatrical business. I am stating plainly that I disagree with them. I believe the radio is not an enemy but an ally of the amusement industry.

"There is definite reason for this statement. The theater, at least as far as we are concerned, is enjoying prosperity, and this prosperity is greater than last year's. From that fact alone I know the radio is not bothering us seriously.

"Another reason for the statement is that everything has its field, and the field of the radio is the home. People won't stay at home all the time to listen to the radio any more than they stayed at home all the time to listen to the phonograph or the player piano. They will stay at home to a certain extent while the radio is new to them, and after that it will be like everything else—it will take its place in our rapidly advancing American life as a home pastime.

"When the movies came to the point of being practical everyone believed the days of the stage were limited. Instead it has helped clean out the poorer dramatic attempts, aided the better stage presentations and increased interest in amusement."

Ben's optimism is reassuring.

Stuart Walker Speaks

During a recent address at the forum luncheon at the Chamber of Commerce, where he was guest of honor, Stuart Walker delighted the assemblage by saying that it wasn't Broadway to Cincinnati as in the old days, but Cincinnati to Broadway in more recent days of premiere presentation of plays, for, as Mr. Walker modestly admitted, several of the recent successes on Broadway had their premiere presentation at the Cox Theater by the Stuart Walker Players.

In the course of his address Mr. Walker said:

"New York is fond of believing that no good shows can come from the 'sticks', but right here in Cincinnati our company has produced dramas which have packed the house, while New York productions playing here at the same time went on before empty seats."

Mr. Walker added that 18 of his former stars now were playing leading roles in New York, which, in his opinion, is another proof that the West can and is showing the East something as to drama.

Realism on Stage Revealed

Boston, Feb. 12.—The Boston Stock Company at the St. James Theater, presenting *The Misleading Lady*, with Elsie Hitz as leading lady and Bernard Nedell as leading man, gave its patrons a revelation of stage realism that held up the performance for fifteen minutes last night while a doctor took several stitches in the scalp of Mr. Nedell, who had been struck on the head with a telephone by Miss Hitz.

Mr. Nedell finished his performance, but was out of the cast for the remaining performances during the week.

The accident occurred during a struggle in a big scene between Miss Hitz and Mr. Nedell that for realism has seldom been equaled.

After the accident Stage Manager Ralph Morehouse directed Master of Props Ernest Thompson to provide a papier mache telephone, as he had no desire to rob the presentation of its realism nor to rob Mr. Nedell's substitute of his senses in subsequent performances with Miss Hitz in *The Misleading Lady*.

Mabel Owens With Loew's

New York, Feb. 13.—Mabel Owens, Shakespearean actress, who recently returned to the stage as a visiting player with dramatic stock companies, is appearing in the current week in *The Gold Diggers* with the Seventh Avenue Stock Company at Loew's Seventh Avenue Theater.

Other additions to the regular cast for the current attraction are Helen Rapport, Mary Frey, Rhoda Davies and Mary Johns.

Florence Pendleton, especially engaged for the role of "Rebecca Fanning" in *Lazy Bones* last week, became sufficiently popular that by special request of her associate players and patrons she has been held over for this week, and in all probability will continue as a member of the cast indefinitely.

Jane Hastings Players

Mt. Carmel, Pa., Feb. 11.—Jane Hastings, directing manager of the Jane Hastings Players at the Opera House, announces Adrian S. Perrin, well-known producer of musical comedy releases for stock presentation, will arrive here in time to direct the presentation of *Mary* week of February 23, a musical comedy that was formerly a success on Broadway, and in all probability Mr. Perrin will augment the regular cast with a chorus selected from local talent.

Marie Louise Walker

Engaged as Leading Lady With Proctor's New Company at Elizabeth

New York, Feb. 11.—Marie Louise Walker has been engaged as leading lady for the newly organized Proctor Players' Company that opened on Monday at Proctor's Theater, Elizabeth, N. J., in *My Lady Friends*, a play which had an extended run at the Comedy Theater in this city prior to its release for stock.

Reports from Elizabeth indicate that the play and newly organized company are being well received at Proctor's Theater on East Jersey street during this week, and in all probability the same will be applicable to play and players in their presentation next week at Proctor's 23d Street Theater, this city.

Miss Walker has been seen heretofore in Broadway productions that included *The Famous Mrs. Fair* in support of Henry Miller, in *We've Got To Have Money* in support of Robert Ames, and *Steadfast* with Frank McFlynn. This clever actress with her charm, beauty and versatility should strengthen the cast greatly in every stock presentation in which she will appear.

Scores "High Cost of Loving"

New York, Feb. 9.—F. L. B., well-known reviewer of theatrical presentations for *The Denver Post*, is decidedly emphatic in his criticism of *The High Cost of Loving*. In his review he says:

"With hundreds of suitable plays available for presentation at a family theater, whoever it is that does the selecting has picked this one with which to turn over a new leaf and start the new year with a clean slate.

To paraphrase the time-honored phrase from the alleged frozen and supposedly hard-boiled North: "Don't shoot the players; they're doing the best they can." In this instance many of the lines put into their mouths must be as offensive to them as they are to the church people held up to ridicule's throout the two-hour performance.

"Sex problems can be treated in a dignified way and in such a manner as to point a worth-while moral. In this case there is neither dignity nor morality."

While F. L. B. condones the playing of the Wilkes Players at the Denham Theater, he devotes an entire column to an apparent justifiable criticism of the play.

Permanent Players

Winnipeg, Man., Feb. 11.—Musical comedy is the craze here. *Irene* started the ball rolling New Year's week and proved such a success that for the first time in the 18 years' history of the Permanent Players a bill was held over for a second week. During the bonspiel Manager Howden is presenting *The Time, the Place and the Girl*, and will probably give another musical show around Easter. A feature of the bonspiel attraction is the introduction of a song and dance specialty, *The Three Conspirators*, written by Jack McClellan, light comedian of the company. Among those taking prominent parts in the vocalizing are: Hazel Corinne and John Winthrop, leads; Lynda Earle, Jack McClellan, Sherold Page and a bevy of local beauties, who are being put thru their dancing formations by Mr. McClellan.

Berkell Players

Waterloo, Ia., Feb. 11.—The Berkell Players' presentation of *The Old Soak* during the past week lived up to all expectations, and *The Courier*, in a review of plays and players, commended Al. C. Wilson, viz.: "In the title role Al. C. Wilson paints a most convincing picture of an agreeable drunkard, one whose likable and human qualities Mr. Wilson brings out in decidedly effective manner. Those who have seen him in vigorous, virile parts were treated to a real surprise in his portrayal of the man whose physical and mental qualities have suffered much from intoxicants, but whose qualities of character have survived the popping of many corks and the vision of many an untitled glass. He does a mighty clever and satisfying 'Old Soak'."

Montauk Players

New York, Feb. 13.—The W. H. Wright Montauk Players, at Louis Werba's Montauk Theater, Brooklyn, played to good houses during the current week with *In the Next Room*.

Selena Royle returns to the company as leading woman next week as the "Montague Girl" in *Merton of the Movies*. Laura Lyman, conceded to be one of the best second women in stock, will be seen as "Beulah Baxter".

Leo Curley has been especially engaged to play "Jeff Baird". Mone Hogue and George Fleming are new members of the company.

The Boston Stock Company

New York, Feb. 11.—The Boston Stock Company (at the St. James Theater) was among the guests of Leon Gordon at a Sunday night performance of *White Cargo* for theatrical professionals.

The Boston Stock Company is now rehearsing *Expressing Willie*, a recent release for stock.

Poli Players

Establish an Envious Record—Personnel Virtually the Same During Five Years

New Haven, Conn., Feb. 11.—The Poli Players at the New Hyperion Theater have the enviable record of having been together for five years. The personnel of this company has continued, practically intact during this period mainly by the demand of public sentiment. The company includes: Arthur Howard, Winifred St. Claire, Walter Scott Weeks, Orville Harris, Edmund Abbey, Billy Lynn, Clair Nolte, Edna Earl Andrew, Francis Williams, Jay Ray and Bernard Steele. The engagements of this company included 76 weeks in Worcester, Mass.; 30 weeks in Springfield, Mass.; 30 weeks in Hartford, Conn., and three seasons in this city.

During this time it has been under the direction of Bernard Steele, who in addition to his work has devoted much of his time to amateur theatricals, several local clubs being indebted to him for his untrilling and valuable efforts.

The caliber of the plays has always been of the highest order, both in their selection and presentation, and they have won the greatest praise from both public and press. It is of more than passing interest to know that the Poli Players not only produce the most recent releases from Broadway but also take great interest in presenting new plays, the latest of these being *The Flirting Flapper*, having for their guest star Howard Blair, a recent recruit from vaudeville. Mr. Blair's work as a female impersonator has been compared with that of the greatest of the stage and he will appear upon the rest of the circuit in this piece.

It has been shown that musical comedies were a valuable asset in the yearly production of stock plays, and the Poli Players were among the first to realize this fact, not less than four of this style of plays being presented each year. The company is fortunate in having so versatile a leading lady as Miss St. Claire, who can sing and dance with as much ability as many who specialize in that field. In Billy Lynn it has a comedian of exceptional ability who has won a reputation as a dancer. His skill in this line proves a great asset to Director Steele, as Mr. Lynn stages all the dancing numbers for the musical productions. In addition to this he conducts a school for dancing outside the theater, and has about 30 pupils enrolled, with many more desiring to join, but lack of time prevents him from taking more.

Edmund Abbey is to play the leading role in *The Old Soak*, which is to be presented in the near future, and will then travel the Poli Circuit in all future productions of the piece. The scenic artist for the company is Frank Ambros, whose artistic sets call for more than passing notice for their originality and color. He is an outstanding man in his line.

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Julius Leventhal's Fifth Avenue Players

New York, Feb. 11.—Julius Leventhal, who operates the Rialto Theater in Hoboken, N. J., with the Rialto Players and the Fifth Avenue Theater, Brooklyn, with the Fifth Avenue Players, had been listening to the call of Italians in that section of Brooklyn for several weeks past, and had almost decided on closing his English-speaking company in response to the demand of local Italians for an Italian company in Italian plays, when an unprecedented increase in patronage of his English-speaking company decided him to continue his present policy.

Due to the illness of Emma Bunting, popular leading lady, out of the cast temporarily, she will be succeeded for one week only by Edna Buckley, in *Common Clay*.

Cecil Spooner's recent success at the New Metropolitan Theater in *Cheating Husbands*, prior to the closing of her company for an engagement in vaudeville, attracted the attention of Mr. Leventhal, who made Miss Spooner a lucrative offer to cancel one week of vaudeville to appear as guest star in the presentation of *Cheating Husbands* at the Fifth Avenue Theater for the week of February 16.

In all probability Miss Bunting will return for the week of February 23, as reports from her attending physician indicate her illness will not prove serious.

Poetical Gladys George

Denver, Col., Feb. 11.—Gladys George, leading lady of the Wilkes Players, at the Denham Theater, has surprised her associate players with her sentimental emotionalism in many of her roles.

That little Gladys is poetical has been evidenced in a local newspaper by the publication of a poem written by Gladys at the age of 14, titled *When We Reach the Other World*. It's far from being the outpouring of a celestially inclined child, but an insight into life of a well read, worldly wise girl, who believes in the Equality of Mankind.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

HOUSE ~ TENT REPERTOIRE

BOAT SHOWS - TOM SHOWS - MEDICINE SHOWS

(Communications to 25-27 Opera Place, Cincinnati, O.)

Hillman Company Closes Long Season

46 Weeks' Tour of Three-Night and Week Stands--Reopens at Beloit, Kan., April 4

Hillman's Ideal Stock Company (No. 1 Show), under the management of Harry Sohns, closed a season of 46 weeks at Mankato, Kan., February 14, completing a tour of three-night and week stands in Kansas, Nebraska and Colorado. Business was reported good in spite of the cold weather and bad roads the past seven weeks. Members of the company have gone to their homes in various parts of the country for a few weeks' rest. The show will reopen at Beloit, Kan., April 4, playing eight weeks of three-night stands in houses before going under canvas for the summer. F. P. Hillman will have two dramatic tent shows next season, both companies playing the Kansas and Nebraska territory that has been the home of the Hillman shows for 20 years.

Bennett Bookings

Chicago, Feb. 13.—The Bennett Dramatic Exchange reports late bookings of actors as follows:

Alexander Lockwood with Maddox Park Players, Saskatoon, Can.; Albert Moore, Pearl Ethler Moore and Edward McArthur with Burton-Garrett Players, Racine, Wis.; Bessie Daltry with Aulger Bros., William J. Maloney with Julia Arthur's St. Joan Company, Mattie Ziehlke with Rith & Poutler's stock company, Clinton, Ia.; Gwendolyn Delaney with Redpath Lyceum Bureau's *Everyday* Company, Eugene Carey with Rialto Theater's musical stock, Tampa, Fla.; Marie Welter with De Wolf Hopper's repertoire opera, playing *Dame Durden* in *Robin Hood*; Herbert Sears and Aldis Bartlett with Fiske O'Hara's *The Big Mogul* Company, Sylvia Rublan with Waller Players, Toledo, O.; Beatrice Savelle with the Powell Stock Company, Regina, Can.; Charles L. Clapp with the Hawkins-Ball stock, Calumet Theater, South Chicago; Arthur Van Slyke, Geanne Genung, James Morgan, Marie Kinzie with the Redpath Lyceum Bureau's *The Gorilla* Company, Fay Wychoff, Cecil Lorraine with Tom Hoier's vaudeville act, K. Horace McDonald with the Ford vaudeville act; Day Keene and E. J. Brady, Majestic Theater, Madison, Wis.; Lawrence Coghlan with Balaban & Katz, Hazel Rice with Herbert Bethew and Company in vaudeville, Archie Rote with Harwood & Kurtz musical comedy company, William H. Nlemeyer and Vera Temple with Earl Ross stock, Waukegan; Harry Walker, stage manager for Kary Way's stock, Springfield, O., and Mildred Von Hollen with Harry Minturn's stock at Hammond, Ind.

Stetson Show

Still Owned by C. F. Ackerman Estate—Manager Franklin Reports Successful Tour

Among interesting letters evoked by Fletcher Smith's article in the February 7 issue of *The Billboard*, dwelling upon the comeback qualities of *Uncle Tom's Cabin* companies in the face of direst vicissitudes, is one from Joe Franklin, to whom the management and control of the Stetson Tom show was turned over by Charles F. Ackerman one year before the latter died.

Writing from Yakima, Wash., Mr. Franklin states: "I have with me exactly the same people and production with which we opened August 4, 1924. We carry 20 people, including band, orchestra and cast, and are playing the big city time, booked by J. C. Connor. We expect to close a 40 weeks' season in May, having covered the entire northern part of the United States and from Coast to Coast in Canada. The show is owned by the C. F. Ackerman estate, and the title is used by permission of Leon W. Washburn."

Stock Company Moves

The Frank & King Stock Company, which played at the Auditorium Theater in Kelso, Wash., for the past 14 weeks, closed there with engagements in Astoria and Marshfield, Ore., to follow.

No Longer With The Billboard

For reasons satisfactory to *The Billboard* notice was given to Phil LaMar Anderson on February 7 that his services would not be required two weeks from that date, but in the meantime his actions were such that on February 12 we were compelled to exclude him from the premises and he is no longer connected with the publication in any capacity.

Thru at La Crosse

Beach-Jones Stock Company Ends Six Weeks' Engagement and Signs To Return Next Year

Finishing its third annual engagement at the Majestic in La Crosse, Wis., January 31, after six weeks of record-breaking patronage, it was announced that the Beach-Jones Stock Company had signed contracts to return for the same period next winter.

That the company has become a fixture is also indicated by Guy Beach's purchase of a lot in La Crosse, where he intends to erect a bungalow. This item was broadcast in a special issue of *The La Crosse Tribune*, with a made-over front page wholly devoted to stories and photographs of the "Beach-Jones Gang", which was distributed as a souvenir at the farewell show. Publication of this paper was a gratuitous compliment to the Theatians, and emphasized the local enthusiasm over their decision to become permanent residents.

Movements of Actors

Chicago, Feb. 13.—Dave B. Lewis, one of the most active of the producers here 20 years ago, is now U. S. consul at La Rochelle, France. He wrote A. Milo Bennett this week in a reminiscent vein. Mr. Lewis had three companies of *Uncle Josh Spruceby* on one-night stands almost continuously for 20 years, as well as a number of other companies on the road. He quit the business wealthy some years ago.

Jack Driscoll and Myrtle Bigdon have closed with Melnotte's Comedians in the South and are back here.

An Eastern picture firm is here and will make 52 pictures along the id-a of *The Pottery*. Arthur Bertholet, for years with the old Atlas studio, is general director. The pictures will be made in the Rothacker plant.

Will Morrissey is here organizing a large musical comedy which he expects to put into a Loop theater. Rehearsals were started today in the Central Theater.

Marguerite Bryant will open a new stock in Columbia, S. C., April 6 and is now in Chicago selecting people and plays.

Eddie Hume is rehearsing a new act which will have an early opening. Joe Whitehead, veteran vaudeville comedian, is visiting old friends.

M. T. Jones of the Beach-Jones stock, here yesterday on business, advised that the company's splendid business continues. The show is in Marinette, Wis., this week.

Harwood & Kurtz have opened a new musical comedy stock at Moline, Ill.

Blanche Swade has joined the Victory Theater Players in Charleston, S. C., under the management of Charles Kramer, who had the management of the Marguerite Bryant Players for years.

Don and Mazie Dixon opened in permanent stock this week in the Warrington Theater, Oak Park. The staff was decidedly satisfactory.

Herbert Hawthorne is here organizing a repertoire company for Wisconsin territory.

Taylor To Open Stock at Portland

E. Forrest Taylor, who has been playing a special five weeks' engagement at Salt Lake City with the Ralph Cloninger Players at the Wilkes Theater, has left for Portland, Ore., to arrange for appearances with his own stock company. Mr. Taylor acted as director and also took leading parts with the Cloninger Players. He formerly operated the Helix Theater in Portland, Ore., and it is possible he will reopen there.

Ralph Cloninger closed one of his most successful weeks in stock, producing for the fourth time during Salt Lake seasons *The Squaw Man*.

Val Cleary Cleans Up in Miami Realty Deal

Papers in Miami, Fla., recently devoted front-page position to the sale for \$150,000 of a Miami Beach corner lot by Val C. Cleary, who purchased the property in 1915 for \$800, paying \$85 down and \$20 a month.

Among friends rejoicing at the news of Mr. Cleary's prosperous venture are many in the show business, as he formerly was a well-known leading man in the Pickett Stock Company, also featuring his charming wife, Grace Pickett. It was while playing a Miami engagement that they decided to invest in the beach property. For the past four years Mr. and Mrs. Cleary have been living at Miami Beach. He is now a realtor and has his own office and sales force, also being city tax assessor and vice-president of the Miami Beach Chamber of Commerce. Mr. and Mrs. Cleary are building a beautiful home facing the Atlantic, where they will have surf bathing the year 'round and will be glad to welcome any of their friends down that way.

Johnstone Bookings

Chicago, Feb. 14.—O. H. Johnstone's American Theatrical Agency reports recent bookings as follows:

Louis Lytton, Joe Cameron, Frank Shay and Robert Sherwood with Robert Sherman stock, Terre Haute, Ind.; Richard Allen, coast leading man with Dorothy Laverne stock, opening in Madison, Wis., March 15; Dorothy Cluer, ingenue, and Roy Hilliard, director, have been placed with the same company; Jack Sexton, Edna Cable and Frank Colton with the Christy Orecht Company to open March 1 in houses and later go under canvas.

This agency has just completed the organization of the cast for one bill a week stock in Grand Rapids, Mich., to open tomorrow. Arthur Gale is the director. The roster includes Patricia Joyce, Fern Tarona, Virginia Stewart, Adelaide Melnotte, Karl Huebl, Andrew Strong, Ted Regan, Jack Paige and Walter McDowell.

Helen Stanland, of the above agency, returned Wednesday from French Lick, Ind., where she spent several days resting.

Sells Interest in Spooks

Robert J. Sherman of Chicago, author of *Spooks*, announces he has sold an interest in its royalties to the Century Play Company of New York. Starting with smaller repertoire shows two years ago this play has worked itself up as a feature with such companies as Chas. K. Roskamm's Chicago stock, drawing capacity business in the big cities as well as for "tank" companies.

MUSICAL RUSSELLS



Bert and Bertie Russell, who last season were identified with *Rippel's Show*, doing general business and musical specialties. Mrs. Russell was in charge of the company's band and orchestra.

Doing Good Business at Northwest Stands

The Newton Pingree & Holland Dramatic Show reports good business enjoyed by it and other companies playing North and South Dakota and Montana the past season. Opening the house season September 20, the Newton Pingree & Holland Company played just two losing stands in North Dakota until December 16, when the show closed. After a four-week layoff the management reopened and, notwithstanding cold weather, has been doing a paying business. The present company will operate until early in April and reorganize.

Mrs. Newton Pingree and Mr. Holland have leased *The Girl and the Tramp* from George Barton and will operate via auto-playing one-nighters. They will tour the Dakotas, Montana, Wyoming and some Canadian territory before fall. Glen Radcliff, Mr. and Mrs. "Bill" McDade and Evelyn Wiltse have been re-engaged. Seven people will be carried and Fred A. Loeber of Ft. Dodge, Ia., will pilot the outfit. The management bought a new car last fall and all the accommodations a machine can afford will be placed at the disposal of the players. Baggage and scenery will be transported by trucks.

Birthday Party for Parker

When Harry F. Parker celebrated his birthday anniversary on a recent Sunday all members of the Parker Comedy Company, now touring Wisconsin, made it a point to be present. Tom Dalton infers that it was thought advisable to "cut out the candles" for the cake, as several who had attended previous celebrations of a similar nature counted more than the number originally planned to adorn the frosting, which resulted in a disagreement as to Parker's actual "youth in years". Those in attendance included Parker and his wife, Ada Parker, "Sonny" Parker, Tom and Irma Dalton, Bert Robbins, Chrissie Bryant and Bud Quinn. Tom says the gang misses Bob Cunningham.

'Twas Harold Porter's Company

The page of news in *The Billboard* devoted to the Actors' Equity Association contained in the January 24 issue a letter from a screen writer who paid debt tribute to the principals and cast of a Pacific Coast tent show which he attended while marooned in a place that he christened "deadly Hickville". The writer confesses that tho he went to scoff he remained to praise. Now comes the interesting information that the tent show has been identified as Harold Porter's Company. Craddock Rule supplies the information, saying he visited the troupe while taking a two months' vacation in California from his duties as director and leading man with the Harve Holland Comedians for the past two years. According to Rule, Porter has one of the cleanest and best little rep. shows he has seen. He adds: "The cast is made up of the following: Harold Porter, owner, manager and leading man; Grover Sheldon, heavies; Lem Spooner, characters; Jack (Tony) Ford, comedian; Clarence Sercrst, general business; Irene Spooner, leads; Ben Sheldon, ingenues; Peggy Morrish, characters and general business; Mrs. Lem Spooner, characters. The orchestra comprises Chuck Morrish, piano and leader; Grover Sheldon, sax and trombone; Jack Ford, drums; Clarence Sercrst, violin. They are putting on some old and some new bills and stage them very nicely, using several of Mr. Sherman's bills, which seem to please best of all. The neighbors like the Toby bills out this way better than in most any other section I know of. This show has been in California for four years and has played this territory twice a year, while some of the others that have visited these parts have only stayed one season, so surely there is something to the show in general. I visited the Sheldons and Mr. Porter, having trouped with them in Texas years ago. The same *Billboard* that brought us the laughs about the screen writer 'discovering' a tent show also brought sadness in the announcement of the death of Mac (Toby) McIntosh, with whom we all trouped. He was a wonderful boy and the best Toby in the business. God rest his soul!" Mr. Rule wrote from South Gate, Calif., and we shall welcome another letter upon his return to the Holland Company in Texas.

Sara James sends a newsy squib from Hugo, Ok., about the Wilson & Grady road show, managed by Ted C. Wilson and John Grady. The last two months they have been playing theaters in Oklahoma with two of their screen features, *Up in Mary's Attic* and *The Passion Play*, State rights for which were purchased by the company. They will begin the new season the middle of March with a complete new outfit, including four trucks, three house trucks and two touring cars. They will carry eight people, six of whom double in the hand. Week stands will be made and a different film and vaudeville acts will be offered nightly.

REP. TATTLES

This department acknowledges with thanks a handsome valentine from the Three Thoms at Lowell, O.

Robert L. Johnson, better known on the Lasses White Minstrels for four seasons as "Rep. Show" Johnson, closed with that show February 7 and joined Harve Holland's Comedians.

Fred Roberts, troupier of several years' standing, is now located in Paducah, Tex., where, he informs, he is directing the Chamber of Commerce Band, also leading another band at Crowell, Tex., while Mrs. Roberts is playing a holton-phone (bass).

Martin Hall, now a chiropractor at Columbus, Ga., with a large practice, was with Andrew Downie's rep. show about 1900. He and Ed Leahy of the Neil O'Brien show recently had a pleasant reunion when the minstrels were in Columbus.

Edgar Hole, cornetist, of Wilmington, O., advises he has been engaged for the season of 1925 by Manager R. W. Todd of the Belle Barchus Players, Dayton, O. Hole has won considerable fame on programs in and around Wilmington and this will be his first season on the road. The Barchus Players open in May, with the closing date set in September.

Hal Barber, a new member of the cast of the Circle Theater Players at Dallas, Tex., joined from the Victoria Theater in Chicago. He formerly played with Laurette Taylor, Desmond Kelly and stock companies in Akron and Toledo, O. He also has been with various road companies. On his debut at Dallas he played a cowboy part in *The Nervous Wreck*.

Bert Brown, former troupier, writes: "I closed with John F. Stowe's *Uncle Tom's Cabin* October 1, 1921, and since that time have been holding a 'sit' as makeup on the morning edition of *The South Bend* (Ind.) *News-Times*. *Billyboy* is a welcome visitor at my house every Wednesday." Now we know why show advertisements and reading notices get preferred position in the *South Bend* publication.

The pleasing sound of calliope music will be heard this week by people living along the banks of the Ohio and Mississippi rivers, but will not herald the coming of a show boat. The strains will float from the steamer Cincinnati, which left Cincinnati February 15 with a full passenger list for the Mardi Gras at New

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Who can act and change each night. Man to direct, with good line of scripts. People in all lines write. Can place for summer engagement. Tell all in first letter and don't put salary too high—you get it. Show opens at Carle, Ill., early in April. Miss Preston, write. Address P. A. PHELPS, Florence, Kansas.

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Orleans. The playing will be by Homer Denney, for many years calliope player and pianist on the excursion boats of the Coney Island Company, Cincinnati.

Ed Williams, directing manager of the Ed Williams Stock Company, is making his headquarters in St. Louis, playing circle stock in the best of the neighborhood theaters and is doing well. As his father was injured in an automobile accident at St. Louis last spring and has not fully recovered, Williams remains where he can be in close touch with his parent. It is his usual policy to play permanent stock in the fall and winter and take out his canvas theater in the spring and summer. Later Williams expects to have a permanent stock company in a Chicago suburb.

Sam T. Reed and Bert (Boob) Blake report from Cleveland, O., that they purchased a complete dramatic tent outfit which will be opened about the middle of May, playing a line of royalty bills on lots about the city, for which contracts have already been made. They expect to feature a jazz orchestra and a big free act in front of the tent each

night. After the regular performance seats will be removed, transforming the tent theater into a beautiful open-air dance hall.

Dr. A. R. Crain writes from Richfield Springs, N. Y., of *The Old Homestead* Company being snowed in, with 4 feet of "the beautiful" on the level and drifts 10 feet high. Members of the company, according to Dr. Crain, sleep with *The Billboard* under their pillows and fairly devour the contents during this stormy period. Dr. Crain thus records his impressions of the show: "Arriving during the blizzard six hours late, in their own special car attached to a milk train, for there were no other trains moving, the Denman Thompson *Old Homestead* Company gave the people of this resort a real treat, inasmuch as the rendition of this time-honored play was put over by finished artists in a manner to bring forth rounds of applause, and when the patrons left they felt they had witnessed a high-class production. Henry Horton as Uncle Josh is the same distinguished character actor as of old and, supported by a strong company, cannot fail to make a hit in any town.

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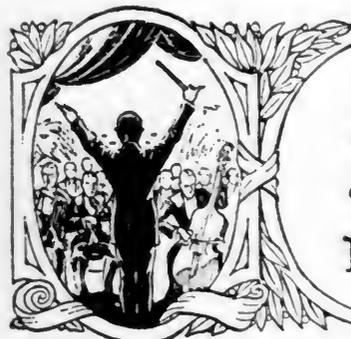
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Spring Music Festival Committees Releasing Plans for 1925 Events

Even this early in the year committees in charge of arrangements for several of the noted spring music festivals are beginning to release news of their plans for the 1925 festival. The committee in charge of the North Shore Music Festival, which is held in Evanston, Ill., annually, announces the dates for 1925 will be May 25 to and including May 30, and as usual the festival will be given at the Patten Gymnasium of Northwestern University. The plans at present announce a long list of artists, which includes Florence Macbeth, soprano; Arthur Kraft, tenor; Elliott Shaw, bass, who will be heard at the first concert; Percy Grainger, pianist; Rosa Ponselle, soprano; Lawrence Tibbett, baritone, as soloist for the second concert; Madam Tamaki Miura, Japanese soprano, and Mario Chamlee, tenor, as soloists at the third concert; Marie Sundelius, soprano; Theodore Karle, tenor; William Gustafson, bass, soloists at the fourth concert, and for the fifth concert, when *Martha* is to be given, the artists will be Florence Macbeth, soprano; Gladys Swarthout, contralto; Ernest Davis, tenor; Herbert Gould, baritone; Vittorio Trevisan, bass, and for the final night the soloists will be Tito Schipa, tenor, and Percy Grainger, pianist. In addition to this imposing list of noted artists there will be several eminent conductors, including Peter Christian Lutkin, Frederick Stock, Charles Martin Loeffler and Osbourne McConathy, and Percy Grainger will also act in capacity of guest conductor and composer. Then there will be the chorus of 1,000 singers and a capella choir, a children's chorus of 1,500 voices, and for the orchestral composition contest for the prize of \$1,000, which contest takes place at the fourth concert May 28, the judges will be Percy Grainger, Richard Hageman and Charles Martin Loeffler. The orchestral accompaniment for each of the concerts will be given by the full membership of the Chicago Symphony Orchestra and the choral works to be presented include Haydn's *Creation* and Horatio Parker's *St. Christopher*.

Arrangements are announced as having been completed with the organizations and artists who are to participate in the Ann Arbor Music Festival at Ann Arbor, Mich. This year marks the 22d annual observance of the May music festival and the dates chosen are May 20 and 23, with all the events held in Hill Auditorium, with six programs in four days as is the usual custom. The festival opens Wednesday evening, May 20, with an orchestral concert given by the Chicago Symphony Orchestra, Frederick Stock, conductor, and Ossip Gabrilowitsch, distinguished pianist, as soloist. On Thursday evening the concert will be devoted to Rachmaninoff's musical setting of Poe's poem, *The Bells*, and excerpts from Bach's *B-Minor Mass*. The Choral Union for this concert will be assisted by Emily Stoker Hagar, soprano; Rhys Morgan, tenor, and Charles Tittmann, bass. On Friday afternoon the principal portion of the concert will consist of singing by school children and the program will comprise groups of unaccompanied songs and a short cantata, *The Legend of Breyzen*, with the children assisted by Loretta Degman, contralto. On Friday evening occurs the Artists' Night, when Lauri-Voipi, tenor of the Metropolitan Opera Company, will be the soloist. Mischa Elman has been engaged as the assisting artist at the Saturday afternoon concert and will play a concerto with the Chicago Symphony Orchestra. The festival will be brought to a close with the presentation in concert form of *La Gioconda*, with a cast which includes Frances Peralta, soprano; Mario Chamlee, tenor, and Vicente Ballester, baritone, all of the Metropolitan Opera Company; Augusta Lenka, mezzo-soprano, and Katherine Meisle, contralto, both of the Chicago Opera Company, and Henri Scott, bass, formerly connected with both of these organizations.

Chicago To Have Two Concerts Directed by Igor Stravinsky

Arrangements have been completed for the appearance of Igor Stravinsky in Chicago in the role of guest conductor. The noted composer will direct the Chicago Symphony Orchestra in the concerts to be given February 20 and 21.

Chicago Opera Co. To Give Three Operas in Dallas

Dallas, Tex., is greatly interested in the coming visit to the city of the Chicago Civic Opera Company March 2 and 3. Three operas will be presented with casts which will include many of the Chicago organization's most noted singers and these operas will be *La Gioconda*, *Tannhauser* and *Boris Godunoff*. Among the singers to appear in these productions are: Rosa Raisa, Feodor Chaliapin, Charles Marshall, Cyrena Van Gordon, Joseph Schwartz, Gladys Swarthout, Edith Mason, Forrest Lamont and others.

Interesting Program Announced For Schola Cantorum Concert

Kurt Schindler, eminent musician and conductor, has announced the program to be presented by the Schola Cantorum at the next concert which is to take place in Carnegie Hall, New York, February 24. There will be a group of songs of Great Britain, Basque and Catalan songs, a group from the Rhineland and Switzerland, also from Sweden, and several Kentucky mountain songs. The soloists announced are Lillian Gustafson, soprano; Alma Kitchell, contralto, and Frederic Baer, baritone.

Associated Glee Clubs Will Give Second Concert at Metropolitan

So many entries have been received from the glee clubs which are affiliated with the Associated Glee Clubs of America that it has become necessary to engage the Metropolitan Opera House in place of Carnegie Hall for the second New York concert which the organization will give March 31. Twelve conductors will take turns in leading the massed chorus, including such musical directors of national reputation as Arthur D. Woodruff, George Gartlan, Marshall Bartholomew, John Hyatt Brewer, Mark Andrews, Bruno Huhn and Ralph Baldwin. The clubs to be represented will include the University Glee clubs of New York and Brooklyn, the famous Mendelssohn Club, of New York; the Apollo Club, of Brooklyn; the Hartford Choral Club, of Hartford, Conn., and clubs from Mt. Vernon, Flushing, Newark, Montclair, Summit, Nutley and the Oranges. The committee of arrangements is composed of Clayton W. Old, chairman; George H. Gartlan, director of school music in New York; Dr. Sigmund Spaeth and other leaders in the development of American music.

Atlanta Seeks Charter for Season of Summer Opera

Following the success of the recent dinner given in Atlanta, Ga., at which \$50,000 was subscribed in less than an hour for a fund to underwrite a season of summer opera, there has been filed application for a charter for the Municipal Light Opera Association of Atlanta. The capital stock is set at \$1,000, with privilege to increase it to \$100,000. Listed as incorporators are Charles Howard Candier, Victor Kriegerhaber and C. B. Bidwell. The new incorporation is not to be operated for profit and the purpose of the organization is stated to be the promotion of concerts and operatic performances and to encourage musical appreciation. Light operas will be given during the next summer in the City Auditorium and a director of national reputation will be engaged.

Pawhuska Organizes Club For Presentation of Operas

As the result of a recent meeting music lovers of Pawhuska, Ok., have organized what is to be known as the Pawhuska Opera Club, which has as its purpose the presentation of operas. H. E. Williams, leader of a local choir, was elected president; E. P. Sallee, secretary, and there was appointed a music committee, also a cast committee. Present plans are to present a spring music festival during National Music Week and it is hoped that an event of the week will be the production of an opera under the direction of Mr. and Mrs. Griffith L. Gordon. The club also has for its aim the promotion of better music and the cultivation of appreciation of good music among the people of the city.

Cleveland Asks Estimate On Municipal Opera

At a recent meeting of the City Council of Cleveland, O., a request was made to Manager William H. Hopkins, of Ambler Park, to estimate the cost of presenting a summer season of municipal opera. Ambler Park has such a section which is said to be well adapted as an amphitheater and such changes as would be necessary could be made without in any way impairing the natural beauty of the park. Manager Hopkins has ordered a survey and it is thought that immediately following his report an ordinance will be put thru to take care of the building of an open-air theater.

Ruth St. Denis and Ted Shawn To Give One N. Y. Performance

New Yorkers will regret to learn that but one performance is announced for Ruth St. Denis and Ted Shawn and the Denishawn Dancers in New York City. At the conclusion of their present transcontinental tour they will present one program in Carnegie Hall Tuesday evening, March 17.

GALA TRIP FOR DELEGATES

Special Train for Portland, Ore., for N. F. M. C. Biennial June 6 to 12---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.

Hyechka Club To Sponsor Two Days of Grand Opera

Again this year the Hyechka Club, of Tulsa, Ok., will sponsor two days of grand opera, for which the dates are March 4 and 5. The operas will be presented in the new Akdar Temple, which has just been completed and accommodates 1,700 people. The guarantee fund is the same as last season, namely \$30,000, and was subscribed by less than 100 citizens of Tulsa in support of the effort made by the Hyechka Club. The operas will be given by the Chicago Civic Opera Company, which returns for its second consecutive appearance, and the productions to be offered are *Boris Godunoff*, with Chaliapin in the name part; *La Gioconda*, in which Rosa Raisa will sing the leading role, and others in the casts will include many of the Chicago organization's most noted singers.

Noted English Cellist Appears As Soloist at Eastman Theater

Another eminent concert artist to appear as soloist in the musical program of a motion picture theater is May Mukle, noted English cellist. Miss Mukle has achieved great success as a cellist in the concert world of this country, also in Europe, and her concerts are always watched for eagerly by music lovers. She was the feature soloist of the musical program offered at the Eastman Theater, Rochester, N. Y., recently when she played selections by Saint Saens and Popper.

Cincinnati Will Increase Number of Symphony Concerts

Mrs. Jessie W. Darby, business manager of the Cincinnati Symphony Orchestra, has announced the number of concerts next season will be increased to 20 pairs instead of the customary 14 pairs. Under the new plan there will be a pair of concerts each week during the concert season, except for the mid-winter vacation at the holiday season and during the time of the usual tour by the orchestra. Mrs. Darby states the new plan is the result of a demand by the public for more programs and also to enable the orchestra to present more of the modern music such as is being given by other noted orchestras. More soloists, too, will be presented under the new arrangement and it is believed the weekly concerts will be as well patronized as have been the bi-weekly programs.

The Marmeins To Appear With New York Symphony Orchestra

At the next Symphony Concert for Young People to be given in Carnegie Hall, New York, by the New York Symphony Orchestra of February 28 the program will consist largely of dance music, and the Marmeins, Phyllis, Miriam and Irene, will interpret these various dances. These three dancers are American girls who have achieved much success in their original drama-dances.

New York Musical Events

The artists appearing for the fourth concert of the Beethoven Association's season the evening of February 9 in Aeolian Hall were: Percy Grainger, pianist; May Mukle, cellist; Lionel Tertis, violinist, and the Letz Quartet. Faure's Piano Quartet in G-minor opened the program, played by Messrs. Grainger, Letz, Schubert and Britt, and this was interpreted with beautiful ensemble effect by these artists. Mr. Grainger, however, at times played with too much force. Miss Mukle's reading of Eccles' Sonata in G-minor was an excellent one, and in the capable hands of Mr. Tertis his unaccompanied playing of the Bach Chaconne was indeed an achievement. Mrs. Ethel Cave-Cole appeared at the piano for Miss Mukle and Mr. Tertis and the program closed with a Sextet in G-major of Brahms by the Letz Quartet, Miss Mukle and Mr. Tertis.

Carnegie Hall was filled for the only New York recital given by Tito Schipa on the evening of February 9. Mr. Schipa presented a program of compositions by Scarlatti, Massenet, Debussy, Thomas and other noted composers and had to add innumerable encores. His voice is of marvelous quality when used properly, but it is regrettable that he oftentimes, thru perhaps a desire to please his countrymen in the audience, forced it until it became hard and lacking in good tone. Particularly admirable was his singing of his own arrangement of Liszt's *Liedestraum*. Jose Echaziz is a capable accompanist but a poor piano soloist.

Frieda Hempel, recently returned from Europe, appeared in a benefit concert in Carnegie Hall Tuesday evening, February 10. In the first half of the program she gave a group of German songs and an aria from a Mozart opera, and the latter half was devoted to a Jenny Lind program. Her keen understanding of the compositions and her good diction deserves much praise, but her voice in the operatic arias left much to be desired.

Big Organ Will Be Ready for Pittsburg. (Kan.) Festival

The officials of the Kansas State Teachers' College, of Pittsburg, Kan., have been assured by the manufacturers of the new Austin organ, which is to be installed in Carney Hall, that the instrument will be ready for use at the spring festival and contest which is held in that city annually. The contest this year is scheduled for the week of April 27 and if the organ is completed it will be used for the accompaniments in the performances of *The Messiah* and *Elijah*, which are to be given under the direction of Walter McCray. Provided the organ is ready, there will be a dedicatory recital arranged as one of the events of festival week and probably a noted organist will be engaged for the occasion.

American Artists Engaged For Indianapolis Music Week

The committee in charge of arrangements for the observance of Music Week in Indianapolis is rapidly getting the programs into shape. Two American artists have been engaged for the concluding concert of Music Week, which takes place at the Murat Theater the evening of May 9, and these are Virginia Rea, young American coloratura soprano, and Max Rosen, noted violinist. The last day of Music Week also will bring the all-day series of contests between high-school musical organizations thruout the State of Indiana.

Indiana Federation Lists Date for State Convention

Mrs. Henry Schurmann, president of the Indiana Federation of Music Clubs, has announced the dates for the State convention have been definitely set for April 23, 24 and 25. The State contest for young professional musicians takes place April 22 and the district contest will be the following Monday, April 27. The Hotel Lincoln will again be the convention headquarters and many interesting features are planned for the programs. Mrs. Helen Harrison Mills, national director of publicity, will address the convention.

De Wolf Hopper Going to St. Louis and Onenighters

Chicago, Feb. 13.—The De Wolf Hopper Opera Company will close a prosperous engagement in the Great Northern February 21 and go to St. Louis for a week. The company will go to Peoria, Ill., March 1-2; Quincy, Ill., 3; Hannibal, Mo., 4; Keokuk, Ia., 5; Burlington, Ia., 6, and Davenport, Ia., 7-8.

New York To Have One Concert by Jeritza

Marin Jeritza will give her New York friends but one opportunity to hear her in concert, according to an announcement just made. This states the noted soprano will give her only concert of the season in New York Tuesday afternoon, February 24, in the Metropolitan Opera House.

First Season So Successful Bartlesville Buys Again

According to word received from Bartlesville, Ok., the present concert season, which is the first sponsored by the Business and Professional Women's Club of that city, has been a decided success, as concerts by the leading artists of the music world have attracted large audiences. The club, as the result of this success, has entered into a contract with a concert company for another concert course during the 1925-'26 season. The numbers in the course will be given by some of the most celebrated soloists and musical organizations of the present time.

Concert and Opera Notes

Marla Ivogun has announced a song recital for New York the afternoon of March 7 in Carnegie Hall.

Yolando Mero, pianist, will be heard in recital in Aeolian Hall, New York, Monday afternoon, March 16.

The next concert in New York City by the Flonzaley Quartet is announced for March 3 in Aeolian Hall.

The first and only song recital this season in New York City by Dusolina Giannini is announced for Saturday evening, February 28, in Carnegie Hall.

The American violinist, Francis MacMillen, will be heard in concert in the New York Carnegie Hall the evening of March 3.

A fourth evening of Romantic Piano Music has been announced by Germalne Schnitzer in Chickering Hall, New York, Friday, February 27.

Under the direction of the Musical Institute of Pittsburgh, Pa., a concert will be given in Carnegie Hall, that city, February 27 by the Letz Quartet.

A master class will be conducted by E. Robert Schmitz, noted French pianist, in the Conservatory of Music, Birmingham, Ala., from March 25 to April 8.

Lily Kovacs, pianist, was soloist at the Sunday noon popular concert given by the Chicago Theater Symphony Orchestra, with Nathaniel Finston conducting, on February 3.

When Mischa Levitzki plays his final New York recital of the season March 14 he will introduce a waltz burlesque by a young American composer, George Hopkins.

Paul Kochanski, violinist, and Felix Salmond, cellist, will be the soloists for the Sunday afternoon concert by the New York Symphony Orchestra in Aeolian Hall, New York, March 8. Bruno Walter, guest conductor, will direct.

Elijah will be given by the Detroit Symphony Orchestra in Detroit March 24 and Judson House will sing the tenor solos. He also will be heard in the work with the Minneapolis Symphony in St. Paul on April 9 and Minneapolis April 10.

A concert is announced for Pittsburgh by Jeanette Vreeland on March 20. This marks the singer's second appearance in that city this season, she having appeared as soloist with the Tuesday Musical Club last October.

The noted tenor, Tito Schipa, will sing in Syria Mosque, Pittsburgh, Pa., February 28, substituting for Martinelli in the series of concerts presented by May Beagle. Mr. Schipa will have the assistance of Jose Echaziz.

Spring festival appearances announced for Marie Sundelius are Pittsburg, Kan., April 29 and 30 and May 1; Hartford, Conn., May 5; Troy, N. Y., May 6, and the Chicago Shore Festival at Evanston, Ill., May 28.

Announcement has been made of the organization of a new chamber music group, the Stringwood Ensemble, and on the occasion of its New York debut in Aeolian Hall March 2 it will introduce a trio for clarinet, piano and violin by Stravinsky.

Motion Picture Music Notes

Manager Harry B. Watts, of the Rialto Theater, Omaha, presented an innovation in his theater recently, the interesting Plekard's Eight Chinese Syncopators. These young Chinese musicians appeared in native costume with an Oriental setting and played the best of American classics and jazz with an Oriental interpretation all their own.

During the several weeks' engagement of William Nappi and His Orchestra at the Temple Theater, Birmingham, Ala., Mr. Nappi gave a number of his own compositions.

An orchestra has been installed in the Capitol Theater, of Dallas, Tex., with

Hyman Charninsky as conductor. The first appearance of the new addition was in connection with the showing of *Classmates*.

Among the soloists contributing to this week's bill at the New York Capitol Theater are Yasha Bunchuk, solo cellist of the orchestra, who is playing Saint-Saens' *Concerto in A-Minor*; Caroline Andrews and Douglas Stanbury in a duet from *Rigoletto*, and Gladys Rice and William Kobyn are appearing in a special presentation of *Shadowland*, in which they are assisted by the Capitol Double Quartet. The ballet number, *The Fantasy*, which was so well received last week, is being repeated by request by Mlle. Gambarelli and Frank Moulan and the ballet corps.

A dramatized overture heads the musical bill at the Rivoli Theater, New York, this week with Herold's *Zampa*, by the orchestra, vocal ensemble and dancers, with attractive settings by John Wenger. In place of the usual overture there is a Knabe Ampico recording by Margaret Volavl of Grieg's *Concerto*, first movement, accompanied by the orchestra, and the dancer, LaTorrecilla, is interpreting Saint-Saens' *The Swan*, with cello obbligato by Gdal Salesski.

At a recent Sunday noon concert in the Columbia Theater, Portland, Ore., a number of solos was given by J. Frederick Stone, Irish tenor. Mr. Stone has been filling engagements in Canada and is returning to Los Angeles, where he appeared as soloist at Grauman's Metropolitan Theater.

An original novelty by C. Sharpe Minor, *The Organ*, is being featured at the New York Rialto Theater for the current week, with Mr. Minor presiding at the Wurlitzer. As the week's soloist, Frances Newson, soprano, is singing an aria from *Rigoletto*, and following the overture, *The Dance of the Hours*, there is a classical jazz, both played by the orchestra, with Hugo Riesenfeld and Willy Stahl directing.

Charles J. Posser, well-known organist and musical director, sailed a few days ago for Madrid, Spain, where he is to be the organist at the new motion picture theater, the Plaza Isabel II. Mr. Posser is known in motion picture musical circles from one coast to the other, as he has appeared with much success both as director and organist in Tampa, Fla.; San Antonio, Tex.; San Francisco, Calif.; Norfolk, Va.; Palm Beach, Fla.; New York and many other cities. At the new theater in Madrid, Mr. Posser will have charge of an \$80,000 organ.

Lucius Hosmer's *Southern Rhapsody* opened the musical program at the Capitol Theater in St. Paul on a recent bill. Another interesting number during that week was the appearance of Cesar Nesi, well-known tenor, in song repertoire.

By arrangement with Florenz Ziegfeld, Messrs. Balaban & Katz presented at the Chicago Theater, Chicago, the week commencing February 9, the Rataucheffs, Lilliputians, in their own dance creation, *The Red Rose*, and for a second number *Parade of the Wooden Soldiers*.

The management of the Palace Theater, Dallas, Tex., has announced an appearance at an early date, of the well-known female impersonator, Julian Ellings. Mr. Ellings is making a tour of the larger motion picture theaters in the country in what is claimed to be his farewell, and is presenting a revue of popular songs.

On the surrounding musical program at the Mark Strand Theater, New York, this week there are three outstanding musical numbers with Emily Day, coloratura soprano; Madeleine MacGuigan, violinist, and a Joseph Plunkett presentation, *Down on the Wharf*, featuring the Male Quartet and Anatole Bourman, balletmaster.

A four days' engagement was played at the Wigwam Theater, San Francisco, by the Cleveland Six Orchestra, under the direction of Wilt Gunzenborfer. This band is well known for its weekly jazz concerts over the radio.

In an artistic number, entitled *In an Italian Garden*, presented at the Eastman Theater, Rochester, N. Y., the week of February 8, the different roles were interpreted by Ednah Richardson, Geraldine Rhoades, Brownie Peebles, Beatrice Nelson, Halfred Young, Richard Knost, Archie Ruggles, Frank Guild, Agnes Cox, Ruthadele Williamson, Harold Conkling and Mark Johnson.

A part of each performance at the New York Piccadilly Theater is used to feature the organ, at which time either John Hammond or Paul H. Forster present their solos. Mr. Hammond came to the Piccadilly from the Eastman Theater, Rochester, N. Y., and Mr. Foster from

the Liberty Theater, Carnegie, Pa., and these numbers on one of the largest theater organs in the country are excellent additions to the weekly programs.

A return engagement is being played by Burnoff and Josephine at the Missouri Theater, St. Louis, this week in a pretentious dance number, *Dances of Yesterday and Today*, with an assisting company of 25 artists.

Sally, presenting Herman Ashbacher, tenor, and Frances Allis and Frank Lischeron, dancers, was given at the Riviera Theater, Chicago, last week, and on the same program Lewis R. Lipstone, director of the orchestra, played *Memories of 1861-'65* as the overture.

Lily Kovacs, pianist, playing the Liszt Hungarian Rhapsody No. 12, appeared as one of the recent soloists at the Chicago Rivoli Theater. A *Fire-side Reverie*, with Roy Dietrich, tenor; Verona, specialty dancer, and the Ethel Morgan Dancers also proved an interesting contribution for the week.

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SEASON WINDING UP GRATIFYINGLY

"Big Boy", "Love Song" and "Student Prince" Above \$40,000 Mark--"Rose-Marie" Selling Out

New York, Feb. 14.—With *Big Boy*, *The Love Song* and *The Student Prince* doing more than \$40,000 this week, *Rose-Marie* selling out at around \$38,000, *Kid Boots* and *Music Box Revue* drawing capacity at around \$30,000, *Ziegfeld's Follies* still getting more than \$20,000, and the majority of other attractions doing near capacity without any or much aid from the cutrates, the musical season is winding up the winter in gratifying shape. It is especially gratifying for the Shuberts, who control the first three shows, and also have *Artists and Models*, which continues to draw about \$20,000 weekly. In addition the Shuberts own the Imperial Theater in which *Rose-Marie*, an outstanding hit in point of demand, is playing. This operetta, despite the fact that two other companies of the show are now out, still has an advance sale of \$100,000. The return of Al Jolson to the Winter Garden this week after a fortnight's layoff did not affect any of the other leaders, and as the situation now stands there is such a nicely balanced assortment of shows along the street that all of them should have a good field to draw from.

With the arrival of *Natja* next week the operetta list will be increased to five. This will probably hit *China Rose*, the weakest member in the operetta class, and even *The Love Song* may feel it if *Natja* is as good as out-of-town reports indicate. *Kid Boots* leaves after next Saturday and *Betty Lee* also may take to the road a week later. The *Follies* announces it will present a new edition in two weeks. *Sky High* comes in week after next, and *Louis the 14th* and *When Summer Comes* are expected about March 3.

Shows in the cutrates include *China Rose*, *Yushy's Bluebird*, *Patience, My Girl*, *The Love Song*, *Betty Lee* and occasionally *Topsy* and *Eva*. Practically all musical offerings there are bought up eagerly.

"Nanette" in Coast Territory

Chicago, Feb. 14.—Louis A. Macloon, former Chicagoan, has purchased the rights to *No, No, Nanette*, for 40 weeks current at the Harris, in the territory west of the Rockies. *Nanette* has already been sold for England, Australia and New Zealand. Mr. Macloon is also preparing a nonmusical show, *The Great I Am*, for production. It was written by Thomas A. Geraghty, in collaboration with C. D. Lancaster, of Chicago.

This is the 41st week of *No, No, Nanette*, at the Harris and it is now predicted the play will break all records in Chicago for staying around. Mary Lawlor, whose fine dancing was a feature of *Nanette* awhile back, is to resume her role of Winnie next week. She has for a time been with Billie Burke in *Annie Dear*, which was not away for awhile.

"Blossom Time" to Chicago

Chicago, Feb. 14.—*Blossom Time* will succeed *Artists and Models* at the Auditorium Monday evening, February 23. This will bring the number of operettas in town up to four—*Blossom Time*, *The Student Prince*, *The Dream Girl* and *Rose-Marie*. There has not been this many really tuneful productions here at one time in the memory of the most accredited statistician. This does not take into account the so-called musical shows that are staged for the eye instead of the ear.

Bernard Granville Ill

Bernard Granville, musical comedy star, late of *No, No, Nanette*, was taken suddenly ill while appearing at the Blackstone Theater (Pantages house), South Bend, Ind. He was removed to Epworth Hospital, that city, and word from C. E. Whysert, February 11, was that the patient was somewhat improved.

Bobby Watson Signed

New York, Feb. 14.—Bobby Watson, last seen in the Billie Burke musical comedy, *Annie Dear*, has been definitely signed to succeed Russell Mack in the leading male role in *My Girl*, at the Vanderbilt Theater. Mack left the cast tonight.

KELO BROTHERS



A pair of remarkable eccentric dancers, now appearing in the "Ziegfeld Follies" at the New Amsterdam Theater in New York.

"Sky High" Has Premiere

New York, Feb. 14.—*Sky High*, starring Willie Howard, had its premiere on Monday at the Majestic Theater, Brooklyn. Harold Atteridge wrote the book, adapted from the German of Bodanzky and Hardt-Warden; Clifford Grey supplied the lyrics and Alfred Goodman composed the music. Fred G. Latham and Alexander Lefkovich staged the book, while Seymour Felix produced the dances.

The piece is designed along the lines of *The Merry Widow*, *The Love Waltz* and *The Chocolate Soldier*. All the old-time friends of the same school appear in it, including the poor and handsome love-sick tenor, the beautiful daughter of comic parents, the silly-ass lord, the beautiful and jealous actress, the pert young lady's maid, the low-comedy manservant and the usual abundance of ladies and gentlemen of the ensemble. These well-known stock characters appear once more as entertaining as ever. Altho the show ran until after midnight at its first performance, practically every member of the audience sat thru until the end.

In the excellent cast that supports Willie Howard are James Liddy, Florenz Ames, Ruth Welch, Ann Milburn, Vanessa, Violet Englefield, Emily Miles, Marcella Swanson, Roland Hogue, Bert Shadow, Thomas Whitely and others.

The show will play at the Shubert Theater, Newark, all of next week, after which it is expected to come into a Broadway house.

Harriet Hocter Back in "Topsy and Eva"

New York, Feb. 14.—Harriet Hocter, premier dancer of *Topsy and Eva*, at the Harris Theater, returned to the show today after a week's absence as a result of an injury to her ankle while at practice.

Robert Halliday, the leading man, also was out of the show last Saturday, owing to an injury to his knee, and Margaretta Curry, who plays a child part in the production, has been laid up with a case of bronchial pneumonia.

Woods Theater Altered

Chicago, Feb. 14.—Jones, Linick & Schaefer are said to have spent more than \$12,000 in alterations in the Woods Theater before *Rose-Marie* got here for a run. A new concrete orchestra pit was built and 50 new dressing rooms were walled off to take care of the folks in the big musical show. The word has gone around the Rialto that *Rose-Marie* is expected to tarry a year at the Woods.

Ruth Albright in Portland

Portland, Ore., Feb. 10.—Ruth Albright, until recently prima donna of the Colonial Players, of San Diego, Calif., has been engaged as the new leading woman of the Baker Theater musical revues.

"Puzzles" and "Grab Bag" May Be Shown in London

New York, Feb. 14.—Since the life of no Broadway show is complete without an announcement about a London appearance, Elsie Janis' *Puzzles* of 1925 and Ed Wynn's *The Grab Bag* have fallen into line and made it known that they will appear in the English metropolis this summer.

Elsie Janis, who is a great favorite in London, having scored a tremendous success at the Queen's Theater there only last fall, has arranged with her manager, Charles Dillingham, to take her entire production and company appearing in *Puzzles* to London, opening there about the first week in June. Following her appearance over there, Miss Janis will bring her revue to this country and present it on tour until the early part of 1926, when she will offer a new edition of *Puzzles*.

In Wynn's case, it is announced that Sir Alfred Butt, before sailing for home last week, commissioned Alex A. Aarons, of Aarons & Freedley, to negotiate for the transfer intact next summer of Ed Wynn and his company in *The Grab Bag* for a limited engagement in London. Wynn had already been planning to include London in his vacation itinerary this year, so the negotiations for his appearance there are likely to go thru, provided they permit his return here in September.

Sailing for London

New York, Feb. 14.—Alex A. Aarons, the Fairbanks Twins, Fred Thompson, George Gershwin, Guy Bolton and Sammy Lee are included in the party that will sail shortly for London, where Aarons, in association with Sir Alfred Butt, will stage a new musical comedy headed by the Fairbanks, Thompson and Gershwin wrote the piece. Bolton is going along to help whip it into shape, while Lee will direct the dance numbers. It was originally planned to revive *Two Little Girls in Blue*, with the Fairbanks Sisters in their former roles, but this idea was abandoned because the new work for them also deals with twins, and since it is to be brought over here next season Aarons had decided to make use of the opportunity to try it out abroad.

While in London, Aarons also will stage a new revue. Meanwhile his associate on this side, Vinton Freedley, will busy himself with the production of a new summer revue, with a score by Gershwin, which is expected to make its bow some time in June.

Fitzgerald's Mother Injured

Kansas City, Mo., Feb. 13.—Mrs. Jennie E. Fitzgerald, of this city, was taken to the General Hospital Wednesday, suffering from a broken shoulder and other injuries. Her son, Jimmy, was summoned from Chicago and arrived Thursday morning and will be here until his mother recovers. Mr. Fitzgerald was with the Margaret Lillie Shows (musical) the early part of this season and lately has been doing a single in vaudeville.

Eddie Buzzell Back in "Gingham Girl"

Eddie Buzzell, original star of *The Gingham Girl*, rejoined this show in Cincinnati last week. Since he left *The Gingham Girl*, Buzzell has appeared in another musical comedy, *No Other Girl*, and subsequently in vaudeville. It is said his return engagement with the Daniel Kusell production is for 10 weeks only, after which he will probably return to vaudeville.

Cantor Ill; No Performance

New York, Feb. 14.—Owing to the illness of Eddie Cantor there was no performance of *Kid Boots* at the Selwyn Theater Wednesday evening. Cantor had been suffering from a cold for several days and on Wednesday it developed into an attack of the grippe, whereupon he was ordered by his physician to remain in bed at his home in Mount Vernon. He was able to appear again at the Thursday matinee.

"Dixie to Broadway" Remaining in Philly

Philadelphia, Feb. 14.—Owing to the great success that it has met with, *Dixie to Broadway*, the all-colored musical show headed by Florence Mills, will remain at the Lyric Theater indefinitely.

Second "Charlot's Revue"

Will Play the One-Night Stands and Cities of the Middle-West Territory

Chicago, Feb. 14.—A second company of *Charlot's Revue*, playing in the Garrick Theater, is being organized here by Loeffler & Gratton to play the one-night stands and cities of the Midwest. The company now playing in the Garrick will be taken to England direct from Chicago when it closes here February 28. The Shuberts are arranging one-night-stand booking for the second show.

"Ziegfeld Follies" Changes

New York, Feb. 14.—Greta Payne, the English actress who came over here to appear in a Ziegfeld production and who had been a member of the *Follies* at the New Amsterdam for several weeks, sailed for home last Saturday on the *Barcelona*. Miss Payne had been singing the song, *The Great Wide Open Spaces*, in the opening scene of the *Follies* and this assignment will now probably fall back on Arthur Brown.

Alf Ziegfeld is leaving shortly to open with James' next production, *Louis the 14th*.

Serge Pernikoff is now leading the *March of the Toys* number formerly led by Lupino Lane.

Alty and Tillo are again doing both of their dance spectacles, *The Phantom Ship* and *The Mivago*.

The Royal Russian Lilliputians left the cast several weeks ago.

Erlanger Office To Book "Sam Shannon's Sinners"

New York, Feb. 14.—*Sam Shannon's Sinners*, the musical revue being produced on the co-operative plan under the direction of Sam Shannon, will be booked thru the Erlanger office. The show is due to open the early part of next month, and among those who will cast their luck in it are Charles Purcell, Dolores Casinelli, Homer Dickerson, Fay Marbe, Herbert Corthell, Amazar, Grant and Wing, and several others. Each of the performers will get a weekly salary of \$50 and a pro-rata share in the show. Harry Delf is supplying the book material, Albert von Tilzer composed the music and Henry Creamer wrote the lyrics.

"China Rose" Lays Off

New York, Feb. 14.—Owing to previous booking arrangements, *China Rose*, John Cort's Oriental operetta, vacated the Martin Beck Theater tonight to make way for Charles K. Gordon's dramatic offering, *Cape Smoke*. Having no other theater available at this time in which to place his operetta, Cort is laying off the show until February 23, when it will reopen at Wallack's, which house he controls.

Jefferson DeAngels, the new principal comedian, and McCarthy and Moore, the other new comedy combination, will have some different material to offer when the show resumes.

For London "Rose-Marie"

New York, Feb. 14.—Grace Roth, dancer, who appeared in *Wildflower* on the road, has sailed for London, where she will have a principal role in the English production of Arthur Hammerstein's *Rose-Marie*.

Edith Day, who will sing the title role in this London company, also was to have sailed this week.

Incidentally, while these two former members of *Wildflower* are playing in *Rose-Marie*, an English company, headed by Jose Collins, will be presenting *Wildflower* in another playhouse on the Strand.

Join "The Love Song"

New York, Feb. 14.—Leonore Darcy, who appeared recently in *Madame Pompadour*, and Miriam Fine, a well-known concert soprano, have been added to the cast of *The Love Song*, at the Century Theater. Miss Fine was engaged by the Shuberts as understudy of Dorothy Francis and Evelyn Herbert, the principal feminine singers in the Offenbach operetta.

Third "Student Prince"

New York, Feb. 14.—With the second or Chicago company of *The Student Prince* well in rehearsal and due to open within the next few weeks, the Shuberts are beginning to organize a third company of this smashing operetta for Boston. Betty Rand, well-known vaudeville singer, is named for the prima donna role in this unit.

Taylor Holmes Signed

New York, Feb. 14.—Taylor Holmes has been signed by Louis Macloon to play the leading male role opposite Nancy Welford in *No, No, Nanette*, which is to be the first musical production by Macloon at the Mason Opera House, Los Angeles. Adele Rowland and Tyler Brooke also will be in the cast.

ON SECOND SIGHT

BETTY LEE—Viewed again after six weeks, an interval of sufficient length to allow for a recovery from the impatient contingencies of the first few nights, *Betty Lee* makes a much more favorable impression. Gloria Foy is looking and performing better, while Hal Skelly, tho he is not cut out for his role and never will be able to squeeze himself into it, has at least succeeded in mastering his routine. Joe E. Brown also has increased his batting average in the comedy line, and the dancing, which is one of the big features of the show, is snappier and more precise.

In the final analysis it is Brown and the dancing that mean most to *Betty Lee*. Brown has a smile and an expressive face that no audience can resist. When the author's lines fail him he has only to bring his smile into play and all is well. If Brown ever gets a role that will give him the opportunity to make full use of his facial expression he will give theatergoers one of the best laughing feasts they have ever had. Brown's dancing is a feature in itself.

The several dance specialties of Dorothy Barber, Madeline Cameron and a few others are all very good, but it is the stepping of the chorus that is especially notable. Despite the fact that this chorus is quite a large one, David Bennett has whipped it into a unified organization that is a winner not only on looks and fresh charm but equally so much for its vivacity and co-ordination. There is a great deal of dancing in *Betty Lee*, so much that the show would be danceheavy were it not for the fact that every number is good enough to be a hit.

Some of the credit for the general effectiveness of the chorus is due to the fanciful costumes worn by the girls. Only once in a long while is a production found where the designer of the chorus costumes has succeeded in combining simplicity with attractiveness and innovation with utility. Rarer still are the occasions when the costumes blend in happily with the scenic atmosphere, while the general mood of the play is hardly ever suggested in the dress worn by the players. But in the costuming of *Betty Lee* all these requirements have been fulfilled.

Jerry Delaney is now playing the role of Berkley Fresno, formerly acted by Alfred Gerrard, and he is much better fitted for it. Augustus Minton has replaced Howard Boucken in the part of Willie Wolf and the well-known dancing team of Carlos and Inez has taken the place of Kathryn O'Hanlon and Theodore Zamboni. Marjorie Finley is a pleasant addition to the cast.

More extensive use could be made of the Cowboy Quintet and a few more song numbers by Charlotte Woodruff would help to balance the program a little better for those who like a fair share of good singing in their musical comedy.

Just one additional word on the hard-working Hal Skelly. This talented comedian, who usually achieves very good results without any apparent effort, has to exert himself so strenuously in order to adapt himself to his role that it is actually a strain upon the audience to watch him.

For those who are not too fastidious there are enough good things in *Betty Lee* to provide a satisfactory evening's entertainment.

PATIENCE—With its removal to larger quarters at the Greenwich Village Theater the Provincetown Playhouse production of *Patience* takes on a slightly different form. The group of "20 love-sick maidens" has been increased from 11 to 13 by the addition of Kathryn Waugh and Ilse Bloede, while the Dragon Guards have two new members, Harrison Dowd and Irving Buehler, replacing Louis Barre, who has dropped out, and James Shute, who has been assigned to the role of Bunthorne's Solicitor, formerly played by Felton Elkins, also retired.

On the fairly commodious stage of the Greenwich Village Theater a more spirited and zestful performance is given. The singing sounds a lot better. There is more activity and less posing. The movements are in better swing with the music and there is more of the jocular note about the whole routine.

Strictly speaking, Gilbert and Sullivan cannot be cut, condensed or compressed without vital loss any more than *Ben Hur* can be staged realistically with a single brace of horses or a Wagnerian opera given successfully with only a dozen musicians in the pit. But even a Provincetown Playhouse production of Gilbert and Sullivan is far better than no Gilbert and Sullivan at all, and looking at it from that standpoint there are many playgoers who will hope that the Provincetowners will make Gilbert and Sullivan a permanent part of their repertory.

THE LOVE SONG—There seems to be a little more show room on the stage of the Century Theater now that about 50 members have been let out of the cast of *The Love Song*. Another 50 weeded out would make things just about right.

The principle that mass obscures many shortcomings—that quantity makes up for quality—is not a good one to follow by producers of entertainment. Audiences either are entertained or they are not. If they are they will talk about it; if not, they won't. It may be possible to fool some people while they are comfortably settled in their seats, but when

they get home, unless they have brought away from the theater something that sticks and will be remembered, the show will have failed to register. The memory of a lavish sight does not linger very long. A pleasant time, a fanciful story or a good joke will perpetuate itself much more surely.

In a way *The Love Song* is an exception to the rule. Its pomp and splendor are so overbearing and impressive that they succeed in making a great many believe that the show itself is as intrinsically meritorious as its mounting. The bird is judged by its feathers. The truth of the matter is that *The Love Song* outshouts rather than entertains. Lots of theatergoers don't realize the difference—at least not until after they leave the theater. It seems incredible that a weak plot, a fluctuating and heterogeneous score, practically no comedy relief, bad casting of good players and rather poor acting in general could be obscured by a lot of empty brilliance, but such appears to be the case with *The Love Song*.

With the exception of Odette Myrtil, Evelyn Herbert and one or two others there is not a bit of genuinely good acting in the whole show. If there is it must be lost in the crowd. Of course, theatergoers have come to the point where they no longer expect anything in the way of acting in musical comedies, but with operettas it's different. They should insist on good acting as a necessary mark of distinction.

Perhaps the unmelting iciness of Dorothy Francis truly corresponds to the attitude of the lady Eugenie, who is supposed to have been Offenbach's chief inspiration. It doesn't seem credible, any more than Prior's reserved manifestations befit the composer, who is described as having been given to flirting at every opportunity. However, in view of their excellent singing, both may have the benefit of the doubt.

Percy Henus, who has replaced John Dunsmore as Colonel Bugeaud, sings and acts the part very well, while some new routine by Harry K. Morton and Zella Russell is favorably accepted. The only trouble with Morton and Russell is that they have not been made an integral part of this concoction.

On seeing *The Love Song* again and examining it apart from its superficial display, the first act appears to be very uneventful. A few major things happen in the second act, while the third relapses into dullness again and is saved only by bringing in the well-known "barcarole" for a musical and dramatic climax.

All in all, while there are some good things about *The Love Song*, its chief hope lies in the flashy front that it puts on. Incidentally, the plot of this operetta—as set down in the last pages of the program—would make a wonderful moving picture.

Frank Sinclair, who closed with *Mr. Battering Butler* in Detroit February 7, will be seen in vaudeville shortly in a comedy skit. The English girls of the show, headed by Marion Hamilton, also are going into vaudeville.

Musical Stock in Toronto

New York, Feb. 14.—A stock company known as the George Vivian Musical Comedy Stock Company, organized by Maurice Grau, of the Matt Grau offices, left here Monday for Toronto, where it will open at the Regent Theater, Washington's Birthday, with *Going Up* as the initial offering.

Fern Rogers, who was seen recently for a brief spell in *China Rose* during its out-of-town tryout, is the prima donna of the troupe; Kathleen Mulvaney is junior prima donna; Elford Wagner, leading contralto; William McLeod and F. Segel, juveniles; Karl Stahl, leading bass; Eugene Rutenberg, musical director, and there are 18 girls and 8 men in the chorus.

Vivian was formerly connected with the Ben Greet Players. During the Christmas holidays he staged *Aladdin and His Lamp*, with a cast of 140 persons, at the Regent Theater in Toronto, and it proved a big success.

Nicolai, Welch and De Milt Get "My Girl" Road Rights

New York, Feb. 14.—The firm of George Nicolai, Jack Welch and Joseph De Milt has secured the road rights to *My Girl*, the Lyle D. Andrews musical comedy hit at the Vanderbilt Theater, and will send out several companies of this attraction next season. The piece is of the popular appeal type and should prove highly successful on the road.

Second "Topsy and Eva"

New York, Feb. 14.—It is reported that Tom Wilkes is planning to organize a second company of *Topsy and Eva*, the Duncan Sisters' success now at the Harris Theater. The White Sisters, who substituted for the Duncans in *Topsy and Eva* on the West Coast, were being considered recently for the number two company, but latest reports indicate that the Lee Kids probably will be engaged.

Jane Marbury Signed

New York, Feb. 14.—Jane Marbury, until recently with the Temple Players, at the Temple Theater, Hamilton, Ont., has been signed by George M. Gatts to support Tommy Martelle in the musical comedy, *Some Girl*, playing on the road. Miss Marbury joined the show in Worcester, Mass., last Saturday.

"Fast Workers" Coming

New York, Feb. 14.—A new musical comedy, entitled *The Fast Workers*, is to be produced shortly by Charles Mulligan, the producer of *Flossie*. Casting is expected to begin within the next week or two.

NOTES

Peggy Watts has returned to the cast of *My Girl* at the Vanderbilt Theater, New York, taking the place of Josephine Bryce, who retired.

Rud and Jack Pearson are now acting as seconds for Bobby Clark and the other boxer in the comedy sketch called *The Kid's First and Last Fight*.

Berta Donn, who appeared recently in *The Magnolia Lady*, is back on Broadway after a short tour in *The Marionette Man*, which closed in Providence, R. I., February 7 for rewriting.

Harry K. Morton and Zella Russell have introduced a new scene and dance in *The Love Song*, the Offenbach operetta in which they play the leading comedy roles.

Elsie Janis and members of her Puzzles Company will be guests of honor at a supper dance given at the Lorraine Hotel February 18 for the benefit of the babies' ward of the Tonsil Hospital.

Eddie Dowling, according to report, has bought the home of John Golden, which adjoins that of Norma Talmadge, at Bayside, L. I. Dowling is still touring with his *Sally, Irene and Mary*.

Robert Short, electrician of *The Gotham Girl* Company, which played at the Shubert Theater, Cincinnati, last week, gave *The Billboard* a call. He stated that the show on its trip to and from the West Coast did good business.

Esther Howard, who appeared with Edith Day in *Wildflower*, is taking a rest at her home in Pelham, N. Y. Louis O. Macdonald wanted her for his Los Angeles production of *No, No, Nanette*, but she declined the offer.

Rudolf Friml is back in New York after a brief vacation. With his return it is expected that Russell Janney will start casting for the production of *If I Were King*, for which Friml wrote the music.

Charles Cannefax, of Artists and

Models, gave a dinner to his brother, Bob Cannefax, the billiard champion, at the Friars' Club last Saturday evening, with all the male principals of the revue as guests.

Smithereens of 1925 will be the title of Paul Gerard Smith's new revue, which is to be produced simultaneously in New York and Chicago. Both companies will probably be rehearsed at the same time and the opening is tentatively set for April 20.

Kathlene Martyn, ingenue of *Lady, Be Good*, has turned down a year's contract in moving pictures on the West Coast because she does not want to leave New York. However, she is considering Eastern offers from Goldwyn and Famous Players.

The Commanders, the troupe of versatile musicians appearing in the new Elsie Janis revue, *Puzzles* of 1925, have been engaged to play at the new Janssen Hof-Brau Haus, at Broadway and 53d street, New York. They will open there Thursday night, February 19.

Marlon Marloue, a dancer in *Artists and Models*, at the Casino Theater, New York, has been promoted for the third time. She now does a specialty dance of her own conception in the first part of the show in addition to filling a number of other roles in the revue.

The entire chorus of *Betty Lee*, Rufus LeMaire's musical comedy at the 44th Street Theater, New York, has been incorporated in a motion picture called *The Midnight Girl*, filmed by the Chadwick Pictures Corporation, with Lila Lee and Gareth Hughes in the leading roles.

Dorothy Appelby, the kewpie-faced beauty prize winner from Portland, Me., who attracted considerable attention on her appearance in *Princess April* and is now a member of Elsie Janis' *Puzzles* of 1925, has been signed for a long term by one of the big motion picture producers.

Yasha Yushny has added two new

scenes to his second and more agreeable edition of *The Blue Bird* at the Frolic Theater, New York. The numbers are *Time Is Money*, a burlesque singing ensemble on the hurry and bustle of the Americans, and *The King Calls His Drummers*, a musical fantasy.

Betty Bowman, of *Artists and Models*, has written a skit, entitled *Ilushi*, which J. J. Shubert has accepted for use in the next edition of this revue. The skit will have a tryout at the Winter Garden Sunday concert March 8, with Barnett Parker, Frank Gaby and Flora Lee, all of *Artists and Models*, playing the parts.

Rosalind Fuller, who is now singing the title role in the Gilbert and Sullivan operetta, *Patience*, by the Greenwich Village Theater, and Angna Enters, dancer, gave a joint recital of dances and old English and Scotch songs at the Greenwich Village playhouse last Sunday. Miss Enters calls her dances "compositions in dance form" and ignores the traditional limits which music has imposed on that art, striving to design her dances as a painter does his compositions.

The Duncan Sisters, in *Topsy and Eva*, have been entertaining large theater parties almost nightly the last few weeks and Rosetta Duncan is building up a reputation that threatens to rival that of Will Rogers for the wit and humor of her remarks about the prominent people in the audience. When Grover Whalen, formerly prominent in the city administration, entertained 25 City Hall reporters at *Topsy and Eva* recently Rosetta Duncan put on a very amusing skit on "More Subways".

Long-Run Musical Play Records Appear on Page 65

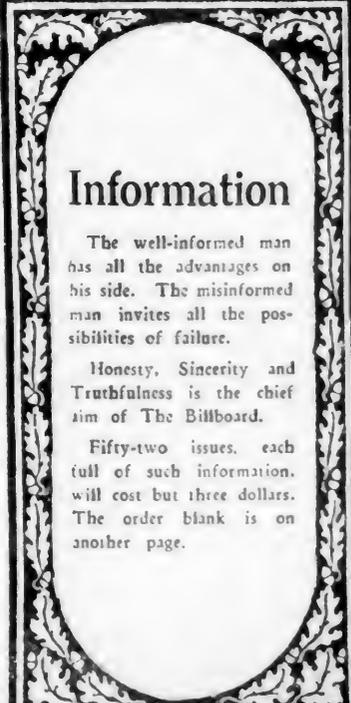
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PHIL LAMAR ANDERSON is no longer connected with *The Billboard*. See single-column box on page 28.

MARY CLARK, saxophonist, has joined Irving Lewis' *Nifties of Broadway* Company, en tour on the Gus Sun Time.

LEW (BUD) MORGAN is in his fourth year with Pete Pate's *Suncoated Steppers* at the Jefferson Theater, Dallas, Tex.

GUS SUN, head of the Gus Sun Booking Exchange, Springfield, O., last week was in New York on a business and pleasure trip.

KATHLEEN CHRISMAN, Dallas, Tex. girl; John Douglas and Hal Barbour are new additions to the cast of the Circle Theater stock company there.

ISMA CLIFFORD, who was seriously sick for several weeks, advises that she is fully recovered and will be back at work shortly. She is resting in Springfield, O.

JACK SETTLE'S 1925 *Nifty Revue* roster carries the names of the following cast: Jack Cassisy, Iris Miller, Art Roberts, Florence Owens, Jack Settle, Marion Zimmerman and a chorus.

RED MACK'S *Serenaders* Company was closed recently in Springfield, O., after playing an extended engagement of two weeks at the Band Box Theater there. Members of the cast and chorus have joined other shows.

JACK MIDDLETON, well-known booking agent of Cincinnati, last week was elected a director of the Sixth Street Business Men's Association in the Queen City. He is a live-wire member of the Cincinnati Junior Chamber of Commerce.

THE CASH BROS.' *Frisco Frolic* Company closed at the Capital Theater, Moose Jaw, Sask., Canada, after a run of 21 weeks. The show soon will start a route over the Gus Sun Tabloid Circuit thru the Central States.

BILLY MCCOY'S *All Aces Revue* was erroneously listed in the tabloid route columns last week as going into the Orpheum Theater, Clinton, Ia., for a stock engagement. McCoy corrects *The Billboard*, stating the show is booked over the Gus Sun Tabloid Circuit this season.

LEW GREEN says he met F. (Dad) Mendia, manager of the Majestic Theater, Greenville, S. C., while playing there and advises that Dad also runs a rooming house for performers, having once been a trouser himself and now striving to make it comfortable for tab. folk both during theater and outside hours.

MARCH 2 the Band Box Theater, Springfield, O. will discontinue its tabloid and motion picture policy for the summer and open with the Band Box Players, headed by Carl Way and Cora King, well known in repertoire and stock circles. Mr. Way will handle the producing and F. X. Sadtler will continue as manager for Gus Sun's model theater.

HY HEATH, who writes bills and song numbers frequently used by Johnny (Bozo) Mattise on the latter's tabloid show, recently was in New York in the interest of several new scores he has written lately in collaboration with Marshall Walker, owner of the *White Bang Revue*, entitled *Who Calls You Sweet Mamma Now?*

"RUSTY" WILLIAMS, black-face comedian, now is with Walt Kellam's show, booked thru Virginia and the Carolinas on the Joe Spiegleberg Circuit, he writes.

HELEN BANCROFT writes that she has left Boots Walton's *Bubbleland* Company after a 11-month engagement and is going to Los Angeles to visit with relatives for the balance of the winter.

BEN BENAVIDICH, manager of the Fairmont Theater, Baltimore, Md., speaks highly of Ed (Pop) Lowry and his co-workers, who are winning many friends in that house with their tabloid presentations. Lowry and Billy Cavanaugh are principal comedians, while Alice Turner, prima donna, and Edith Carson, the latter doing a roller-skating specialty, also are favorites there.

SINCE CLOSING her show Mary Brown has joined her husband, "Doc" Paul, comedian, and they now are working opposite each other thru the South with an attraction billed as the *Tropical Maids*. Paul's show was known as the *Kicky Koo Revue*. Mary is working as straight to "Doc" and from reports in the press they are making many friends. Joe Barrett, Gladys Gordon, Eddie Meehan, Billy Morgan and Marty Gallimore also are in the cast.

HELEN FALK, lithe exponent of syn-copation, appearing with Roy (Hiram) Clair's show at the Palace-Hip, Seattle, Wash., is said to be winning great popularity in that city thru her swift jazz stepping as a gifted dancer. She is putting over some special numbers when chances are given her to step out of the line. Recently *The Seattle Post-Intelligencer* ran a two-column photograph of her, garbed in a gorgeous costume.

WITHOUT REPETITION the Pete Pate Company at the Jefferson Theater, Dallas, Tex., has presented more than 110 bills, we are advised, with many of the same favorites in the organization of 35 people remaining with the favorite Pete thruout the engagement. This company enjoyed six seasons in Houston, Tex.; two seasons in Memphis, Tenn., and several return dates in Beaumont, Tex. Business at the Jefferson has improved thru the use of royalty productions, it is reported.

A. COSCIA is owner and Jack Sylvester is manager of the *Petite Mam'selle* Company, which has been playing thru the South to good business and is said to have a long route ahead. The show was recently reorganized. Bobbie LaDoux is soubret; Paul Ficht, straight; Laura



(Communications to 25-27 Opera Place, Cincinnati, O.)

Pointon, specialties and bits; Sylvester and Coscia, comedians. The chorus: Laura Pointon, Mabel Nickolls, Billie Anderson, Flora Fulton, Rene Beveridge and Babe Everett.

BERT (BOOB) BLAKE, lately of Cincinnati, and wife have joined Sam T. Reed's Stock Company, now in its 16th week in Cleveland, O., where, writes Blake, there has been such a heavy demand for that type of show that Reed has opened a No. 2 company. The Keno Theatrical Exchange, of Cleveland, is handling the exclusive bookings of both shows. Blake is being featured in the No. 2 presentation. There are about 14 houses in Cleveland playing tabloid stock, he adds.

BRENT & CHALMERS' *American Beauty Girl* Company has in its roster the following: L. W. Brent, straight; Billy (Irish) Mack, comic; Happy McNally, comic; Dick Moven, characters; Donette Moven, prima donna, and Delaine Chalmers, ingenue. The chorus: Lucelia Ruth Mack (producer), Janet O'Leary, Jean Barns, Goldie DuPont, Betty Thompson and Ray Medearus. The show has been booked thru Illinois, Missouri, Arkansas and Kentucky, but now is playing on the Gus Sun Circuit.

SYLVAN BEEBE'S *Midnight Frolics* Company, long a favorite in and around Cincinnati, now is booked into houses in

J. Byron Sanford, character comedian; Milton Sanford, comedian and general business, tenor soloist and dancer; Douglas Allen, singer and contortionist; the Harmony Four, quartet, and the Sanford Twins. W. D. Sanford is manager and musical director.

FRANK JEWELL, manager of the Maxine Theater, Martinsville, Ind., which is playing tabloid shows, wired this department a few days ago that *Jimmy Burns' Big Show* played his house the week of February 2 to tremendous business. Jewell speaks highly of the offering and particularly lauds Comedians Jimmy West and Sam B. Cully, saying they were a "riot". This is the show that the tabloid editor "caught" a few weeks ago in Covington, Ky., and it is good to hear that Burns is making a success out of what then seemed to be quite a flop. West and Cully are clever and should put the presentations over right.

BILLY GILBERT writes that *The Musical Comedy Girl* Company, recently reorganized, has opened an indefinite engagement at the Marple Theater, Wichita, Kan., which is owned and operated by C. C. McCollister. Gilbert is producing comedian and announces the cast as follows: Erma Kirkpatrick, soubret; Lorraine Gilbert, blues singer; Francis McDonough, straight and Larnce Forbes,

bles. The chorus: Marda Castle, Billy LeSeur, Inez Kirk, Emma Kedford, Whinnie Winslow, Margie Loomis, June Thomas, Ruth Baker and Frances Boyd. Bernie Lewin is musical director and Joe A. Quigley business agent.

NEAL LEIBLE, May Friel and Charles Bengar comprise the combination handling the management of the *Hits and Bits of Broadway* Company, playing to good business on the Bentley Time in Southern Illinois and thru Missouri. Leible plays straight parts and is a dancer. Bengar is comedian; Miss Friel, prima donna; Ralph McGuire, juvenile man, and Dave Morris, character man. The Musical Sheldons have been added to do parts and their act, consisting of cornet, saxophone and trombone selections. The chorus has Helen Engle, Margie Dublin, Lena Cetar, Betty White, Pauline Johnson, Jerry Friel, Lois Lavelle and Mary Belcher. The show is booked into the Montgomery Theater, St. Louis, for the week of March 1.

WILLIAM S. GOURLEY, proprietor of the Ontario Booking Office, Toronto, Ont., Canada, has his tabloid rotary stock circuit now operating in three theaters in Toronto, viz.: The Madison, Crystal and Park, each playing shows for one week. Fred G. Brown is producing comedian on what is termed the No. 1 show, Russell Lavery on the No. 2 and Marie Grotke producer on the No. 3. The roster of the first company includes Brown, Winnie O'Donnell, prima donna; Jimmy Williams, juvenile straight; Alice McAvoy, characters, and Dick McAvoy, character comedian. The chorus: Jean McNaughton, Jessie Richards, Enid Cockrill, Edna Miller and Queenie Hestip. Those who comprise the No. 2 show include Lavery, Miss Weeks, prima donna; Harry Dunlop, juvenile straight; Alice Green, characters, and Billy Forantz, character comedian. The chorus: Bess McNaughton, Dolly McManus, Mildred Demott, Mary Cornell and Miss McPherson. (NOTE: The roster for the third company was not submitted.) Mr. Gourley manages all three presentations.

MILTON SCHUSTER, Chicago booking agent, announces the following replacements in tabloid: Kenneth Paul and wife with Bob Deming's *Dreamland Folies*, Grand Theater, stock, Cedar Rapids, Ia.; Margie Kervin, Ensiey Barbour Enterprises, stock, Orpheum Theater, Joplin, Mo.; Jack Lewis and wife with Gene Cobb's *Housewife*, en tour; Larry Clark with Bert Smith's *Ragtime Wonders*, en tour; G. W. Dunn with Musselman Stock, Ada Meade Theater, Lexington, Ky.; Harry Johnson and wife and Gladys Norton with Harvey D. Orr's Shows, en tour; Evelyn Williams with Linton DeWolf's *Talk of the Town* Company, en tour; Seldon and Brenon, Babe Murphy, Helen Marbel, George Donaldson, George Adkins and wife, Jack Staib and wife, all with Al Williams' new company, organized by Raynor Lehr; Swaggarty and Brady with Sam Loeb's *Radio Revue*, Gem Theater, stock, Little Rock, Ark.; Billie Gordon and Phil Young and wife with Margaret Lillio Show, en tour, and Ily Jensen with Albert Taylor Revue, en tour.

AFTER A RUN of 52 weeks in Seattle, Wash.; Casper, Wyo.; Denver, Col., and Lewiston, Id., the *Dick Hyland Revue* has opened at the Southside Theater, Taft, Calif., said to be a lively little old town. The show hereafter will be known as the *Kandy Box Revue*. Associated with Mr. Hyland as part owner and general manager is Harry G. Seber, one of the West's most successful showmen. Mr. Seber for the past two years has operated companies at Long Beach and Venice, Calif. The roster includes Seber, manager; Hyland, comedian and producer; Claude Allen, comedian; Duke Hendricks, straight; Carl Case, characters and scenic artist; Jerry Whitney, juvenile; Irwin Wolters, general business man; Blossom Wilson, ballet mistress and dancer; Lillian Colson, prima donna; Zoe Bates, character comedienne, and Cleo Dove, dancing soubret. The chorus: Ruby Preece, Zelma Parsley, Mavis Maye, Margy Howard, Phyllis Gaye, Pauline Howard, Louise Dove, Alice King, Margaret Wolters and Cleo Phelps. Ernie Wolfe's seven-piece jazz orchestra completes the organization.

PAUL TAYLOR, juvenile man, closed with *Albert Taylor's Revue* on the Sun Time a week ago and called at *The Bill-*

HEADING THEIR OWN REVUE



Here are the Clark Sisters, Rose, Agnes and Mary, appearing in one of the better known tabloid shows booked over the Gus Sun Circuit. The girls head their own company, tho it is managed by their father, John Clark. All are clever and versatile actresses.

Newport and Covington, Ky.: Hamilton, O., and the Queen City, engagements calling for work equivalent to nine nights and three matinees on the week, it is said. Beebe does straight, Issy Meyers does principal Jew comedy, Harry West is producer and character man, and Violet Beebe prima donna. In the chorus are Nicola Lee, Ann Haddon, Alma Robinson, Marie Hayes, Mary Davies and Hattie Taylor.

AFTER 35 WEEKS on the road William D. Sanford's *Butterfly Maids* Company opened an indefinite stock engagement at the Gayety Theater, Picher, Ok., and is said to be meeting with much success. The roster includes Minnie Sanford, soubret, specialty dancer and choral producer; Ben Sanford, straight;

juvenile. The chorus: Nell Dolle, Venita Manoz, Marcheta Walters and Grace Winters. Once a month one of the bills offered on the stage is photographed by Don R. Wiley and the screen attraction later is shown in the theater, proving a great drawing card.

JIMMIE EVANS is owner and Bill Lohrer the manager of the *Song Box Revue*, now playing thru the Central States to good business. The show jumped from Boston, Mass., where rotary stock engagements were played, to the Family Theater, Lebanon, O., to open on the Sun Time. The roster: Bert Crawford, comedian; Billy Hall, comedian; Wallace Hall, leads; Roy Fox, characters; Wanda Lowe, prima donna; Hazel Fox, soubret, and Baby Hazel Fox, special-

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BILLY MAINE AND (20) TWENTY OTHER PEOPLE

"SOMEWHERE IN FRANCE" "GOLDBRICK'S RETURN" "THE DUMBELL"

Broke all daily and weekly records last week at Penn, Ind., Liberty Theater. Some open time in April. Write COL. J. L. DAVIS, Room 304, 36 West Randolph Street, Chicago, Ill.

At Liberty for Tab. or Rep. GEORGE and BILLIE WALSH

GEORGE—Piano Leader. Union. Transpose and Arrange. | BILLIE—Ingenue and few Characters. Age, 22; blonde; height, 5 ft., 1; weight, 120. Address BERKLEY APARTMENTS, 110 1/2 McFarland St., Charleston, West Virginia.

WANTED MUSICAL COMEDY PEOPLE IN ALL LINES

Those playing instrument or doing specialties given preference. Especially want Producing Comedian with real scripts. Must be A-1. Youth, versatile Character Woman, Straight Man who can sing, Man for Second Comedy and General Business, six fast-stepping choristers. Performers answering this ad and not used on this show will be placed on other responsible attractions in this territory. This show plays best towns until May 1, then big city stock all summer. Real employment for good people. Wire or write MANAGER CANDY SHOP REVUE, 302 Culbertson Bldg., Oklahoma City, Oklahoma.

Be a Booster for Milt Schuster

WANTED—People in all lines. Chorus Girls at all times. 36 West Randolph St., Chicago, Ill.

SOLADAR & MYERS

THEATRICAL BOOKING AND PRODUCERS, 305 Shubert Theatre Building, Philadelphia, Pa. Placing people for Musical Comedy, Tabloid, Vaudeville, Circus, etc. Managers wanting reliable people get in touch. Chorus Girls wanted at all times.

WANTED, Specialty People

In all lines. Also A-1 Chorus Girl. Prefer one who can put over blues numbers. Wire full particulars, stating lowest. Don't misrepresent. No boozers or troublemakers. Wire JAKE J. ROSE, Garden Theatre, Anderson S. C., week Feb. 16.

The Maids of the Mist Co.

WANT Man for Second Comedy who sings lead for quartette or plays instrument for jazz band. Wife for Chorus. Chorus Girl, pony size. Other people write. Week Feb. 16, Lyric Theatre, Anniston, Alabama.

board offices while stopping in Cincinnati for a few days.

GRAYCE ROBERTSON, lately identified with Marshall Walker's *White Gang* Revue as prima donna, has joined Irving Lewis' *Nights of Broadway* Company in the same capacity.

FRANK LAWLER writes that the *Pioneer Girls* Company is doing "a big business" at the Palace Theater, Worum, Tex., which is an oil-boom town.

HELEN BROWN, writing from Oklahoma City, Ok., says Leo Blondin underwent an operation at St. Joseph's Hospital there January 20 and is speedily recovering. Friends may reach him at 1016 N. Ole street.

ELMER WRIGHT, producer, and Lillian Murry, comedienne, joined Burns & Paton's *Cute Little Devils* Company after closing with Billy Earle's *Jazzmania Revue*, replacing Walter Bowker and Aline Walker.

BOB BLACK, who presents his *Globe Trotters* Company in the South on Joe Spiegelberg's Circuit, says the show has been very successful the past year, laying off but one week since January 15, 1924. In the lineup is Black, Dean Black, Jimmy Doyle, Charley Courteaux, "Nig" Shope, Chic Kramer, principals; Evelyn Courteaux, Marian Hansen, Tiny Huff, Wanda Hughes, Edith Weissman and Ada Allen, choristers. Black's company now is playing return dates on the time.

THE EXCELLENT TYPE of plays being offered this season by the Al Bridge Players at the Garden Theater, Kansas City, Mo., can be judged best by the following lineup of musical comedies included in the season's repertoire: *A Full House*, *Cappy Ricks*, *The Wrong Mr. Wright*, *The Gingham Girl*, *Irene*, *Three Wise Fools*, *Oh, Boy*, *Seven Keys to Baldpate*, *East Is West*, *My Lady Friends*, *Light Wines and Beer*, *Go Easy*, *Mabel*, *Slack Ape*, *Here Comes the Bride*, *A Pair of Sixes* and *Clarence*.

DAN FRIENDLY and his *Baby Dolls* Company is now located at the Lyric Theater, Ft. Worth, Tex., with the roster as follows: Friendly, producer and principal comedian; Jack Reynolds, singing and dancing straight; Effie Ryan, characters and ingenue; Evelyn Fox, soubrette; Jimmy Huet, second comic; Baby Lorraine Friendly, specialties; the Friendly Comedy Four and a chorus of eight. Tiny Lee is musical director and has a jazz orchestra. "Slim" Postun is resident manager and owner. The company formerly was at the Palace Theater, Oklahoma City, Ok.

CHAS. V. TURNER, manager, informs that the *Cute Little Devils* Company, a 28-people show, was booked into the Colonial Theater, Bethlehem, Pa., until February 14, being held over for an additional fortnight. From Bethlehem the show is routed east. This company is now in its 47th consecutive week without having lost a day, Turner says. During the entire time on the road only five changes have been made in the personnel of the troupe. Bookings included eight weeks at the Hippodrome, Peoria, Ill.; 15 weeks at the Lyceum, Canton, O.; four weeks at the Liberty, New Castle, Pa.; eight weeks at the Hippodrome, Reading, Pa.; and two and one-week stands in a number of other cities.

THE BURBANK THEATER, Los Angeles, is the permanent home of the Dalton Bros.' *Hi Jinks Revue*, now in its fourth year. Henry Roquemore is producing stage director with Lee (Bud) Harrison and Jack Miller as featured comedians. Harrison now is in his 11th year in L. A. as a black-face favorite. Miller has been with the Daltons four years. Bee Montague, soubrette; Minerva Preka, prima donna; Mary Dawn, ingenue-blues singer; William McKee, baritone; George Crump, tenor; Neil MacKinnon, juvenile, and Eddie Young, characters, comprise the principals. Lou Traveller and His Orchestra are an added attraction, with a new novelty stage specialty every week. A chorus of 50 girls completes the organization. Roquemore, by his efforts of producing new ideas and novelties, has created a large following at this popular theater.

RETURN ENGAGEMENTS at the Orpheum Theater, Greensboro, N. C., and the Majestic Theater, Danville, Va., lately were included in the bookings for Jack Crawford's *Bon Ton Follies* Company, routed over the Joe Spiegelberg Circuit. Crawford features himself with his jazz band, called *The Georgia Crackers*, the roster including Jack C. Bell, violin leader; Don Phillips, pianist; Bert LaShar, trumpet; "Red" Corley, saxophone and clarinet; "Buddy" Brewer, saxophone and clarinet; Floyd DeForest, drummer; Pat Third, dancer and spoon act; Sidney H. Fields is doing straight, Marie Collins, soubrette, and Crawford, light comedy, who works without makeup, something new for the Spiegelberg time, it is said. The chorus: Frankie Sweet, June Conray, Jean Brewer, Mabel Raymond, Rose Jacobs and Muriel Martain.

THE AL BRIDGE Players now are in their seventh week of what is reported to be the most successful season the company has ever had in Kansas City, Mo. Bee Cunningham and Harry Correll are new arrivals on the show, having opened January 25. The roster includes Bridge, Dorothy Woodward, Bill Rader, Clarence Wurdig, Dorothy Raymond, Bonah Hayes, Bill Dougherty, Harry Alton, Eugene Broussard and Paul Lowry. H. W. McCall is manager, Joe Burnett chorus director and Helen Broussard designer.

C. B. DEWESE, manager of the Majestic Theater, Sidney, O., recently called at *The Billboard*, discussing tabloid presentations and booking conditions. He stated he is doing a nice steady

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business at Sidney with shows of 18 or more people, booking independently.

CHANGE OF POLICY has been effected at the Strand Theater, Salisbury, N. C., tabloid shows now playing four bills a week instead of one new bill each night. An orchestra has been added, greatly helping to put the shows over. In it are: Bill Hamilton, pianist; Ben Mason, violin; Homer Gardner, trumpet, and Jimmie McCallum, drums. Paul Grimes, manager, says business is improving and that he looks for a big season.

ALMA ASTOR, long a favorite in Will King's Company in San Francisco when that organization had its home in the Casino Theater there, has rejoined the musical revue at the Strand Theater. She is known as "the big little comedienne" and sings jazz numbers, dances a bit and cuts amusing capers. Miss Astor has been studying voice in the East the past several years.

THE ROSTER of the Rufus Armstrong Company, now playing a number of return engagements thru Texas, includes Rufus Armstrong, manager and producer; Paul (Rusty) Scott, comic and bass singer; Russell (Curly) Wilson, comic and dancer; Clyde Hodges, straight; Pete Arnold, general business and carpenter; Virginia Thornton, dancing and singing ingenue, and Marie Emerson, soubrette, with Tot Kivette, June Hershman, Ruth Peeler, Mildred Hodges, Gladys Baker, Mary White and Virginia Neal in the chorus. Mrs. J. H. Jacobs is pianist and A. C. Thornton is

in advance. The show has been organized 11 months.

PETE KEHAYS, manager of the Casino Theater, Ottawa, Ont., Canada, writes that Tommy Somers's *Jolly Follies* Company, which has played in that house since September 4, 1924, is booked until May 3. In his 12 years of managing Kehays says he never before had the pleasure of playing a better company. He favors those refined and new bills, declaring those are the only kind that get the business nowadays. There are 15 people in the company. Somers is owner and producer; Moe Levy, comic; Billie Holland, straight; Paddy Shaw, general business and specialties; Harry Waner, characters; Mrs. Levy, prima donna; Buster Brown, soubrette, and Kitty Webber, specialties. The chorus: Lillian Petrie, Margaret Keller, Lucy Roy, Pearl Holmes, Laura Martin, Eva Vina, Babe Rochester and Anna May. Gilbert Graham is stage manager and Jean Nolan is musical director. Paddy Shaw and Miss Brown recently were married.

FRITZ DESYRETTE is comic of *Boozie's Revue*, of which Larry Ball is manager, playing in and around Milwaukee, Wis., this winter. The show has been operating for 18 weeks, we are advised, with regular engagements each week at the Wisconsin Roof Garden, also including the rotary route. Helen Schmette is soubrette; Alice Boyce, ingenue; Boozie, comic; Laura Schmitz, pianist; Eric Feldman, general business, with "Frenchy" Craney, Ruby Reid,

Press Agents Advance

Conducted by ALFRED NELSON

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

Traugott Billing Boston

Dave Traugott, formerly in advance of the John Robinson Circus and later with the new Loew Theater in St. Louis, is doing the billing for the First National feature film, *The Lost World*, which opened at the Tremont Theater in Boston February 2.

Traugott "covered" Boston three weeks in advance of the opening, and with the aid of Harry Collier, local biller, engaged a crew of billers that included Leo (Tubby) Smith, Harry (Foreman) Howard, Jim Clery, Nick Penfield, Jerry (Red) Cunningham, Charles McLaughlin, Pokus O'Hara and Dick Starkey, who posted 51,000 sheets, using everything from a half sheet to a series of 24-sheet stands, which is conceded to be the biggest billing ever put on for a theater attraction in the Hub.

Using four automobile trucks Traugott and Collier and the billers covered a radius of 25 miles around Boston. Only three newspapers have been utilized in the advertising campaign and the house was filled at early performances.

Broadway Billers

Local No. 2, I. A. B. P. & R. members are mourning the recent passing of Robert W. Carlson, late assistant advertising agent at Hurlst & Sennott's Theater.

Henry Seligman, treasurer of Local No. 2, and business manager for Phil De Angeles, is busy around Longacre Square squaring locations and checking up the billing for *The Lost World* and other attractions.

Joe Hylan, advertising agent at the Metropolitan Grand Opera House, is preparing to spend the summer billing for a grand opera company that will play under canvas in and around New York and Eastern summer resorts.

Harry Hyland, a brother of Joe Hylan, has closed as advertising agent at the Gotham Theater in Upper Broadway to join the staff of billers working under Phil De Angeles.

Marty Milligan was seen going down Broadway with a hod of cards doing windows and the theater ticket offices for *Charley's Aunt*, the new featured film. Marty is also one of Phil De Angeles' crew.

Frank Shine, advertising agent of the Shubert Riviera, has won his long-merited promotion from that firm and is now supervising the lobby frames in hotel agencies and ticket offices around Broadway and other sections of the city.

Charles ("Kid") Koster, since the opening of the current season a special advertising agent on the Mutual Burlesque Circuit, has suffered a nervous

breakdown, and by special arrangement of the M. B. A. has been sent to Hot Springs, Ark., where he will remain at least two months, during which he will welcome letters from friends addressed to him care of general delivery, Hot Springs, Ark.

Sues for Salary

According to an article in *The Home News*, a local news publication in Harlem and the Bronx section of New York, Regine Crewe, has brought suit against Larry Senon, film comedian, more recently in vaudeville, for \$350 claimed as salary and expenses due her for press publicity in his behalf.

Coffin and Cryer's "Courtesy Week"

Ray Coffin, handling publicity for Loew's State Theater in Los Angeles, in spreading publicity for the featured film, *Excuse Me*, sought the co-operation of Maxey Cryer, who issued a proclamation calling for a "Courtesy Week", in which the natives were requested to refrain from battling when bumping into each other and say *Excuse Me*, with the result that *Excuse Me* became a slogan during the week and attracted much attention to the photoplay.

Oscar A. Dube, for a number of years dramatic editor of a Cincinnati newspaper, recently paid a return visit to that city, making a jump from Butte, Mont., for the purpose of obtaining publicity for the featured film, *A Thief in Paradise*, a First National run in the Capitol Theater, Cincinnati. Dube is chief of the Mid-West Exploitation for Associated First National Pictures, Inc., with headquarters in Chicago.

Perry Charles of the Loew publicity staff in New York is in the South exploiting the Loew Circus.

Sam J. Banks, former press representative of the Ringling-Barnum Circus, and more recently free lancing for newspapers and magazines, is listed in the sixth annual edition of *The Anthology of Newspaper Verse*, edited by Frank P. Davis. In all probability Sam's contribution will deal with life under the big tops.

R. E. Robertson, veteran "trail blazer", will pilot E. D. Lee's Creole Belles, a colored musical comedy, on tour under canvas for his second season. During the winter layoff Robertson has been handling drug-store demonstrations in Middle Georgia for the Rainbow Medicine Co., of Charlotte, N. C.

Helen Rietz and Mabel Storm in the chorus and doing specialties.

THE LEWIS BROS., with their *Palm Garden Beauties*, were in stock at the Orpheum Theater, Marion, O., until February 7, after which they hit the Gus Sun path again. The popular team is up in 54 script bills, as are other members of their company, so presentations on short notice are becoming as easy as their middle names.

CYRUS HINTON'S *Whirl of Mirth*, 15-people show, recently opened a two-weeks' engagement at the New 12th Street Theater, Kansas City, Mo., and played to good-sized crowds. The roster follows: George Hinton, owner and manager; Jack Shaw, assistant manager; Jack Shaw and Eddie DeLoy, producers; Bob Sheppard, comic; Jack Shaw, straight; Eddie DeLoy, general business; Cyrus Hinton, straight; Babe Morris, character comedienne; Dorothy Poe, soubrette; Jackie Sheppard, ingenue and chorus; and Babe Morris, chorus producer. The chorus: Betty Lou Morgan, "Babe" Shaw, Midge Poe, Ethel Johnson, Jackie Sheppard, Immie Swanson, "Puss" Casey, Alma Coy, Margie Hoffman and Jackie Howard.

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HAVING LEASED THE ORPHEUM THEATRE (Seating 450), would like to hear from 8 to 10-people Stock, Vaudeville or Tab. ORPHEUM THEATRE, Carlisle, Kentucky.

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PEOPLE IN ALL LINES.

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BE COMFORTABLE—Wear the Brooks Appliance, the modern scientific invention which gives rupture sufferers immediate relief. It has no obnoxious springs or pads. Automatic Air Cushions bind and draw together the broken parts. No stitches or plasters. Durable. Cheap. Sent on trial to prove its worth. Beware of imitations. Look for trade-mark bearing portrait and signature of Mr. C. E. Brooks, which appears on every Appliance. None other genuine. Full information and booklet sent free in plain, sealed envelope. BROOKS APPLIANCE CO., 346A State St., Marshall, Michigan.



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

Hurtig & Seamon Change Their Plan

For Colored Company Combination With "Fast Steppers" --- Former "How Come" Company Held in Abeyance

New York, Feb. 12.—Hurtig & Seamon had, as they thought, their plans perfected for a combination with and colored show at their 125th street theater for the week of February 16, when *The Fast Steppers*, a popular Columbia Circuit show, is scheduled to appear at that house, and this can be augmented by a colored company formerly presenting the *How Come* show, but as the colored company engaged has several independent contracts to fulfill it could not get together in time for proper rehearsal, therefore it was deemed advisable to hold it in abeyance for another prospective white and colored combination to be presented at the Hurtig & Seamon house at a later date, and in place of this company another colored company has been engaged to augment *The Fast Steppers*. The latter company has been working together for some time past as a featured floor show at Connes Inn, situated in Harlem, where it has attracted the patronage of many Broadwayites, and had it not been for the lucrative offer made it by Hurtig & Seamon, would have gone intact into the Lincoln Theater, a house on 125th street catering to colored audiences.

According to J. A. Jackson, the Page of *The Billboard*, the company now selected to augment *The Fast Steppers* at Hurtig & Seamon's 125th street house for the week of February 16 is an unusually fast and funny combination, the show that is responsible for bringing Broadway patronage to far up-town Harlem and making that district an important factor in the club night life of the city.

It is built very largely upon the nationwide reputation of the Leroy Smith Band, a Detroit organization that has been prominent in New York for several years past, having played at the Palace Theater, the Winter Garden, been recorded on the records and rolls of several different companies and known to radio fans by virtue of the every Sunday night programs it broadcasts. Eleven union musicians, all sons of members of the Finney Band, famed in Detroit a score of years ago, and all reared together as children, comprise Leroy's Band.

The floor show was staged by Leonard Harper, the pioneer Negro dance producer for Broadway club shows of this type. He has been responsible for a half dozen such productions here and has a Chicago show to his credit. He appears in this his favorite combination.

The principals with him, according to Mr. Kingsbury, publicity man for George Immerman, the owner, who contracted the group to Hurtig & Seamon, are Billy Mitchell, "the boy with the insane feet"; Julia Moody, mullatto prima donna; Arthur Bryson, a fast acrobatic dancer; F. Boggett, a saxophone comedian; Tasha Hamid, known as "One-String Willie", who is an instrumentalist with a novelty, a dancer and an acrobat; the Three Eddie's; Tiny Ray, Chick Horsesy and Charlie Wood, three singing Negroes not unknown to burlesque; C. Bradley and Dick Wheaton.

The dozen creole choristers are Goldie Cisco, Lucille Smith, Jan Blanche, May Fortune, Alberta Smith, Dottie Irvin, Billie Kelly, Clara Titus, Hazel Anderson, and Ann and Bessie Allison, the latter being the girl whom a Viennese artist selected as one of the 15 most beautiful women in America.

Jac Mac's Acrobatics

New York, Feb. 12.—Sooner or later everyone allied with theatricals makes Broadway, if not as a producer or performer, then as a visitor. During the past week the editor of burlesque was surprised by a visit from Jac Mac, who is now conducting a school of acrobatics on West 46th street. Although we have had numerous occasions to refer to Mac and his graduates who are now in burlesque, we had no idea that he was the same Jac Mac who appeared under our personal management when we operated the Dorothy Lewis Stock Company back in 1902. Since then Mac has become famous for the number of graduates he has sent out of his school and who are now being featured in various theatrical productions.

Mutual Preparing for Removal of Offices

New York, Feb. 12.—Removing its general offices to the Powers Building on the northeast corner of 7th avenue and West 45th street, the Mutual Burlesque Association will occupy sumptuous quarters the last week of February. This move has been made necessary because of the rapid expansion of the Mutual Circuit and the increase of business that has necessitated increasing the office force, circuit executives state.

The new offices will occupy the entire third floor of this modern office building, and have been so arranged as to provide comfortable and convenient accommodations for President I. H. Herk and his associates of the directorate as well as the executive staff.

Three high-speed elevators open directly upon the large reception room, behind the railing of which will be located the telephone switchboard with five trunk lines to the Bryant exchange. Extension phones will be upon the desks of all executives. Accommodations for the stenographic staff will be provided in the reception room back of the railing.

The offices of President Herk will be located in the corner, and from the windows a fine view down Broadway and 7th avenue beyond Times Square may be had. These offices will be furnished in mahogany with leather upholstery, with decorations in agreeable tone.

Adjoining the offices of President Herk on the 48th street front and in order will be the offices of David Kraus, chairman of the board; Fred Block and Mark Block, of the directorate.

On the 7th avenue front adjoining Mr. Herk, Charles Franklyn, treasurer of the association, will be located. Next in order offices have been provided for John McSweeney, auditor, and Charles P. Salisbury, in charge of publicity. All of the offices will be furnished in mahogany and decorated in complementary tones.

Access to these offices from the reception room will be by separate hallways, insuring privacy at all times.

On the northeast corner of the floor offices have been provided for Louis Redelsheimer's booking department. These will have an entrance directly from the elevators.

Oppenheimer Will Manage Lyric

New York, Feb. 12.—It is very evident that some of the articles appearing in some of the theatrical journals (not *The Billboard*) have riled Joseph Oppenheimer, lessee and manager of the Garrick Theater, St. Louis, and the Garrick Theater, Des Moines, presenting Mutual Circuit shows, and also lessee and manager of the Lyric Theater on 42d street, west of Broadway, this city, which Mr. Oppenheimer took over some time ago for the presentation of Mutual burlesque shows, opening there on Labor Day of the coming year. Mr. Oppenheimer has forwarded a written communication with a request that we give it publication, as follows:

Dear Nelson: Have noticed upon several occasions in some of the trade papers the mention of various names of persons who either had apparently appointed themselves or claimed to have been appointed to the management of the Lyric, New York.

Just to set at rest the minds of these self-appointed managers and any others whose curiosity might have been aroused, I take this opportunity to state that, being the lessee and sole owner of the said theater, I will be the one who will be the who's who and what's what.

Columbia Company's Officials Stricken Ill

New York, Feb. 12.—J. Herbert Mack president of the Columbia Amusement Company, is confined to his home with a severe cold which the attending physician says may develop into something more serious.

John G. Jermon, a director of the Columbia Amusement Company and a member of the producing firm of Jacobs & Jermon, also is confined to his home under the attendance of his family physician.

With Sam A. Scribner, general manager of the Columbia Amusement Company, and Col. Henry C. Jacobs, of Jacobs & Jermon, golfing in Florida, and their business associates confined to their homes by illness, the Columbia Amusement Company is bereft of four of its wisest and ablest counselors.

MARIE HART



A former ambitious chorister, she has advanced herself into a song-dancing ingenue soubret specialty role in Rube Bernstein's "Bathing Beauties" on the Columbia Circuit.

MARIE HART

An English-American Kiddie. Graduate of George Cole's Dancing Studio, Now on the Road to Success

Marie Hart, the subject of this sketch, was born in Lancashire County, England, and in company with her parents came to this country, settling in Philadelphia, while Marie was a very young child.

Later on little Marie graduated from the high school in Philadelphia, and with her parents removed to New York City, where Marie succeeded in securing an engagement as a chorister in Rube Bernstein's *Follies of Pleasure*, in which she remained for three successive seasons.

Being an ambitious chorister she became a student of George Cole's Dancing Studio during the summer layoff and with the close of her third season with *Follies of Pleasure* had advanced herself sufficiently to warrant Dudley Farnsworth, the singing and dancing straight man of burlesque, to take her on as a partner in a singing and dancing act in vaudeville.

With the opening of the current burlesque season Mr. Farnsworth secured an engagement with Mr. Bernstein as straight man and Miss Hart secured an engagement with Mr. Bernstein as singing and dancing soubret with the *Bathing Beauties* Company on the Columbia Circuit, a review of which appeared in our issue of February 7.

Resourceful Max Michaels

New York, Feb. 9.—Max Michaels, special representative of the Mutual Burlesque Association, now on tour on the Mutual Circuit, showed his resourcefulness when the *Beauty Paraders* became snowbound between Van Etten and Elmira by tagging a freight train and bundling the entire company into the caboose and attaching the baggage car with scenery onto the rear of the train, thereby making the town in time to put on the show.

The *Elmira Advertiser* gave the stunt a front-page spread in which it commended the railroad crew and the company management for their co-operation in getting the company into Elmira in time for the matinee.

Mary Gilligan Now a Principal

New York, Feb. 12.—Mary Gilligan, better known as Peggy Du Roi to her chorine associates in Hurtig & Seamon's *Step on It* Company, featuring Nido and Spencer on the Columbia Circuit, has fulfilled the expectations of Lew Stark, manager of the company, by understudying Helen Ardell, the clever little soubret of that company, in preparing to succeed Helen in the event of an expected breakdown, and when Helen was stricken ill

Summer Run

Not as Yet Set for Columbia Theater, Says Mack

New York, Feb. 12.—An announcement emanating from the offices of Gus Hill to the effect that he had completed arrangements with Lieut. Tim Bryson and Jesse Shipp, colored authors and composers, to prepare a book, music, lyrics, dances and ensemble numbers for a colored company of 100 to appear at the Columbia Theater at the close of the current burlesque season for a summer run at that house started numerous discussions and debates on Columbia Corner yesterday. It is well-known to everyone allied with the Columbia Circuit Burlesque that several of the more prominent producing managers on the Columbia Circuit who have invested much money in some equipment, gowning and costuming and such higher than usual salaries for principals and choristers, are looking forward to an opportunity to display their wares at the Columbia during the summer run in hope that the advertising gained by their summer-run presentation will prove a big drawing card for them over the circuit next season.

A representative of *The Billboard* called upon J. Herbert Mack, president of the Columbia Amusement Company, who in the absence of Samuel A. Scribner is acting as general manager of the company, and the houses and shows booked on the Columbia Circuit. Mr. Mack was emphatic in his denial of all knowledge appertaining to any such arrangement for the presentation by Mr. Hill of a colored company in the Columbia Theater for a summer run.

In discussing the alleged announcement Mr. Mack said: "Mr. Scribner prior to leaving for Florida for an eight-week stay gave no intimation whatsoever as to Mr. Hill and a colored company having a summer run at the Columbia, and this office has no knowledge whatsoever of any such arrangements being contemplated by Mr. Scribner. We are still under the impression that no decision has been reached as yet by Mr. Scribner as to what show will be given the summer run at the Columbia Theater, but it is a foregone conclusion that it will not be Gus Hill's colored company, and the same is applicable to a report reaching this city from Boston that Gus Hill will have a summer-run colored company in the Gayety Theater in that city."

Kitty Madison Gets Franchise

New York, Feb. 12.—Kitty Madison, singing and dancing soubret of Rube Bernstein's *Bathing Beauties*, attracted more than the usual attention during the presentation at the Columbia Theater recently by her feuding of the comiques and in her singing specialty, and on Sunday night last, at the Burlesque Club, by her pep, personality and clever entertainment. This being brought to the attention of I. H. Herk, president and general manager of the Mutual Burlesque Association, resulted in an interview that ultimately led up to the granting of a franchise to Kitty to produce, present and star in her own show on the Mutual Circuit next season in a show to be titled *Here Kitty, Kitty*, whereupon Kitty immediately entered into arrangements with Dave Hammit to organize and manage a company for that purpose.

Lothrop Estate Will Retain Boston Theaters

New York, Feb. 12.—A report reached this city yesterday to the effect that the Howard, Bowdoin and Grand theaters in Boston, owned exclusively by Mrs. Elizabeth Lothrop, widow of the late Dr. George E. Lothrop, and her daughter-in-law, Mrs. Marie Lothrop, widow of the late George Baker Lothrop, Jr., would dispose of their holdings in Boston, but according to Charles Franklyn, treasurer of the Mutual Burlesque Association, and for many years closely associated with the Lothrops, there is no foundation in fact for the rumor.

The Howard is now presenting Mutual Circuit burlesque, the Bowdoin Square Theater vaudeville, and the Grand Opera House Jewish plays, and all three will continue with the same policy indefinitely.

Mary stepped into the soubret role and made decidedly good to the satisfaction of the management, her company associates and the patrons of the Casino Theater, Brooklyn.

MUTUAL CIRCUIT

Prospect Theater, New York

(Reviewed Tuesday Evening, February 10, 1925)

HARRY BENTLEY

—and—

"His Step Lively Girls"

A Mutual Burlesque attraction starring Harry Bentley. Book by Tom Howard and Harry Bentley. Music and lyrics by L. Gene Benjamin. Numbers by Alvin Baker. Scenery by Cohen and Abbott. Electrical effects by Columbia Stage Lighting Company. Entire production staged by Harry Bentley. Presented by Julius Nichols and Harry Bentley week of February 9.

CAST: Harry Bentley, George Fares, Bud Purcell, Jack Ryan, May Belle, Myrtle Andrews and Elsie Burgher.

CHARACTERS: Mabel Maynard, Rae Wilder, Ethel Mershon, Inez Clifford, Frances Peters, Dorothy Lee, Kate Francis, Ernie Murphy, Dannie White, Anna Rougin, Belle Ryan, Jessie White, Florence Koster, Hazel Nelson, Kate Hausch and Bettye Rhodes.

REVIEW

This production is notable for its scenic and lighting effects, which are classy and colorful and apparently as fresh today as on the opening of the season. The same is applicable to the gawking and costuming of the feminine principals and choristers and the frequent changes of classy and comedy clothes worn by the men principals.

The presentation is along the bit and number type, and anyone at all familiar with the work of Tom Howard and Harry Bentley can recognize their favorite bits. The numbers are somewhat different from the average show and the choristers have been well drilled in their dances and ensembles.

Bentley, part owner, producer and principal comic, is doing his customary head-butch Dutch, with frequent changes of clean comedy clothes, in bits that he has perfected in the past, bits that are especially adapted to Bentley's makeup, mannerism and way of working, in which he uses a superabundance of double entendres camouflaged sufficiently by his humor to make it acceptable to men and women alike.

George Fares, cocomic to Bentley, is a Marty Collins type of comic, who is working in bits written by Tom Howard for a comic of the Tom Howard type, which Fares is not, for Fares evidenced a personality, a speed and delivery of lines and in actions altogether different from Howard and therefore is nearest in a role that can only be enacted by Howard in person. To saddle onto Fares lines written by Howard for a comic of Howard's likable type is to suppose on a comic who evidences the ability to put over lines and actions better suited to his personality, makeup, mannerism, talent and ability.

Bud Purcell, a manly appearing, classily attired, clear dictioned, somewhat dramatic, yet humorous singing and dancing straight man, is far more versatile than the average straight man in burlesque, and with the material given to him with which to feed the comics he handled it as only an able straight man could handle it, to good advantage.

Jack Ryan, a singing and dancing juvenile, enacted the role of juvenile straight in several scenes, led numbers and put over a singing specialty that makes manifest his future in burlesque.

May Belle, leading lady prima donna, is as personally attractive with her blond loveliness as ever. Never have we seen May act with more pep and personality and never have we seen her gowned as costily and attractively as in this presentation, and in her *Linky-Dinky Parlez-moi* number May stopped the show cold.

Myrtle Andrews, a pleasingly plump, regal-appearing bobbed brunette leading lady prima donna, distinguished herself in her every line and act and in a runway number, in which she appeared in a white-brillianted scintillating leotard and white tights, she was an optical feast that the audience would have kept on the runway indefinitely, for she held up the show repeatedly.

Elsie Burgher, an exceedingly tall, pretty-faced, slender blonde, appeared to good advantage in scenes gowned in a ingenue, likewise as a toe dancer, but as a singing and dancing soubrette Elsie is nondescript and should confine herself to an ingenue role.

Rae Wilder, a pretty, petite chorister with a heavy braid of brown hair hanging down her back, led a lingerie ensemble number in which her singing, dancing, pep and personality evidenced the indisputable fact that she should be permitted to take over the singing and dancing soubrette role.

The choristers, while not running true to form in size, nevertheless put their dances and ensemble numbers over by singing in harmony and dancing in unison, with far more pep and personality than is usually found in burlesque choristers, and while they worked in bare legs they blended harmoniously in their coloring, for they had given as much attention to the makeup of their

legs as they had to the makeup of their faces.

In a pick-out number Bettye Rhodes sang in a sweetly modulated, melodious voice. Cella Ryan proved title to a dainty bobbed blonde, strutted her stuff like a thoroughly seasoned principal, during which Florence Koster, a well-developed blonde, crowned to the delight of a continuously applauding audience.

Taking the show in its entirety, it evidenced class from start to finish, and, considering the material given the comics, especially Fares, which makes for too much talky dialog and lack of action, it is a show that is handled sufficiently clean and clever to please the major part of burlesque patrons.

Irving Becker Night

Breaks All Records for Bohemian Night at Burlesque Club

New York, Feb. 9.—Sid Rankin, as chairman of the house committee, and his associate members of the committee put forth strenuous efforts to bring burlesques in general together last night in the Burlesque Club's spacious home to do homage to one of its most popular members.

Irving Becker, for many years past, has been a business associate of Rube Bernstein, having managed several of Rube's shows on the old American, and later on the Columbia Circuit, and at the present time manager of Rube's *Bathing Beauties* on the Columbia Circuit.

By 10:30 the clubhouse was packed to capacity by an ever-increasing influx of members and visitors.

Much credit is due Messrs. Becker, Bernstein and Boehm for the talent contributed to the entertainment, which included well-known stars of musical comedy, headliners in vaudeville, and featured principals in burlesque.

The Corbin Sisters, two pretty bobbed brunet singers, opened the entertainment and were followed in their respective turns by Al Wohlman singing to the ac-

companiment of Maurice Abrahams at the piano; ditto Shirley Mallette, former featured soubrette in burlesque, now with *Stars of the Future* in vaudeville; Ray Walzer, singing and dancing juvenile in *Bathing Beauties*; Dorsey Byron, strutting singing and dancing specialist, who joins the *Bathing Beauties* next week; Nat Morton, singing specialist and human clarinet; Bobbie Clark and Bert Laker, former principals in burlesque, now headliners in vaudeville; Claire DeVine, former featured prima donna in burlesque, now with *Greenwich Village Folies*; Kitty Madison, Marie Hart and Dorsey Byron, singing to their own accompaniment on baby uk's; soubrettes of *Bathing Beauties*; the Phillips Sisters (Ritz and Buster), juvenile daughters of Vinnie Phillips, of *Bathing Beauties*, who distinguished themselves admirably in their singing and strut dancing specialty; Ruth Ellis, in her singing specialty used in *The Laffin' Thru* show; Sol's Violinsky in a piano recital that was a classic of comedy; Duke Rogers, character singer of the *Bathing Beauties*; Kitty Madison, of the *Bathing Beauties*, in her own singing specialty; Ruthie Young, in her singing specialty; Belle Baker, sister of Irving Becker and a headliner in vaudeville, put over her singing specialty numbers during which she held her auditors spellbound, for her sentimental, emotional singing of *My Boy* touched the hearts of one and all alike.

Raymond Hitchcock and Bonnie Davis had promised to do their bit, but were delayed in arriving at the clubhouse until after the close of the entertainment, which decided them on partaking of the refreshments served on the lower hall.

Chief among those seated at the banquet table were J. Herbert Mack, president of the Columbia Amusement Company, accompanied by Roger Imhoff and family; Mrs. Gebhardt and daughter; I. H. Herk, president and general manager of the Mutual Burlesque Association, and John MacSweeney, auditor of the M. B. A.; Mrs. Bernstein, mother of Rube and Bert Bernstein, and Rube and Bert's families; "Uncle" Jim Curtin, president of the club; Henry P. Dixon and Claire DeVine, and many others that included house managers, box-office attaches, prominent producers, principals and choristers of shows on both the Columbia and Mutual circuits.

On every hand there was evidence of congenial companionship, which makes manifest that there is absolutely no foundation for rumors that have emanated from unreliable sources to the effect that there has been factional feeling between Columbia and Mutual burlesques in general.

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

BURLESQUERS HONOR LIBERMAN

Impressive Funeral Service Held at Masonic Temple

New York, Feb. 10.—Funeral services for the late Jacob J. Liberman were held in the Renaissance room of the Masonic Temple Monday afternoon, conducted by Pacific Lodge, of which the deceased was a member. A very large gathering of his friends was present, including many prominent in theatrical circles. Among them were President I. H. Herk of the Mutual Burlesque Association, Treasurer Charles Franklin, Director Fred Block and Charles P. Salisbury, business associates of Mr. Liberman. Others present included Gus Hill, Loney Haskell, Joe Connolly, Peter Rice, Wallace Decker, Leon Victor, Rube Bernstein, Walter Batchelor, Ed Lewis, Meyer Harris, Charles Domahue, Dave Hammil, George Black, John Keit, Frank Eldredge, Bert Bernstein, George Ellmore, Sam Schoencker, Dan Davenport, Ed Dolan and Col. Matt Glaser.

Mr. Liberman, who at the time of his sudden death was manager of the Mutual-Empress Theater in Kansas City, was for many years connected with various theatrical enterprises and was known throughout the country. Funeral services were conducted by the Kansas City Lodge of Elks and were largely attended. The remains were accompanied to New York by Louis Liberman, a brother. Interment was in the Union Fields section of Cypress Hills Cemetery, Long Island.

A Typographical Error

New York, Feb. 12.—Due to the fact that reviews of shows presented at the Columbia Theater are sent by wire from this city to Cincinnati after the Monday matinee performance, there is apt to be an occasional error. This was evidenced in our last issue in the heading, or more properly speaking the lack of heading for the *Take a Look* show, for, whereas the heading should have read *Take a Look*, featuring Cy Plunkett, Evelyen Ramsay and George Schreck. The published heading read *George Schreck*.

An investigation disclosed that the forepart of the heading had been torn from the telegram, leaving only the name George Schreck before it reached the printer, therefore an unavoidable error due to the lack of time permitted for a confirmation.

Strouse Engages Glasco

New York, Feb. 12.—Kitty Glasco, late featured prima donna of Hurtig & Seamon's *Temptations of 1924*, the company that was closed at Omaha, Neb., to make way for Hurtig & Seamon's all-colored *Seven-Eleven* Company on the Columbia Circuit, arrived in this city with several of the other members of the closed company and on her arrival found in the H. & S. office a telegram from Harry Strouse, manager of *Talk of the Town*, to entrain immediately for Rochester to fulfill an engagement in his company as prima donna.

Due to this change in Kitty's plans, her husband, Wally Yewdell, has decided to join Jack Howard, former featured comic in burlesque, in operating a tab. show on the Gus Sun Time.

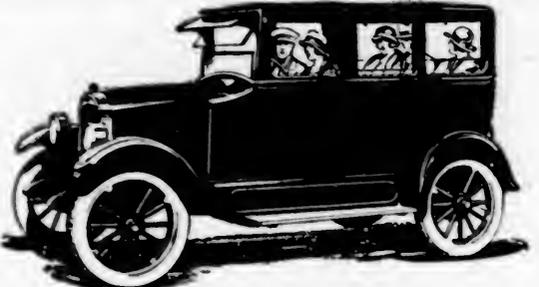
Claire De Vine's New Contract

New York, Feb. 12.—Claire De Vine, for several years prima donna and co-star with Comique Harry (Hickey) Le Van in Henry Dixon's burlesque shows on the old American and later on the Columbia Circuit, and more recently in Shubert Unit vaudeville and Broadway musical comedy shows, including Jones & Green's *Greenwich Village Folies*, has been sufficiently successful in the latter production to warrant Producers Jones and Green to sign Miss De Vine up on a new contract that calls for a three-year engagement.

Miss De Vine in private life is the wife of Henry P. Dixon.

Ed. E. Daley Engages Cross-Puzzle Dancers

New York, Feb. 12.—Ed. E. Daley, directing manager of Lena Daley and her *Miss Tobacco* Company, likewise the Scribner-Daley *Romantic Wild* Company on the Columbia Circuit, has engaged the *Cross-Puzzle Charleston Dancers* with Hilaria Friend, the modern Topsy, a nine-piece act that is augmenting the *Romantic Wild* Company at Miner's Bronx Theater, this city, during the current week.



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THE NEW PLAYS ON BROADWAY

CORT THEATER, NEW YORK
Beginning Monday Afternoon, February 9, 1925
(For Special Matinees)
Richard Herndon Presents

?
A New American Play in Three Acts
By James Faller
Staged by Argyll Campbell
Settings by P. Dodd Ackerman

CHARACTERS
(In the Order in Which They Speak)
Henry Dwight.....George Callahan
Major Warren.....Joe Barrett
Uncle Lewis.....Wilbur Cox
Ida Tarpley.....Angela Warde
Buck Black.....Thomas Irwin
Helen Warren.....Florence Mason
Mam' Linda.....Caroline Newcombe
Carson Dwight.....Curtis Cooksie
Pete.....Raymond Hackett
Pole Baker.....David Landau
Bill Garner.....Howard Merling
Yates Saunders.....Albert Phillips
First Negro.....Edward Heyborn
Neb Wynn.....Joe Barrett
Second Negro.....William Poe
Third Negro.....Axel Olson
Parson Hardcastle.....Carson Davenport
Belle.....Edna Brothers
Jim Blue.....Kerry Ward
Tom.....Harry Burt
Burt Barrett.....Joe Barrett
Mrs. Barrett.....Elise Drew
Sheriff.....Thomas Irwin

Citizens
ACT I—Living room at Major Warren's. 8 p.m.
ACT II—Scene 1: Garret in Neb Wynn's Shanty. 8.30 p.m. Scene 2: A swamp. 9 p.m. Scene 3: Same as Act I. The following day. 11 p.m.
ACT III—The yard back of the Jail. Mid-night.

The action occurs in a small town in Georgia.
TIME—The Present
That James Faller, who wrote this unnamed play, has a feel for the theater is quite certain. That he has it under imperfect control is just as true.

In this play there are moments which are as effective and thrilling as one could want, but the author lets them get out of hand. They stretch beyond their rightful limits and the situations become far-fetched, while the dialog becomes unnatural. If ever Mr. Faller acquires complete control of his muse he will write fine plays, I am sure. This specimen of his work contains the promise of that and little else.

The story is one of the South, the race question and the Ku Klux Klan. The particular episode dealt with is that of a white man who braves the prejudice of his community to prevent a Negro from being lynched for a murder he did not commit. This leads the hero into situations where he dares the knights of the bed sheet to do their worst, into gun play and much passionate oratory. We see the hunted Negro in the swamps and cowering before the local galloways. All this, and more, is promising plot and situation, but it is urged by Mr. Faller into the realm of burlesque too often for his play's good. It is a case of over-writing, a tendency to write every atom of value out of his situations which spoils his play. At the opening performance there was a tendency to smile at the most serious moments and once or twice there was a hearty laugh.

Besides, too much of an air of reality was not brought to the play by the cast. Here is a piece in which many of the players are supposed to be Negroes, when they are quite evidently white folks veneered with burnt cork. Some of them do well with their impersonations but most do not and none of them fooled the audience one little bit. If Mr. Herndon wants to get reality into this play he might better engage real Negroes to play these parts.

The hero of the proceedings was played by Curtis Cooksie, who brought a booming voice and vigorous gesture to the role. It was far from being a finished performance. Florence Mason was the heroine and acquitted herself of the task in excellent fashion. Raymond Hackett was the hunted Negro and gave a first-rate account of himself as such. George Callahan and Peter Lang, as two old Southern gentlemen, were properly cast, and Albert Phillips was a villainous mountaineer to the life. Other roles were well played by Caroline Newcombe, Wilbur Cox, Carson Davenport and David Landau.

Richard Herndon did well by the production of this play. The scenery and effects were everything they should be. There might be an improvement in the direction, but I am afraid the faults of the writing would not disappear were the staging ever so good. As it is, the piece is pretty bad melodrama, just about as bad as some of the old boys I remember seeing in the Third Avenue Theater when a youngster. That style of play is outmoded, the essentials are as effective today as they ever were. If Mr. Faller will use these latter and cast them into a more modern mold, he will write plays that Broadway will take to. I am quite positive that this untitled work of his will not appeal to the strollers on that thoroughfare.

A hard melodrama; fairly well played.
GORDON WHYTE.

PRINCESS THEATER, NEW YORK
Commencing Monday Afternoon, February 9, 1925

"GHOSTS"

The Players' Alliance Presents
By Henrik Ibsen
THE CAST
Mrs. Alving.....Ruth Chorpennig
Regina.....Edith Barrett
Oswald.....Paul Guilfoyle
Manders.....Marcel Dill
Engstrand.....G. Albert Smith
The action takes place at Mrs. Alving's house on one of the larger fjords of Western Norway.

This production of *Ghosts* is fathered by a group of players from Walter Hampden's company and it is a creditable, if not inspired, presentation they are giving.

It seems hardly necessary at this date to retail the story of Ibsen's classic. Suffice it to say, then, that the players bring out the highlights of the play, if they do not bring out the half-tones. It is a difficult play to produce and calls for prime acting ability in every role.

Perhaps the most satisfying of the interpretations was that of G. Albert Smith as Engstrand. This part is full of opportunities for the character actor and Mr. Smith took good advantage of them. The Regina of Edith Barrett was also good. Miss Barrett bears somewhat of a resemblance to Jane Cowl and, surely, that is equivalent to saying she was quite up to the visual requirements of the role. The histrionic end she handled well, too.

Oswald was given a well-considered interpretation by Paul Guilfoyle, but some of its qualities eluded him. The same can be said for Ruth Chorpennig as Mrs. Alving. She did not look the part, for one thing; for another, she was not convincing. Mrs. Alving is a difficult part to play. Its externals anyone may grasp; the inner content is something else again. I am afraid that Miss Chorpennig has not quite the grip on her conception which she should have. She seemed to be wanting to get it out but found its subtleties eluding her. A creditable effort, yes; a first-rate interpretation, no. I did not like the Manders of Marcel Dill at all. Manders is an unbearable prig, of course, but still he is a believable character. As played by Mr. Dill he was not always so.

Before closing this review I would like to pay tribute to the ambition and the pluck of this group of players. Instead of idling away their afternoons they have had energy enough to make a sincere production of a fine play. In doing this they showed the sort of spirit which should take them far in their chosen profession. If they did not do complete justice to *Ghosts*, they at least tried their best and did themselves credit. I hope they will continue to produce plays, but, if well meant counsel will be accepted by them, I should advise something not

quite so difficult as this play. Many of the Ibsen dramas seem easy to do when one reads them. Adequate stage performances require about all that seasoned experience in production and acting can bring to them.
A creditable revival of a Norwegian classic.
GORDON WHYTE.

CHERRY LANE PLAYHOUSE, NEW YORK
Commencing Monday Evening, February 9, 1925

WHITFORD KANE and BARRY MACCOLLUM
Present for the Second Subscription Bill of the Cherry Lane Players

"LOGGERHEADS"

A new comedy in three acts by Ralph Cullinan
Produced under the personal supervision of the Author and Mr. Kane

CAST OF CHARACTERS
(In Order of Appearance)
Corny Halpin, a Fisherman.....Whitford Kane
Ellen Halpin, His Brother's Widow.....Gail Kane
Norah Halpin, His Niece, Ellen's Daughter.....Joanna Roos
Padna Collins, a Small Farmer.....Barry Maccollum
Christie Barrett, a Seafarer.....Earle House
The Action Takes Place on a Summer Evening in the Kitchen of Corny Halpin's House, Near the Seacoast Village of Lanch, County Clare, Ireland

The promise which Ralph Cullinan showed in his one-act play *Honest Lodgings* is nearly fulfilled in *Loggerheads*. Here he has written a story of life among the fisher folk of Ireland which has more than one stirring situation, much pungent dialog and a goodly quantity of laughs, and which misses being a ver fine play by only a narrow margin. For two acts *Loggerheads* is thoroughly good playwriting, but the third act becomes unnecessarily complicated in the winding up of the tale, and, worse, fools the audience. Once in every so often a dramatist may puzzle his audience to advantage, but, generally speaking, it is well to keep the customers informed as to the probable turn of events. To have an unlooked for happening smack them squarely in the eyes without any preparation, or when they have been led to believe that something entirely different is to happen, makes them resent the playwright's tactics. Mr. Cullinan does just this in the writing and the audience reacts to it sullenly and resentfully. But, while this treatment of the third act mars the play as a whole, it should not blind one to the excellent two acts which precede it, for they are really fine.

The plot of *Loggerheads* concerns itself with a feud between two families. We see the widow of a man who has been murdered living with her brother-in-law. The woman is loved by the brother of the man who murdered her

THEATRICAL NOTES

The Gem Theater, Little Rock, Ark., lost \$100 by robbery recently.

L. E. Brewer has purchased the Victory and Hamly theaters at Pauls Valley, Ok., from J. G. Jensen.

W. F. Box has leased the Orpheum Theater, Waco, Tex., and will expend \$30,000 in improvements.

A fire, resulting from an ignited film at the Lyric Theater, Dallas, Tex., recently did slight damage.

A. Herman has sold his interest in the Lyric Theater at North Bend, Neb., to his partner, Miles Robinson.

W. J. Lytle is reported as having commenced the survey for a million-dollar theater and hotel project at San Antonio, Tex., to be built in the near future.

Herman Hunt has purchased the Victory Theater at Ozark, Ark., and changed its name to the New Ozark. New equipment and seats have been installed.

Alvin Chapman and S. J. Steel have opened their Palace Theater at Smackover, Ark., with pictures and vaudeville as the policy.

The Low Rosenthal Amusement Enterprises, Dubuque, Ia., has added to its staff of executives John F. McFarrell, who has been connected with large booking enterprises.

Henry Morton, pioneer in the motion picture business in Winnipeg, Can., recently added two theaters to his list when negotiations for the Wonderland and Crescent theaters were consummated.

A shift in the theater situation in Sturte, Mich., became known recently when C. C. Newman verified a report from Detroit that he had made arrangements with the Butterfield interests to take over the operation of the theater

which is being constructed on the site of the old Crystal Theater in Sturgis.

The Aclerno Amusement Corp. recently bought the old Thalia Theater, 45-48 Bowery, one of the landmarks of New York's theatrical history, from the William Kramer estate.

Bert Schreiber, Chicago realtor, recently sold the Calo Theater property, Clark and Balmoral streets, that city, to Otto C. Kraemer for a sum reported to be \$30,000.

The Film Exchange Building, Omaha, Neb., erected about a year ago by Peter Kiewit's Sons, recently was purchased by W. H. Jones, an Omaha investor, for \$59,250.

Frank C. Kresler and Van R. Grant, of Rensselaer, Ind., purchased the Adams Theater, Ft. Wayne, Ind., from Charles Spray, and recently took possession. Mr. Spray's failing health made it necessary for him to give up his business.

W. W. Grist, Jr., who has been manager of various theaters for the Southern Enterprises in Corsicana, Tex., has accepted a position with the same organization to manage the Capitol Theater, Little Rock, Ark.

L. A. Samuelson, popular branch manager in film row, Portland, Ore., who has been in charge of the Pathe office there for the past three years, has been promoted to the position of manager of the Seattle (Wash.) office for Pathe.

A deal was consummated in Terry, Mont., recently which resulted in the Rialto Theater becoming the property of Mrs. Nina Flint, who, until fire that destroyed the Princess Theater a year ago, had operated picture shows in Terry.

B. S. Moss recently announced the purchase of a parcel of real estate in Far
(Continued on page 46)

husband, tho she does not know it. She and her brother-in-law think he is after her daughter. At the mere mention of a reconciliation between the two families the far begins to fly and when the lover himself appears a first-class fight ensues. Eventually the feud is patched up, but the process by which that is accomplished is a bit too complicated for me to unravel here. I may, with more profit, get to a consideration of the manner in which the play is done.

Here there can be little fault found. In every instance the characters seem to be in the right hands. Whitford Kane has one of those parts he does so well in Corny Halpin. A lovable, honest soul is Corny, and Mr. Kane makes one believe that he is truly that. He is also a bad man when his passions are aroused and Mr. Kane can convince you on that point also. Altogether the characterization struck me as being complete and thoroughly well done.

Another case in which the actor seems particularly well suited to his role is in Barry Maccollum's playing of Padna Collins, a despicable, sneaky coward, a wholly unlikable man. Mr. Maccollum understood the requirements of the part exactly. He never attempted the capturing of the auditors' sympathy; he made the character one which aroused all their antipathies. In other words, he played the part for what it was worth and he extracted all of its value by doing that very well.

The girl, Norah Halpin, was genuinely well done by Joanna Roos. Miss Roos is not only a good actress in the technical sense, but she also has that which is worth much more. She radiates something which makes one look at her, something which compels the attention. Call it personality, call it anything you wish, it is an undefinable something, a glamour, which is about the most valuable asset a player can have.

Gail Kane was entirely suited to the role of Ellen Halpin. The part called for sympathetic playing and Miss Kane gave it that. Christie Barrett, in the hands of Earle House, became a clearly drawn portrait.

So far as staging and scenery are concerned, *Loggerheads* has received the best of treatment. If, now, Mr. Cullinan will take some of the complications out of that last act, simplify it and tighten it, he will have a continuously interesting play. As it is, the piece is worth a visit to see the first two acts, but I would like to see a good play made better. It is so good now for two-thirds of the way I think Mr. Cullinan should make it so for the remaining one-third.

A sincerely written play of Irish life; very well produced and acted.
GORDON WHYTE.

What the New York Critics Say

"Loggerheads"

(Cherry Lane Playhouse)
HERALD-TRIBUNE: "Is unassuming and unaffected and contains much real value."—Ward Morehouse.
TIMES: "Something of a mixture of John Synge at a distance and domestic melodrama rather near at hand."—Stark Young.
TELEGRAM-MAIL: "A pleasing folk romance, with sniffs of peat smoke and the sea in it, and acted here and there with a rich and humorous sympathy."—Gilbert W. Gabriel.
POST: "It is the sort that should have a long run."

"The Dark Angel"

(Longacre Theater)
WORLD: "Belongs among the dramatic entertainments worth your enthusiastic attention."—Heywood Brown.
TIMES: "Very ominous signs of a wide popular appeal."—Stark Young.
HERALD-TRIBUNE: "An ingenious study of renunciation, full of fruity language, incident, plot and characters."—Percy Hammond.
TELEGRAM-MAIL: "Affords fair but only intermittent interest."—Gilbert W. Gabriel.

"?"

(Cort Theater)
TIMES: "The ingredients of a good play, but they have not been so handled as to obtain the greatest effect."
HERALD-TRIBUNE: "A violent melodrama, which, while seldom boring, is not infrequently silly."
TELEGRAM-MAIL: "An earnest play with the best of intentions."—Gilbert W. Gabriel.
POST: "Talky misuse of stuff which might better speak for itself, and scenes too slow for the swift pace of the idea."—John Anderson.

"A Good Bad Woman"

(Comedy Theater)
TIMES: "An involved, crude and generally tiresome work."
HERALD-TRIBUNE: "I thought it nothing else than a one-horse rodeo of all the phony riff-raff of the theater, modernized by what are known as exhibitions of bravado."—Percy Hammond.
TELEGRAM-MAIL: "It is the grossest and wretchedest play of this season and we cannot imagine a commoner collection of exuviae ever left fossilizing on one stage."—Gilbert W. Gabriel.
POST: "Has nothing that we could discover to recommend it."—Stephen Rathbun.



MUSICAL MUSINGS
By THE MUSE
(Communications to 25-27 Opera Place, Cincinnati, O.)

Harry Stoddard and his Streets of New York Orchestra played a week's engagement at the Missouri Theater, St. Louis, last week, booked by Phil Tyrrell.

Clair D. Clark and his Band, consisting of eight pieces, after a tour thru the Northern States, are contemplating a trip to Dixie.

John Meany's Victorians of Des Moines, Ia., will leave the latter part of February to fill an engagement at Calgary, Can.

G. Domingo, formerly of Domingo's Filipino Serenaders, has been in Hamburg, Germany, since June, 1923, playing single—violin, ukulele and steel guitar solos.

The old-time tunes of Frank Woods, 73-year-old fiddler, were recorded recently by the Okoh Phonograph Company, at Detroit, Mich. For the record he played *Money Musk* and *Canadian Husking Bee*.

Arthur W. Hyde is breaking in a new band of six pieces to be used in the White Mountains of New Hampshire in place of the Venetian Serenaders, who are booked to play at Fourth Lake in the Adirondacks. The new band, called the Salt City Six, will be under the leadership of Harry Busch.

Arnold Vande Plassche, who has played solo cornet for L. Claude Myers for the last six seasons, with the exception of 1924, which he spent on a Western show, will be with Myers again this season. He will jump from Fresno, Calif., to Montgomery, Ala., the winter quarters of the Rubin & Cherry Shows.

The Dixie Melody Seven, formerly of the Como Roof Garden, Hot Springs, Ark., are now playing dances thru Louisiana. The personnel: John Gordy, piano director; Lloyd Linton, trombone-manager; Luke Lockhart, trumpet; Sax Bashong, sax-clarinist; Hops Hoskins, banjo, and Charles Caldwell, drums and novelties.

Karl L. King's Band is broadcasting concerts on Thursday nights from KFBR (231), Ft. Dodge, Ia. Lindsay Coons, now at the Elgin, Ill., broadcasting station, has signed with King as vocalist for three months of fair engagements this year. Robert Forbes, trombonist, formerly with King's Band, will troupe with Merle Evans on the Ringling-Barnum Show.

Ernie Liggett and His Famous Radio Orchestra are meeting with success playing for dances and presenting their concert program in theaters in Kansas. The roster: Ernie Liggett, sax, and clarinet; F. Gay McCandless, sax.; "Chief" Kahdot, trumpet; Harold Johnson, banjo; Wallace Bruce, drums and entertainer; Dorsey Powers, piano and sax. The combination features a male quartet and saxophone ensemble.

O. A. Peterson calls attention to the fact that Harold Bachman was reared on a farm in North Dakota and had the usual hardships that come to every farmer boy. "This year," continues Peterson, "he, with his Million-Dollar Band, is playing at Tampa, Fla., and the offer came to him unsolicited. I know this to be true because he showed me the letter from the Tampa Chamber of Commerce. Mr. Bachman is not only a school musician, but is also a gentleman and a scholar whom I am proud to know."

The Symphonaders, a dance band well-known in Central New York, is composed of students of Ithaca Conservatory of Music and Cornell University. The personnel consists of Theodore Nicobono, director and pianist; Leonard Allerton, violin and 2d alto sax; Edwin Baye, 1st alto sax, soprano, clarinet and bass clarinet; Bernard Fanning, tenor and baritone sax; Harry Bowman, 1st trumpet; Richard Robinson, 2d trumpet; Reginald Harrington, trombone; Arthur Love, banjo; Clyde Black, drums; Walter Lewis, bass.

Jack Phillips writes: "Have noted the letters of some of your correspondents regarding the late Mitt Hall, whom I knew very well. Harry R. Whittier and James L. Finning are right regarding Milton and his composition *Cotton Blossoms*. This number was a trombone swag and, if I am not mistaken, was the very first number of this kind written. It was, however, followed soon by *Mr. Thomas' Cat*, another number by Hall, which was published by the John Church Company, of Cincinnati. I was leading the band with the old Whitney Family Shows in the summer of 1900 and ran across Hall working in a machine shop
(Continued on page 51)



THE BOOK SPOTLIGHT
By Gordon Whyte
(Communications to Our New York Offices)

THE MODERN ENGLISH DRAMA

THE TWENTIETH-CENTURY THEATER, by Frank Vernon. Houghton, Mifflin Company, 4 Park street, Boston, Mass. \$1.50.

I gather from *The Twentieth-Century Theater* that the London theater problem is about the same as the Broadway one, for in this book Frank Vernon shows the theatrical situation there to be one dominated by real-estate conditions. That lies at the bottom of much that is wrong with Broadway and, according to Mr. Vernon, it has well-nigh closed the avenues to the London production of adult plays. When the rent of theaters goes sky-hooting that is the time the puerile, but sure-fire, play comes into its own.

Before this point in Mr. Vernon's book is reached, however, he pays tribute to the authors and producers who in the past few years have presented the fine things of the drama in England. That they did magnificent work is beyond question. That a succession of plays was written before the war which are finer than any equal number written in some hundreds of years is also beyond doubt. That they have not continued to be written in such numbers is sad.

Frank Vernon has a trenchant pen. His analysis of the British playwrights of the 20th century seems to me eminently fair and his indignation at the turn things theatrical have taken in London entirely justified. No one with a love for the drama can look on a situation which makes the production of worthy plays almost prohibitive without a pang of sorrow. Anyone who is interested in the theater and its workings will, I am sure, find much in Mr. Vernon's book that will be helpful and informing to them.

PLAYS FROM ALL COUNTRIES

TWENTY-FIVE SHORT PLAYS (International), selected and edited by Frank Shay. Published by D. Appleton & Company, 35 West 32nd street, New York City. \$4.

Frank Shay, that industrious compiler of play collections and bibliographies, has conceived the happy idea of selecting short plays from the countries of the world and giving us a sample of each in *Twenty-five Short Plays (International)*. The gamut of the countries represented ranges from Australia to the United States, and the last play in the volume is from the Yiddish.

Here are plays which are not only excellent specimens of dramatic writing, but brought together in one volume gives one a sort of bird's-eye view of international drama. So the book will be found not only useful as a reservoir of plays, but as an index of the dramatic thought in the countries represented.

Mr. Shay has chosen excellent plays. All of them seem thoroly actable and many of them have been produced. In addition to the plays themselves there are notes which give some details of the authors and their work.

The complete list of the plays in this volume and the countries they represent is as follows: Australia, *The Accomplish*, by Abigail Marshall; Austria, *The Festival of Bacchus*, by Arthur Schnitzler; Belgium, *Interior*, by Maurice Maeterlinck; Bengal, *Chintamani*, by Girish C. Ghose; Bohemia, *The Witness*, by Jaroslav Vrchlicky; Burma, *Pyentsa*, translated by J. Smith; Canada, *Brother in Arms*, by Merrill Demison; China, *The Thrice-Promised Bride*, by Chin-Cheng Hsiung; Cuba, *When Love Dies*, by Jose Antonio Ramos; Denmark, *Eyes That Cannot See*, by Albert Gaudtman; England, *Pan in Pimlico*, by Helen Simpson; France, *Pierre Patelin*, translated by Moritz Jagendorf; Holland, *Jubilee*, by Herman Heijermans; Hungary, *The Bridegroom*, by Lajos Biro; Ireland, *The Marriage*, by Douglas Hyde; Italy, *A Snooze Night*, by Roberto Bracco; Japan, *The Cherry Blossom River*, adapted by Colin Campbell Clements; Mexico, *The Sentence of Death*, by Teresa Farias de Assasi; Norway, *In Confidence*, by Alvide Prydz; Russia, *On the Highway*, by Anton Chekhov; Spain, *The Street Singer*, by Jose Echegaray; Sweden, *Poverty*, by Hans Alth; Turkey, *The Disenchanted*, by Ismet-Melyh; United States, *Joe*, by Jane Dransfeld; Yiddish, *The Shunamite*, by Yehoash.

I am sure this collection of plays will prove of value to many little theater groups and it is certain that it will interest all those who find pleasure in reading plays.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
399 Main Street Buffalo, N. Y.

Office Grand Secretary-Treasurer

The lodges in and around Greater New York are to be commended for the manner in which they have assisted one another in their installation services during the past month. These are the things that count and go a long way towards promoting interest in our organization. Do not fear, as you go thru each day, meeting those who are eligible to become one of us, to talk of the benefits to be derived socially, morally and beneficially. Reports of the social times held in conjunction with the installing of the new officers and the interest shown by old and new members have again proven what has been said thru these columns time and again, that there is still the same feeling among the members as there has been since our inception 60 years ago. May it always continue and may our members be ready at all times to show to others the principles of our motto—Charity, Benevolence and Fidelity.

We have had several very interesting visits with Brother Henry Griesman, of New York Lodge, No. 1, who was at the Majestic Theater in property man with the Nervous Wreck Company recently. We found him a very enthusiastic member and always ready to talk about the T. M. A. Contributors this week: Brother Giovanni, Bronx; Brother Charles Levering, Philadelphia, Pa.; Brother Touro Glucksmann, New Orleans, La.; Brothers H. C. Lee and Jay A. Hubbard, Chicago.

Philadelphia Lodge No. 3

At the regular meeting January 25 the following officers were installed: President, W. J. Mecommahey; past president,

Geo. W. Peterson; vice-president, Thos. Calhoun; recording secretary, Theo. H. Hardegen; financial secretary, Frank P. Calhoun; treasurer, Chas. J. Levering; physician, Paul Bremer; trustees, H. E. Moeller, Geo. R. Wilcox, Ruban J. Heppier; marshal, Charles Carroll; sergeant-at-arms, William Curry; chaplain, John Schmidt.

Theodore H. Hardegen is the delegate-elect to the Grand Lodge convention, with Wm. Mooney alternate.

The following were initiated: Robert J. Taylor, C. Sherman Young, Charles Humphries, C. J. Drennen, Geo. A. Wiegand, Charles L. Pullen, Patrick J. O'Brien, Benj. Bennett, Doctor, Meyer Brodsky and James P. MacNeal. H. Walter Schlichter was elected an honorary member. He is a prominent newspaper man of Philadelphia, especially regarding amusement and sporting events.

It was very pleasing to see Brother V. L. VanDake of Newark Lodge wearing proudly the T. M. A. badge on the lapel of his coat while on and off the stage when playing with his company at the Trocadero Theater. His coworker, G. D. Steele, wanted to know if James J. Quigley was still alive and, if so, he wanted to be very much remembered.

H. P. Leeg, electrician with the *Haunted House* Company while playing in this city, was a frequent visitor at this lodge's headquarters.

Chicago Lodge No. 4

Brother J. V. Bresnahan is in Santa Barbara, Calif., regaining his health.

A letter from Brother Wm. Wurtz informs that he is now with the *Chocolate Dandies* Company.

Brother Edward King has been under a doctor's care for the past three weeks

Stage Employees and Projectionists

By G. V. WALES

(Communications to New York Office)

The Oak Cliff Queen Theater of Dallas, Tex., which refused to sign the union contract last year and held out for a long time while the owners worked the machines, recently signed for the ensuing year. The controversy didn't affect the large houses located in the center of the city, but had to do with suburban owners, with nine of them in all holding out.

The Rock Island Local No. 433 and Davenport Local No. 515, the former in Illinois and the latter in Iowa, have amalgamated and they are now known as Local No. 433, with headquarters at Rock Island. Representative Tinney was responsible for this piece of work. He also visited Laporte, Ind., which is in the jurisdiction of Michigan City, and settled a dispute over contracts there.

How careful members should be of their union credentials was demonstrated again the other day when a fellow arrived in Bradford, Pa., and got a job with a house there. It seemed that when confronted by the local's representative he could not produce his papers, whereupon fireworks started immediately. Things became hot and headquarters thought it would have to send a representative down to patch the thing up when it was finally settled by word coming from the new chap's former local.

Representative Sherman settled the contract differences at Kingston, N. Y., whereby the men will gain.

Representative Raoul has the champion assignment of all the representatives. He has been detailed to Tampa and Miami, Fla., to adjust difficulties. The jam will carry him over to Palm Beach and the visit will probably last for a week or two anyway.

Crickmore, another one of the traveling troubleshooters, stepped into the Hippodrome Theater, Spokane, Wash., and fixed the contract raise in salary up with alacrity before proceeding on his way.

Representative Dillon has been having a busy time of it lately. Stepping off the train at Brockton, Mass., he visited the Gordon Theater and cleared up a haze that overhung both sides regarding overtime pay. It seemed that the house did not believe that it should expend for this, but with Dillon's explanation the men won out. Next stop for him was Mystic, Conn., where the Strand Theater, managed by Al Duhalne, was up in the clouds as far as the operators were concerned. They came back to earth with Dillon's persuasion and he went on to New London. The Empire and Rialto were indifficulties there, but snappy stuff from this fast working road man put them to rights.

Local No. 396, Binghamton, N. Y., felt deeply the loss of their brother, Bert Webster. The charter is to have a drap enshroud the border for 30 days. A long resolution was adopted at the meeting following his demise and the regular business was done away with in order that fitting respect might be shown the deceased.

Local No. 423, Kankakee, Ill., has elected and installed its new officers for the year 1925. The following were elected: F. Ed Shumaker, president; S. J. Hart, vice-president, re-elected unanimously; C. A. Bernier, secretary. Reginald H. Arthur and Perry Powers were added to the executive board.

recovering from an injured foot suffered about a year ago.

Installation of officers was the most important business of the last meeting January 28, the installing officer being Brother Schmitt, as no Past or Grand Lodge members were present. Brother Schmitt went thru the ceremony without a hitch, even tho it was his first attempt. All elected officers were present and installed for the coming two years.

New members for November, 1924: John Mikulini, George R. Hall, Michael J. Bloze, Charles Felding, Wm. Floderman, Monroe Jack Miller. For December: Emmett Cramer, J. A. Butler, Rene Rodriguez, Harry Koven, Holmer Gustave Peterson, Charles C. Faiman, Stanley John Haloulos. For January: Paul Maton, Nate Galub, Frank J. Tobin, Jack Miller, Joseph Burns.

Delegates elected to attend the convention in San Francisco: Herbert J. Frankson, Harry C. Lee, Arthur Byrne. Alternate delegate: Nate Stein.

Brother Louis Bernstein, who was hurt
(Continued on page 48)

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ACTORS' EQUITY ASSOCIATION

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Council Bars Oral Contracts

ORAL contracts have long been a source of friction, and it has been found exceedingly difficult to arbitrate them with any degree of satisfaction. Often there are no witnesses as to precisely what was said, and it is still harder to determine the exact shade of meaning implied where there is agreement on what was said. For all those reasons the council at a recent meeting

"RESOLVED, That in view of the extreme difficulty of adjusting claims arising out of oral contracts and of the fact that nine times out of 10 the recognition of oral contracts works to the detriment of the actor, the council rules that members shall use Equity printed forms only and shall not deviate therefrom except by a written arrangement, which arrangement shall not in any way lessen the terms of the minimum standard contract, and should be passed upon by the Equity office whenever possible, and members are notified that hereafter Equity will refuse to entertain claims based on oral agreements except upon the express order of the council.

"FURTHER RESOLVED, That hereafter the right of arbitration of each Equity member under his or her contract shall be subject to the approval of Equity, and should any member feel aggrieved because of the failure or refusal of the Equity staff to consent to an arbitration of his or her claim he or she shall have a right to appeal to the council and be heard by the council."

Equity Petitions for Surtax Removal

The first direct action looking toward the solution of the stage's common problems discussed at the Equity general meeting of January 26 was the petition for the removal of the present surtax on Pullman seats and sleepers, which was sent by Equity's executive secretary to each member of the Interstate Commerce Committee of the House of Representatives. Mr. Gillmore's telegram read:

"Most respectfully and speaking in behalf of thousands of members of the theatrical profession in addition to our own membership we earnestly and emphatically indorse the efforts being made to eliminate the continued collection of the war-time surtax on Pullman seats and sleepers. Other war taxes benefiting the Government have been repealed, therefore why not this obnoxious and discriminatory tax which no longer benefits the Government but now goes entirely to the private owners of the railroads? We feel it is unjust and unwarranted, and we join with all other divisions of the Commercial Travelers' Organization and the public generally in asking your cordial and helpful assistance toward reporting the bill out of committee so that Congress may give the matter its due and proper consideration before this session adjourns."

Inconveniences of Not Moving

We expected to be in our own new home long before this. Indeed, the builders promised it by the second week in December, so we had notified the Telephone Company of the change, and the latest issue of its directory contained our new numbers. Much confusion has arisen in consequence; people call us up and are told by Central that there are no such numbers. Strangers go to the new address and are met by unsympathetic workmen who know nothing. Well, perhaps the patience which we have tried to exercise will be rewarded before this issue of *The Billboard* is on the newsstands.

Equity and Child Labor Amendment

In view of the confusion which seems to exist in the minds of certain supporters of the proposed amendment to the Constitution of the United States which would have given Congress the right to enact a law prohibiting child labor, as well as on the part of the public, the Actors' Equity Association is desirous that its stand on the question be clear to all.

Equity was not opposed to the amendment which was recently rejected by the legislatures of sufficient States to block its acceptance, but if it had passed the association would have endeavored to influence any legislation rising from it and to establish the difference between the child of the factory and the child of the stage.

Experience has taught Equity that in the legitimate and musical comedy fields (it has no authority to speak for vaudeville) the adult actor generally derives much benefit from having played parts as a child, so why deprive him of this invaluable early training?

The Actors' Equity Association is willing to obligate itself that any laws which may be passed to safeguard the child of the theater shall be observed.

Bad Weather Hampers Tent

The present winter season in the Mississippi River Valley is reported as the worst in 19 years by Frank Delmaine, Equity's representative at Kansas City. In consequence tent shows have had a hard time of it.

Every effort is being made to build up the indoor repertoire companies in the Kansas City territory to atone for the bad business in tents, but it has been a hard winter for managers and performers alike. In his report Mr. Delmaine wrote: "Conditions are very poor right now. It seems as tho the weather will not moderate enough to give tent shows a chance to make expenses. All managers are waiting for warmer weather before engaging people for the new season. It is reported that this is the most severe winter since 1906."

"We have been busy with the house repertoire companies in this vicinity. Rex McCall has taken out a five-people company to play picture houses in the small towns until weather will permit organizing for the McOwen Stock Company. Allen Bros. Comedians have gone to Joplin, Mo., for rehearsals, and will take the road about February 15 (weather permitting). Leslie Kell's Comedians are rehearsing in Hot Springs, Ark., and will open about February 23."

"Dubinsky Stock Company, No. 1, recently closed, and will lay off about six weeks. Dubinsky Stock Company, No. 2, closed in Louisiana. All fares were paid to Kansas City, and Morris Dubinsky will spend the next eight weeks in Research Hospital, this city. He suffered a nervous breakdown. Dubinsky Stock Com-

pany, No. 3, will close within the next two weeks unless weather warms up.

"The Paul English Players will resume their road tour about the middle of March. The Princess Stock Company is to close for about 10 weeks. Ted North will merge his No. 1 and No. 2 companies within the next three weeks.

"Grandi Bros. Company received its new tent outfit to replace the one destroyed by a storm in Victoria, Tex., and is playing Southern Texas to fair business.

"Harley Sadler's No. 1 Company will close in Texas February 14 unless weather conditions improve greatly.

"Abie's Irish Rose is in its 15th week in Kansas City, and will close its run February 14. It goes to St. Louis March 4. John E. Webber will celebrate his 1,000th consecutive performance as Father Whalen in the play. Mr. Webber is the Equity deputy of the company."

Consult Equity on Foreign Contracts

It is particularly desirable that our members take advantage of the benefits of their association upon all occasions. For instance, no one should make a contract to go abroad without consulting us.

Some of our people recently actually went to England under a two weeks' notice clause contract. After rehearsing there four weeks they opened, and one or two of them received their notices, receiving in all only three weeks' pay, which pay was held up until the completion of the period, altho the successor went into the cast 10 days before that time.

The English manager finally consented to pay the return fare, but insisted on

our member traveling on a steamer chosen by the management.

It surely is obvious that no actor should take an engagement to go abroad without a guarantee. The A. E. A. wishes to protect its members in every possible way, but how can it do so when the actor is willing to take any chance and sign any kind of a contract which is put before him?

Season's Vital Statistics

"Birth" and "death" rates in the theater both have been high this season, according to the report of the Statistical Department. The report, which covers the period from August 1, 1924, to February 1, 1925, shows that:

Companies engaged in and thru New York (productions only), August 1, 1924, to February 1, 1925.....	353
Companies still running.....	233
Companies closed.....	120
Increased number of productions over the same stretch in 1923-1924.....	12
Increased number of companies still running.....	10
Increased number of companies closed.....	2

Why Equity Magazines Go Astray

Members are always asking why they do not receive their *Equity Magazine* when they are on the road. The answer is because they do not insure that it be forwarded. Maybe the relative or friend at home throws the magazine into the waste-paper basket believing it to be a thing of no importance. This would never be done with a letter and should not be done in this case, since the magazine is the official organ of the association and contains rulings and instructions issued by the council. It is the duty of every member to at least glance thru the magazine. He owes this to himself, otherwise he may find himself committing some breach which would render him liable to discipline.

Plan Unveiling of Jefferson Window

Plans for the unveiling of the Joseph Jefferson memorial window in the Little Church Around the Corner in New York are being perfected. The window, which is being presented by the Episcopal Actors' Guild to the Little Church, will be unveiled at 2 p.m., Friday, February 20, with appropriate ceremony.

A great-granddaughter of Joseph Jefferson will perform the actual unveiling. The Rev. Canon Dwelly, of Liverpool Cathedral, will speak on the world-wide influence of the Church of the Transfiguration in the world of art.

Other speakers will include John Drew, George Arliss and Frank Gillmore. Cards of admission may be obtained from the Rev. Dr. Randolph Day, 1 East Twenty-ninth street, New York.

Rules for Prize-Play Contest

Rules for the annual prize-play competition now being conducted by Plays and Players, 1714 Delaney street, Philadelphia, have been announced by J. Howard Reber, a good Equity member, who is chairman of the committee in charge. The competition will close April 1. Those wishing to enter should communicate with Mr. Reber.

ACTORS' EQUITY ASSOCIATION.

Executive secretary's weekly report for council meeting February 10, 1925:

New Candidates

Regular Members—Howard Blair, Harry Wilson, Kay Hawley, Laura Lyman, Walter McNally.

Members Without Vote (Junior Members)—Ruth Abbott, Doris M. Brownlee, Jack Caran, Josephine Challen, Charles W. Downes, Peggy Downes, John W. Farr, Theresa M. Hermann, Charles Hungerford, Juneheli Kunihiro, Austin V. O'Brien, Vera O'Brien, Marion D. Robb.

Chicago Office

Regular Members—Mildred Franklin, (Continued on page 68)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary.*

THIRTY-ONE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Dorothy Roy, Elizabeth Huyler, Walter Twaroshk, Nancy Mayo, Frank Shea, Hazel St. Amant, Carol Raffin, Christie Le Bon, Verna Shaff, Stella White, Lionel Langtry, William Perloff, Lorenzo Vitale, Percy Richards and Emilia Pratesi.

Members desiring the protection of the association are requested to report at this office the day they begin rehearsals.

Betty Wright has been suspended from the Chorus Equity pending the payment of a fine for breaking a run-of-the-play contract with William Caryll's *Top Hole* Company. Walter Blair has been suspended from the Chorus Equity pending the payment of a fine for leaving the *Sally, Irene and Mary* Company without notice. Diana Hunt has been suspended from the Chorus Equity pending the payment of a fine for leaving Earl Carroll's *Vanities* contrary to the provisions of her contract. Helen Merrill has been suspended from the Chorus Equity for leaving the *Sweet Little Devil* Company without notice.

The Chorus Equity is formed for the protection of its members when they are right. Not only is it impossible to protect them when they are wrong but members who violate their contracts do a grave injustice to the association and the members of the association to whom

the contract is sacred. It is difficult for executives of the association to go to a manager to protest against a contract violation from which an innocent member has suffered when the manager comes back with a list of grievances against Equity members who have broken their contracts. Those girls who lived up to the run-of-play contract with *Top Hole*, some of them at a financial loss to themselves, are now out of work because less scrupulous members forced the premature closing of the company by leaving the cast. Before signing a run-of-the-play contract every member is told of the obligations involved. There can be no excuse for members who break such a contract.

Mail is forwarded only on the request of the member. We hold letters here for members in good standing, some of which have been on hand since 1922. Call or write in and find out if we have your mail.

We are holding packages for Bertha Bredin and Betty Corner and special delivery letters for Jack Waverly, Jeanette La Belle, Dore Lighton, Euchartha Grey, Claire Miller, Nell Gibbons, Jeanette Dawley and Clarice Miller, and telegrams for Frank Grinnell, Rose Gibbons, Florence Frazier, Alice Bonard, Anne Pauly, Mona Leonard, Daphne Ford, Virginia Holland, Mrs. N. Ford and Flo Allyn.

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 ðeə at maɪ)
2. Who would throw water on father? (hu: wʊd θəʊ wɔ:tə ən fɑ:ðə)
3. Bird above. (bɜ:d əbʌv)
4. Yes, the singer's thin whisker shows (jes, ðə sɪŋəz θɪn hwɪskə ʃəʊz θru: ðə ru:ʒə)

Candida (1)

LET us sit and talk comfortably over it like three friends. Sit down, dear. Bring me that chair, Eugene. You remember what you told me about yourself, Eugene: how nobody has cared for you since your old nurse died; how those clever, fashionable sisters and successful brothers of yours were your father's and father's pets: how miserable you were at Eton: how your father is trying to starve you into returning to Oxford: how you have had to live without comfort or welcome or refuge, always lonely, and nearly always disliked and misunderstood, poor boy!

Marchbanks (2)

I had my books. I had nature. And at last I met you.

Candida (3)

Never mind that just at present. Now I want you to look at this other boy here—my boy—spoiled from his cradle. We go once a fortnight to see his parents. You should come with us, Eugene, and see the pictures of the hero of that household. James as a baby, the most wonderful of all babies! James holding his first school prize, won at the ripe age of eight! James as the captain of his eleven! James in his first frock coat! James under all sorts of glorious circumstances! You know how strong he is (I hope he didn't hurt you)—how clever he is—how happy? Ask James' mother and his three sisters what it cost to save James the trouble of doing anything but be strong and clever and happy. Ask me what it costs to be James' mother and three sisters, and wife and mother to his children all in one. Ask Prossy and Maria how troublesome the house is even when we have no visitors to help us to slice the onions. Ask the tradesmen who want to worry James and spoil his beautiful sermons who it is that puts them off. When there is money to give he gives it: when there is money to refuse I refuse it. I build a castle of comfort and indulgence and love for him, and stand sentinel always to keep little vulgar cares out. I make him master here, tho he does not know it, and could not tell you a moment ago how it came to be so. And when he thought I might go away with you his only anxiety was what should become of me! And to tempt me to stay he offered me his strength for my defense, his industry for my livelihood, his position for my dignity, his—Ah, I am mixing up your beautiful sentences and spoiling them, am I not, darling?

Morell (4)

It's all true, every word. What I am you have made me with the labor of your hands and the love of your heart! You are my wife, my mother, my sisters: you are the sum of all loving care to me.

Candida (5)

Am I your mother and sisters to you, Eugene?

Marchbanks (6)

Ah, never. Out, then, into the night with me!

Candida (7)

You are not going like that, Eugene?

Marchbanks (8)

I know the hour when it strikes. I am impatient to do what must be done.

Morell (9)

Candida: don't let him do anything rash!

Candida (10)

Oh, there is no fear. He has learnt to live without happiness.

Marchbanks (11)

I no longer desire happiness; life is nobler than that. Parson James: I give you my happiness with both hands; I love you because you have filled the heart of the woman I loved. Good-by.

Candida (12)

One last word. How old are you, Eugene?

Marchbanks (13)

As old as the world now. This morning I was 18.

Candida (14)

Eighteen! Will you, for my sake, make a little poem out of the two sentences I am going to say to you? And will you promise to repeat it to yourself whenever you think of me?

Marchbanks (15)

Say the sentences.

Candida (16)

When I am 30 she will be 45. When I am 60 she will be 75.

Marchbanks (17)

In a hundred years we shall be the same age. But I have a better secret than that in my heart. Let me go now. The night outside grows impatient. From Candida, end of act III (Brentano's, New York, publishers).

Katharine Cornell, whose speech is



transcribed in the part of Candida, is an American actress, the daughter of Peter C. Cornell, manager of the Majestic Theater, Buffalo, N. Y. When preparing for the stage Miss Cornell gave careful attention to the study of spoken English. In the theater she makes no attempt to speak "carefully", at least that

Katharine-Cornell's Candida

THE transcription represents the speech of Miss Cornell (Candida), Pedro de Cordoba (Morell), Richard Bird (Marchbanks).

CANDIDA (1)

let əs 'sɪt ən tɔ:k kɑ:mfətəbəl 'əʊvər-ɪt lɜ:k 'θaɪ: 'frendz. sɪt 'daʊn, 'dɪə. 'hʌŋ mɪ dæt 'tʃeə, ju: 'dʒɪ:n. ju ɪ'membə hwət ju 'təʊld mɪ ə'baʊt jɛð'self, ju: 'dʒɪ:n: hʌð 'nəʊbədɪ hɔz 'keəd fə ju: sɪnz ju:ə-'əʊld 'nə:s 'daɪd: hʌv ðəʊz 'kleɪvə, 'frɛʃnəbəl 'sɪstəz ən sək'sesfl 'brʌðəz əv 'ju:əz wə ju:ə 'mʌdəz ən 'fɑ:dəz 'pɛts: hʌv 'mɪzrəbl ju: 'wə: æt 'i:ɪn: hʌv ju:ə 'fɑ:dəz-ɪz 'tʃaɪnɪŋ tə 'stɑ:v ju: ɪntv rɪ'tə:nɪŋ tʊ 'ɔksfəd: hʌv ju hʌv lɪəd tə 'lɪv wɪð'əʊt 'kʌmɪtəd ə 'welkəm ə 'refju:dz, 'ɔ:lwɪz 'ləʊnli ən mɪəli 'ɔ:lwɪz dɪs'lʌɪkt ən 'mɪsʌndə'stʊd, 'pʊə 'bɔɪ!

MARCHBANKS (2)

əɪ 'hæd maɪ 'bʊks. əɪ 'hæd 'neɪtʃə. ənd ət 'lɑ:st əɪ met 'ju:.

CANDIDA (3)

'neɪvə maɪnd 'dæt 'dʒʌst ət 'prɛzənt. 'nəʊ əɪ 'wɒnt ju tə 'lʊk ət ðɪs 'lɔ:də 'bɔɪ hɪə - 'maɪ 'bɔɪ - 'spɔɪlt fɹəm hɪz 'kɛrɪdl. wɪ gəʊ 'wʌns ə 'fɔ:ntɪ tə 'sɪ: hɪz 'pɛərənts. ju fəd 'kʌm wɪð əs, ju: 'dʒɪ:n, ənd 'sɪ: də 'pɪktʃəz əv ðə 'hɪəʊs əv dæt 'hʌʊshəʊld. 'dʒeɪmz əz ə 'beɪbɪ, ðə mʌst 'wʌndəfl əv 'ɔ:l 'beɪbɪz. 'dʒeɪmz 'həʊldɪŋ hɪz 'fɔ:st 'skɜ:dl 'pɹaɪz, 'wʌn ət də 'rɪp 'eɪdʒ əv 'eɪt! 'dʒeɪmz əz ðə 'kæptɪn əv hɪz 'fɪv'n! 'dʒeɪmz ɪn hɪz 'fɔ:st 'fɹɔ:k 'kəʊt! 'dʒeɪmz əndə 'ɔ:l 'sɔ:ts əv 'glɔ:brɪəs 'sə kʌmstənsɪz! ju 'nəʊ hʌv 'stɹɔŋ hɪ: ɪz (əɪ 'həʊp hɪ 'dɪdnt 'hɔ:t ju) - hɪz 'kleɪvə hɪ 'ɪz - hɪz 'hæpɪ. 'ə:sk 'dʒeɪmzɪz 'mʌdə ənd hɪz 'θaɪ: 'sɪstəz hwət ɪt kɔst tə 'seɪv 'dʒeɪmz ðə 'tʌbl əv 'ləʊnɪ 'emɪŋ 'bʌt hɪ 'stɹɔŋ ənd 'kleɪvə ənd 'hæpɪ. 'ə:sk 'mɪ: hwət ɪt 'kɔstə tə 'hɪ: 'dʒeɪmzɪz 'mʌdə ənd 'θaɪ: 'sɪstəz ənd hɪz 'waɪf ənd 'mʌdə tʊ hɪz 'tʃɪldrən 'ɔ:l ɪn 'wʌn. 'ə:sk 'pɹaɪs: ən mɔ'rɹəz hʌv 'tʌblsəm ðə 'hʌv ɪz 'ɪ:vɪn hwen wɪ hæv 'nəʊ 'vɪzɪtəz tə 'help əs tə 'slɑ:ɪs ðɪ 'ənjɔnz. 'ə:sk də 'tɹeɪdzmən hu 'wʌnt tə 'wɔ:ɪt 'dʒeɪmz ənd 'spɔɪl hɪz 'bju:tɪfl 'sə:mənz 'hu: ɪt 'ɪz dət 'pɛts ðəm 'ɔf. 'hwen 'ðər-ɪz 'mʌnt tə 'gɪv, 'hɪ: 'gɪv ɪt: hwen ðeər-ɪz 'mʌnt tə rɪ'fju:z, 'əɪ rɪ'fju:z ɪt. əɪ 'bɪld ə 'kæstl əv 'kʌmɪtəd ənd ɪn'dɪldʒəns ənd 'lʌv fə 'hɪm, ənd 'stænd 'sentɪnəl 'ɔ:lwɪz tə 'ki:p 'lɪl 'vɔlgə 'keəz 'əʊt. əɪ 'meɪk hɪm 'mɑ:stə 'hɪə, ðəʊ hɪ 'dænt 'nəʊ ɪt, ənd 'kɛdnt 'tel ju ə 'mʊvmənt ə'gəʊv hʌv ɪt 'keɪm tə 'hɪ: sɔv. ənd 'hwen əɪ 'θɔ:t əɪ 'mʌnt gəʊ 'əweɪ wɪð 'ju:, hɪz 'əʊnl: æŋ'zɹaɪtə 'wəz 'hwət fəd brɪ'kʌm əv 'mɪ:, ənd tə 'tempt mɪ tə 'steɪ, hɪ 'ɔləd mɪ hɪz 'stɹɔŋθ fə 'maɪ dɪ'fens, hɪz 'ɪndɔ:stɪ fə 'maɪ 'lʌvɪlɪdɪd, 'hɪz 'pɔ:sɪŋ fə 'maɪ 'dɪgnɪtɪ, 'hɪz - 'ə:ɪ, əɪ æm 'mɪksɪŋ 'əp ju:ə 'bju:tɪfl 'sentənsɪz ən 'spɔɪlɪŋ ðəm, 'æm əɪ 'nɔt, 'dɑ:lɪŋ?

MORELL (4)

ɪts 'ɔ:l 'tʌu: 'evrɪ 'wɔ:d. 'hwət əɪ 'æm, 'ju: hæv 'meɪd mɪ, wɪð ðə 'lɛɪbə əv ju:ə 'hændz ənd ðə 'lʌv əv ju:ə 'hɑ:t. ju: ə: maɪ 'waɪf, maɪ 'mʌdə, maɪ 'sɪstəz: ju: ə: ðə 'sʌm əv 'ɔ:l 'lʌvɪŋ 'keə tʊ mɪ:!

CANDIDA (5)

'æm əɪ ju:ə 'mʌdə ənd 'sɪstəz tʊ 'ju:, ju: 'dʒɪ:n?

MARCHBANKS (6)

'ə:ɪ, 'neɪvə. 'əʊt, ðen, 'ɪntv ðə 'nʌɪt wɪð 'mɪ:.

CANDIDA (7)

ju ə 'nɔt 'gəʊvɪŋ lɜ:k 'dæt ju: 'dʒɪ:n?

MARCHBANKS (8)

əɪ 'nəʊ dɪ 'əʊs hwen ɪt 'stɹaɪks. aɪm ɪm'pɛɪʃənt tə 'du: 'hwət 'mʌst bɪ 'dʌn.

MORELL (9)

'kændɪdə, 'dəʊnt let hɪm 'du: 'emɪŋ 'ræf.

CANDIDA (10)

'əʊ, ðeər-ɪz 'nəʊ 'fɪə. 'hɪ: hæv 'lɔ:nt tə 'lɪv wɪðəʊt 'hæpɪnɪs.

MARCHBANKS (11)

əɪ nəʊ 'lɔŋgə dɪ'zʌɪz 'hæpɪnɪs. 'lɑ:f ɪz 'nəʊblə ðən 'dæt. 'pɑ:sn 'dʒeɪmz: əɪ 'gɪv maɪ 'hæpɪnɪs wɪð 'həʊθ 'hændz: əɪ 'lʌv ju brɪ'kɔ:z ju hæv 'fɪld ðə 'hɑ:t əv ðə 'wʊmən əɪ 'lʌvd. 'gʊd 'bʌɪ.

CANDIDA (12)

'wʌn 'lɑ:st 'wɔ:d. 'hʌv 'əʊld ə: 'ju:, ju: 'dʒɪ:n?

MARCHBANKS (13)

'æz 'əʊld əz ðə 'wɔ:ld, 'nəʊ. dɪs 'mɔ:nɪŋ əɪ wəz eɪ'tɪ.m.

CANDIDA (14)

eɪ'tɪ.m. 'wɪl ju fə 'maɪ 'seɪk, 'meɪk ə 'lɪl 'pɔɪnt əʊt əv ðə 'sentənsɪz əɪ æm 'gəʊvɪŋ tə 'seɪ tə ju:?' ənd wɪl ju 'pɹɔ:mɪs tə rɪ'pɪ:t ɪt tʊ ju:ð'self hwen 'evə ju 'θɪŋk əv 'mɪ:?

MARCHBANKS (15)

'seɪ ðə 'sentənsɪz.

CANDIDA (16)

hwen 'əɪ æm 'θɔ:tɪ, 'fɪ: wɪl bɪ fɔ:tɪ'faɪv. hwen 'əɪ æm 'sɪkstɪ, 'fɪ: wɪl bɪ 'sevntɪ'faɪv.

MARCHBANKS (17)

ɪn ə 'hʌndrəd 'dʒe:z, wɪ fəl 'bɪ: ðə 'seɪm 'eɪdʒ. bʌt 'əɪ hæv ə 'betə 'sɪ:kɪt ðən 'dæt ɪn maɪ 'hɑ:t. 'let mɪ 'gəʊv 'nəʊ. ðə 'nʌɪt əʊt'saɪd gɹəʊz ɪm'pɛɪʃənt.

is her explanation of the case, as she considers "affectations" of speech and labored articulation a great drawback to the actor. In other words, good speech has become a habit with Miss Cornell.

In the transcription at the center of the page (r) represents the one-flap trill. This is a delicate trill in the speech of Miss Cornell, and in some cases can hardly be detected from the untrill (r). The trilled (r) in her speech usually comes between two vowels, as in "Maria" (mɔ'rɹə), or on a terminal "r" (between two vowels) in connected speech, as in "there is" (ðeər-ɪz). After a consonant as in "friends" (fɹendz) the "r" is untrilled. Miss Cornell's diction, or molding voice into words, is well forward in the mouth, and the tone pours smoothly and easily from her lips. The voice is of fine quality and is free and flexible in intonation.

Pedro de Cordoba was born in New York City, and he admits that the city dialect of the Gramercy Park district was easily detected in the speech of his boyhood and that he has to guard against it occasionally at the present time. He considers that his best speech training came from his associations with Sothern and Marlowe.

Answer to M: In the aesthetic school of Shakespearean criticism Coleridge and Hazlitt take first rank. You would find Outline Guide to Shakespeare by Paul Kaufman (The Century Co.) a most convenient reference book. There is "A Working Bibliography for the Study of Shakespeare", pp. 319-326. You will personally be interested in the Portrait of Edwin Booth, by Gamaliel Bradford (a life member of the Shakespeare Association of America), an article in the February issue of Scribner's Magazine. Keep your people studying the speech of the theater and you will find them very much interested.

A. G.: The Lip-Lazy American, by Edward W. Bok, a comment on American speech, appeared in the August issue of Century.

M. B.: "Endocrine" is ('endokɹɪn), a medical term. Shaw's play Candida is ('kændɪdə).

Lazybones, by Owen Davis, is making a popular bill in stock. Patrons of the Alhambra Theater in Brooklyn report a highly satisfactory performance, and at the Warburton in Yonkers and at Loew's Seventh Avenue Theater in New York the play drew large audiences and gave evident satisfaction.

At the Warburton Mr. Chatterdon, leading man, was enjoying a rest during the run of the bill and the part of Steve (Lazybones) fell to Clifford Dunstan. Like John Litel, at Loew's Theater, he played Steve as the "quaint, honest, generous" easy-going character that he is. Both actors played with simplicity of manner and genuine sincerity of heart, and they put the character of Steve into the quality of their voices and into easily flowing intonations of voice rather than by any suggestion of affectations in country dialect. Mr. Litel, as the more experienced actor of the two, gave rather more characterization to Steve in rustic manner and "laziness" than did Mr. Dunstan, but both men played in the same key of human warmth and truthfulness.

Steve presents an interesting problem to the actor. There is no denying that he is lazy, happily indolent of mind and constitutionally indolent of body. But to accentuate this inertia, both in mind and body, without counterbalancing this side of his nature with more promise-crammed qualities, is to leave out the highlight that gives the part its rounded interest and significance. In both stock performances that I have seen the part starts out very well but the sameness of character in slow tempo tends to become monotonous. This was the case with Mr. Litel. There was not only a slowness in picking up cues but a deliberate slowness in delivery of lines in general. Frank Bacon's Lightnin' Bill was quite as lazy a person as Steve, but this did not prevent Mr. Bacon from putting his keen-mindedness and spontaneous wit into animated form. Mr. Bacon knew the value of a pause, but in general he was a stekler for a pointed vigor in the picking up of cues and for terseness of expression in the give and take of dialog. There was, therefore, a constant liveliness of suspense and surprise in Mr. Bacon's lines as well as in his action on the stage. The driftingness of Lightnin' Bill's ambition and the work-dodging comfortableness of his body was interlarded with quaint quickness of mind and intuition that flashed in the eye, vented itself in nimbleness of tongue and sudden actions. George Abbott, in the original production of Lazybones, brought some of this quality into the part, tho not always with a perfect blending of inward character. The stock actors do well to put the human inwardness first, but the part should not be allowed to drag in one tempo of slow thinking and slow motion. Lazy persons are often good talkers and strongly and sensitively intuitive in dealing with human nature. That reading of human nature and urgent honesty of heart is the big part of Steve, as far as the audience is concerned.

Florence Pendleton, the Rebecca Fan- (Continued on page 44)

The Fashion Revue



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

The Shopper

A Charming Tunic and The New Dance Bloomers

PLEASE REMEMBER

The services of The Shopper are free to our readers. The following descriptions are not advertisements. They are simply The Shopper's reports on the smart things displayed by reliable shops.

When ordering do not send personal checks. The shops refuse to accept them, but welcome money orders. A money order simplifies things for our hookkeeper, as all she has to do is endorse it and send it to the shop.

The Shopper acknowledges all letters promptly. When you do not receive a reply within a reasonable length of time you may conclude that The Shopper's acknowledgment has missed you somewhere along the route, has been returned to her and is advertised in *The Billboard's* Let-List.

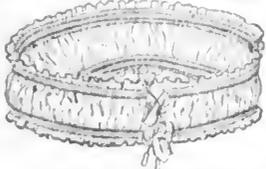
Please enclose a stamp with your letter for reply.

The tunic for evening wear is enjoying a great vogue at present. And there are several good reasons for its popularity: First, its simplicity of line, which makes it becoming to all types of figure; second, its wide range of fine colors and, third, its modest cost, which is not at the expense of fine fabrics and artistic embellishment. For instance, one shop is introducing a tunic of chiffon, elaborated with a flower and leaf design of gold and silver on American Beauty, orchid, jade, old rose, turquoise blue, maize, pink, old blue, white and black. (See sketch, this page.) Or the same type may be had with tinsel and bead embroidery. An idea of the metal leaf design may be gleaned from the sketch. The hem is scalloped and finished prettily. Either style—the metal leaf or the tinsel and bead—may be purchased for \$24.75. When ordering please state size, color preference and enclose postage.

Don't forget to make all orders payable to *The Billboard* Publishing Company and address them to Elita Miller Lenz, in care of the New York office.

The girl in the photograph is wearing the latest style of dancing bloomers, which have captured not only the fancy of the stage dancer, but of the social dancer as well. They are made of a heavy georgette and come in two styles: With tiers of pointed georgette edged with val lace, cream color; or with four rows of very deep val lace, the latter giving a fluffy effect. An elastic band at the waistline holds the bloomers snugly to the waist, while satin garters are inset above a roll at the knee and are set off with dainty satin bows. One of the features claimed for this type of dancing bloomers is that they enable one to dispense entirely with skirts, the fullness of the ruffles having quite the same effect as a pettiskirt. The bloomers come ready made in peach pink, orchid and flesh, at \$10.50, plus postage, but will be made to order in any desired shade at the same price, plus postage.

Ann Pennington, they say, is responsible for the vogue of the rolled stocking. Whether or not this be true, the habit of rolling down the top of the stocking has come to stay, apparently. And a special garter, named after Miss Pennington, is now being sold in several smart New York shops. This particular



garter is unique in construction, being closed on the inside in a corrugated effect, which prevents slipping. In plain satin, the favored shade, set off with roses and flower centers, the Ann Pennington garter sells for \$1 a pair; with contrasting border and bows, \$1.27. One half dozen pairs, plain shades, assorted, may be had for \$5, where a heavy of girls will club together, or a half dozen pairs in assorted combination colors, \$6. The shades in the solid range



(Descriptions and prices of the above pictured articles will be found in *The Shopper* column, this page.)

are American Beauty, turquoise blue, Nile green, pink and gold; in the assorted combination the same shades, including gold.

The smartest frocks are those with long sleeves, with some odd trimming note. Most welcome, therefore, to the woman who makes her own apparel is a group of sleeves in different styles offered by a pattern company at 40 cents. There are included in the group the ruffled, the puffed cuff, one-piece bell, with turned-back cuff, the epaulet and the hip-sleeve. The group may be ordered thru *The Shopper* at 40 cents.

The same manufacturer who offered the Spanish lace handkerchiefs at a special price, an offer of which all of our readers seemingly have availed themselves, phoned us to visit his establishment to see a wonderful assortment of linen handkerchiefs which he was prepared to offer *Billboard* readers at \$1.50 a dozen.

We found the assortment wonderful indeed, consisting of a novelty design, hand embroidered with a wee pocket containing a miniature powder puff, fastening with a small pearl button. They are all made of the very finest quality of linen, called commercially "1,600 linen". Each handkerchief is a different color, the pastel sports range, and each is embroidered differently. Comparative shopping has proved to us that the same style handkerchiefs is selling in the stores at \$1 apiece. Please note that this offer is not for an indefinite length of time, but must be taken advantage of during the months of February and March.

Fanciers interested in Hawaiian grass costumes are invited to write *The Shopper* for an illustrated leaflet on this subject. The range is wide and the prices are \$16.50 and \$17.50, comprising the complete costume.

All of our readers, especially those (Continued on page 50)

The Beauty Box

Many interested in preparations to restore gray hair to a youthful shade invariably ask *The Shopper* for a preparation that is "effective". In the past our inability to answer this question satisfactorily, due to the fact that all hair does not react to color restorers in exactly the same manner, made us wish that all makers of hair preparations of this type would send samples so that tests might be made before applying to the entire head. That wish has been realized. A specialist in this line offers to send a sample free of charge so that a lock of hair may be subjected to a color test. When requesting the sample please mention the original color of your hair, bearing in mind that, as we must send to another city for the sample, plenty of time should be allowed by you to be sure it will reach you on time.

The most preferred lipstick of the hour is "Kissproof". It has the virtue of being waterproof, which prevents it from rubbing off, making frequent renewals of makeup in public unnecessary. It comes in one color only, a natural shade that blends becomingly with all complexions. We would like to introduce to you a very special "Kissproof", which we know will please you, especially for stage makeup. The price is but 50 cents.

If you were polishing a beautiful jewel you would not use a fabric of coarse texture, but would choose a material of soft, fine weave. But in caring for your most priceless jewel—a lovely skin—you often remove makeup and cleansing cream with a coarse towel, which is still so-called of the coarsest cleansing given it by the laundry. With that harsh towel you effect all of your diligent care of the skin by brushing the pigment. But if you are thoughtful of your skin you

THE NEW FARRICS EXCITE INTEREST

Advance showings of the new fabrics for spring and summer now occupy the minds of those who follow the fashion. One hears on all sides enthusiastic allusions to the glorious printed silks, made by the weavers of France, who made them from their secluded cottages to Paris, where they are fashioned into the smartest apparel imaginable; to the clever use made of kasha by Kodier, in developing smart tailors of unrivaled softness and comfort; to lozenge weave cashmere; to Bagdad prints, printed chiffons, Deauville flannel, printed crepes, plaid Pussywillow and striped silks and satins, all from the looms of American fabric makers. Genuine examples of art are some of the printed silks and the woman who adores lovely fabrics will find the printed silks and chiffons most intriguing. She will dream over the odd butterfly designs that decorate the imported silks, some decked with flowers and others showing plaid, tapestry and odd futuristic suggestions. And when she combines the silks with plain fabrics she will muse over the versatility of Madame Fashion's moods. The dancer, too, will find the printed silks inspiring, as many of them will fall in faithfully with the themes of her dance compositions.

THE TRIMMED HAT RETURNS TO FAVOR

If the hats shown at the recent fashion show of the Retail Millinery Association of America, at the Hotel Astor, New York, may be taken as an indication, the alluringly feminine hat, with its pleasing originality in the matter of trimming, is to return to its throne on Milady's head. For trimmings, flowers, feathers and ribbons, in interesting color schemes, were deftly sewn on shapes that are large, with brims and crowns of varied shape.

There were large horsehair, fine straw, Manila and Bangkok weaves, in a breath-taking variety of colors. The colors included all the pastel tints, the high shades of red and purple, the fuchsia range, orchids, the pink family and American Beauty. And the ever-beloved large black hat, for the dressier occasion, was there in all its glory, trimmed with bright colored flowers or feathers.

The masculine hat was nowhere in evidence at the fashion show, although quite a few small "nifties" were shown, with brims that rolled up at the side or straight up in the front. And they were all trimmed.

Karyl Norman, "The Creole Fashion Plate," one of America's foremost female impersonators, proved his masculinity by being so pleased with a certain photographic pose that he ordered Apeda to reproduce 1,000 copies. Who ever heard of a woman being so pleased with a photograph of herself that she ordered 1,000 copies!

GRACE GEORGE IN GOLD BROCADE

GRACE GEORGE, in her new comedy, *She Had to Know*, at the Times Square Theater, New York, wears straightline gowns of gold brocade, reflecting pale tints of pink, designed by Frances Clyde. The straight line is relieved by a girdle that begins at the sides and ties in the center front in a manner emphasizing the slight fullness of the skirt's front. The skirt is enriched at the hem with heavy embroidery and raised ornaments of fur and bands of rose and green. The deep-cut bodice forms a V-back and front.

Thurn has designed for Miss George an orchid taffeta frock, with a skirt of reserved fullness, cut in deep petal-like flounces. Pale violet hose are worn with the frock and slippers of a deeper hue.

CHARLOTTE IVES, of the same cast, wears a Frances Clyde design, a new version of the jumper frock. The material used is dark green faille. The skirt is short and box pleated and the straight jumper has a V-neck and long, fitted sleeves. A matching cape with narrow scarf collar lends chic. Three lines of beige stitching, plain and irregular, are matched in color by a fascinating little felt hat, with soft irregular brim, trimmed at the right side with narrow loops and ends of the felt.

will use for cleansing the soft, sanitary tissues which cost less than the laundering of towels. You may use these downy tissues without outraging the most austere notions of economy. It costs you but 25 cents for a month's supply. Be kind to your priceless possession—a lovely skin—and send for the cleansing tissues today.

Will those who wrote *The Shopper* in the past, requesting the name of a preparation for reducing too thick lips, please read this:

There is now on the market a lotion for reducing thick lips. It comes in medium and double strength and is said by the makers to be absolutely harmless. It is sent confidentially in plain container. The medium strength is \$3.50 and the double strength is \$5.

"Listening in" on The Duncan Sisters

Harriet Hootor's Aunty Kearney
Discusses the Duncan Sisters and
Proves a Friend in Need to
a Baffled Interviewer

If you don't know what it is to feel like a small boy chased off the fence at a baseball game you haven't lived—fully. We know what the feeling is, even though we weren't chased off a fence at a baseball game. But something equally dreadful happened to us. The person who had charge of weeding out the interviewers in quest of sittings with the Duncan Sisters mixed identities, with the result that another newspaper woman was admitted in our place and nothing could be done about it—then, at least. But something had to be done about it later, for we were just as bent on meeting the Duncan Sisters as are the kiddies who view *Topsy and Eva*.

To make a long story short, a fellow reporter one day introduced us to Harriet Hootor's aunt, Mrs. Kearney, who is known affectionately as "Mother" backstage at the Harris Theater, New York, where *Topsy and Eva* is showing.

To our great joy Mrs. Kearney knew the Duncan Sisters intimately. And she was enthusiastic about them.

"They are the best little things in the world," said Mrs. Kearney. "And I am qualified to make that statement, for I have seen them at parties lasting to five in the morning and know that during all those hours neither smoked a cigarette nor availed herself of the 'inspiration' of a stimulant. And when the sandman was sprinkling sleep-dust in the eyes of every other member of the party the Duncan Sisters were wide awake.

"Vivian is just as angelic as she looks and that famous Topsy and Eva scene, when Eva looks at Topsy with the interest of one discovering a rich treasure, is the real thing. Vivian Duncan always looks at Rosetta with just that very adoration. Rosetta is the leader and Vivian follows and serves.

"Their common ambition seems to be never to disappoint an audience. Once when the sisters were playing in vaudeville Vivian caught her fingers in a door, breaking them. But she went on with the act right on time and played the piano with a smile. Off stage Vivian is a clever comedienne.

"And versatility! The Duncans sing, dance, play the piano, violin and guitar. Vivian studied harmony for years. The two sisters put their heads together between a performance and composed the mummy song they sing in *Topsy and Eva* and it is no unusual thing for them to stay after the show to rehearse the quartet. The many convulsively funny lines in *Topsy and Eva* come to Rosetta on the spur of the moment and are given extemporaneously.

"Once in a great while the sisters have a conflict of opinion, but it always ends in a burst of laughter. They have great fun laughing at themselves and at each other."

Then, when Mrs. Kearney spoke of their humility, we boldly asked her to arrange an interview for us when the guardian of the interview wasn't looking. The result was that we found ourselves in the Duncan Sisters' dressing rooms after the matinee the very next day. Such is the influence of a "backstage" mother, who believes all girls need petting.

We were received by Miss Secretary, together with a bevy of children, chap-

TOPSY AND EVA



Photographed in a Prayerful Mood

Small wonder that the Duncan Sisters are besieged by kiddies after performances of "*Topsy and Eva*" at the Sam H. Harris Theater in New York. Vivian's Little Eva is so artless and Rosetta's Topsy is no impish! And the Duncan Sisters have the time of their young lives, being looked over by the youngsters, some of whom can't resist pinching Little Eva to see if she is real.

oned by the mother of several. Madame Mother asked the Duncans whether they would give the kiddies autographed photos. As Topsy was busy removing her black makeup, Vivian, still costumed as Little Eva, chatted with the kiddies and autographed photographs until she must have had writer's cramp to the accompaniment of such childish prattle as: "She's not much bigger than I am. I'm almost as tall as Little Eva. Is Topsy really black? Is Topsy a boy or a girl?"

This interview might appropriately be called *A Study in Interruptions*, for the following information was gleaned between visits of costumers, milliners, lingerie designers and friends: The Duncan Sisters were born in Los Angeles, Calif. They did a bit of motion-picture work, especially when Al Christie needed girls for reckless athletics.

Rosetta, conceiving the idea of a stage career, pulled some of her Topsy stunts on her parents until they realized that there would be no peace this side of heaven until their small daughter had packed her satchel and was on the train for Chicago. But, realizing the value of a certain amount of responsibility to keep the feminine mind occupied, they sent

along 15-year-old Sister Vivian, who had always kept an adoring eye on her Rosetta.

Rosetta found actual stage life so different from amateur appearances at home that she was grateful for Vivian's faithful little shoulder, on which she enjoyed a few tears.

"Never say die," comforted Vivian, "let's do a sister act."

And they did. Chicago received them coldly at first, but being young and enthusiastic they kept right on going until they were booked on the Orpheum Circuit, covering outlying theaters. After making the round of the circuit until they were dizzy they again packed the little satchel and started for New York.

With the great metropolis before them and four dollars between them they started forth to conquer. And conquer they did, in vaudeville. They were engaged eventually for the musical comedy, *Doing Our Bit*, at the Winter Garden, 1917. After "doing their bit" they returned to vaudeville, where they remained until another musical show adopted them, this time *A New Girl*, which reached New York under the title

(Continued on page 50)



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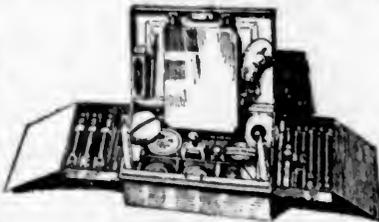
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(Communications to 1493 Broadway, N. Y.)

Elmer Swart, vice-president of the United Scenic Artists' Association in New York, played host recently at a dinner dance to about 50 of his colleagues at the popular Arrowhead Inn. Among those present were Mr. and Mrs. Charles E. Lessing, Mr. and Mrs. Oscar Yerg, Mr. and Mrs. Henry Delecoellerle, Mr. and Mrs. Fred Hemme, Mr. and Mrs. Thurston Holmesdale, Philip Bouwman, August G. Volz, Mr. and Mrs. Benjamin Goldman, Mrs. J. F. Scott, Mabel Scott, Henry Sander, George Hirsch, Mr. and Mrs. Robert Levison, Mr. and Mrs. William O'Connor, Mr. and Mrs. Carl Schultz.

The most important thing about the event, according to the reports of eye-witnesses, was the fact that Vice-President Swart danced in public for the first time on record. Miss Scott was the one who caused him to capitulate.

Robert Bergman of the Bergman Scenic Studios, New York, is at this writing confined to St. Luke's Hospital by an acute case of appendicitis. Bergman was to have attended the fashionable Beaux Arts Ball at the Hotel Astor last week and was looking forward to the occasion with great anticipation. Late Thursday afternoon, February 5, he was taken ill. Physicians were called, but they could not diagnose his case until Saturday morning, when a consulting physician recommended that Bergman be rushed to St. Luke's Hospital. There it was said he was suffering from acute appendicitis, particularly serious because of the fact that gangrene had set in. Altho in a critical condition, Bergman is expected to pull thru all right, which is the hope of his many friends and brother members in the United Scenic Artists' Association.

Arnold Englander is now doing prolog effects at Loew's State Theater, Cleveland, O.

Charles B. Nicholas is no longer connected with the stock company at the Grand Opera House, Toronto, but probably will sign with another organization in that section.

Walter Sherwood, recently with a stock company in London, Ontario, is back on Broadway.

Henry Coroneas is designing and executing prologs at the Temple Theater, Birmingham, Ala.

Robert Sharpe has signed as director of an amateur playhouse.

Joseph Urban is expected to complete his work of decorating the Cosmopolitan Theater, New York, some time this week.

The annual examinations for the limited yearly quota of new members to be admitted into the ranks of the United Scenic Artists' Association were held last Friday night.

Sydney S. Freed is working on the sets for *Zeuxis*, a Servian opera by Alexander Savine, which has met with great success in Paris and will be produced in New York by a group of socially prominent persons. Seven scenes are required for the production.

Freed recently did the settings for *If I Were King*, produced by the Players, a little theater group of Utica, N. Y., and received some very favorable comments on his work. He is leaving this week for a trip thru the South, in the course of which he will canvass the little theater field in that part of the country in an effort to ascertain the possibilities of doing business with these amateur groups.

There is a growing tendency to get away from the old-style exterior setting and to replace the intricately painted landscape scenes with simpler and more harmonious effects. Painted backcloths invariably tend to draw the eye away from that portion of the stage on which the actors are appearing. In order to avoid this and still create the illusions of distance and space the cyclorama drop was adopted to some extent a few years ago. But now the cupola-horizon or sky-dome has further improved the neutral background effect. These methods make it possible to produce a background that gives the illusion of distance without drawing the eye from the spot where the action of the play takes place. In both cases the lights are reflected upon a surface of such texture that there is merely an effect of vibrating light, without a tangible thing to attract the eye. The cupola-horizon especially gives the effect of infinite and intangible distance.



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REFLECTIONS OF DOROTHEA

I want to believe in the happy old way that all will come right in the end some day; That love and affection and honor and trust Will lift us from sorrow and shadow and dust; Singing the music of love and of cheer, Till clouds drift apart and the storms disappear; That troubles, like bubbles, will burst and away. And all will come right in the end some day.

Altho it is the shortest month in the year, February doesn't pass on until it has left at least three days to remember: Lincoln's Birthday, Washington's Birthday and St. Valentine's Day. Most New York children never have seen a cherry tree, so they probably do not attach much importance to George Washington's chopping one down, but I still remember what an impression it made on me when the story was told in my school days. We had two small cherry trees in our back yard and after the teacher had told the story in her most impressive way, I would go out and look at those trees and wonder what kind of a story I would have to tell my father if I did as George is said to have done. I know I would not have begun with "Father, I cannot tell a lie."

From J. H. C. Jackson, manager of the Colonial Opera House in Hamilton, Bermuda. I received several post card views that made me wish I could put wings on my bed and fly to that land of sunshine and flowers. In a very interesting letter Mr. Jackson tells me the Gladys Klark Company from the States is playing to fine business at his theater. Florida was well represented in my mail last week, thanks to thoughtful friends, Cora and Anna Moore and Mrs. Charles V. Paterno are at Palm Beach, and it is good to know they are think-

and Grace St. John are already poring over gorgeously colored seed catalogs, a sure sign that spring will soon be here. I'm interested in that St. John garden because some of the luscious greens and vegetables are likely to reach my table next summer.

Dorothy Tierney, having closed with *Dawn*, is planning to spend a vacation cruising in the Mediterranean.

Father Will Whalen is still busy keeping Orrtanna, Pa., on the map. In addition to his clerical duties, Father Whalen is a prolific playwright and a regular *Billboard* fan.

I do hope this urge to write on the part of my readers will continue, so that my favorite indoor sport will improve each day. I am always interested in having these chats with my readers who are at a distance, so please don't hesitate any longer. Address your letters to 600 West 186th street, New York City. Smilingly.

Dorothea Antel

The Spoken Word

(Continued from page 41)

ning of Loew's Company, gave a performance of unusual authority and impressiveness. Her perfectly mastered characterization dominated the cast with the same strength of will, biting speech, and fixity of purpose that Miss Peterson gave to the part of Broadway. Her makeup was excellent in the sequence of years represented in the play, and so direct and legitimate was her acting that even a Saturday night audience, prone to laugh at the slightest pretext, sat in fixed attention before the compelling and interesting characterization that Miss Pendleton gave. This was an

HARD WORDS

- BENWARE** (ben'wə), Rex K. American dramatic actor.
- BYZANTINE** (bi'zəntin), sometimes (bi'zəntain) or (bar'zəntain), especially in British usage. Meaning as an adj., characteristic of the Byzantine Empire; as a noun, a native or inhabitant of Byzantium, which is now Constantinople.
- BYZANTIUM** (bi'zəntiəm), usual in America, or (bar'zəntiəm) in British usage.
- DURIEUX** (dyri'ø), Mme. Tilla. German dramatic actress. An English approximation to (y) is (i) covered by the upper lip, and to (ø) is a tense (o:) made short and liprounded.
- HAMER** ('heima), Gerald. English dramatic actor.
- MAHOMET** (mə'həmit). The Prophet.
- MARYLAND** ('merilənd). A State.
- MONA LISA** ('mounə 'li:zə). Famous painting.
- ORLEANS** ('ɔ:liəns) in English. In French (ɔrle'ɑ).
- RHEIMS** or **REIMS** (ri:mz) in English. In French (rē:s).
- For Key, see Spoken Word.

ing of me. Lillian Croxton is having a glorious time at Miami Beach, but she was not too busy to tell me that she is thinking of me. Mrs. F. D. Harlow has reached Jacksonville with her husband and their faithful Airedale. All of these letters coming from Florida still left Mrs. W. H. Donaldson to be heard from. Sarasota must be an awfully busy place these days.

I have a new addition to my doll family. The latest arrival is the gift of Mr. and Mrs. Harry Houdini and looks for all the world like Nora Bayes in one of her famous character creations. When the box arrived and I noticed it bore the name of the master wizard, I handled it rather gingerly, wondering if a bunny or a duck would leap out as soon as I uncovered it. But, no, there was only the smiling Nora Bayes Doll, dressed like a Colonial dame.

The wonderful faithfulness of some of my readers is a source of great happiness to me. I know many of them have the best of intentions to write occasionally, but surely the palm must go to Truman Curtis, of Glendale, Calif. In 25 consecutive weeks Mr. Curtis has not once failed to write me. Another who has remained loyal thru a long, long period is Otto Heck, of York, Pa., and he never lets a week pass by without sending a cheery greeting. And it isn't only my male readers who are the most diligent correspondents, for there is Violet Patterson who writes the most adorable letters and lots of them. But I love to read letters. They are little chats with my readers and I cannot have too many of them.

One of the most interesting letters I have had in some time came from a reader in Minneapolis, who for some unguessed reason merely signed himself C. H. The reminiscences of a stage door man are always interesting and C. H. is of the old school. He longs for the good old days of Thomas Keane, Sol Smith Russell and Evans and Hoey. I enjoyed every line of that letter. In Hempstead, Long Island, George

unusual piece of acting in stock, and the audience appreciated it and gave Miss Pendleton credit for her satisfying work.

In the part of Kit I much preferred Hazel Shannon at the Warburton to Isabelle Loew at the Seventh Avenue Theater. Miss Lowe approached the part as a child mimic or impersonator. She has a childish, dwarfish voice that has the artificial quality of a talking doll. Miss Lowe finds these affectations entertaining to her audience, and knowing what will get a laugh she plays for laughs at the expense of legitimate sincerity and depth of characterization. Miss Lowe tends to imitate emotion, at will in the same way that she imitates childishness.

Hazel Shannon easily adapts herself to youthful parts, suggesting the young girl in perfectly normal qualities of voice and speech, and her slight figure and freedom of action give a complete impression of youth. There is a brightness to her personality that lends charm to her characters. Nan Bernard, of this company, was an effective Agnes Fanning, and Fred Sullivan gave personal force to the part of Lew Sleser. Olga Blisler was somewhat immature in the part of Ruth. The Rebecca Fanning of Jane Tarr had a flare of comedy that does not belong to the part. This seemed to be unintentional on the part of Miss Tarr, but her makeup was lacking in primness and the general abandon of her voice, which is clear and wholesouled, failed to hit off the hard-headed shrewdness and vitriolic concentration of the character.

The handling of the death scene, or more especially the scene where Kit prays for her dead mother, was done in good taste at the Warburton, and with a sincerity that is easily missed at the point. The actors stood close to the chair where the mother sat, and the simplicity of the arrangement added to its pathos by avoiding staginess. John McKea directed the play. The part of Martha Tuttle requires



(Communications to 1493 Broadway, N. Y.)

The Macdonald-Dawn Company of Toronto recently costumed Fraser Allan's big musical production, *The Prince of Mah Jong*, which enjoyed a run of two weeks under the auspices of the Gyro Club of Toronto. The entire chorus wardrobe was made especially for the production and it is interesting to note that it was possible for Macdonald-Dawn to supply the costume sets at a lower figure than the customary rental. The factors which contributed to this low selling price were the number of sets purchased and the fact that, being required for only a short period, cheaper materials were employed than could have been used if durability had been required. Sateen was used in most of the sets, with sandal lace trimming to give it flash. Silkolene also was employed in several numbers, including picture girls and French maids, and this material was found to be a most admirable substitute for silk.

This experiment by the Macdonald-Dawn Company is worth considering by other costumers, also by producers of amateur musical shows. There are many disadvantages and worries connected with the rental of expensive costumes. To cover the return transportation, ordinary wear and tear, loss and general abuse that property of this kind is subjected to it is necessary to charge a high rental, so high that many amateur organizations cannot afford the expense, while others are forced to economize on sartorial display.

Therefore the selling of costumes outright at a lower price than is ordinarily charged merely for their rental ought to make a very strong appeal. In addition to the elimination of many responsibilities and worries on both sides, the saving in money and the fact that fresh and specially designed costumes could be had for each production, there is the also desirable feature that a greater demand for costumes can be induced by this method.

The Macdonald-Dawn Company does importing, designing and manufacturing. A. F. and L. E. H. Macdonald head the concern.

The Brooks Costume Company of New York has supplied a new set of costumes for the ladies of the ensemble in *Lady, Be Good*, playing at the Liberty Theater. Which caused Arthur E. MacHugh, press representative of the show, to send out a "financial note" to the effect that it is not the initial cost but the upkeep that sends managers of musical shows over the hills to the poorhouse.

Charles Le Maire of the Brooks Costume Company staff has been so enthusiastically received by radio fans on his several appearances before the "mike" that he was induced by Station WGBS to broadcast again last Saturday afternoon, at which time he discussed the costuming of screen players in particular. In his previous talks Le Maire spoke about the costuming of the legitimate drama and the selection of proper fancy dress ball costumes.

As might have been expected, the influence of the cross-word puzzle has been felt in the costume field. In Elsie Janis' new show, *Puzzles of 1925*, there is a travesty on this craze, and not only is the entire setting done in black and white checks but even a number of the costumes worn by the principals are on this order. The idea ought to have great possibilities in connection with the costuming of choruses. Nothing of the kind has appeared on Broadway yet, with the exception of the instance in the Janis revue, but some traveling shows are reported to have utilized the idea to good effect.

musical intonations with plenty of head tone to "sing" the lines. Katharine Card at the Warburton, was rather more successful in this than Helen Ray, at Loew's, but neither actress seemed to get the fluid quality of speech that enabled Amelia Gardner (the original cast) to get all there was out of the noncommittal utterances of Mrs. Tuttle.

Kathryn Givney and Emmy Marlin gave distinctness of character and weight of feeling to the parts of Agnes and Ruth in the Seventh Avenue Theater. Betty Lawrence was an ideal Jessie-May and one could not see her on the stage without realizing how beautifully she would have fitted the part of Kit. George Bixiet was more of a country type of Ballister than Charles C. Richardson made the part originally, but he played with a seriousness that took care of the part, and it was a consistent characterization. Mark Kent, another member of Loew's company, is always a good actor, this time in the part of Sleser.

2,500 ORIGINAL AUTOGRAPHED PHOTOS of Stars in the Theatrical World, for sale at a bargain price. Frames and glass go with pictures. Address BOX 2, care Billboard, St. Louis, Missouri.

A VISITING CONSULTANT

In a recent issue we told you about the play and manuscript "doctor," and now we find that we have on our list a visiting consultant, specializing in scenery. The consultant is Sidney S. Freed, of the Freed Scenery Studios, 723 Seventh Avenue, New York. Mr. Freed is leaving this week for a trip thru the South, where he will visit the little theater groups in each community, to consult with them in regard to scenery.

Mr. Freed states he has found, thru past dealings with little theaters, that these organizations invariably have very limited means at their disposal for making productions. Consequently they cannot afford the expense of having scenery made in large theatrical centers. Many organizations are located so far from these centers that the cost of transportation alone is a prohibitive item. In addition to this lack of means they also lack the knowledge required to build their own sets intelligently.

For the benefit of such groups Mr. Freed is establishing a new department in his studios, where little theater producers may secure plans, blueprints, floor plans and instructions that will enable them to do this work for themselves. The advisory services include suggestions to get the best results in each particular case, dependable advice on scenery, what materials to use and where they may be procured, estimates on cost of materials and whatever other information is needed.

A NEW WORK ON PLAY PRODUCTION

A practical book on Acting and Play Production has just come from the press. One of its many virtues is that it is thoroughly up to date, which makes it extremely valuable to the amateur who wishes to learn the basic principles of acting and play production, without absorbing useless superfluities. The book, by Harry Lee Andrews, M. A., and Bruce Wehrick, Ph. D., includes chapters on the body, the voice, the character, the play, coaching the play and staging the play. It begins, like the eye of the audience, with exteriors, pantomime, voice technique and continues thru characters to a knowledge of the play itself. There are many photographic illustrations and diagrams. The price of the book is \$2.25 and it may be ordered thru *The Billboard* Shopper, 1493 Broadway, New York.

While there are plenty of publishers catering to the needs of the little theater not all of them enter to the incidental needs of the little theater—monologues, recitations, etc. We have just added to our list a publisher specializing in these forms of entertainment, who issues a free list. When you are in need of minstrel or dialect gags we shall be glad to send information.

THE LENOX HILL PLAYERS REHEARSE

John Galsworthy has cabled the Lenox Hill Players in New York to proceed with the production of his comedy of the English revolution, *The Foundation*. Rehearsals are in full swing and the production will open March 4. This will be the first New York presentation of the play.

The Foundation is a play in Galsworthy's best manner—a sparkling satire on the English near-revolution.

The Players produced Galsworthy's *Pagan* with great success last season. The Lenox Hill Players are under contract with the Community Church at 34th Street and Park Avenue to produce four plays this season.

KANSAS CITY EXPERIMENT

When the intrepid Kansas City (Mo.) Community Players decided to lease a downtown playhouse they chose one of the largest theaters in the city, the Auditorium. The wisdom of their choice has been proved by a most gratifying public response to their offerings. They have just passed the first month of their third season with flying colors.

When the Kansas City Community Players offered *The Second Mrs. Tanqueray* in December it was planned to give it a week's run, but word-of-mouth advertising and praise of the acting of Evelyn Vaughan, who had the leading role, made it necessary to prolong the engagement another week to take care of the requests for seats.

Other plays offered this season by the Kansas City group were Mohr's *Elm* and Shipman's comedy, *The Fountain of Youth*.

CHOOSING A NAME FOR THE GROUP

It is sometimes an elusive occupation for the new little theater desiring to select a name that is both distinctive and original. In their adherence to names suggesting the theater newly organized groups limit themselves unnecessarily, as is proved by a London group, calling itself the Partnership Players. The Partnership Players have established themselves at the Fulham Grand in London, as a neighborhood and experimental theater. If organizing groups would allow themselves a little more latitude in choosing names we would not have such names as Lipstick Players, for instance.

BIRMINGHAM PROUD OF LITTLE THEATER

The Birmingham Age-Herald of Sunday, February 8, devoted a full page to photographs of the lovely women active

LITTLE THEATERS
BY ELITA MILLER LENZ

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

In the organization of the Little Theater of Birmingham, Ala., namely: Mrs. Vassar Allen, Mrs. Louis Saks, Mrs. Murray Brown and Mrs. Leonard Beecher. In outlining the splendid work accomplished by the Little Theater in the promotion of amateur theatricals *The Birmingham Age-Herald* says:

"A number of years ago Birmingham had an enthusiastic drama league and as theatrical conditions changed each year the interest of the league centered more and more on what were known as amateur theatricals, and finally in the spring of 1923 a small group of women decided to launch the little theater.

"The little theater goes back to the old guild plan for its inspiration. It is an ideal for the development of a close community spirit. It is the means whereby people are drawn from all parts of the city to work and play together. It is the place where some give their talent and their time that others may be brought to laugh and cry together, thus breaking down one modern armour of self-consciousness and losing something of the old communistic spirit.

"The plan of the little theater falls naturally into two parts. First, the presentation of plays; second, the encouragement of the younger dramatists.

"For the first year and a half the Little Theater worked entirely on the presentation of plays. This sounds simple, but as a matter of fact it includes most of the arts and not a few

Herbert Ryding, Mrs. Earle Drennen, Mrs. Robert Hatch, Mrs. Louis Saks, Mrs. Frank Clark, Misses M. B. Allen, Lilla May Chapman, Latritia McNeel, Messrs. Hubbard Smith, Louis Schillingler, Will Warren and Allen Loehr."

THE MASQUE OF TROY ENGAGED UNTIL MAY

When asked about *The Masque of Troy*, of which he is director, John M. Francis, who also is publisher of *The Troy Times*, said: "We are still doing the best we can to please the thousands—or less—with *The County Chairman* and hope to continue along that line until summer, to adopt a phrase used by General Grant. We have just completed a series of three engagements in Albany, including St. Paul's Episcopal Church and the Aurania and Fort Orange clubs. We are dated to play once a week to the middle of May."

THE LEAGUE OF NEIGHBORS' INTERNATIONAL MOVEMENT

The editor has received the following interesting letter from Emma Cecilia Thursby in response to an inquiry concerning the League of Neighbors, which has been very active in amateur dramatics:

"Sir Rabindranath Tagore and Kedar Nath Das Gupta came to America together about four years ago and I had the pleasure of meeting them. Since then I have seen a good deal of the Union of

FASHION



A scene from "Fashion", as presented by The Buffalo Players, Buffalo, N. Y., under the direction of Eric Seaton Snowdon. Observe the old-fashioned note in the background, the hand-painted cupboard and crockery. Other sets called for hand-painted chairs and furniture.

of the trades. First the play has to be chosen. A discussion of that would take a whole book, but if any Birmingham person can evolve a rule whereby it may be determined before production whether a play has that intangible something that will make it 'go over' he is assured a success that will make the stories told of Midas seem tame. After a play is chosen it must be cast, then trained, and in the meantime the settings must be designed and painted, the lighting plan worked out, the costumes made, and at the last minute dressing and makeup supervised, arrangements to be made for music, tickets to be secured, the scenes to be shifted, etc.

"Anyone may go to the little theater and by applying to its president or director have a part in the work.

"The Little Theater, with the offer of its \$50 prize for the best one-act play, the contest which closed February 1, began work on the second part of its plan. Fifty-four plays from all parts of the State were submitted and in March the Little Theater will present the winning play, while the Little Theater director offers his services to criticize any play not accepted.

"Birmingham is one of the newest cities to inaugurate this plan and its success has been phenomenal. The full credit for this success can never be placed. To every person who has a share, certainly the major portion of it should go to the president, whose personal effort has been to gather and hold together such a group, and the director, whose skill has trained the group.

"The board of the Little Theater includes: Mrs. Vassar Allen, president; George H. Clark, secretary; Mrs. Samuel George H. Clark, secretary; Mrs. Samuel Earle, treasurer; Mrs. David Roberts, Mrs. John London, Mrs. R. C. Wordson, Mrs. Leonard Beecher, Mrs. Alex London, Mrs. R. Sexton, Mrs. H. W. Sims, Mrs.

East and West—the international movement of which Mr. Das Gupta is founder and director.

"Recently a very real and vital Union of East and West has been realized thru the uniting of Mr. Das Gupta's society with our American League of Neighbors—developed during the past four years by Mr. and Mrs. Weller and endorsed by Woodrow Wilson, Mortimer L. Schiff, Mrs. Willard Straight, Basil King and many other prominent Americans.

"Thru League of Neighbors presentations, thru the Fellowship of Faiths, thru significant East Indian dramas and in other ways which have been tried and proved successful, the Union of East and West and the League of Neighbors are definitely helping to make the world safe for humanity by bridging the dangerous chasms which have separated national racial and other class groups—in America and elsewhere."

THE LITTLE THEATER OF JERSEY CITY, N. J.

Another interesting letter comes from Arthur F. Fuller, director of the Little Theater League of Jersey City, which reads as follows:

"No doubt you have reached the conclusion that the Little Theater League did the natural death that so many organizations do, but I assure you that we are still alive and kicking. I have been away for the past month and only returned to Jersey City February 1 from Albany. I returned in time to get our cast in shape for our production of *The Beauty of the Beach*, the two-act musical comedy we gave February 6 for the benefit of the Esther Chapter No. 4 of the Order of Eastern Star of Jersey City. The production was a huge success and the S. R. O. sign was in evidence, even before the curtain went up.

"Our activities will undergo a lull

during the Lenten season, except for rehearsals for plays to be given after Lent. The action on what program will be followed will be taken this Wednesday at our next meeting.

"I have made arrangements with a group of people here in the city to place in rehearsal my play, *Gum Drop*, which I produced here three or four years ago. It was so successful at that time that I believe I am justified in reviving it. The cast will consist of the following people: Alma Barneauer, leading lady of the Little Theater League; Irma Dalton, leading lady of the Playfare Players; Dorothy Lakey, leading lady of the Jersey Playmakers; Chester T. Rorahack, formerly of the old Detroit Stock Company; Royal Hinrichs, leading man of the Playfare Players; Warren D. Wanamaker, character player of the Little Theater League, and myself. The first performance will be given the week following Easter and will be sponsored by George Elmendorf, of Weehawken Heights, who is a local dramatic patron."

THE HIGHTSTOWN (N. J.) PLAYERS AGAIN ACTIVE

W. Marque Maier, publicity director of the Hightstown (N. J.) Players, who was registered at the Hotel Latham, New York, last week, advised us that the Hightstown Players are just emerging from a period of depression.

"While a fine new auditorium in the high school is now available to the Players," Mr. Maier says, "the high school stage almost embarrasses us with its huge breadth. Probably we shall cut it down considerably. The new auditorium with its comfortable chairs and sloping floor is almost ideal."

"We are about to begin rehearsals for *Grippy*," added he. "The cast has been chosen and J. Walter Reeves will direct."

Discussing little theaters in general, Mr. Maier said:

"Except where conditions are such that a group of members with leisure, and another group of semi-professional members who will be paid for their services, can be enrolled for active work, a little theater organization is always in danger from petty jealousies and, still more so, from lack of time. The latter, especially, is true of the Hightstown Players. In the case of the Trenton Players' Guild a number of factors resulted in the final dissolution of their splendid club. We hope to perpetuate our own organization by linking it up eventually with some permanent community body."

PLAY CONTESTS FOR THE AMATEUR PLAYWRIGHTS

The Pittsburgh Center of the Drama League of America has announced a Little Theater Tournament, open to amateur organizations of all cities, which will be held at Pittsburgh, Pa., in April. A prize of \$100 is offered for the best production of a one-act play by one of the groups contesting. The title of the play to be produced and the names of the members of the cast must be submitted by March 1. No play must exceed 25 minutes playing time and no actor must appear in more than one play. Each group must pay the royalty on its own play and present the receipt for this payment to the committee before the performance. Further particulars may be had from Mrs. Lane Thompson, 2922 Mattern Avenue, Pittsburgh, Pa.

Statewide interest is being shown in the Colorado State Theater Tournament, sponsored by the Denver Community Players and to take place March 26, 27 and 28 at the Community Theater, Denver, Col.

Entries made up to the closing date, February 15, were: The dramatic department of the American Association of

(Continued on page 110)

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~ BE BRIEF ~
BE AS COURTEOUS AS YOU CAN, BUT BE BRIEF
OPEN LETTERS
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."

Manager Claims Company Was Not Stranded

New York, Feb. 4, 1925.
Editor *The Billboard*:
Sir—Just read in *The Billboard* dated February 7 an article that *Abie's Little Rose* stranded at Elkins, W. Va., probably written at the instigation of a discharged member. As the statement is misleading I would like to have it corrected in fairness to not only myself as producer and manager, but the rest of the company. The discharged member figured he had money coming for a lay-off of five days. We paid expenses for the lay-off, but no salaries, and every one with the above-mentioned exception agreed to this. I enclose you a statement showing that each and every one received fare to New York and also salary. If necessary will send you salary statements for five weeks.

(Signed) JOE WRIGHT,
586 10th avenue.

Lewis' Views on Orchestration

Portland, Ore., Feb. 3, 1925.
Editor *The Billboard*:
Sir—Regarding orchestration. While true many do not use orchestration (paid or free) first, because not all players are musicians and, secondly, because some favor big publishers only, the writer gives every number its chance, not only rehearsing, but shows up the best in each number.

We either hang up a card announcing the name of piece to be played, announce it verbally, or program it.

We also often use a singer and sometimes a quartet.

I buy concert numbers because of their permanency.

I do not, and will not, buy popular stuff and do not feel any handicap by not having certain publishers' issues.

If publishers do not know the leaders (and I have been playing 25 years) then it is well to be wary where they send music, but exceptions make a rule that it is sometimes wise to disregard.

(Signed) LEW LEWIS,
Pianist-Director, Lew Lewis' Orchestra.

Magician Makes Complaint

Sapulpa, Ok., Feb. 7, 1925.
Editor *The Billboard*:
Sir—About a week ago I let one Chic Delmar go and he took it upon himself to send postal cards to theater managers and cancel my show, posing as my manager. This caused myself, as well as my advance agent, considerable trouble. Mr. Delmar never was manager of my show. I am sole owner and manager, and Chic Delmar and wife were assistants in my illusions. Note card enclosed to verify what I have said about Delmar's work. (Signed)

KING FELTON (Magician).

Owner and Manager Felton's Mystery Show, With Russell E. Butler Advance Agent.

(The postcard to which Mr. Felton refers as having enclosed is addressed: "Mr. G. Kanamts, care of Yale Theater, Sapulpa, Ok.," and dated at Jennings, Ok., January 30, reads as follows: "Dear Sir—This is to notify you that the King Felton Show will not play your theater February 5, 6, 7 as booked, as the show is closing here tonight." The card is signed Chic Delmar, Mgr., King Felton Co.—The Editors of *The Billboard*.)

Al Cotton Denies

Birmingham, Ala., Feb. 10, 1925.
Editor *The Billboard*:
Sir—The story that appeared in *The Billboard* of January 17, relative to my supposed activities while in New Orleans recently, has just been brought to my attention, and I want you to know that the story is wholly unfounded, untrue and unjust.

I organized no producing company while in New Orleans, neither did I dispose, or seek to dispose, of a half interest in a producing company while in that city. The statement that I leased office space from B. F. Brennan, a local booking agent, is utterly false. Therefore the statement that I departed from that city without paying office rent is absurd on the face of it.

I had contracts from Brennan to put a tabloid show in each of the two motion picture theaters which he controls in New Orleans. I inserted advertisements in the local papers for chorus girls and, despite the story in *The Billboard* that I received an abundance of applications, I secured but two experienced girls.

It was then I learned Brennan's two theaters were not a paying proposition, and that he wanted to run tabloid shows in order to try and bolster up his business, so he could dispose of both theaters. I failed to see where the venture would prove profitable to me, in view of the fact he was only asking 10 cents admission, and playing to very poor business.

While in New Orleans Brennan intro-

duced me to a manager of a theater in Beaumont, Tex., whose name I have since forgotten. This manager informed me he would consider a tabloid show for a stock run in his theater. I informed him I was trying to organize a musical tabloid, but it was impossible to secure experienced girls in New Orleans.

The following day I learned that a show had just closed in a town near Memphis, and that the members of the company had gone to that city in search of work. I took the next train for Memphis, and, upon my arrival there, telephoned Mr. Brennan over long distance. The call incidentally cost me \$9.55. I soon learned that my trip to Memphis had been for naught, insofar as getting any people was concerned. The owner of the troupe had secured funds from his brother in the East, and was taking a show to Jackson, Miss., that night.

I am not a theatrical promoter as the article stated, and as for "producing such edifying productions as *The Fascinating Flapper*, *Hoop-La*, *Papa's Baby*

and many others." I will say that in 1922 I had a musical comedy playing in the Northwest called the *Fascinating Flapper*. This show played some of the biggest and best theaters in that territory. The Capitol Theater, Yakima, Wash., with a seating capacity of 2,600, and an orchestra of 16 musicians in the pit, was one of the many houses to play the attraction. Later I condensed the show and placed it in stock at the Hippodrome Theater, Salt Lake City. The season before, when I was associated with the Coast Amusement Agency at San Francisco, I organized a girl revue comprised of 14 people, which I placed on the Loew Time. As for *Hoop-La*, I never heard of it, while *Papa's Baby* can only be a child born of someone's imagination.

At present I am associated with the Great La Valle, hypnotist and mind-reader, as business manager.

I trust that in fairness and justice to me you will publish the foregoing.

(Signed) AL COTTON.

AUSTRALIA

114 Castlereagh Street, Sydney
By MARTIN C. BRENNAN

SYDNEY, Jan. 1.—The holiday crowds have been vast in the city, with the result that the theaters have been doing a flourishing business. At this season the weather here is usually very warm, but now the thermometer shows a consistent drop to winter points and it has been cool almost from the beginning of September. Various newspaper reports contend that the many radio sets are responsible for the unusual climatic condition, which is proving a harvest for theater managements.

Principals of the Grand Opera Company recently held two farewell performances in Adelaide. They depart for Europe within the next week or so.

Laveson and Cross, American burlesque gladiators, leave here on their return to England this month. They have been playing Williamson Vaudeville.

Sir Harry Lander is meeting with great success in India, according to regular cabled reports received from his mentor, E. J. Carroll, of this city. Leo Du Chateau is managing the show in the interests of the Australian entrepreneur.

Len H. Ross, Fox cameraman, who arrived from America a few weeks ago, already has taken quite an amount of good material for Fox American gazettes. He proposes remaining in this country about a year. Mr. Goodman, his assistant, will remain here for a similar period.

Pharus (Dr. Thompson), the Egyptian, is doing well up North, where he has played the principal picture theaters in addition to the Birch & Carroll Circuit.

The Flske Jubilee Singers are still doing well in the North. Very few of the combination are colored.

A colored organization of jubilee singers, imported by a New Zealand syndicate, recently opened under auspicious circumstances.

The Haydi Kadjar Arab troupe, now playing the Williamson Circuit, is but a circumstance to the Collesano family and other "Arab" troupes that have played this country during the past 30 years.

Pierce and Roslyn, American instrumentalists and musical comedy artists, terminate their Williamson Vaudeville engagement shortly.

Harry Weldon, English comedian, is due for a return in Sydney next week, after which he probably will return to London.

Rupert Ingalese, now appearing in Williamson Vaudeville, was in this country 15 years ago.

Tom Brown and the Six Brown Brothers, American saxophonists, were a wonderful success in Brisbane and have gone to Melbourne.

Thurston Hall has received flowery notices from the press for his performance of *So This Is London*, current at the Palace Theater.

William Anderson, known as "Lucky Bill," is conducting a children's pantomime in Adelaide. At one time he was one of the most successful entrepreneurs in this country.

James C. Balm, who is presenting vaudeville at the Boomerang Theater, Coogee, every Friday evening, soon will open a circuit of suburban one-nights.

Leo Brampton and Partner, presenting their athletic act and classical posing at the Tivoli Theater, will open their Melbourne season January 3.

Balton's Havana Band is said to be making one of the biggest hits ever achieved by a star attraction in New Zealand. The act is playing Williamson Vaudeville.

A. Brandon Cremer is busy on the scenario of a picture which will be entirely acted by children.

Stanley McKay has abandoned his proposed Tasmanian tour owing to diffi-

Leiland, young London tenor, will take his place in *Good Morning, Dearie*.

Mrs. Greig, on the professional side of Albert & Son, music publishers, for several years, left for America recently. It is understood that the trip is taken for personal reasons.

Allan Wilkie, Shakespearean actor, is holidaying in Tasmania, where he will appear shortly with his new show.

Dramatic Notes

(Continued from page 25)

of Conscience and will produce it in London this spring with an all-British cast.

Gladys Frazin, who has been playing in *White Cargo* in Chicago, is back on Broadway. She left the Chicago company a week or so ago.

Mr. and Mrs. Charles Coburn are to do another barnfather play when they are thru with *The Farmer's Wife*. *Ole Bill* will be resuscitated for the occasion.

Jules Hurlig is going to sail for England late in the spring. He has made arrangements for the presentation in London of *Badges and Give and Take*.

The Chicago company of *Is Zat So?* will include Richard Taber, Jay Hanna, Ann Winston, Judson Langill, Buddie Bages, Leah Hatch and Maude Moor.

Seduction is to be taken on a brief tour of Pennsylvania and will then settle down at the President Theater, Washington, D. C., for a run.

James Gleason, who has made a hit in his own play, *Is Zat So?*, is now staging another work from his pen called *The Fall Guy*. The Shuberts are producing it.

The Dramatists' Theater, Inc., says it will produce *Out of Step* in London next spring with Eric Dressler in the leading role. Mr. Dressler created the part in the Broadway production.

Frank Conroy, who was in *The Piker* at the Eltinge Theater, New York, has joined the cast of *Tin Gods*. His successor with *The Piker* will be Roy Gordon.

Alke Brady, who has not appeared on Broadway since *Zander the Great*, may be presented in a new play before long. Her father, William A. Brady, will be the producer.

And now comes the information that the original George Spelvin first appeared in *Breuster's Millions*, where he made his debut as the most celebrated "double" of his time.

Richard Herndon will put his final production of the season into rehearsal within a short time. It is called *Up the Line* and is a Harvard prize play, written by Henry Flisk Carlton.

Max Reinhardt has bought the German, Hungarian and Austrian rights to *The Firebrand* thru his American agent, Rudolph Kummer. Kummer will make the German adaptation.

Simon Called Peter, which Broadway rejected after a brief stay there, is a hit in Philadelphia. The clergy of that city registered some objections to it and that boomed business a lot.

Before *The Heart Thief* is seen again it will be rewritten. The present plan calls for its presentation next season with James Crane in the role he was playing when he was taken sick and the production was called off.

There is a hardy rumor that the new clubhouse of the New York Athletic Club, which will be erected in West 59th Street, will contain a theater that will be let by the club for commercial enterprises.

Ernestine Gaines has joined the New York company of *White Cargo* as understudy to Betty Pierce. The former understudy, Isabel Herbert, has been given the leading role in the Baltimore company.

The reproduction of *Gloss Harmony*, which Richard Herndon is sending to Boston, has started rehearsals. Wanda Lyon and James Spottwood have their old parts back and most of the original company will be seen in this revival.

James W. Castle, formerly of Baker and Castle and Alston and Castle, has been at Monticello, N. Y., since Arthur Alston's death, putting on a show every month for St. Peter's Dramatic Society. "A wonderful little organization is this," writes Mr. Castle, "and we are doing some good work in building up an amateur society in a town where otherwise there would be nothing but pictures."

WELDON WILLIAMS & LICK
TWO COLOR
TICKETS
FORT SMITH, ARK.

MAGIC AND MAGICIANS

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

New \$5,000 Prize Offered for Genuine Psychological Phenomena

Stating that the investigations of the psychic effects produced by Mrs. Le Roi G. Crandon, the famous medium "Margery", have been unscientific and futile, Dr. Morton Prince offers an award of \$5,000 to anyone successfully giving proof of super-normal phenomena under strict laboratory conditions. Dr. Morton offers the prize on behalf of *The Journal of Abnormal and Social Psychology*, of which he is editor.

The challenge is addressed to all mediums, but in a lengthy letter to *The Boston Herald* Dr. Morton mentions "Margery" in particular and urges her to lead her assistants. In the letter Dr. Morton further states that the work of *The Scientific American's* committee was a flop, and that the account of the case given recently in Jordan Hall, Boston, by E. J. Dingwall, chief investigator for the English Society for Psychical Research, was "colored with an atmosphere of sensationalism and propaganda."

In connection with his offer Dr. Morton makes two fundamental conditions essential in any investigation that may result. The first is full adequate light. If the medium says this is objectionable no adequate examination is possible. The second is that the experimenters shall be free to alter, modify and determine the conditions at will.

An individual in a trance, says Dr. Morton, will often practice fraud subconsciously. Speaking of the failure of Mr. Dingwall and Prof. William McDougal of Harvard to examine or analyze the ectoplasm or the stains left by it as it exuded from Mrs. Crandon's head, he says that in the case of one notorious medium such an examination proved that the "ectoplasm" was merely wood pulp, probably fixed up.

In the meantime Dr. Le Roi Crandon, husband of Margery, has waxed sarcastic and makes a counter offer to Dr. Morton to produce some phenomena of his own, offering fabulous prizes. Dr. Crandon says that a scientist should approach every investigation with an open mind. He further stated in part: "No man should say of the phenomena of psychical research or any subject 'I don't believe in that' until he has answered the question 'What do you know about it?' Altho Dr. Prince was not present, nevertheless scientifically controlled phenomena may still have occurred.

The amazing facts of psychical research cannot be ignored, can be destroyed neither by newspapers nor money, and must be given a place in the world of holy facts. The stricter the conditions and the more light the better, but conditions cannot all be prescribed by a committee or a physicist, or even a neurologist.

Clive Maskeylene, prominent illusionist of London, announces that he will challenge "Margery" when she arrives in England soon, and is ready to be converted to spiritualism and also pay \$500 to any hospital if the medium will produce a message from his grandfather revealing some of his magical secrets. Maskeylene for years has been a determined exposé of mediums and spiritualists in England.

Blackstone in Canada

Blackstone has started a six-week tour in Canada, appearing in the Paramount

MAGIC DIME AND PENNY TRICK
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and Trans-Canada theaters. Business in that territory, according to Blackstone, while not comparable to that of the United States is far from being in the chaotic condition recently reported by several showmen. Three sellouts were recorded on the five-day engagement at London, and after fair business the first two days at B. C. Whitney's Princess in Toronto the last four days were practically sellouts.

Before going to Canada Blackstone played for a week each in the Miles and Regent theaters in Detroit, breaking the house records. It is claimed, for gross receipts and admissions.

Kelly Adds To Program

George Marquise Kelly is adding new effects before leaving for the West Coast and later to the Orient. He has accepted the invitation of W. W. Durbin, of Kenton, O., to make use of Egyptian Hall, Durbin's famous private magical theater.

Kelly is making good use of letters written him by theatrical managers whose houses he has played and is sending copies of them in advance of his show, in which he introduces "Evelyn, England's Mistress of Mystery".

New Officers of Assembly No. 8

Assembly No. 8, S. of A. M., St. Louis, announces the following officers elected for 1925: Robert G. Williams, president; Dr. Rubens Humphrey, vice-president; Ben R. Badley, secretary; Andrew Buel, treasurer, and Paul Braden, sergeant-at-arms.

Magical acts at theaters in the Mound City, according to the monthly bulletin edited by Secretary Badley, are "dead as door nails", not an act in almost two months. A drive is on for 100 per cent attendance at meetings, two of which are held each month at the Railroad Y. M. C. A.

Thurston To Broadcast Feb. 23

Howard Thurston, who delivered his first radio talk at Station WLW two years ago, and last year again spoke thru WLW while in Cincinnati, will make his third radio appearance in the new studio of this same organization. The station now has a super-power transmitting equipment thru which it is possible to broadcast to a distance of more than 8,000 miles, and Monday, February 23, and the following two evenings Thurston will broadcast at about 6:15 o'clock (central time). He will talk about his experiences in the many lands and countries when radio sets will be tuned in by magicians and others to hear him.

A feature of Thurston's radio appearance will be his request for letters from everybody who has assisted him with his work by coming on the stage in the many cities in which he has given his performance. Some of the most prominent men and women as well as little folks

have aided him in the many years that he has been entertaining the public in every part of the world. These letters may be used in a book to be compiled and known as *My Assistants—From Presidents to Office Boys*. Letters should be addressed to Howard Thurston, Crosley Radio WLW, Cincinnati, so he receives them before his first talk and can call some of the writers by name.

Cleveland Club To Show

The Cleveland (O.) Magicians' Club, composed of a group of retired magicians, which organized five years ago, will give its first public performance at the Central Y. M. C. A. Auditorium in that city February 26.

John L. Hlavin, president of the club, will open the show with a Chinese act, E. N. Lord will do an escape stunt, Lawrence Newman is to offer a new specialty, entitled the "Mystic Brew". For the finale nine members will participate, doing the same tricks simultaneously.

Los Angeles Notes

Lee Teller, of the Palace of Wonders, Los Angeles, writes that local activities are quite brisk and mentions some of them below.

Delno Fritz is doing a sword-swallowing act at the World Museum; Doctor L. M. Slocum, of needle trick fame, is seen often about town; Captain Amurt, is working at beach resorts, while the Mexican illusionist, O'Justiniani, is busy filling local engagements.

Marry Snyder is at the Coney Island side show manipulating cards and billiard balls to the delight of the patrons, and Le Roy, Talma and Bosco are a hit with their mystic wonders.

Other magicians that Teller met recently include Rosini, who played a successful engagement in the California metropolis, and the Kennedys, who are at the beach combining business and pleasure. Albert and Razella are working so steadily that friends find it hard to have a chat with them. Sybil Dusenbergh was found at Thayer's shop recently, and, according to Teller, the globe trotter is looking like a million dollars. Silent Mora made many friends when passing thru a few weeks ago.

Sig Bossy, of the old school, is resting in Los Angeles and will resume activities when the summer season starts. The Flannigans are still mystifying with their illusion, and the way they continue to insert swords into the little box that conceals the lady is said to be marvelous.

Magic Notes

Albert A. Schrempf, magician, of Omaha, Neb., is actively engaged in Kansas for the present.

McDonald Birch, lyceum and chautauqua magician, has signed with the Dominion Bureau of Calgary, and magic lovers in the western part of Canada will soon have an opportunity of seeing

(Continued on page 110)

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MINSTRELSY

(Communications to 25-27 Opera Place, Cincinnati, O.)

Phil LaMar Anderson is no longer connected with *The Billboard*. See single-column box on page 28.

Hilde Lindor, formerly of Kryl's Band, joined the Nell O'Brien show at Jacksonville, Fla.

Ed Jones, former baritone singer with the Al G. Field Minstrels, is selling golf clubs to tourists in Orlando, Fla., this winter, it is reported.

Clarence (Rudy) Ruth, whistler, formerly with the Homer Meachum and Vogel's Minstrels shows, has been added to the cast of the Van Arnam Minstrels.

While playing Albany, Ga., Ed Leahy of the O'Brien Minstrels met Fred Paicrull, clarinet player well known in minstrelsy.

"Slipfoot" Clifton writes that the John R. Van Arnam Minstrels are yet playing to nice business at every stand with prospects the best for a long and profitable season.

Carl (Trombone) Babcock and "Jolly" Bill Conking of the Van Arnam Minstrels are said to have an argument daily on one subject, viz.: as to who turned right on the countermarch in parade.

Harry (Doc) Richards is still making the natives take notice with his fancy trick drumming in front of theaters each night where the Van Arnam Minstrels appear.

"Comedy" Haag, the "nut magician", is a new member of the Van Arnam Minstrel Show, doing his act in full stage and using a large amount of paraphernalia. He joined at Clarksburg, W. Va.

Walter Avey, bass soloist with the Van Arnam show, is practically stopping the first part every night with his number, *In the Silent Deep*, to which he accompanies himself on the guitar.

Judging from the reception Billy Beard received in Jacksonville, Fla., when the Nell O'Brien boys played there, one would think it was his home town. Billy is reported as becoming very proficient in the art of handshaking.

"Slim" Livingston pens that his work with home-talent minstrel shows is progressing nicely these days and that the production he recently staged in Munhall, Pa., was a real hit, artistically and financially.

The writer is glad to learn that "Sugarfoot" Gaffney is back with the O'Brien op'ry after a sojourn of several weeks at a sanitarium in Greensboro, N. C., where he was treated for a nervous breakdown. He rejoined the show in Macon, Ga.

Joe Hatfield, assistant manager and co-owner of the Al G. Field Minstrels is spending the winter at his home in Columbus, O., owing to the illness of his

wife. Latest reports say Mrs. Hatfield is improving rapidly, so "Uncle Joe" expects to rejoin the op'ry shortly.

"Sugarfoot" Gaffney takes this medium of advising "Slim" Williams of Harry Young's *Fritolites* Company, in tabdom, that there is an official kicker for every department in the Nell O'Brien show with the exception of parade, and that depends on the length of it.

After 12 years with the John W. Vogel and Gus Hill Minstrel shows as master of ceremonies and stage manager, Clyde Chain advises that he is now married and has a home of his own in Akron, O. He is in the cafe business there and caters to the profession.

When they missed a train one morning a few days ago Earl Moss, Eddie Hoover and Bennie Waters of the O'Brien show motored from Orlando to Ocala, Fla. It cost them about eight cartwheels per head, but the "three musketeers" just smiled and said: "Easy come—easy go."

Homer Meachum and partner, Bert Barry, recently dropped a few lines saying they were in Chicago doing their double black-face act around the Windy City. Starting February 18 they said they have a route that will take them to the Pacific Coast. Yet, they declare, they miss the band and those 11:45s.

W. T. Spaeth of the Lassies White Minstrels says that conditions for bookings in the South, particularly thru Oklahoma, are the worst now that he has found them in years, compelling the show to change its routing continuously. He adds that he will be glad when the company gets "up North again".

Harry Nolan has joined the John R. Van Arnam Minstrels and has more friends than he can handle at one time, especially at meal time, as Harry is a new waiter on the car. He was with the Hi Henry Minstrels as waiter a number of years ago, and as "Slipfoot" Clifton pens, "he surely can get the food to the boys, with Sid Paige dealing."

"Like Tennyson's *The Brook*, minstrelsy flows on forever and in the same old groove," commented a Macon (Ga.) newspaper writer a few days ago. "There is little attempt ever made at originality," he continues. "In the manner of old it is divided into three parts—songs, jokes and skits. Minstrelsy has not kept pace with other classifications of theatricals. It has its pattern and sticks to it."

Things are "going on high" these days with the Chesterfield Minstrels, now playing dates in Texas, with S. R. O. signs not infrequently in use. J. C. Irwin writes. The band roster includes Henry Sullivan, Irwin, William Wymore, Chesley Crosby, Charles McConkey, Foy Robinson, J. C. Cowan, Alex McRae, Jess Morris, Thomas J. Chapman, Gene Poole, Marlon Smart, George Bethel and Grady McNeas.

The Oklahoman, of Oklahoma City, Ok., recently said this: "The Lassies White Minstrels at the Shrine Auditorium are clever. Many nice things may be said truthfully about the pleasing way in which they intrigue the audiences into good will, smiles and then open-faced laughter. The show is clean and moves along with charming indifference to sequence, which is a trait all good minstrels should possess."

Culled from *The Knickerbocker Press*, Albany, N. Y.: "As the Al G. Field Minstrel show gets older in years it becomes younger in spirit, so that the 38th annual edition revealed last night at the Capitol Theater seemed livelier, more progressive in ideas and less according to the hackneyed pattern of minstrelsy than any of past seasons. It was a good minstrel show, with revue and vaudeville aspects."

In spite of bad weather and heavy snow encountered many places along the route, Manager Eddie Conard of the Al G. Field Minstrels reports business to be up to the standard and adds that the show is pleasing everywhere. Mr. and Mrs. Conard spent last week in New York, mixing business and pleasure. Mrs. R. C. Bellis, bride of Bobby Bellis, treasurer on the show, has been visiting her husband for several weeks and is becoming a real trouper.

The Doran Brothers, Tom McCormack, dancers, and John Leopold, musical director, all with the Al G. Field Minstrels, received a big ovation at both performances in Poughkeepsie, N. Y. These boys are natives of Poughkeepsie

and their local friends are numbered in the hundreds. After the night show Bill Doran spread a big banquet at his home for all the trouper. If there was anything in the line of "eats" missing our informant said he couldn't name it.

Samuel Van Gelder, old-time minstrel, who is about 80 years old, was found dangerously ill in a North Clark street (Chicago) rooming house last week and was removed to Passavant Hospital by members of the Knights of Pythias, to which order Mr. Van Gelder belongs. He is said to have been with the Jack Haverly, Dupree & Benedict and many other minstrel organizations in his time. The N. V. A. is also investigating the case.

While in Orlando, Fla., a few days ago, "Slim" Vermont of the Coburn Minstrels was crossing a street to see Eddie Jones, once identified with the Field show. Just as "Slim" got in the middle of the thoroughfare an auto hit him, knocking him, as he says, "for a row of cork cans, ripped my pants up and down and bruised my body—but I got one handle off a door anyhow." "Slim" managed to get around for the night performance, and, though not in the best of condition, wowed 'em once again.

Moreno Lippitt, Albany, Ga., communicates that he motored to Americus, Ga., one day recently to see the J. A. Coburn Minstrels "in action". He writes that Rody Jordan, monologist, was a scream in his single with *The Walled-Off Hotel*, which "Cobe" is featuring this season. Lippitt says Jordan's songs, dialog and Negro preacher act go a long way toward making Coburn's show the success it is, to say nothing of Rody's entertainment on the big sax, an instrument he has made popular with minstrel audiences.

Eddie Donnelly, with the Earl Moss Band on the O'Brien Show, was visited by friends from his home town, Taunton, Mass., when playing St. Petersburg, Fla., recently, his guests now wintering in the sunny South. At Lakeland, Fla., several of the boys met friends playing there with John Fingerhut's Band, Eddie Jones, formerly soloist on the Al G. Field Minstrel Show, and a brother-in-law of Eddie Ross, the blackface, visited Sherry and Blake and others he knew when the O'Brien op'ry appeared in Orlando, Fla. Eddie is in business there with Charles Rock.

John Hinton, formerly tenor soloist with the Nell O'Brien Minstrels, now is soloist at the Methodist Church in Albany, Ga., and on a recent Sunday night all of the boys on the show attended the services there. Billy Beard's name was mentioned from the pulpit, the pastor being an old acquaintance of the famous minstrel. In the same town Governor Walker greeted all of the corks and singers backstage and declared he enjoyed the show, especially the work of "Sugarfoot" Gaffney, Beard and Tex Hendrix. Guy Savery, orchestra leader at the Princess Theater, South Boston, Va., also visited Sherman Carr in Atlanta.

Theatrical Notes

(Continued from page 33)

Rockaway, L. I., comprising 18 lots, located in Mott avenue. The property will be improved with a modern theater seating 2,500.

Charles E. Wagner, formerly connected with the publicity department of the Famous Players-Lasky Film Corporation, has been named manager of the Strand and Colonial theaters at Cambridge, O. He succeeds T. C. Weber, who resigned recently to go into other business.

Frank Mihalek is now executive director and owner of the Majestic Theater, Cleveland, O., West Side vaudeville and film house. He succeeds Mack Carrig, former owner of the Priscilla, who took over the Majestic a year and a half ago, and has been operating it under a vaudeville and film policy.

The United Theaters Company, of Milwaukee, Wis., announces that it has taken a long-time lease on the Biato Theater in Aurora street, that city, effective April 1, and will offer a high-class motion picture and vaudeville policy as soon as the theater is remodeled, at a cost said to be \$25,000.

The Mission and Rex Theaters, of Mt. Vernon, Wash., have consolidated, and the two popular photoplay houses will be operated under the same firm. Present owners of the two theaters retain their interests, but have joined hands and formed an organization to be known as the Mission-Rex Theater Company.

The Fitzpatrick-McElroy Company, owner of the Lincoln-Dixie Theater, of Chicago Heights, Ill., has purchased from W. F. Salzwedel & Son the Washington Theater in Halsted street. With the taking over of the Washington Theater the Fitzpatrick-McElroy Company is now operating six theaters in the suburbs of Chicago.

O. A. D. Baldwin and Fred A. Gast, managers of a picture theater at Bridgman, Mich., have taken over the management of the Berrien Theater, Berrien Springs, Mich. The house opened under the new management early this month. A number of improvements were made, in-

cluding redecoration of the building and installation of a new heating plant.

Harry L. and Benjamin M. Bernstein, of Albany, have purchased the Regent Theater, Elmira, N. Y., and plan enlarging it to accommodate 2,500 persons. The theater will be reopened under the Bernstein management the early part of February. The Bernsteins own three other houses in Elmira, also theaters in Troy, Schenectady and Albany.

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Another Wireless Danger

LONDON, Jan. 31.—Now that the British managers, or some of the West End men, are getting scared about their colleagues "ratting", Commander Duncan Roe, R. N., in a recent press article has given them and everyone else concerned something more to think about. Charlot went one better in his "ratting" when he had a film of the duet and dance by Pat Kendall and Phyllis Monkman screened at Shepherd's Bush Pavilion, and then had the radio switched on from the Prince of Wales Theater in an attempt to synchronize it. Commander Roe writes about the possibility of television. He admits that only short waves can be used for this business, which until recently was thought impossible of ever being commercially practicable. But, says he, wireless meets television half way, and it must be remembered that it was not so long ago that wireless stations used waves upward of 12 miles in length for long-distance communications, whereas today the same distances are being gotten thru on 30 meters, and that still shorter waves are being tried. On this assumption and the possibility of immediate improvement in these experiments, Roe thinks that television will soon cease to be a laboratory toy. Then Roe pictures the time when television and the wireless telephone will be installed the same as gas and electric service. Then will come the new idea of entertainments. A glance at the clock, a connection of your private switchboard to the Metropolitan Opera House or the Palace or the Hippodrome. The overture begins and you settle down to an evening's enjoyment—without maybe having to pay. Entertainment promoters are now scared with the radio, but we think that the above forecast will get their blood freezing.

American Films Dangerous in British India?

May as well put the wind up to somebody else, and this time there is a grouch about American films. We are told that the Indian is very fond of the "movies", and that any small change left is expended on this form of entertainment. It is said that the majority of films screened are American made, but, nevertheless, the Indian cannot differentiate between America and Europe, and classifies the white people seen therein as European. This description covers anyone and everyone who speaks fluent English and who hails from any country where English is the universal language. Americans, Britons and Dominion Britons all come under the same label—Europeans. The average Indian thinks that the scenes in these pictures and their sentiment are common to Europe and America. At least that is what has been appearing in some of the British press. And, says the scribe: "He does not realize that all white women, for instance, do not behave as many do in American films." Do you get that? As only about 10 per cent of the audience can read even their own language, and not one per cent can read English, the subtitles count for nothing. Therefore, the Indian judges by what he sees. And, asks the writer: "What does he see? That's the question, eh? And this is the self-given answer: "People living in palatial residences, who wear the finest clothes and who squander money on any and every conceivable form of frivolous inanity. Few of them appear to work or to fulfill any useful function in life, and their pleasure seeking is usually allied to a lax form of morality, which may seem harmless enough when assessed by British people for what it is worth, but which is viewed by the Indian audiences in quite another way." That's going some, isn't it? But there's worse to follow. "British prestige stands none too high in India today, and what remains of it is largely due to the traditional belief in the reality of and the affection in English home life, to a belief in the sanctity of the white woman and in our sense of justice and our love of a country. Some of these things are not too well respected in American films, rather are they sneered at. Scenes of drunkenness, immorality and disloyalty among white people are only too frequently shown in Indian cinemas. In fact, the common impression is that the screened representation is a true picture of British home life and that most of the Indian audiences firmly believe that all women in England have lax morals, and that many of them go to bed every night in a state of hopeless intoxication." Phew! That's some indictment, and we don't know whether to write to the British Ambassador in Washington, Will H. Hays or our old pal, Billie Reeves. Hollywood, please note.

The "War Seal" Foundation

Sir Oswald Stoll is solely responsible for this unique "Foundation", which is of such practical use. Soon after the Great War started, early in 1915, when the steady stream of cruelly wounded and disabled men were pouring back into Great Britain, Stoll's mind reverted to the aftermath of our South African War, when the pitiful sight was witnessed of men broken in their country's service being forced thru inadequate or no pensions into the gutter and the breadline, to exist as best they could. Some of these men were in an incurable state and thru this state thrown onto life's scrap heap. Stoll thought that something should and could be done without any

fuss or red tape to establish an after-care center in various parts of Great Britain. He had been a keen supporter of the Shakespeare National Memorial scheme, and no doubt the money-raising part germinated there. We've an idea, however, that the possibility of the one-cent stamp came directly from Sir Oswald. The central object was to erect a building where severely wounded war veterans in need of continuous attention could reside and obtain the necessary curative treatment. He opined that however well intentioned a man might be as to the constant attendance at a hospital as an outpatient, the time would arrive when the patient would slack and then undo all the work the doctors had so laboriously done. There was only way—let the men have home treatment. Thus he inaugurated the "War Seal", and the propaganda was that every person writing a letter should seal it with a one-cent stamp. Just like you have on your side with the hospitals, Red Cross and other seals. The stamps carried a cameo head of Shakespeare direct from the design on a ring invariably worn by Sir Oswald. Needless to say, Sir Oswald plugged for this for all it was worth and received a great deal of support from managerial and vaudeville elements. He put down his own money for the running of the campaign, for the cutting of the hundreds of thousands of the "War Seals" and the office salaries and every expense in connection therewith. This is a trait of Stoll in that anything he does in connection with charity, he pays "Sam". In order to show that business was meant he donated three acres of land in the populous suburb of Fulham, worth about \$50,000. As the money came along, building was started on a block of 72 flats, containing two bedrooms, a living room, a bath-kitchen-scully, with the bath cunningly contrived as a table (with movable cover). An added benefit in this adaptable room is that, we Brits being strangers to central heating, our bathroom is generally an ice house, but the "Foundation", the kitchen fire being essential to heat the bath, and the bath

being in the same room as the fire, they have gotten central heating of the best in the Foundation. There is a large entrance lobby to the flats, with space on each landing for all fresco dining rooms for the warmer weather. All doors to every room are so made that any mathematical maneuvering. Each flat has linoleum, blinds, gas, picture rails, washing copper with outside tube and, of course, hot water for bath and kitchen. These 72 flats were commenced in 1918 and were opened by Queen Mary and her daughter, Princess Mary, in June, 1919. Stoll's central idea was that of a permanently curative treatment without the breaking of the family circle. The family circle had been shattered during the war and Stoll knew the broken man would mend better when he had the consolation that his wife and children were with him, and thus eased the mental worry and cheered his pained moments. With the flats was built a treatment administrative block with all the latest appliances for massage, faradic and galvanic treatment, medical baths, also for gymnastic treatment. The building has a frontage on the Fulham road. Thruout the building and opening of this section, gigantic efforts were still being made to get more money to finish this one building according to Stoll's original ideas, and this was accomplished in 1923 when the total number of flats erected totaled 138. The whole enterprise cost about \$800,000, and the building was erected when materials for building and labor were at peak prices. There was every justification for this, as it was far better to build then than to save the money for a drop in prices, whilst in the meanwhile those for whom the place was designed to benefit might be dead. It is estimated that taking the land and the running and other expenses from 1915 to 1923, Sir Oswald Stoll paid out of his own pocket more than \$200,000 on his charitable project, and has given the Foundation trustees a clearance complete and absolute and will never require one cent piece by way of repayment. The total amount raised by means of the "Seal" and charity performances was around \$1,000,000, of which a very large proportion came from the entertainment industry itself. The balance left over from the building has been invested and that goes toward the upkeep of the building. The best part of the whole thing is that the inmates are not pauperized. Every inmate, or to be correct, every tenant, pays rent, a rent of \$1.52, which includes rent, rates and taxes and curative treatment. The Endowment Fund balances for the rest. There are resident masseuses in the building—four women and one man; two trained nurses, a visiting medical officer and three other resident medical staff. The honorary consultants are aces in their profession—Sir Robert Jones, famous or-

thopedist; T. Grainger Stewart, Rowley Bristol (Bristol Col.), Walter Hill, orthopedist; L. Vernon Carhill, ophthalmist, and Dr. T. Dyke Acland, consulting general physician. A dental department was installed in 1924 under the control of Theodore Skipper. Sir Oswald dearly wanted to erect duplicates in Bristol, Birmingham, Cardiff, Scarborough, Liverpool, Edinburgh and Glasgow, and he still thinks it can be done and at little or no cost to the general public. The one cent tax has wonderful possibilities, and had every letter (not postcards) posted in the United Kingdom in the year 1917 carried one of the "War Seals" no less a sum than \$35,000,000 would have been obtained. At the Foundation today there are 138 families (two of the flats are administrative) housing 445 souls. The inmates can travel nearly three miles under cover without leaving the building and there are four electric passenger lifts for men who cannot use the stairs. Admission to the Foundation as regards tenants is controlled by a consultative selection committee and must be thru medical grounds, on examination by the consultative medical board. The entrant must be of good character, but there is no religious or political test.

We have gleaned these facts and figures at some pains, because the founder, Sir Oswald Stoll, while willing to discuss most matters, refuses self-publicity in this direction. Inasmuch as Stoll is of the music halls music-hally, and as the men and women of the vaudeville industry had some slight share in the accomplishment, we think that it but right that these things be known, not by way of a boast or a boost, but to give honor where honor is most certainly due. And it is here, to Sir Oswald. It makes one proud to think show business thru him is associated with such a thoughtful and useful proposition.

"Listening in" on The Duncan Sisters

(Continued from page 43)

of *She's a Good Fellow*. Following appearances with Fred Stone and Raymond Hitchcock in *Hitchy-Koo*, they again started forth on another pilgrimage of conquest—this time bound for London, where they starred for two years in a musical play, *Pins and Needles*, at the Gaiety, and in vaudeville at the Pavilion.

As we recalled the accomplishments they had acquired, we felt it would be superfluous to ask them about their pet ambition, but to make sure we asked them timidly if they had realized all their dreams.

"The one great dream of our lives is to play *Peter Pan*," they chorused. "Ever since we read *Peter Pan*, when we were little tots in Los Angeles, we've dreamed of playing *Peter Pan*," added Vivian, "I want to be Wendy." "And I," added Rosetta, "want to be Peter."

Before we could ask these two busy bees whether it was true that they saved half their salaries, preferred business men to actors for husbands and commuted, as reported, the tradespeople who were waiting outside for the Duncan Sisters to try on various things set up a clamor which warned us that it was politic to say adieu.

So we went away, thinking what a fine Peter Pan Rosetta of the husky little voice would make and what an adorable Wendy Vivian suggested. And we recall that Vivian showed us her juvenile frocks with girlish pride, stating that they had been inspired by the cunning little things worn by Baby Margretta Curry of *Topsy and Eva*. "In fact," added Vivian, "this little orchid frock is an exact copy of Baby Margretta's dress, made for me by Madame Keeler, who made the first stage costume I had made to order."

Then we left Topsy and Eva to the pleasurable task of removing their make-up. It's not such an easy job for Topsy to remove hers, but there are two things that will repay her for her devotion to black makeup: Al Jolson thinks her imitations of him are darn good and Eddie Cantor has placed his okeh on her comedy.

The Shopper

(Continued from page 42)

engaged in little theater direction, pageantry, community drama, pantomime or educational dramatics, will welcome the news that Elizabeth B. Grimball, of Inter-Theater Arts, and Rhea Wells, designer, have compiled an illuminating handbook, entitled *Costuming a Play*. It is replete with practical information and instruction about period costumes, their design and execution, the choice of materials, the color, lighting, dyeing and decorating of costumes. Explicit directions are given for making costumes from designs. Illustrations show graphically the distinct changes in line and silhouette from the early Assyrian and Egyptian to the Civil War period for both sexes. The price, \$3, is modest indeed for such a wealth of valuable material. It is a book you will treasure and read often.

NEW THEATERS

Melvin Finley will open a new theater at Norfolk, Ark., about February 15.

Work is to start shortly on the 1,200-seat playhouse at Maywood, Ill., to be located in West Madison street.

A new motion picture theater is contemplated for Jacksonville, Fla., by the Southern Enterprises, Inc.

The Rand Properties, Inc., will soon erect a theater building to cost \$500,000 at Miami, Fla. It will be three stories high and fireproof.

Work has begun on the erection of the \$25,000 theater to replace the one recently destroyed by fire at Holdrege, Neb.

Work will start soon on the \$600,000 theater at Louisville, Ky., to be located in the rear of the Brown Medical Building, adjoining the Brown Hotel.

The Vogue Theater Building, at Second and Vine streets, Kelso, Wash., which was partially destroyed by fire a short time ago, is to be rebuilt and re-equipped.

The Grand, Lancaster, Ky., \$40,000 theater and picture house, formally opened February 12 under the management of Haselden Brothers.

The new \$150,000 Grand Theater, Keokuk, Ia., opened recently, replacing the Grand, which was destroyed by fire 13 months ago. The Grand is up to date in every respect.

The new Loew Theater at New Orleans, costing \$1,600,000, will be ready for occupancy by Thanksgiving Day. The house will be christened the State and, it is announced, will be one of the finest in the South.

The San Antonio (Tex.) Turnverein Society will erect a theater in that city with a seating capacity of 1,500 in the near future. The expenditure is estimated at \$1,000,000. It will be located at Houston and Nacogdoches streets.

The Union Building Company, Newark, N. J., has enlarged its holdings by the purchase of the property at 14 to 32

Lafayette street, and the firm may improve the site with an office and theater building at the expiration of certain leases.

The Rawlins Theater Company, Rawlins, Wyo., recently accepted the plans and specifications of Wm. Dubois, architect, of Cheyenne, for a theater, the cost to be \$100,000. The house will be known as the Columbia and is to have a seating capacity of 700.

A motion picture theater to cost \$200,000 is to be erected at Villard avenue and 36th street, North Milwaukee, Wis., in the spring. M. H. Brumm heads the syndicate which will put up the building. He also is proprietor of the Princess Theater in North Milwaukee.

John Cort, the producer, will build a \$300,000 theater in West Bronx, New York, where he has acquired the parcel of land at the northwest corner of Fordham road and Bainbridge avenue. He plans to erect a three-story playhouse, with 1,500 seats.

The Akdar Theater, the first completed unit of the Akdar Shrine Temple, Tulsa, Ok., opened recently. The approximate seating capacity is 2,500. The theater is one of the finest and best equipped in the Southwest, and is strictly modern and fireproof. The opening attraction was *Sally*, a Ziegfeld production.

Kansas City has stepped into its stride with other large cities in the pace of theater building with the announcement by E. W. Werner and associates of the building of a \$2,500,000 suburban first-run picture palace and office building at Valentine road and Broadway. Work on the building is to be started in the spring.

Announcement was made recently by Lou Bard, general manager of the Bard Theater Circuit, of the completion of plans for erection of a theater, store and office building in West Adams street and Crenshaw boulevard, Los Angeles, Calif. Work on the structure, which is to cost \$400,000, has started. The entire project is financed by the American Mortgage Company.

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Income Tax Department

Conducted by M. L. Seidman, C. P. A., of Seidman & Seidman, Certified Public Accountants

This is the 10th 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 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.

A further accumulation of readers' questions again makes it advisable to devote an entire article to answering some of them. It might be pointed out in this connection that only such questions and answers are published that are of general interest and that have not been previously covered either by text or in answer to a question. In every case, however, where the question and answer are not published the writer has made it a point to communicate directly with the inquirer, giving the answer to the question.

Husband and Wife's Returns

Q. (1) Is a married man without children entitled to \$2,500 exemption when wife also is employed? (2) My wife and I are with a company for which I am manager. I receive in my name checks for all salary and expenses and then pay members of my company out of them. My bureau no doubt reports me as being in its employ at so much a week. Do I file merely my own earnings or the gross amount with salary deductions? (3) Shall the wife file a return and what are her exemptions? (4) Are we entitled to hotel deductions and must the name of the hotel be mentioned? (5) We have a home, but were there but a few weeks in 1924. Shall we file in the home city or Baltimore?—J. F. A.

A. (1) A married man is entitled to a \$2,500 exemption even though the wife may also be employed. (2) It would be advisable for you to show on your return the gross amount received and as a deduction the amount paid the members of your company in order that your return may be in agreement with the report sent in by your bureau. (3) You and your wife have the privilege of filing a joint return in which your earnings or deductions are combined, or separate returns. If separate returns are filed the \$2,500 exemption can be divided between you in any manner you see fit. (4) From your next question it appears that your hotel costs represent amounts paid while away from home. If so you can take the deduction, assuming, of course, that your traveling was on business purposes. The name of the hotel need not be mentioned. (5) You should file your return in your home city, as that is the place of your residence. The length of time you are there is immaterial.

Tax-Exempt Earnings

Q. (1) I received interest on City of Cleveland and Columbus bonds and also interest on Liberty Loan bonds. If this amount is exempt from normal tax should it be shown in our income tax report as gross receipts, and also in the deductions, or should it be left out of the report entirely? (2) Are the dividends from all corporation stocks exempt from the normal and surtax, regardless of the State whose laws the company is organized under? (3) Is every exemption allowed when computing the normal tax allowable when arriving at the surtax, except the personal exemption, whatever that may be?—P. and B. C.

A. (1) The tax-exempt interest should not be shown as gross receipts and also in the deductions. However, the law provides that every taxpayer must make a statement on his return of the amount of his tax-exempt income. You will find a particular place for that purpose on the return. (2) Dividends from all corporate stocks are exempt from the normal tax if the corporation is organized under the laws of any State in the United States. It is only as to dividends from foreign corporations that there may be a question. (3) In addition to the personal exemption that may be deducted in computing the normal tax, there are also dividends, taxable interest on Liberty bonds, and credit for dependents. None of these deductions, however, can be taken in the computation of the surtax.

Tax-Free Covenant Bond

Q. We own a \$1,000 bond of the Chicago Railway Company first 5s, due 1927. Reference to interest or taxes, printed in the body of the bond, reads as follows: "Payment shall be made without deduction of any taxes which the Railway Company may be required to pay thereon or retain therefrom under any present or future law of the United States or any State, county or municipality therein." In your opinion would we or should we

report the interest we receive on this bond as income and be subject to income tax on it?—C. B.

A. The interest on this bond must be returned as income. You are entitled, however, to take as a credit against your tax 2 per cent of the amount of the interest, since the railway company pays that 2 per cent to the government for your account.

Actors' Deductions

Q. In your articles on income tax you do not state what the actor is allowed to deduct. Please advise. Are you allowed to deduct money paid out for life insurance?—E. A. N.

A. An actor is entitled to deduct money spent for meals and lodging while on the road. He can also deduct money spent for makeup, cleaning and pressing of clothes used in performances, agents' fees, dues of actors' associations, etc. Another deduction that is allowed, although very few have taken advantage of it, is depreciation on properties and clothing used in performances. Money paid out for life insurance can not be deducted.

Florida Resident

Q. Is a person residing in the State of Florida required to pay a federal income tax and a federal inheritance tax the same as one residing in the State of Pennsylvania?—M. H. W.

A. A resident of Florida is subject to a federal income tax and a federal inheritance tax. The State that one lives in has no bearing on the subject.

Income From American Tour

Q. I came to the United States Au-

gust 22 last on a 20-week contract and I intend leaving for Europe at the end of February. Do I have to pay income tax?—M. V.

A. The income that you earn from your contract is subject to tax as it is derived from sources within the United States.

Musical Musings

(Continued from page 33)

in Dexter, Mich. A year or so later I met him with the Primrose & Dockstader Minstrels at the Southern Theater in Columbus. Milt Hall, as I remember him, was a good musician and trombone player and a regular fellow."

Owing to the great influx of tourists and favorable outlook for future prosperity at Oldsmar, Fla., the O. A. Gilson Band has been increased to 20 men. Mr. Gilson also has purchased a new set of fancy uniforms in blue and orange and gorgeously trimmed in gold. The engagement is very pleasant and easy work, strictly a concert proposition. The band plays one hour a day—the noon hour—at the Casino on Old Tampa Bay. It also gives one concert a week at Tampa and sometimes a concert at Clearwater, Monday of each week is the "boys' day off and they generally go to Tampa to hear Bachman's Million-Dollar Band. The complete roster follows: O. A. Gilson, director; Frank Seavey, Ira Haynes, O. A. Peterson, Tony Pace, cornets; W. M. Schooley, piccolo; Oscar Luttringer, Henry Sena, Tony Ramelrez, clarinets; M. Ed. Hultsch, alto saxophone; J. T. Kyle and William Robbins, horns; Fred Chapman, Claude Ketchum, Frank Mulligan, trombones; George Gardner, Emil Paavola, baritones; Tom Henry, A. Culp, basses; Craig Ferguson, William Holbrook, drums. The engagement at Oldsmar is for 14 weeks. The band recently played a three-day concert engagement at St. Petersburg by request of the Chamber of Commerce, during the temporary absence of Roy Smith's Band.

storms and retrieve the honorable position which it formerly held as a really representative and powerful body aimed at the general artistic and economic betterment of the theatrical profession.

(Signed) H. R. BARBOR, Secretary, the Actors' Association, 79 St. Martin's Lane, London, W. C. 2.

And that is as far as the matter has been carried at present.

The whole thing seems to be engineered as a sort of window dressing for some hanky-panky or other. Perhaps to throw dust in the eyes of Equity. It is high time that inquiry was started by Frank Gillmore or his nominees.

Chorists Cannot Be Found

C. B. Cochran is desponding in the press because he cannot find capable and good-looking chorus girls. He is prepared to pay as much as \$50 a week to the right girls and wants a dozen first-class ones for his new Pavilion revue. "The cabarets have swallowed up the few who have not become leading ladies since my last production," he says, and comments on the strange fact that many girls quite capable of playing a part are no good for first-rate chorus-and-dance work.

This is not to suggest that there are not plenty of good-looking chorus girls here, but the fact is that in the generality of shows no technical standards are set and little but eyes-and-teeth (and calves) work is demanded of the chorus by most of our producers. C. B. C.'s shows have always been a notable exception to this.

Cochran's Affairs

The public examination in bankruptcy of C. B. Cochran was held yesterday and liabilities of \$546,420 (ranking \$482,760) were dissolved with assets \$11,580. Details of the various losses have already been given, but it is noted that the New Oxford Theater ventures, owing to labor troubles and an accident to the structure, cost \$500,000. The direct assortment of troubles combined to down our most imaginative and able showman—illness, industrial upheavals, trade slump and most unfortunate weather conditions. But it was principally illness which, putting C. B. C. out of the running, gave the other hard-luck elements their chance.

There is no possible doubt whatever that C. B. C. will make a speedy comeback now. His recent ventures have not only been successes but have given evidence that he has lost nothing of the originality and courage that have placed him at the front of English entertainment providers. If the gods of the theater can only persuade him to stick to the theater and not divide his abounding energies the amusement world of London Town will have reason to bless his name for years to come.

Butt-Dean Split

The announcement Wednesday morning of C. B. Cochran's resignation of his joint managing directorship of Drury Lane Theater came as a surprise to the majority of people in theatrical and newspaper circles.

To expect two men with such different attitudes to the theater as Sir Alfred Butt and Basil Dean to work harmoniously in joint harness is absurd. Butt is a business man speculating in show property. Dean is a lover of the theater striving to establish good work, experimenting, testing, erring perhaps often enough, but sincerely devoting himself to first-rate showcraft.

Men of the Dean type are the ones who make it possible for the theater, and so for men of the Butt type, to exist. It is regretted that he has flung his hand in, for he certainly had a policy, which is more than can be said of most of our theater men. He wanted to make Old Drury the great national theater of which so many people talk and for which so few stir a finger. His idea was to put on a number of great English and foreign classics with occasional modern spectacular pieces interspersed and so build a repertory which would stand revival and keep the great playhouse constantly in use. Dean tells me he did not expect to make huge dividends out of this. On the other hand, he did not anticipate the extravagant losses which have been by no means unusual at this house.

A LONDON LETTER

By "COCKAIGNE"

The A. A. Star Chamber

LONDON, Jan. 30.—I have never made the mistake of accrediting to the Actor's Association Council a sense of humor. If I had, I should have suffered a rude shock this week. This is the joke:

In a recent issue of *The Billboard* appeared a cable stating that the A. A. had to borrow from various industrial unions, but was nearly bankrupt then. The cable also suggested that if Lugg cleared out, a good deal of the A. A.'s trouble would disappear with him.

Now *The Performer*, organ of the Variety Artists' Federation and intimately associated with another of *Billyboy's* corresponding cronies, ran this cable. And as the A. A. Council has recently messed up a promising conference with the V. A. F. on the subject of demarcation of recruiting fields (details of which have already appeared in this journal) the executives were hankering after trouble with the V. A. F. and apparently decided that "Cockaigne" would do just as well.

So they ordered their bright and breezy secretary to command one H. R. Barbor to be brought, living or dead, before them. Whether the secretary was hunting or sleeping in the other room or not, like the old fellow in Holy Writ, I cannot say, but anyhow the assistant secretary, Gilbert Hall, wrote to the said H. R. Barbor and he, being a very near and dear friend of "Cockaigne", has entitled me to reprint Hall's letter and his reply. Here they are:

ACTORS' ASSOCIATION
79 St. Martin's Lane
London, W. C. 2.

January 25, 1925.

H. R. Barbor, Esq.
Shoreham,
Near Sevenoaks, Kent

Dear Mr. Barbor:
The matter of your cable to *The Billboard* as published in the issue of that journal on January 3 was raised at last Thursday's meeting of the Council and I was instructed to write and ask you to attend the next meeting of the Council on Thursday next, the 29th inst., for the purpose of explaining your attitude in transmitting that cable and whence you derived the information contained therein.

(Signed) GILBERT HALL,
Assistant Secretary.

"FRIARS"
Shoreham
Sevenoaks

January 25, 1925

Dear Sir:
I do not know by what right you question me concerning anonymous cables appearing in *The Billboard* and I have no intention of attending your Council meeting today, as I have already informed your office by telephone.

At the same time permit me to state that I am in complete agreement with the cable to which apparently you refer. If your Council wishes to know the attitude in which a journalist transmits information please assure it that from my experience I have gathered that this is governed by the needs of the paper for

which he works to be fully informed of all aspects of the problem with which its correspondent is dealing. And as *The Billboard* has uniformly shown itself wholeheartedly desirous of furthering the best interests of the English and American theater it is naturally to be concluded that its various correspondents will have the same laudable aim in view. From the same experience again I have gathered that journalists—like doctors—"should not tell," so this question as to whence the information was derived should not in the ordinary way be answered. But if you care to inquire in any well-informed professional or trade union quarters you will doubtless verify all the information that "Cockaigne" has supplied to *The Billboard*.

If you wish to carry this matter any further, may I ask you in what respect the cable referred to may be considered inaccurate and: A, whether it is not a fact that various industrial unions have contributed to the Actors' Association funds; B, whether those funds are not now practically exhausted; C, whether the provincial organization is still at its previous full strength; D, whether changes of the central organization are not considered requisite; E, whether the view is not freely canvassed in professional circles that Mr. Lugg's departure "would facilitate reorganization before it is too late," and moreover probably put an end to the so-called "stage war" and admit of a reunion into one body of all the artists who used to belong to the Actors' Association and of whom many have seceded; F, whether renewals are in any way comparable with last year's decreased total, and G, whether a full balance sheet giving particulars of all sources of income and details of expenditure—particularly as regards salaries of all individual members of the staff—will be circulated to the press?

If question G is answered in the affirmative I should be grateful if you would put me on the press list.

I need not, I am sure, add how wholeheartedly and practically my sympathy and assistance are assured to the movement of theatrical unionism, for this will be obvious to every intelligent member of your Council who happens to know my past and present activities in this direction. But however much certain elements in the Actors' Association may wish to avoid sane and constructive criticism, these people can scarcely expect an immunity which is not extended even to Omnipotence itself.

Sincerely hoping that your organization will safely weather the present

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Narrow Column, per inch2.50

THE PERFORMER is read at all the BILLBOARD Offices in America.

HEAD OFFICE: 18 Charles Cross Road, London, W. C. 2.
SCOTTISH OFFICE: 141 Bath Street, Glasgow.

Picked Up by the Page

"Too many cooks spoil the broth," so goes an old saying. And by the same token, watching too many kettles is mighty hard on the cook. What with looking over the showfolks along Broadway and in the upper reaches of Harlem, and thru the medium of the mail and the exchanges, culling the dailies and watching the magazines; observing the melting pot of national life, to say nothing of trying to keep posted on the internal happenings of our own folks, is enough cooking for any one cook. Then to have the wife fall victim of the grip, leaving the practical cooking at home in his hands—well, it's just too much and the cook gets frantic and things begin to burn for lack of stirring in time.

In Washington, D. C., a school principal takes an awful wallop at the indecency, etc., that she declares prevailed in a local talent production, called *Pollyanna*, staged about Christmas time with school children, teachers and professionals in the cast. S. H. DUDLEY was one of the latter class, giving his services. The son of PROF. HARRY BURLEIGH, musical instructor of one of the high schools, became so involved that he quit, and Washington schools lost a valuable faculty member.

Seems that a Miss Slowe criticized everybody connected with the enterprise and, when taken to task, according to the story as developed in local papers, she hedged until her final explanation was that she objected not so much to other features as to the mixing of school folks with professionals.

Mr. Dudley very rightly took umbrage at this and at once jumped to the defense of showfolk. He addressed a public letter of considerable vehemence to the lady. It closed as follows:

"It is needless for me to say that there are bad in every profession, school teachers as well as professional entertainers, and none but a very narrow-minded person would condemn a whole profession for what a few do, and I dare say you will find as many ladies and gentlemen in the theatrical profession as you do among school teachers, lawyers, doctors and the various other professions."

It would seem that in view of the many unpleasant news items that have originated in Washington involving members of the teaching staff of the schools, perhaps the performers were really the ones who might require protection.

Comes DEEMS TAYLOR, music critic on *The New York World*, in the Sunday issue, February 8, defending ROLAND HAYES against a correspondent who deprecates the artist's inability to sing Negro spirituals with a proper Negro dialect. Mr. Taylor very cleverly suggests that those white artists who can sing a better Negro dialect than Hayes be permitted to do so.

To this we may add an inquiry about that dialect. The accepted dialect of the stage and platform is one that has been bestowed upon the Negro by the minstrel black-face comics. It is not necessarily real, for as other people our dialect is the product of environment and of educational contacts. There is little difference between the words articulated by the white and black persons of any given locality. Many among us can readily guess within 100 miles of one's birthplace after hearing a few minutes of talk from him or her. There is considerable difference between the talk of a Virginian, a "Tar-heel", a "Geechie", one from "New Awleans" and so on. Very often while traveling in the South the writer has been told by both white and black persons that "Yo'all a Yankee Negro, ain't ya?". Yes, we have no dialect that's all our own.

In the illustrated section we find one EDMUND JOHNSON and his home-made ice yacht. It was not much to look at but it served to show that we try everything.

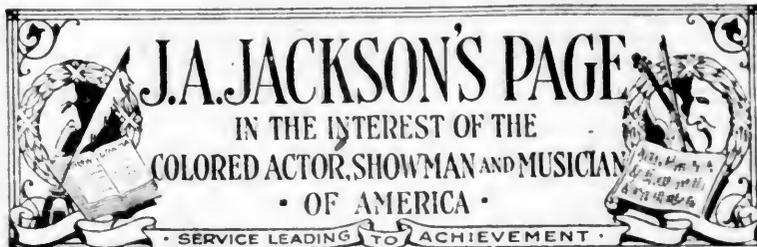
The editor of *Heebe Jeebie*, a sprightly Chicago paper, in his criticism of *White Mule*, as presented by CHARLES GILPIN, credits a white writer with prostituting the great artist's talent. Wrong, the piece was written, we are informed, by SALEM TUTT WHITNEY, who is a famous colored performer-author of sufficient age to be less rash in his conclusions than is *The Heebe-Jeebie* editor.

The Grace Congregational Church of New York has invited the membership of all the professional clubs to a special service conducted by the REV. ALEX GARNER. Invitations were directed to the C. V. B. A., the Dressing Room Club, the Comedy Club, the Clef Club, the Musical Headquarters, the Amsterdam Musical Association, the Deacons' Club and Deacon Johnson's Players. A fine innovation we call that.

Then comes a membership card to the Travelers' Benevolent Association of America, an organization that for 50 cents a month is insuring the traveler against stranding and other travel misfortunes. Dan Michaels is the president. The Hadji Temple of Shriners, of Buffalo, N. Y., and the Pyramid Temple of Philadelphia have sent tickets for their annual ball. Medina Temple No. 19, of New York, is attending the latter function in a body.

The announcer who signs off with the initials H. T. every Friday night from the WHN broadcasting station in the Loew Theater Building, New York, is our own HENRY TROY, the first of the Race to become established as an announcer in the radio field.

The DEXTRA MALE chorus presented



J.A. JACKSON'S PAGE

IN THE INTEREST OF THE
COLORED ACTOR, SHOWMAN AND MUSICIAN
• OF AMERICA •

• SERVICE LEADING TO ACHIEVEMENT •

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

a program at the 135th street branch of the Y. M. C. A. Sunday, February 8. MABEL GANT, of GANT AND PERKINS, has recovered from illness and the team has signed to appear with EDITH HUNTER'S *How Come* show at the Hurdig & Seamon Theater, opening February 16.

ETHEL WATERS and EARL DANCER are back in town after a triumphant tour of the Orpheum Circuit, where the act was featured in the lights and commanded the highest salary. It is said, ever paid a colored woman for so long a tour. The return was signaled by a two-year contract with the GEORGE WEEDIN office for booking MISS WATERS singly, another with EARL DANCER at a fine figure for handling and directing her work. In addition they are receiving \$500 per week for appearance at the Everglades, a big Broadway supper club, an engagement that will not interfere with vaudeville bookings. It also is rumored that MISS WATERS will before long be seen in an otherwise all-white musical comedy, working thru the show and doing her specialty in a spot in the final act.

Sam Grisman, producer, has returned to Florida after a few days in New York.

Smart Set Minstrels

L. B. Holtkamp's Georgia Smart Set Minstrels is a good show. The fact was determined by several processes at the Lafayette Theater, New York, Monday evening, February 9, when the company opened a two weeks' engagement before the critical Harlem patrons. Beginning with Prof. Arthur A. Wright and His Band at the preperformance concert and going thru the show until the final curtain one constantly realized the presence of folks big in minstrelsy.

Here is a show. Patrons tittered, giggled, smiled and at frequent intervals gave expression to hearty laughs. Once in a while they roared.

Jack Foster, interlocutor and a newcomer to minstrelsy, handled the first part like an oldtimer except for such embarrassment as was caused by the beautiful but ill-fitting costume that he wore. Jack delivered his conversations well in spite of that.

The show started off fast, for Bubber Mack had done his work well when the show was produced. Sam Rhodes in *The Last Clean Shirt* was the first positive wow. Willie Chapman, in a demonstration of the difference between dancing and dawning, made the folks rock in their seats. Willie Glover smashed them for a goal in the gymnastic dance with which he concluded the first part.

Madda Mack was out of the cast due to illness, but John Ella Gay, Frank Smedley and Harry Miller held up the vocal standard of the first part. Smedley is some basso, even tho he be a sample-sized man. The whole first part was well executed and there was remarkable co-operation in working up the numbers. Bobby Woolridge and his orchestra contributed no small part to the success by the suppressed the capable manner of playing the accompaniments. The first part program:

Left section: Willie Glover, Robt. Underwood and Willie Edwards. Right section: W. A. Payne, Willie Chapman and Frank Davis. *Walk, Jennie, Walk, Bubber Mack; Never Again, John Ella Gay; Davie Jones' Locker, Frank Smedley; Last Clean Shirt, Sam Rhodes; Red Hot Mama, Robt. Underwood; It's a Man Every Time, Harry Miller; Somebody Stole My Gal, W. A. Payne; Daddy, Won't You Stop by Here, Madda Mack; Bobbed-Hair Mama, Willie Glover.*

The Great Adams, cyclist, opened the clip. Adams did not fare as well as we have seen him with his bicycle. He apparently was a bit unnerved, perhaps afraid of the big town, but on his unicycle, with the flashy bejeweled costume, he retrieved himself and closed to a heavy hand.

Sam Rhodes and Gladis Rose, the latter a comedienne who plays the cornet, put over 12 minutes of melody and comedy that would yield a hand in big-time vaudeville if the girl put alters her musical routine a bit. They have unmistakable ability. They were encored.

Payne, Miller, Mack and Smedley, in comedy quartet work, took encores and bows. That tells its own story.

John Churchill, a double-voiced singer, made good despite a severe cold. The boy has personality.

Then came Willie Edwards and Nellie Worthy contortionists. Willie does more contortions hanging from a slack wire than a lot of higher-salaried fellows do on a mat, and Nellie executes some clever stunts on chair and table. With special setting, prettier properties and a fair chance those people would compare with the best of novelty acts.

The afterpiece was called "U. Croakum, Undertaking Parlor". It was hokum

Negro Hotel Men Organize

Responding to the call of Joseph I. Greenlease, proprietor of the New Liberty Hotel, Washington, D. C., owners of 24 Negro hotels of the country assembled there February 10 and organized the National Hotel Managers' Association. Twenty-two other hotel managers declared their willingness to join, and by letter authorized the use of their names and willingness to abide by the constitution to be adopted by those present.

Joseph Greenlease opened the meeting with a brief speech outlining the purposes sought. His talk included mention of co-operation, advertising, improved service, cultivation of the traveling public of the Race and the need of a united effort toward a higher sanitary standard of hotels catering to the colored trade. His discourse was filled with facts and figures that were somewhat of a revelation to some of the managers. In connection with the possibilities of the theatrical trade he had been in communication with the Page, who is interested in this field. In precisely the same manner he had sought information on other phases from authoritative sources.

Mr. Greenlease was promptly elected president. Richard Ware, of Washington, was elected vice-president, and Mrs. Mary Golden, 15 Ninth street, N. E., Washington, was selected as secretary.

The constitution contains a clause making newspaper publishers and editors of publications conducting hotel departments eligible to honorary membership.

The following hotel people were present: Ed. Wilson, of the Olga Hotel, New York; Mrs. Annie Press, Hotel Press, New York; N. B. Patten, Hotel Patten, Omaha, Neb.; Sam W. Bailey, Bailey Hotel, Pittsburgh; C. H. Banks, Hotel Baltimore, Detroit; H. R. Martin, Modern Hotel, Chattanooga, Tenn.; J. T. Dent, Hotel Dent, Chattanooga; W. H. Litchford, Hotel Litchford, Columbus, O.; G. W. Waddy, Hotel Waddy, West Baden, Ind.; J. D. Jewett, Hotel Sterling, Cincinnati; Sam Stuart, Hotel Pleasant, Toledo; Mrs. Anna Sanders, Taylor's Hotel, Columbia, S. C.; C. Jones, Royal Palace Hotel, Baltimore, Md.; R. N. Ware, Ware's Hotel, Highland Beach, N. J.; Mary Golden, Hotel Golden, Colton, Md.; and Sam Glover, Hotel Glover; R. W. Robinson, Hotel Whitelaw, and Mr. Meggerson, New Summit Hotel, Washington.

At the conclusion of the session a banquet was tendered the managers and newspaper men present.

Invitations to the meeting were sent to owners of 167 Negro hotels, 137 of whom acknowledged, so that there is every indication that the hotel business of the colored people, heretofore largely a matter of individual effort, will profit from the concentrated activities made possible by this organization. While there are more than 200 hotels in the country catering exclusively to Negroes, the group as a whole has in the main continued to patronize rooming houses or seek shelter among friends, largely as a matter of habit, and because the folks have not been educated to utilize hotels.

There is an immense market for their exploitation, the amusement world alone providing nearly 10,000 travelers. Railways employ nearly 20,000 more, and the business development within the Negro group is giving rise to a steadily growing number of travelers.

pure and simple, filled with broad elemental situation comedy, and kept 'em laughing boisterously. The cast in this was: A. Loater, Bubber Mack; Union Man, Willie Chapman; Owner of U. Croakum Parlor, Jack Foster; The Helper, Frank Davis; in search of lost sister, Madda Mack with Miss Gay substituting for Mrs. Mack.

The whole company participated in the finale.

The highest compliment that can be paid a show of the type is to report that Tom Fletcher, an ex-minstrel, "winged" the show from beginning to end and laughed like the veriest tyro. He wasn't the only old minstrel in that audience either.

The staff: L. B. Holtkamp, owner and manager; H. J. Holtkamp, secretary; Robt. Halcott, general business manager; S. B. Warren, special agent; Arthur A. Wright, band leader; Bobby Woolridge, orchestra leader; Bubber Mack, stage manager; T. L. Potlmeyer, carpenter and A. Mays, wardrobe.

The show is well costumed, has good-looking substantial baggage and some nice scenery. It's a minstrel.

J. A. JACKSON.

Steppin' High, the musical comedy that originated on the Pacific Coast, is now in the Midwest. Hazel Myers, Dike Thomas, Billy Pierson, Glenn Cheesman and Emmett Anthony are the principals.

T. O. B. A. Directors Meet; C. A. U. Is Not Discussed

The directors of the T. O. B. A. Circuit held their annual meeting in Cincinnati the first week in February. Among those present were: President Milton Starr, owner of the Bijou Theater, Nashville; Sam Reevlin, of the Liberty Theater, Chattanooga, who is the general manager of the circuit; S. H. Dudley, owner of the Dudley chain of houses in Washington, D. C., and vicinity and the Eastern manager of the circuit; Paul Barasso, owner of the Palace Theater, Memphis; Charles H. Turpin, owner of the Booker T. Washington Theater, St. Louis; G. Brugner, owner of the Roosevelt Theater, Cincinnati; C. H. Douglas, owner of the Douglas Theater, Macon, Ga., and Martin Klein, of the Grand Theater, Chicago, and Western booking manager of the circuit.

It was the purpose of S. H. Dudley to bring before the body some matters of interest to the Colored Actors' Union, but the meeting was obliged to forego discussion of these things because of pressure of other matters.

Chicago has been selected as the place for the first meeting of the directors of the C. A. U., tho the date has not yet been set, and it is Mr. Dudley's purpose to have a committee of directors of the Theater Owners' Booking Association sit in a joint meeting with the actors' representatives at that time for the discussion of working conditions and other matters of interest to both.

On the T. O. B. A. Time

Bessie Smith, with a pianist and three girls, opened at the Koppin Theater, Detroit, February 2, with the Roosevelt Theater, Cincinnati, and the Bijou, Nashville, Tenn., for the weeks of February 3 and 16.

The Sandy Burns Company closed a five weeks' run at the Palace Theater, Memphis, February 7 and moved to the Booker Washington, St. Louis, last week. It goes to Kansas City this week for the third engagement in that city this season.

Bob Russell went into the Palace Theater, Memphis, for an indefinite run on February 9.

The Andrew Bishop Company was followed at the Grand Theater, Chicago, by *The White Sister* February 16.

The Irving Miller Company was in the Lyric Theater, New Orleans, last week.

Sarah Martin's unit being idle the week of February 9, the blues singer spent the week at her home in Louisville, Ky.

Negotiations are in progress to send "Sunshine" Sammy, little California screen artist, touring the Time. Milton Starr is conducting the negotiations, and as a starter sent the youngster into the Lyric Theater, New Orleans, last week. Results there will determine salary and further routings.

Jack L. Cooper Promoted

Jack L. Cooper has been appointed manager of the Washington office of *The Chicago Defender*. The showman's promotion to so prominent a position on the staff of the big weekly is a compliment to his ability, for he has been on the staff of the publication but a few months.

Jack, who has been assisting Toney Langston, the theatrical editor, and writing *Coop's Chatter*, is a Memphis boy of 32 years (or more), who, in addition to his knowledge acquired at public school, has a lot of knowledge gathered from the show shops of the country. This is tempered by the restraining hand of a wife, Estelle Mansfield Cooper, who, during his tabloid days, wrote and arranged the music for his productions. His last theatrical employment was as



the manager of the colored theater in West Palm Beach, Fla.

Cooper will be at home in the Capital City, for it is the center of a large group of Negro showfolk.

Minstrel and Tent Show Talk

Nay Notes

Doc Gardner, manager of Nay Bros.' Creole Steppers, delivers himself of some good common sense in a recent letter in which he inquires why some performers, after leaving a show, persist in spreading derogatory remarks about the attraction. He likewise would like to know why certain managers exercise the same unkind practices toward performers who close with the customary notice in order that they may join another show that has afforded what they regard as an improvement of their condition.

The show is doing good business, but some of the folks are sad because of illness to themselves or families, is a late report of Nay Brothers. Belissa Lee was obliged to leave the show and go to her home in St. Louis because of her mother's illness. Roberta Roundtree, who left to go to her father's bedside, was herself taken ill in Tulsa, Ok., but is reported improving by Mr. Freels, of the company, who was a recent Sunday visitor in that city.

Beatrice Haynes is a great addition to the show. Willie Williams closed at Oklahoma City. Art Taylor, of Omaha, has assumed charge of the kitchen. The showfolk enjoyed several entertainments in their honor at Enid, Ok.

While playing Washington, D. C., L. B. Holtkamp and members of his minstrel company collected among themselves \$65, Mr. Holtkamp donating \$25, toward the burial of Jimmie Browne, whose widow and child were without funds. The members of the Jimmie Cooper Revue contributed \$10 and members of the C. A. U. added their mite to the cause.

"Kid" Kelley advises that we are in error in crediting him with being stage manager of the Rabbit Foot Minstrels. He says that he is simply putting new music and ideas into his own act for use with that show.

Copy for The Page for the Spring Special Issue goes from this desk March 10. Outdoor show people, park managers, concessionaires and others who have advertising or news for the special issue had better get busy and get copy in. Let's hear about your plans for the season, the personnel of your organization, etc. Fair people, send your dates and plans. You haven't been getting your full share of attention in Spring Specials, all because you failed to provide the material.

"Hank" Shaw, who has been wintering at his home in South Boston, Va., expects to rejoin Sparks' Circus for his fourth season.

E. J. Hicks, who was ill in Toledo, O., for some time, is fully recovered and has signed to play saxophone with the L. J. Beth Shows minstrel company this season.

The Silas Green Company played a return engagement at Daytona, Fla., to 1,400 people for the night show. Nice business, that! While there Coy Herndon, who is an ardent Deacon, took advantage of his meeting with the Monumental Shows, a carnival playing the town, to dig up two new members for the organization. To these he added the application of one of his own show people.

The James I. McKellar Shows recently opened at Nacogdoches, Tex., with the following people in the minstrel: Willie James, Cora Stephens, Johnnie and Julia Thomas, Fowler Sumlin and wife, A. D. Patterson is the manager, and the cast is the same as last season, but one person being absent.

"Deacon" Harris, with the Rusco & Hookwald Georgia Minstrels, had the pleasure of playing his home town, Moberly, Mo., and what joy it was for him to triumphantly parade the streets as a star with the same show for which he carried a banner in 1906. Tim Owsley, stage manager, has been on a week's vacation due to illness. The show is traveling west fast. February 15 it played Albuquerque, N. M. The Coast will be toured for the balance of the winter.

Laues Williams, end man and character comedian with the O'Brien Georgia Minstrels, has been wintering in Savannah, Ga., since the close of the show. He makes the Pekin Theater his headquarters.

Producing Show

The Lafayette Theater management is financing a show of its own, *The Harlem Rounders*, a revue, the music for which has been written by J. Rosamond Johnson; the dance numbers staged by Frank Montgomery, and the scenery designed by Wm. Burt, house manager of the Lafayette. It opens February 23 for an indefinite run. Mr. Shapiro, one of the Lafayette owners, announces that he expects the show to compare with any downtown attraction in every way.

The production, now in rehearsal, calls for 12 scenes, nine of them being especially built full-stage settings. Mr.

CHAS. A. MATSON

NOW BOOKING THE FOLLOWING:

CHARLIE TAYLOR'S BAND.

GANT AND PERKINS, Two Comedienne.

KITTY AUBLANCHE, Singing, Dancing Whirlwind.

CATHERINE YARBROUGH, a Wonderful Prima Donna.

VIOLA MCCOY, new at the Cotton Club.

LEONARD AND MAYS (Bud and Buddy), Two Clever Kids, new at the Everglades.

ALSO BOOKING:

L. D. FLETCHER AND HIS ENTERTAINERS.

ANDY AND HIS ANDIRONS, new at Rose Danceland.

WM. BRAUD AND HIS CREOLE BERENADERS, new at the Nightingale Cafe.

ALBERT BAKER'S SOCIETY ORCHESTRA.

MAGGIE JONES, Exclusive Photograph Artist.

LITTLE BITS TURNER, Fastest Dancing Comedienne in the U. S.

WATKINS AND BROGSDALE, the Dancing Fools.

LAWRENCE LOMAX, the Famous Chicago Tenor.

MCGHEE'S HARMONY FOUR, the Dixie Quartette.

CHAS. A. MATSON BOOKING OFFICES

1547 Broadway, NEW YORK CITY. Lackawanna 4594.

Burt, who staged the *Creole Follies*, a former venture in the production field by the house owners, declares the new show will be even more elaborate than was the *Follies*, which was the biggest production the Page ever saw presented in a house catering to Negroes.

While casting has not been completed as this goes to print, it is known that Rosamond Johnson and His Band of 11 pieces, with the dancing boy and little brown-skinned beauty that have been features of his vaudeville act, will be in the show. Others already engaged are Abbie Mitchell, Florence McChalm, Billy Higgins, Brown and Peat and Frank Montgomery. A chorus of 12 will be used.

In connection with the project Messrs. Montgomery and Johnson are going to conduct a dancing and vocal school for promising local talent without cost to the student, with a view to developing potential talent. The management also intends to create a sense of community co-operation thru the medium of fraternal and charitable organizations to which they propose tendering benefits and performances under auspices.

Notwithstanding the large initial cost of the production, there will be no advance in the house scale, which has been a \$1 top.

REVIEWS

Macon, Ga.

(*Douglass Theater, Reviewed Monday Evening, February 2*)

S. H. Gray's *Elicia Scandals* got off to a well-filled house with a program that pleased. Four girls in checkered overalls and bandannas opened before a

special drop. At the conclusion of the first number Virginia Liston joined them in silk overalls to sing *Going Home*, a number that has been used too often.

Dinah Scott, a Macon boy, is comic in chief. He and "Bozo" Bailey followed the girls in dialog and songs that drew plenty of laughs. Sam Gray, in sailor garb, sang his own arrangement of *Tuck Me To Sleep* and pleased immensely.

Hazel Springer and Henrietta Leggette executed a clean and well-presented double song and dance turn that went for an encore and bow.

Four chorists did an alternate singing and dancing stunt with *Nobody's Business if I Do*. Gertrude Scott featured the bit, which seemed to lack punch, tho it went over. Ethel McCoy, a local favorite, delighted with *Red Hot Mama*.

Virginia Liston, Okeh record singer, scored in four numbers, accompanied by "Bozo" Bailey on a stringed instrument. This was followed by Gray and Liston, with the girls in *Lisa*, with flash-light effects.

Dinah Scott was featured in a ghost bit that went badly, due to a failure in the understanding of light cues. However, it got laughs. The show closed an hour's performance with *Goin' Home*, a fast finale number. A serial and a feature picture completed the program.

BILLY CHAMBERS.

Dan Desdunes Band

The Dan Desdunes Band recently was presented as a special feature in the Rialto, a film theater in Omaha, Neb. If one may judge by the review that appeared in a local daily the presentation was decidedly successful.

Here and There Among the Folks

The Drummers' Club of New York was host February 9 to a large group at a whist party and dance in its clubhouse.

Billy Willis, billed as a one-man vaudeville show, is playing the Dudley theaters in Washington, D. C., and vicinity.

Adele Moore, who has been touring for some time as a maid with Fannie Brice, is ill at her home in New York.

"Happy" Dounvier, recently accepted into the Deacons, has become manager of the Cairo Theater, Washington, D. C.

"Happy" Holmes has recovered from his injuries sustained in an accident in Boston and is again in New York.

Clifton Boyd, contortionist, writes from his home near Beaumont, Tex., protesting against the use of his name by some show that he neglected to mention.

Harry Ford, cornet and bugle imitator, is planning a trip to Europe this summer. He hopes to present his single in New York for a few months before sailing.

James M. Miller, of the office staff of the Handy Publishing Company, returned to his home February 3, much improved, after a stay in St. Luke's Hospital, New York, for a minor operation.

Prince Oskazuma has moved his base of operations from Charleston, S. C., to Miami, Fla., from where he writes that he is doing well. March 5 he celebrates his 60th birthday anniversary.

"Battle Axe", medal-holding jazz drummer, is now managing the orchestra at the Lafayette Theater, New York. He closed with the *Chocolate Dandies* to come in off the road.

Frank Montgomery has staged floor shows for the Cadillac Supper Club on Broadway. Lt. Tim Brynm arranged the orchestrations used by the Penn Ramblers band in the place. The show is a white organization.

Seems as if Rastus Airship is about lost to the outdoor show world. He has joined the big *Chocolate Dandies* Company. Incidentally, the company is headed toward the Coast, and big business is reported in Midwest cities.

The Ebony Trio has disbanded and Joe Simms, one of its members, has re-joined his former partner, Robert Warfield. Simms and Warfield have long

been favorites on the stage and also as composers.

On February 11 R. J. Brown opened his new Fraternal Hotel in Birmingham, Ala., with a reception and a tea service in the Masonic Temple Building, which it adjoins. The house is credited with being the most complete hostelry catering to colored patronage in the South.

"Sweetie" Walker, of the *Dixie Steppers* Company, playing thru Florida, has a new song, *When You Mess With My Man You're Messin' With a Woman's Man*, which she uses in her wench characterization. She and Martha Bow, with little "Sunshine" Walker, recently joined the show.

Major Loving, former conductor of the Philippine Constabulary Band of Manila and now a reserve officer of the U. S. Army, is directing a band for the Menelik Temple of Shriners at Oakland, Calif., where he has established his home since returning from the Philippine Islands.

The J. Rosamond Johnson act has been increased to 12 people. The turn was presented at Proctor's 58th Street Theater, New York, February 5-7. (See review in Turns and New Turns in the vaudeville section of this issue.) The act goes into the new production at the Lafayette Theater February 23.

Mayme Nelson, head usher at the Lincoln Theater, New York, celebrated a birthday anniversary last week and learned how popular she is with the patrons. They kept her busy receiving tokens. She has been in the theater a number of years and always wears a smile.

Richard B. Harrison and Harry Cahn participated in a recent charity benefit given in the Renaissance Theater, New York, for the wife of a mail carrier. These two fellows donate more service than do any other artists in Harlem. One is a Negro and the other of Hebrew parentage, but both have the same spirit.

Joe Camouche, husband of Cleo Mitchell, who stars his tabloid company, advises that they have changed the name of their attraction, long known as *We Got It*. The new title, considered as better adapted to the white circuit which they are touring thru Missouri, Oklahoma and adjacent States, is *Happy Days in Dixie*.

Jennie Hillman, New York costumer, has returned from an extended visit with

relatives and friends in Ohio. At Point Pleasant she was the guest of Mrs. A. W. Williams. In Hamilton she was entertained by James Hamilton and wife, owners of the Lincoln Theater, and in Dayton she visited Marlon Smart, retired actress.

The George Wintz *Shuffle Along* Company, after playing a group of one-nighters and split weeks in West Virginia and Ohio, opens a two weeks' engagement at the Grand Theater, Chicago, February 23. Edgar Conners, Edgar Martin, Al Watts, T. C. Corwell and Brown and Marguerite are with the show, under the management of Clem Shaeffer, who plotted it for nearly 200 continuous weeks to a tremendous profit.

Mrs. Luella Wells, who was under treatment in Philadelphia for a broken arm for some weeks, rejoined her husband with the Allen & Stokes Darks-town Bazaar Company at the Temple Theater, Cleveland, O., last week. The show jumped to the Elmore Theater, Pittsburgh, Pa., from there. The Silas Green showfolk made her a nice present as a token of their high esteem for her and her husband.

The San Francisco Call and Post of February 2 says:

"George Morrison and his ebony-tinted band—declared to be the finest colored musical organization in America—got away to a living start at the Pantages Theater yesterday, heading a bill of unusual excellence."

This is typical of what all the Golden Gate papers had to say about the band. Not so bad!

"Buckwheat" Stringer is in Nashville, Tenn., after a pleasant visit in Montgomery, Ala. Just before leaving the latter city he was among the Elks of Southern Pride Lodge No. 431 who visited No. 43 at Birmingham to participate in an initiation. A few nights prior to that the Montgomery boys gave their annual ball and Prof. Searight's Orchestra put over some great music, according to Stringer. Mrs. Stringer is ill in Nashville, the home of her mother.

The Gibson Family, featuring Baby Corrine and Baby Albert, is now heading a revue over the T. O. B. A. Circuit. There are 16 people in the show, including John Prampin, juggler; Flossie Ingram, Lindell Arthur, Roy B. Arthur, Ernest Montague, Marlon Moore, Mary Clemmons, Bernice Thornton, Mary Lee Black, Carrie Montague, Cosgo Cropp and L. C. Falon. The show played the Lyric Theater, New Orleans, the week ending February 7, making its 10th consecutive week on the time.

"Alberta Hunte and Company, in a comedy skit with songs and dances, called 'A Darks-town Syncopated Song and Dance Cocktail', won as much favor as any offering, and deserved it on merit. Miss Hunter and her troupe, two girls and a young man, were colored performers. She was as clever an interpreter of syncopated songs as Fay's has had in some time, and the young man was an agile and skillful dancer."

So spoke *The Rochester* (N. Y.) Democrat and Chronicle of February 3 in its review of Fay's Theater program.

Gus Smith and his wife, Genee Jones, who have been stage manager and musical director, respectively, of the *Oh, Honey* Company, are playing vaudeville dates in and around Boston. They also have gone into the publishing business, with four numbers as a starter, including *Honey Chile*, *Wandering Papa* and *I Want To Strut*, a ballad, a blues and a strut number. In addition Gus is publishing a gag book and writing special material for acts. Genee is taking advanced studies at the New England Conservatory of Music.

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Vol. XXXVII. FEB. 21. No. 8

Editorial Comment

MAYOR CARREL, of Cincinnati, stirred up sort of a hornet's nest last week when he announced that a new system of play censorship would soon be established by the city as an experiment. The committee intrusted with this power would tentatively consist of nine people—three women, a minister, a lawyer, a broker, a banker, a business man and a physician—who would visit the shows on their first local presentation and pass judgment upon them collectively. Their names would be kept secret to avoid the an-

noyance of favor seekers. The committee would take the place of the Mayor's secretary, who, it is said, has found the work of censoring onerous and too heavy.

Local theater managers particularly are wrought up over the question. One manager expressed himself as not opposed, however, to proper censorship and that if it really is necessary "it should be done by an unbiased expert rather than a jury of persons of various and varying minds and with probably only a superficial knowledge of things theatrical." He said he doubted if the censor congress, made up of citizens who presumably will not be theatrical ex-

To quote parts of another editorial: "Just how is Mayor Carrel going about it to prove to the public that this arbitrary jury is competent and qualified to sit in judgment on any play, good or bad? Can he assure us that its personnel, by education, temperament and spiritual insight, will be able to deal intelligently and justly in the performance of the peculiar duty required of them? He cannot. It would be extremely difficult, in this or in any other city, to select from the general citizenship a number of people in every way fitted to sit in judgment on plays or moving pictures."

A prominent actor scored the Mayor's proposed committee. To quote him, in

papers and in the faculty of your literary and drama departments at the University of Cincinnati."

The Billboard is not in sympathy with the censorship movement either. We would prefer to see the stage cleaned from within, i. e., by the producing managers themselves. But if this is not done and censorship is to come those producing managers who do not know where to draw the line—the line where decency ends—will have no one but themselves to blame.

And with all due respect to those quoted above, whose arguments carry weight, we believe that Mayor Carrel's idea of having persons of various minds serve on the committee is not so bad after all, except that the theater rightly should be represented.

To us the proposal is not a case of the committee passing on the merit of plays, but drawing the line between decency and indecency. And if that be so the members would not necessarily have to be experts. Is not the patronage of the lawyer, the broker, the banker, the business man, etc., solicited by the theater? Their own sense of decency, if they are of high character, would tell them which plays are clean and which are not, and if they are broadminded the theater should get a square deal. If the theater doesn't then it would be up to the Mayor to ascertain why.

AS THE campaign for the restoration of the legitimate theater gets under way the committee of theatrical interests will do well to look into the situation concerning the qualifications and remuneration of resident managers of theaters.

The co-operation of these men is necessary in order to win the battle for the spoken drama, so it is imperative that this co-operation be secured at once.

At present the average house manager does not seem to count for much. He is sadly underpaid. In some theaters the musicians and stage mechanics earn more than the house manager.

For the average salary paid it is hard to get a house manager with the ability, intelligence, foresight and industriousness necessary to do justice to his position. Nor is such remuneration likely to be an incentive for a house manager to exert a great deal of thought and energy in behalf of his employer's interests. It is more apt to lead him to neglect his theater duties and give part of his time to side issues from which he can derive additional revenue.

This same lack of incentive causes some house managers to follow lines of least resistance—to influence owners of the theaters to show pictures instead of spoken entertainment.

There should be more to a house manager's job than just opening the doors in the morning and closing them at night and doing the various chores that come in between. If he is a live-wire he will set his brains at work thinking up ways and means of advertising his house, boosting patronage, making the atmosphere of the theater attractive to patrons, cultivating a following for his house by establishing good social connections and doing other things to popularize his place of amusement.

But it is hardly reasonable to expect all that from a manager unless he is paid accordingly. It will profit theater owners in question to pay their managers considerably more money and thereby get considerably better results.

And it will repay the theater committee to take up the cause of the house manager, who in turn can do a lot to advance the cause of the legitimate theater industry.

This is another big week of business and pleasure for outdoor showmen in Chicago—the mid-winter meeting of the International Association of Fairs and Expositions, Showmen's Legislative Committee meeting and social function of the Showmen's League of America. Full details in the next issue.

Bargain Days in the Theater

WHEN business in the mercantile world is bad the customary method of stimulating it is to hold sales. By offering goods at bargain prices the merchants not only revive buying interest but incidentally make a lot of new customers.

The same principle might be applied to the theater business. During the dull periods and on the poor days of the week, such as Monday or Tuesday, or whatever the poor days may be in each locality, it probably wouldn't be a bad idea to have "bargain performances".

For instance, a policy could be adopted whereby children under a certain age, when accompanied by adults, would be admitted at a very low price; or a limited number could be admitted free. This, aside from helping to fill otherwise vacant seats, would have the very desirable effect of drawing in large numbers of the young folks—the very element that the theater should cultivate. It would even bring in many adults who ordinarily do not attend the theater frequently.

Saturday matinees and, in fact, all matinees on days when children are not required to be in school also could be offered at reduced prices to children, and a concession in all prices would be advisable on the worst night.

With a great many people theatergoing is primarily a habit. And habits are formed most readily during the younger years. There are very few young people who will not go to the theater whenever they have the opportunity, and by opportunity in most cases is meant the price of admission. If the theater is not within the reach of their limited means they simply learn to do without it and find other ways of amusing themselves. Thousands of potential theatergoers are lost in this way.

Even among adults there are large numbers who are kept away from the theater because they cannot afford to pay the regular prices of admission. This class, incidentally, is made up largely of another very desirable element for the theater to cultivate, i. e., students, school teachers and other persons who are deeply interested in the theater. This class, as a rule, will go to the theater on any night that it is within their means, so the lowering of prices on the bad nights of the week undoubtedly would attract them. As far as the house is concerned, the additional patronage and advertising derived from such a policy should more than make up for the concessions made in prices of admission.

The most popular method adopted by burlesque, vaudeville and stock houses to improve their weak nights include the holding of amateur contests, adding special features to the program, giving prizes, etc. While these stunts help some, they do not serve the purpose of bringing the theater within the reach of people with limited means. Besides, the special features entail additional expense on the part of the theater, whereas by the other method the saving of this extra expense would probably make up for the lower receipts.

People who can pay 50 cents or a dollar to see a show will pay that much no matter how big or small the program may be, but people who only have a quarter or 50 cents to spend cannot buy a ticket beyond that amount no matter how much they may want to see the show.

The man, woman or child who cannot afford to spend more than a quarter or 50 cents for a theater ticket today may be able to afford any amount for his amusement tomorrow, and unless they have acquired and cultivated the theater habit they are likely to turn to other directions for amusement when they have the means.

Considering the proposition from all sides, there are few better forms of exploitation for the theater than to hold an occasional "bargain day".

parts, would give just service to both the theater and the public.

Editorials in the local daily papers condemned the plan outright, one saying, in part: "The Mayor's jury of nine men and women to censor plays given in Cincinnati suggests boundless possibilities of intolerance and stupidity. If a play happens not to please a majority of the nine, who probably will be men and women who do not believe in the theater or its purpose, the people of Cincinnati shall not be permitted to judge for themselves. If the chosen nine do not care for a play you, the people for whom the play was written and produced, will not be permitted to judge for yourselves."

"I am an advocate of clean plays and wholesome entertainment, but I do not believe the kind of censorship which your mayor proposes will help the situation. No minority has the right to act as censors for the majority. If any censorship is necessary then it should be intrusted to people who thoroughly understand and are in sympathy with the theater. The mere fact that certain men and women are good citizens and successful in their own business or profession does not make them competent to pass on the theatrical attractions for their fellow-citizens. In such a matter the Mayor should have the advice of experts. Such experts are to be found among the dramatic editors of the news-

LET'S PUT OUR HOUSE IN ORDER

By Harry L. Dixon

FROM one source and another the news is gradually trickling thru to us of the great hinterland, that all is not well with the "mother" theater, namely, New York. From clenched teeth come the invectives and curses hurled at the "movies" as the cause of the disaster that seems at last to have befallen the fountain head of all things theatrical. We learn of little mud-slinging episodes in the endeavor to place the blame on the other fellow. We even hear the shouts going up that the salacious plays, now so much in vogue, are doing all the harm. And so it goes. A merry little tumult this, so let us hope some good will come of it.

To me, at least, this condition of affairs is not at all surprising. Many months ago I stated in *The Billboard* that this danger lay ahead. It was not a prophetic pronouncement by any means, but the simple operation of adding two and two together and stating the resultant figure was four. The road at that time had already hit the toboggan for a fast slide that headed straight to destruction. Judging from recent articles in *The Billboard* and elsewhere New York is now finding out that said toboggan is near the bottom of the hill, and the place where she stands is getting so slippery that she is in grave danger of following the toboggan.

About the time that the road situation was becoming acute, and hundreds of small-time actors were idle in what was normally the busy season, we had an Equity meeting in Chicago that, for good reasons, was largely attended. During that meeting it was emphatically announced that "business is not bad." "It is good." Perhaps the announcement was made to cheer us in our discouragement, but I suspect that the real reason for it was that the road condition was not fully understood by those who really ought to have been better informed as to actual conditions. And this is the thought that has prevailed in New York for several seasons past. The ledges of the box-office windows have been literally wearing away from the never-ceasing flow of shekels. Noting this, only a fool would dare suggest that show business in general was bad. Now that the tempo of the "clinketyclink" of the shekels is slowing up there is a sudden awakening to the fact that show business IS bad.

HERE is a fact that we can not get away from—when the "small ends" of any great business begin to fail that condition is bound eventually to affect the entire business adversely. And if nothing is done to improve the condition of the "small ends" why it is merely a matter of time until the whole business is so thoroughly infected that it has to face a life and death struggle.

The road began to fall years ago, but it did not go to pieces at a single bound and its complete downfall was brought about not by one but by many harmful things. The theatrical circuits were the entering wedge that did more than anything else to disrupt the business and start the road on its downward path. Theoretically a circuit was a good thing, but it was subject to so many grafts and bad business methods that practically it proved a good thing only for those who owned it. Too many circuit managers were out after easy money and nothing else. They cared but little how the road show fared, or the house manager either, as long as the coin kept rolling into the central office. They had been pretty good boys until they became powerful enough to show their hand, and then when it was too late old-time showmen found they were sitting in a game of "deuces wild" and the shows began to go on the rocks.

When these circuits were in their heyday a new phase of the show business came into being. Circuit managers were in a position to offer consecutive bookings to the larger producers and they were induced to send out third and fourth-rate "original" New York shows. New York plays were also leased by a few small-time road managers, and with greatly reduced casts and limited productions these plays were sent out under the pull of a "New York success". House managers were forced to play many of these shows under guarantees or percentages so small that they made little money. The scale of prices was considerably larger than that charged by the show regularly playing the territory, but backed by the reputation of the plays and boosted by extensive publicity campaigns they were able to take in what was called "big money". Of course, shows of this class did not stay with us many seasons, for the circuits could not stand up under the burden and you can not fool the people forever. Just the same they did an untold harm to the road shows, for they not only took a goodly share of money out of the territory at the time but they set a pace that was impossible to follow and make money under normal conditions.

Let it not be presumed that all small shows were playing a fair game either, for such was not always the case—as a well-known small-time manager put it:

"Well, we must admit that when business was good many of us cheated." The sum and substance of it all is that "commercialism" was rampant in the business. It was not a true commercialism, but of a form that can be called crass or stupid. It was the commercialism of the promoter and speculator governed by a gambling spirit that felt no compunction in stacking the cards if that would win the stakes. No wonder the public lost faith and became disloyal to the theater. With the coming of knowledge belief passed out of existence.

IF all this had happened some years before the show business in time might have recovered itself. But as we so often see in recorded history a State becomes powerful and rich, with the world apparently at its feet, but on the frontiers another people is growing in size and strength and is preparing for conquest. Unless this is realized and adequate means of protection taken to stay the advance of the enemy there soon comes the banging of mailed fists on the gates of a proud, luxury-loving Babylon or Rome. The show business presents a very similar case.

At this time the "movies" were in the distance making ready to gain a foothold in the amusement world, and this decaying condition of the road business gave them their first great opportunity to advance. The house manager was in a better position to hold his own than the show manager even if he had finally become the janitor of his own business without so much as a fixed wage. When the circuit manager, owing to lack of tribute, capitulated the house manager still had his house, so he reluctantly turned to pictures simply because he could not keep open with anything else. The picture game was new to him, but he had to learn it or get out and he took the only course open to him—he got out or "put on pictures". The enemy was fast conquering the frontiers.

And then when the movies waxed so powerful that they stood face to face with those high and mighty in the show business, the almost unbelievable thing took place. The befuddled theaters deserted to the proven methods of defense. They began to raise prices by leaps and bounds. Especially was this true with the gallery section of the house. Pictures offered the inducement of low-priced entertainment to those who were not well supplied with this world's goods, and when their old love, the theater, practically cut them off with prohibitive admission prices they followed the only way open to them—they deserted to the enemy. Losing the gallery gods' patronage was bad enough, but with them went the making of many a future theatergoer. The gallery was the mecca of every boy and young man who had a spark of love for the spoken drama in him. Thus with the passing of the gallery went also the embryo theatergoer. Later when the movies improved, both in production and presentation, many patrons from the balcony and parquetry also deserted and followed the well-beaten path made by the gallery.

There also came at this time the pernicious and persistent letting up on "service" and a wild attempt was made to change if possible the very nature of the theater itself. Orchestras were reduced in size and the music cut to the minimum. Freak scenery and lighting effects came into fashion. Powder-pating girls replaced men ushers. Men afflicted with ennui and dyspepsia were still retained in the box office. Ticket scalpers became a legion and grew rich on theatergoers' money. On the other hand picture houses were augmenting their orchestras and even great organs were installed as an added feature to the musical programs. They developed a force of uniformed and trained ushers. In fact, "courtesy and service" became

their silent slogan. And when, in addition to all this, we consider the equitable prices of admission, it is easily understood why many a confirmed theatergoer became a "movie fan" and the regular theater lost him forever. It would appear that the movies were actually "giving the public what it wanted" instead of shouting that phrase from the house-tops as an excuse for questionable entertainment.

And many of the big picture men of today—those with the million-dollar palaces, if you please—are the same men who began operating in storerooms. They were then in close contact with their patrons and learned what was wanted. As they climbed higher and higher they also learned that human likes and desires are very much the same in all peoples, for as Kipling so aptly put it: "The Colonel's lady and Judy O'Grady are sisters under their skin." Then the big picture theater was built and presentations were made still more elaborate, but the underlying system prevailed. And these men did not fall for the false theory that "New York" is the yardstick by which all entertainment must be measured. When actual danger comes these men will be well able to meet it because they have a thorough working knowledge of their business. In this respect they are more securely entrenched than the widely heralded "commercialized theater", for the so-called "commercialism" foisted itself without invitation upon an institution that was already a going concern and the basic or fundamental principles have not been fully learned.

A very disagreeable and unwise trait in human nature is the tendency to condemn the other fellow for a failure instead of themselves. The movies are not altogether to blame for the present state of affairs, for the truth is if the show business had remained in a healthy state it would have been less open to attack. Motion pictures would have remained in the field, there is no question about that, and no doubt cut into theatrical incomes, but they would not have become the dominant amusement factor they are today.

And right here it may be well to note that an "actual danger" is already scented by those wise in the picture game. And this danger lies in the direction of the producers' camp. Not only are they pushing rentals to a point that is burdensome, but they are even striving to dictate what films the picture house shall run. Worse yet, they are intent on producing the unclean films. Here is what the chairman of the committee on resolutions of the Third National Motion Picture conference, recently held in Washington, has to say: "Not one of the larger film companies but has deliberately gone back on its pledged word to purify the films. An almost insane craving for greater profits, regardless of the ruin that may be left behind is responsible on the part of those higher up in the industry for this condition."

These men are not representative of their race which, as a whole, is among the highest class of American citizens. Again that pestilence-breathing dragon, "commercialism" rears its ugly head. Perhaps the Upshaw Bill, now before Congress, which would control the production of motion pictures at the source, will be the St. George who will slay the monster—who knows?

ONE injurious effect of the general breaking down of the road is made obvious by the fact that there are few places an average New York success can be presented after its home welcome is gone. The many long seasons that such a show could play at a profit is a thing of the past. No longer is it possible to keep a show in New York for a "record run" only, with the hope that the road tour will more than recoup the losses that may occur. The few shows that can still exist on the

remnants of the road are of an unusual caliber that few shows possess. And it must be a matter of wonderment "back home" to see these shows play engagements of several weeks in cities where the split week is now the policy. Their road success is not due to the "New York trade mark", but to their reputation as good old-fashioned dramatic entertainment.

Another injurious effect that is not so obvious is the fact that many people in the provinces no longer have the theater-going habit. Then, too, a certain evil smell is so closely associated with the theater of today that they prefer taking a chance on entertainment that may not offend. So when chance leads them to the great metropolis the theater is likely to see them—not. And the younger generation that never saw a show can hardly be expected to "rush" the nearest ticket broker as soon as they land.

New York may have no intimate knowledge of the provinces, but the provinces know a lot about New York. The daily press and the magazines now carry this knowledge to even the most backward rural communities. And the press is getting more truthful since there is less danger of losing theater revenue. In a week's time and without effort I have collected a fistful of articles on New York conditions. In the list of writers are two New York managers, a Western dramatic critic, now in New York, and a professor of English at a Western college. All of this has been spread broadcast in a section over 36 hours' ride from New York. Needless to state, none of these writers is hilarious over present conditions, and almost with one accord they bewail the salacious plays. The English professor witnessed 20 shows in New York and he strikes the keynote when he remarks: "Plays of this season strike the carnival note." Since his return he has lectured before nine Women's Clubs. As to the attitude of these women towards the theater, if any of them go to New York, draw your own conclusions.

LOVE for the spoken drama may be slumbering, but it is not dead. It has been too deeply ingrained in human nature thruout the ages to come to an untimely end in a few short seasons. But radical changes in the theater must come if this love is ever again to express itself. Our house must first be cleaned, the stench gathered up and dumped in the sewer. Then seal up the manhole so there will be no chance of "backfire". It is the rottenness of the theater that is the worst influence thruout the country today. Public opinion can not do much perhaps about business methods, but it can, and will, control this indecent phase of the theater if it becomes necessary.

Let us bring back the gallery and with it the future theater patron. Saturday morning matinees for the children are now being planned by the movies. Why not take that for our cue and develop a future attendance at the theater? Let us cut out the ticket speculators and reduce prices in general, even if this does for the time mean a cutting down of profits. Let us develop "service and courtesy" to the highest perfection. In our fear of "the radio" let our experience with the "movies" prove of some value. Any family can now stay away from a few high-priced shows and save money enough to buy a good "radio set". Radio is here to stay and it is bound to improve with time. We cannot tax it out of existence, as has been suggested, for a further nonattendance at the theater will pay the tax, no matter how exorbitant. And let us give the road a fair deal. It is still there waiting only for a chance to come back.

All in all, we must put our house in order. If we can not, or will not do that, then the theater must remain as it is until another system, another ruling power, can actually "give the public what it wants".

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MOTION PICTURES

EDITED BY ARTHUR W. EDDY

COMMUNICATIONS TO
NEW YORK OFFICE

BRITISH THEATER MEN COMING HERE

Other European Exhibitors Also
Plan To Attend M. P. T. O. A.
Convention at Milwaukee

New York, Feb. 14.—A delegation of six British exhibitors has been selected to attend the sixth annual convention of the M. P. T. O. A. to be held in Milwaukee, Wis., May 12, 13 and 14. The delegates are affiliated with the Cinematograph Exhibitors of Great Britain and Ireland. Delegations from France, Belgium, Italy and other sections of Europe also will probably leave for the United States about May 1. This will be the first convention of the M. P. T. O. A. to be attended by representatives of European exhibitors. The Canadian division of the American exhibitors' organization also will be well represented.

Questions to be considered will have an international as well as national import. The problems of Canadian exhibitors being practically identical to those of American theater men, these two groups of delegates will have a great deal in common.

The special committee on transportation recently met here to organize and to discuss preliminary plans for conveying the delegates to and from Milwaukee. Comprising the committee are George F. Stanton, city passenger agent of the New York Central Railroad Company; D. M. Wootton, city passenger agent of the Chicago, Rock Island & Pacific Railroad Company, and Clarence A. Cohen, representing the M. P. T. O. A. One-half will give the delegates first-class round-trip passage. Special cars will go to Milwaukee from various central points, including one for the accommodation of New York City theater owners.

The M. P. T. O. A., thru President M. J. O'Toole, has written to all producing and distributing companies asking that tax-free music be used in the preparation of music cue sheets for use of theaters. The communication says that "for some time motion picture theater owners have been unfairly burdened with a music license tax imposed upon them thru the agents of the American Society of Composers, Authors and Publishers, and this situation has been aggravated by the indication of taxable music by the producers and distributors in the music cue sheets accompanying the pictures leased to theater owners." To quote another paragraph of the letter:

"There is an abundance of tax-free music suited to every possible kind of filmed production. The producers and exhibitors of pictures can easily adapt this music to the different productions. This will render the rearranging of the music on the part of the theater owners unnecessary and because of the possible greater expertness of studio adjustment will bring the presentation up to a higher standard than would otherwise be the case."

New Films on Broadway

Week of February 22.

Capitol—Probably *Daddy Goes-a-Hunting*, Metro-Goldwyn, starring Alice Joyce and Percy Marmont.

Rialto—*Too Many Kisses*, Paramount, featuring Richard Dix and Frances Howard.

Rivoli—*Sackcloth and Scarlet*, Paramount, starring Conway Tearle and Alice Terry.

Strand—*Her Husband's Secret*, First National, with Antonio Moreno and Patsy Ruth Miller.

Piccadilly—*No, Doctor*, Universal, featuring Reginald Denny and Mary Astor.

Central—*Man Without a Country*, Fox.

Broadway—*Frisolous Sal*, First National, with Mae Busch and Eugene O'Brien.

Cameo—*The Last Laugh*, UFA, starring Emil Jannings.

Colony—*Charlie's Aunt*, Producers Distributing Corporation, starring Syd Chaplin.

Criterion—*Miracle of the Wolves*, Societe Francaise de Romans Films.

Astor—*The Lost World*, First National, with Bessie Love, Lewis Stone, Wallace Beery and Lloyd Hughes.

Action Stories Pictures Plan For Big Publicity Campaign



Peggy O'Day, pictured above, of Hollywood, Calif., said to be the only woman producer in the country, has been in New York attending to matters in connection with the sale of the 1925-'26 output of her company, the Action Stories Pictures Corporation. Miss O'Day, who is known as the "thrill girl", is planning an elaborate exploitation campaign which promises to insure the success of her productions.

The principal feature of the publicity drive involves a national tieup with the group of well-known publications comprising 14 magazines which are devoted to stories of the Western or semi-Western type. The story selected for picturization will be printed in the magazine simultaneously with its release. The cover of the issue will carry a picture of a scene from the production presenting featured members of the cast. Advertisements will be inserted in all publications in the group, which will enable Action Stories Pictures to come to the attention of several million readers. Attractive and striking lobby and newsstand displays also are part of Miss O'Day's

program, the object of which will be to cater directly to the exhibitors rather than to distributors.

Action Stories Pictures will handle its own distribution. A production each month is scheduled during the year, which begins next September. The work will be done at Hollywood. Convinced that good semi-Westerns can be made without expensive sets, she will be starred in each film. As yet the male lead has not been selected and plans are being contemplated for a national contest for this purpose.

Miss O'Day has played opposite Franklyn Farnum, "Hoot" Gibson and other Western stars and also had a part in *Sundown*, with Roy Stewart and Bessie Love. She was also the featured member of the cast in a series of turf pictures released thru Anchor and *The Fighting Skipper*, a serial distributed by Arrow. In this year's output "Big Boy" Williams was cofeatured with her, but he will not be in the next 12 productions.

Women Want Censorship

Albany, N. Y., Feb. 14.—With an energetic feminine lobby working, possibilities for the abolition of the State motion picture censorship seem reduced. Governor Albert E. Smith has recommended this action and the Republican leaders were in favor of the move but now they are giving the matter a sober second thought. Opposition to the plan to do away with the censorship is especially powerful in the rural districts, wherein lie the Republican strength. Included in the opposition ranks are women of both the city and town. Mrs. Frederick Pruyn, of Albany, is actively associated with the pro-censorship forces.

Fred Niblo Makes Denial

New York, Feb. 14.—Declaring that he was misquoted on his recent return from Rome, Fred Niblo, director-general in charge of Metro-Goldwyn's production of *Ben Hur*, denies that there had been any difficulty with the Fascist government of Italy or any other political party, or that there had been labor troubles of any sort.

Motion Picture Relief Fund Makes Schenck Its President

Hollywood, Calif., Feb. 14.—Joseph M. Schenck was named president of the Motion Picture Relief Fund of America at a meeting held Monday evening. Vice-presidents selected are Mary Pickford, William S. Hart, Harold Lloyd and Frank Woods. Rev. Neal Dodd, pastor of Hollywood's "Little Church Around the Corner", was chosen secretary, and Victor H. Clarke of the Famous Players-Lasky studio treasurer.

The organization will maintain two offices, one in New York and one in Hollywood. The sum of \$30,000 is available for relief work during 1925.

Pathe Runs Contest

New York, Feb. 14.—In an effort to bring its new serial *Idaho* to a nationwide attention, Pathe this week started a contest offering \$1,500 in cash prizes for the best photos of a "typical American family." Accompanying each entry may be a 100-word letter written on the theme *Why We Like Patheserials*. The contest ends July 1.

EIGHT PICTURES VISIT BROADWAY

List Includes Three Highly Touted
Feature Films---All Have
Gratifying Openings

New York, Feb. 14.—Eight new pictures, including three highly touted features, are occupying Broadway theaters this week. After its world premiere in Boston at Tremont Temple *The Lost World*, produced by First National with Bessie Love, Wallace Beery, Lloyd Hughes and Lewis Stone as the principal players, opened an indefinite run at the Astor, replacing the Shubert show, *Artists and Models*. According to the house treasurer it has been doing gratifying business. The seat sale extends only for two weeks.

Wednesday evening marked the first showing of the Fox picture, *The Man Without a Country*, Edward Everett Hale's story, at the Central. The house was packed. The feature succeeds Fox's *Folly of Vanity*, which was a poor drawing card. Just how long it will remain at the Astor is indefinite.

At Moss' Cameo *Charlie's Aunt* was reported as packing 'em in. Other new pictures being housed along the Rialto are *Coming Thru*, at the Rivoli; *Chu-Chin-Chou*, at the Piccadilly; *A Man Desires*, at the Strand; *Pampered Youth*, at the Rialto; *The Great Divide*, at the Capitol.

The Ten Commandments, playing at the Criterion for more than two years, shattered all long-run records Sunday with its 829th showing. This surpasses the record of *The Covered Wagon*, which ran at the same theater for 827 performances. At the box office *The Billboard* was informed that the picture is still going strong. It will vacate the house Sunday, February 22, when *The Miracle of the Wolves*, made by the Societe Francaise de Romans Films on the Continent, will be screened for an indefinite run. Afterwards *Grass*, described by its press agent as the "Persian Covered Wagon", will hold forth in the Criterion.

Pictures along the street last week failed to produce unusual business. *Cheaper To Marry*, displayed at the Capitol, took in about \$52,000, doing somewhat better than *Excuse Me* the previous week. At the Criterion *The Ten Commandments* continued its average of \$10,000. Tom Mix's *Dick Turpin*, held at the Piccadilly for a second week, did approximately \$15,000 worth of business, keeping pace with the initial week's figures. About \$20,000 was grossed at the Rivoli, which was featuring *The Devil's Cargo*, and at the Rialto *The Last Laugh and Party Winks* combined to bring in approximately \$23,000. A poor showing was made by *The Salvation Hunters* at the Strand, which received less than \$20,000. At the little Cameo *Capital Punishment* did better than \$6,000. *The Lady slipped* slightly to about \$13,000 at the Colony. *Romola* made a weak impression with less than \$10,000 at the Cohen, and *The Iron Horse* held its own at the Lyric, exceeding the \$8,000 mark. *Quo Vadis*, with Emil Jannings, opens at the Apollo Sunday evening.

Would Purify Movies

Topeka, Kan., Feb. 14.—Measures recently submitted to the House of Representatives would abolish the motion picture censor board and provide punishment as a misdemeanor for the showing of indecent pictures. The penalty, a \$100 fine or 30 days' imprisonment, would apply to film companies, picture show companies and theaters. Enforcement would be in the hands of the regular local law officers.

Very Latest Screen "Find" Is Lumbricus Terrestris

Washington, Feb. 14.—Perhaps the latest screen "find" is *Lumbricus Terrestris*, better known as the common earth worm. He is playing the leading role in *Laying Lumbricus Love*, a production being made by the Department of Agriculture in co-operation with the United States Golf Association. The picture shows how lumbricus destroys grass roots and how he gives up the ghost when treated with corrosive sublimate.

REVIEWS

By EDDY

"Coming Thru"

Paramount

Paramount's *Coming Thru* is the best Tommy Meighan vehicle in some months. The cinema will go a long way towards sustaining that star's reputation, especially with the fans who idolize him as an impersonator of his men, rough and ready. *Coming Thru* is a good but not a great picture.

Meighan is not a Barrymore or an Arliss; nevertheless, his work gets over in his own way. In this film he plays a mine superintendent in a turbulent Alabama town who not only exemplifies his administrative abilities but also wins back his wife's respect and love. Lila Lee, cast as his wife, is adequate and graceful in her role. Wallace Beery is the heavy and, as usual, is excellent. John Milern, Lawrence Wheat, Frank Campano, Gus Weinberg and Alice Knowland lend support.

The story, which possesses more cohesion than most narratives that come under this film classification, tells that Tom Blackford is accused of marrying Alice Rand, daughter of a prosperous mine owner, because of her financial position. Peeved at her father's charge, he partly admits the truth of the allegation and thus estranges himself from his wife, who is listening in an adjoining room. To prove that he is a real man, he becomes superintendent of one of Rand's properties in a rough, tough and sassy mining hamlet. The father, hoping that this undesirable son-in-law will fail in the enterprise, engages Joe Lawler to obstruct him. When the mine machinery entirely too frequently gets out of order Blackford discharges Lawler, who tries to stage a strike. The super quells this by an exposé of the fact that Lawler was cheating the men indirectly through giving short weights in coal. Then is inaugurated a somewhat comic and a little thrilling chase all over the mine buildings' roofs and shaft and the villain, as per tradition, falls off and ends his career. Blackford's heroism squares him with his wife.

One night a shot is discharged at the superintendent as he stands in his residence. But instead of ducking out of sight, as most humans would, he remains a splendid target for a possible second attempt. But, considering it all in all, the picture reflects compliments upon the director, Edward Sutherland, it being his initial directorial venture. The film was taken from *Red Rock*, a novel by Jack Bethea.

"The Tales of a Thousand and One Nights"

Societe des Films Albatros

The most recent film visitor from foreign shores (to be exact, from Africa, where it was made by a Russian producer) is *The Tales of a Thousand and One Nights*, whose American destinies are being guided by the Davis Distributing Division, Inc. It is a curious combination of beautiful fantasy, Douglas Fairbanksism and Charlie Chaplinism. Far more interesting it would have been had the producer remained true to fantasy rather than try to inject the American cinema conception of action. As a result, the picture becomes a cosmopolitan, mildly interesting wherever it is shown. It certainly will not be enjoyed to any great extent by American audiences.

Shahrlar, caliph of India, employed a system whereby he acquired a new wife daily and slew her on the following morning. He caught this playful habit after his first wife had deceived him. The caliph continues this practice until he weds Secherazade, who is more wily than her unfortunate predecessors. She conceives a plan to tell her husband absorbing stories as dawn approaches and leave them unfinished, thus prolonging his interest and her life. This scheme works out with gratifying success for the spouse, whose intelligence captivates the caliph, and she gets a permanent job as the star of his harem.

Practically all of the film concerns the story within the story, that of *Gul-Y-Hunar*. The person bearing this uncertain name is a young princess. While en route to visit her sister in a distant kingdom her vessel goes down during a storm but she is washed ashore to be captured by a people who do not worship Allah. Prince Selehman, son of the Sultan, falls in love with her and aids her to escape. Later, when his father discovers that he is a worshiper of Allah, he orders him put to death, along with his tutor, who shares his religious beliefs. As the executioner's ax descends upon the old scholar's head he magically disappears. When the death-dealing agency is raised over the prince every inhabitant of the city save he is turned into stone.

The escaped princess, in company with a caravan of traders, finds her lover in the deathly city. They join the merchants and are captured by the soldiers of Sultan Salmandra. Then the ruler assigns the girl to his harem, the hero prince breaks loose from his job as slave, lights a great portion of the Sultan's army, jumps over walls, hides in a

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swimming pool and generally acts absurd. Finally, he saves the princess from being buried alive at the direction of the Sultan's jealous wife.

Miss Boldreff, as the princess, is a stately beauty and is effective, as is her lover, Rimsky. The remainder of the cast is capable enough for the picture, which embraces both humble and exquisite hits of photography.

"New Toys"

First National

Altho First National's press sheet on *New Toys* makes the statement that the picture is a "love drama of newlyweds," it bears more resemblance to a scrappy farce, and a commonplace one at that. The film reaches the zone of mild entertainment, but is too weak a piece of construction to get beyond. The titles are too numerous.

For the most part Dick Barthlemess' work is agreeable altho he makes Will Webb childish in some of the scenes. He does not show to advantage in farce. But Barthlemess back into drama where he can give performances like in *Way Down East*, *Broken Blossoms*, *Tollable David* and *The Bond Boy* and his reputation will be sustained rather than injured.

Playing opposite Dick is his wife, Mary Hay, cast as his screen spouse, Mary Lane. The young couple, in their "love nest", find life beginning to pall. Mary aspires to a stage career, and her longing is abetted by Tom Lawrence, played by Clifton Webb. Natalie Woods, Will Webb's former fiancée, hopes to start trouble and arouses the wife's jealousy. Thus irritated, Mary accepts Lawrence's offer to star in a costume play which he is directing. She weakens, however, and decides to abandon the idea, but does not when she returns home to find Natalie entertaining Will.

The night of the opening of the show Will makes an eleventh-hour decision to attend with Natalie. Mary, as Queen Elizabeth, ruins the performance thru her blunders and ill luck and the drama turns out to be a corking burlesque. These scenes are really funny. Will rushes back stage when the curtain drops and is informed by the door man that Mary has gone to a hospital. This proves a false alarm and the excited husband finally discovers his wife in the theater, all ending happily.

Mary Hay and Clifton Webb both please with their efforts. Also in the cast are Katherine Wilson, Francis Conlon, Bijou Fernandez, Jules Jordan, Jacob Kingsbury, Tammany Young and Baby Pat O'Connor.

John S. Robertson directed the picture, made from the stage play. Length of film, 7,250 feet.

"Pampered Youth"

Vitagraph

To use plain, unvarnished truth *Pampered Youth* is nothing less than an imposition upon the movie-going public. It is trash from beginning to end. The story is an insult to the taste of any intelligent person and the acting is not sufficiently good to provide any relief. Booth Tarkington's novel, *The Magnificent Ambersons*, may have won a prize but Vitagraph's screen version won't. Exhibitors desiring to minimize wear on their theater seats should book this film.

The picture had reached middle age before I could discover what the plot was. It seems that the Amberson family was "a big load in a little puddle" in its own bailiwick. George Minafer, grandson in the line, is distinctly a "pampered youth". He enjoys buggy riding with Lucy Morgan, whose father, Eugene, is an old disappointed sweetheart of George's mother. After the elder Mr. Minafer goes to his reward Eugene tries to induce the widow to marry him but George interferes. Just why he becomes an obstructionist is not clear, altho it may be because he is jealous of his mother or because one time Eugene made a cutting remark concerning him.

When the Amberson fortune dwindles George becomes a laborer and also has the misfortune to be struck by one of the snappy automobiles of the early 20th century. The tenement block in which he lives catches fire and Eugene saves George's mother from the flames. The fire scenes recall to my mind that entertainment spectacle of nearly 20 years ago, entitled *Fighting the Flames*. They shrink of studio manufacture. At the finale of the picture George forgives Eugene and kisses Eugene's daughter, thereby indicating forthcoming marriage.

Allan Forrest, who plays Eugene Morgan, evidently taps the much-sought fountain of eternal youth. He goes from youth to advanced life with scarcely a

change in makeup. Alice Calhoun, cast as George's loving mother, looks as young in the last scene as she does when the story opens. Amusing are the ancient automobile models, and the runaway-wreck scene is well done.

Cullen Landis is the featured member of the cast, which is comprised of Emmett King, Wallace McDonald, Charlotte Merriam, Kathryn Adams, Aggie Herring and William J. Irving. David Smith directed the picture.

"Charley's Aunt"

Producers' Distributing Corp.

As everybody knows, comedies are filmed to make people laugh, and if they fulfill their duty that is all that is necessary. *Charley's Aunt*, released by Producers' Distributing Corporation, cannot be classed as a brilliant or clever comedy, but it does provide a gratifying amount of laughter. It is delightful farcical insanity, powerful enough to rock any type of audience, sophisticated or provincial.

Syd Chaplin appears as the fictitious aunt in the mixup and makes the role all that it was intended to be. Supporting him (and efficiently so) are Ethel Shannon, James E. Page, Lucien Littlefield, Alec B. Francis, Philip Smalley, Eulalie Jensen, David James, Jimmie Harrison, Mary Akin and Priscilla Bonner.

Jack Chesney and Charlie Wykeham are desirous of proposing to two girls who have a mercenary guardian, Spettigue, who loses his income if they marry. When he plans to take them to Scotland to avoid possibilities of matrimony the youths arrange for a luncheon at which they intend to pop the question. Charley's aunt, "from Brazil, where the nuts come from," fails to arrive as per schedule and so Babbs, officially known as Sir Fancourt Babberley, dons his amateur theatrical costume and impersonates the missing relative, thus adding more or less of an atmosphere of propriety to the gathering. He finds himself in a bushel of trouble when two gentlemen, having in mind the shekels of Charley's aunt, seek matrimonial alliances. After a series of rollicking situations he secures written permission for the two girls to marry their beloveds and then is duly exposed. He rounds out the picture by receiving the loving attentions of the girl of his dreams, whom he believed was not keen about him.

Scott Sidney supervised the production, which is sure-fire from the box-office standpoint. It is an adaptation of Brandon Thomas' farce-comedy.

"The Lady"

First National

Polly Pearl, English music hall star, wanted to be a lady and thought she was heading in the proper direction when she married Leonard St. Aubyns, whom she loved. But he turned out to be a rotter and Polly drifted about for years, intent on finding her lost son. Middle age has visited her when she does locate him in her Versailles cafe but deems it best that he shall never know she is his mother. When they part, he to answer to a charge of murder existence, she has the gratification of knowing that he is a gentleman and she, perhaps, has some of the characteristics of a lady.

That briefly is the story of Norma Talmadge's most recent screen production, *The Lady*, made by First National. There is nothing strikingly original about the tale, but with Miss Talmadge heading the cast the theme is but an insignificant detail. As *The Lady* she acts her way into your heart, making you feel that the drama she is portraying upon the screen is a reality, not the imaginings of a writer. If the immortal gods would be kind they will send us more superb Norma Talmadges.

After Polly Pearl has married Leonard St. Aubyns against his father's wishes they go to Monte Carlo, where he revives his interest in a former sweetheart, Adrienne Chateller. The music-hall singer is then deserted by her husband and later, in a sordid French cafe, gives birth to a son. A few months afterwards the husband's father demands that the child be entrusted to him, but Polly gives the baby to the wife of an English clergyman with the request that she take care of him and never let her (Polly) find him again. Years pass and Polly, again longing for her boy, searches England. Some of the most touching scenes in the picture are displayed when she is shown as a flower woman scanning passersby in hope of finding her son.

The story shifts to France, where Polly has inherited a cafe. One night two British soldiers come in and the

youngest, in trying to prevent a fight between his buddy and a dancer, accidentally shoots his pal. He is rendered unconscious and Polly, trying to revive him, learns thru his identification tag that he is her son. Altho overjoyed at their meeting, she refrains from revealing her relationship. The greater part of the film is devoted to Polly's account of her life, her story ending when the restaurant trouble begins.

Supporting Miss Talmadge are Wallace Macdonald, Brandon Hurst, Alf Goulding, Doris Lloyd, John Fox, Jr., Paulette Duval, Edwin Hubbell, Emily Fitzroy, John Herdman, Margaret Seddon, Myles McCarthy, George Hackathorne, Marc McDermott and Walter Long. Credit for the excellent direction goes to Frank Borzage. Frances Marion made the silver-sheet version of Martin Brown's play.

The Lady is a promising box-office attraction. Its footage is 7,357 feet.

"The Great Divide"

Metro-Goldwyn

The Great Divide, transferred by Metro-Goldwyn from the stage to the screen, has few interest-compelling qualities. In its heyday on the legitimate it was considered a splendid piece of workmanship, but nowadays discriminating audiences will find it obsolete in construction and practically immune from thrills. In addition to the puny theme the two principals, Conway Tearle and Alice Terry, fail to contribute convincing performances. The picture will never substantially improve box-office attendance records.

As William Vaughn Moody's play is interpreted for the screen Ruth Jordan finds herself in the power of three rough Westerners who break into her cabin while her brother, Philip, is away. Steve Ghent, one of the intoxicated trio, is fascinated by her and after buying off one of his pals shoots up the other in an impromptu duel. He requires the girl to marry him, holding her to a previously made agreement whereby he offered her his protection. Ghent takes her to his cabin and there her brother comes and escorts her back home.

The only authentic thrills appear when Ghent rides for a physician as his wit approaches motherhood. His ride thru the canyon, in company with a medico, with the results of a cloudburst thundering in back of him, is excellently done. Later, when Steve comes to beg his wife's forgiveness, her brother tries to shoot. Then to Ruth comes the realization that she loves him instead of despising him.

Conway Tearle has played cave-manish roles before with impressive force and calmness, but in this film his domineering does not ring true. Miss Terry, looking very attractive in her blond wig, plays indifferently, especially when her brother attempts to kill the man she loves. The photography over which some reviewers have gone into rhapsodies is really commonplace in my opinion. Much more artistic shots are incorporated in *The Trail Rider*, Buck Jones' latest effort, which will be reviewed in a later issue of *The Billboard*.

Wallace Beery, Huntley Gordon, Allan Forrest, George Cooper, Zasu Pitts and William Orlamond are also in the story, which was directed by Reginald Barker.

"As Man Desires"

First National

Two commendatory performances, one by Viola Dana and the other by Milton Sills, are features of *As Man Desires*, directed by Irving Cummings for First National. This is the most competent piece of work Miss Dana has presented in her screen career. If she is sufficiently fortunate to be cast in roles of this type her ascent upon the cinema ladder will be unhalting. Milton Sills also excels in his characterization. In fact, *As Man Desires* is an all-around entertaining picture, well worth booking.

Realizing that he will be accused of murdering Col. Carringsford, whom he found making love to his fiancée, Major John Craig exits for the South Sea and engages in the pearl-fishing business. Gorilla Bagsley has been robbing his beds and so Craig adjusts the matter with his fists in a native cafe, thus augmenting Pandora La Croix's admiration and love for him. When he refuses to take her with him she swims to his vessel and there induces him to marry her. They go to the sea captain's island domain.

A member of Craig's crew learns that his superior is wanted in India for murder and communicates with the authorities there in order to get the reward. The officer, upon arriving, is stricken ill. Craig, who is a surgeon, performs the necessary operation after a battle with himself, as he realizes that, providing the man lives, he will probably return to India under arrest. However, it appears that the official had come to bring the gratifying news that he has been exonerated of the crime. The picture seems to be coming to its end when Bagsley shoots at Craig, but instead kills Pandora. In the meantime Craig's old sweetheart has arrived upon the scene and they face a happy future together.

In making the adaptation from Gene Wright's novel, *Pandora La Croix*, Earl Hudson did an excellent job. Supporting Sills and Miss Dana are Ruth Clifford, Rosemary Theby, Irving Cummings, Paul

(Continued on page 56)

Film Shorts

Paramount has completed two more pictures at its Coast studios and locations near the Pacific. Jack London's *Adventure*, directed by Victor Fleming, has a cast including Tom Moore, Pauline Starke, Wallace Beery, Raymond Hutton and Walter McGrail. Jack Holt, Lois Wilson, Noah Beery, Raymond Hutton and Charles Ogle work in *The Thundering Herd*, made by Director William K. Howard.

Harry McCoy supports Wanda Wiley in her latest comedy, *Nobody's Sweetheart*, a Century, handled by Universal. *Kiss Me Again*, Warner Brothers' third Lubitsch production, is now well under way at the Hollywood studio. Featured members of the company are Marie Prevost, Monte Blue, Clara Bow, John Roche and Willard Louis.

The Best Man is Edmund Loew's next starring vehicle for the Fox Film Corporation. R. William Neill is handling the direction. Grace Lombart plays the feminine lead and Adolph Milar impersonates the villain.

Bert Roach has put his signature to a Metro-Goldwyn contract. Alan Crosland, who has been a featured director with Selznick, Cosmopolitan and Lasky, will not renew his contract with the latter concern but instead will become a free-lance. He was responsible for *Three Weeks*, *Enemies of Women* and *Slim Shoulders*.

The new Pathe serial now in production in Florida will be billed as *Sunken Silver*. Alleen Ray is the star. Distinctive Pictures, Inc., next production will be *Wildfire*, with Alleen Pringle in the principal role. Work is under way at Vitagraph's studios in Brooklyn.

Preparations are being made for the release of *Forbidden Cargo*, Evelyn Brent's fourth Gothic production for F. B. O.

Walter Hiers is now working in *Rarin' Romeo* at the Christie studio at Hollywood. Duane Thompson is playing opposite him, the cast also including Rosa Gore, formerly of the vaudeville team of Crimmins and Gore.

A print of *The Courageous Fool*, the fourth of the Rayart series starring Reed Howes and directed by Albert Rogell, has been received from the Coast at the Rayart New York offices. Ned Sparkes and Carmelita Geraghty are among the players.

Daddy Goes a-Hunting, Metro-Goldwyn picture featuring Alice Joyce and Percy Marmont, is scheduled for release in March. Director Frank Borzage will soon start on *The Circle*, which he is now casting.

Low Cody momentarily abandons screen villainy in Metro-Goldwyn's new production of Elinor Glyn's story, *Man and Maid*, when he appears in the leading hero role. The Metro-Goldwyn publicity department states that he will retain his moustache.

F. B. O. will soon release *Parisian Nights*, starring Elaine Hammerstein and Lou Tellegen, and *Mock Marriages*, C. Gardner Sullivan's second feature for that company.

Pat O'Malley and Harrison Ford both play with Eleanor Boardman in *Proud Flesh*, King Vidor's new production for Metro-Goldwyn.

Production will soon commence on *American Pluck*, Chadwick Pictures, starring George Walsh.

A new series of *Audrey Gump* comedies is under way at Universal City.

B. P. Schulberg has loaned Donald Keith, whom he considers a future star, to Vitagraph for the leading masculine role in its special, *Baree, Son of Kazen*, based on James Oliver Curwood's story. Anita Stewart is the star.

Nellie Revell has sold her story *Spangles* to Universal, which will place it in production in the near future.

William Beaudine, who recently signed a contract with Warner Brothers, will be loaned to Mary Pickford for one picture, *Little Annie Rooney*. He is now working on *How Baxter Butted In*, starring Matt Moore and Dorothy Devore.

Joseph Von Sternberg's next Metro-Goldwyn film will be *Escape*, the cast including Conrad Nagel, Renee Adoree, Matthew Betz, Paulette Goddard, Claire Dubrey, Fred Esmelton, Helena D'Algy, Robert Graves and Ford Sterling.

Jack Ford will direct *Lightnin'* for the Fox Film Corporation, according to rumors from Hollywood.

In addition to Kenneth Harlan, Huntley Gordon has signed a Warner Brothers contract.

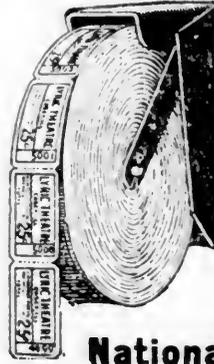
Lionel Barrymore, Hope Hampton and Louise Glaum are the featured players in *Fifty, Fifty*, now being produced at the Jackson Studios, New York City, for Associated Exhibitors. Others in the cast are Arthur Donaldson, Jr., J. Moy Bennett and Jean Del Val.

Glenn Hunter will star in *Once a Peddler*, which Will Nigh will produce in the East for Universal.

Dame Rumor says that Jack Dempsey and his wife, Estelle Taylor, are to appear in a series of five pictures to be made for Associated Exhibitors.

Olmstead Succeeds Ryskind

New York, Feb. 14.—Edward Olmstead, formerly publicity director of McVicker's Theater, Chicago, will succeed Morrie Ryskind in charge of the press departments of the Blato and Rivoli houses here February 21. Ryskind tendered his resignation this week.



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What Exhibitors Are Doing Thruout American Filmland

John Zanft, vice-president and general manager of the William Fox circuit of theaters, has just been appointed by Governor Smith of New York as a member of the board of trustees and managers of the State reformatory at Elmira. Livingston Lanning, manager of Loew's State Theater, St. Louis, has resigned, having terminated his duties on February 1.

The Grand and Liberty, Seattle houses owned by the Twin City Theaters' Company, Inc., are to be redecorated. At the Liberty the entire stage will be torn down and a new proscenium arch and stage will be erected. The house will also be virtually refurnished. A similar schedule of improvements is planned for the Grand, altho less extensive alterations will be made to the stage.

Ernest Tetreault is now manager of the Grand, Albany, succeeding his brother, George, who has entered the garage business.

Rex Randall has leased the Dreamland Theater, Gibbon, Ill., from D. H. Rockefeller.

William Seymour is the new manager of Ascher's Merrill Theater, Milwaukee, replacing A. J. Melinger.

At Lawrenceville, Ill., the Avalon Theater has been reopened and the Phoenix house closed. Both theaters are owned by Mrs. Hurley B. Gould.

C. E. Smith has opened a new house at Lockesburg, Ark.

New officers of the Independent Motion Picture Theater Owners of Colorado are: President, H. E. Huffman; vice-president, A. J. Hamilton of Denver; second vice-president, M. A. Marquand of Longmont; third vice-president, R. W. Bronte of Yuma; treasurer, Max Schubach; secretary, Charles Gillen of Denver. The election took place at the annual meeting held at the Adams Hotel, Denver.

The Capitol, the newest picture house in London, England, seats 2,000. The building will house two ballrooms and a large restaurant. Valued at \$1,850,000, the house has been leased for 60 years at an annual rental of \$100,000. It will have an orchestra of 50 persons.

A St. Joseph chapter of the Missouri-Kansas M. P. T. O. has been organized, a gathering having been held recently at Hotel Robidoux, St. Joseph. C. E. Cook was chiefly instrumental in the organization work.

"Roofs of New York" Next

New York, Feb. 14.—Altho Universal is planning to make a picture in the East soon, its publicity department wants it distinctly understood that this doesn't mean that the concern intends to move its producing center from Universal City or establish a dual producing system.

The forthcoming production is *The Roofs of New York*, which will be directed by William Wyler. Space has been engaged in the Cosmopolitan studio, New York, until such time as the Universal studio at Fort Lee is vacated.

The film will present Universal's latest contractholder, Prince Youca Troubetzkoy. The press department says he is of the Thomas Meighan type, six feet tall, about 22 years of age, with the figure of a drill sergeant.

Leases Urban Laboratory

New York, Feb. 14.—Tom Evans, whose film laboratory at Fort Lee was demolished by an explosion and fire last Saturday morning, is now using the Urban plant at Irvington-on-the-Hudson, having acquired the property under a long-term lease. The new laboratory is larger than the old one.

Members of 37 civic, political and business organizations of Fort Lee have formed a permanent organization to raise funds for the relief of the families of the victims of the explosion.

Would Preserve Film

Hollywood, Calif., Feb. 14.—The Rockett-Lincoln Film Company has offered a copy of the film *Abraham Lincoln* to the United States Government for deposit in the Smithsonian Institution or elsewhere in Washington. Attached to offer is the provision that the film be kept sealed until the 200th anniversary of Lincoln's birth.

Warners Plan Broadcasting Station KWB at Hollywood

New York, Feb. 14.—Warner Brothers have decided to make the radio work for them rather than possibly injure them. They have had filed with Secretary of State Jordan at Sacramento, Calif., articles of incorporation of the Warner Brothers Broadcasting Station, with a capitalization of \$50,000.

Jack Warner, in New York this week, stated that work on the station, which will be located at the Hollywood studio of the film company, is now well under way. It will open March 4, with the broadcasting of President Coolidge's inaugural address. The station will be known as KWB, with a 312-meter wavelength, and upon its completion will be the only motion picture broadcasting station in the world. The station, located on Sunset boulevard, will be operated in conjunction with *The Los Angeles Herald*, Hearst afternoon paper, which will broadcast current news at certain periods. Warner Brothers' plan such features as "stars' night", "directors' night" and "writers' night", all to exploit their films.

George Moore will be in charge of the station. Directors of the new company, all residents of Los Angeles, are: H. E. Bianchi, F. J. McCarthy, L. S. Farmer, E. D. McIlroy, V. Fay, Sydney Wetzler and H. M. Clough.

Film Exploitation

As part of the elaborate exploitation campaign in connection with the New York premiere of *The Lost World* at the Astor Theater Sunday, February 8, a miniature brontosaurus (which as most of us can guess is a pre-historic monster) is in evidence over the entrance. Realism is given the scene by the apparent breathing of the "animal". This exhibit is quite some change from the displays of semi-nudity which were attracting attention at the house lobby a few days ago to press agent Artists and Models.

Assistance was given *Wine of Youth* when it was screened recently at the Sun Theater, Omaha, Neb., thru a flapper contest. Motion pictures were made of the contestants, the winners being selected by a vote taken by patrons of the house. A local clothing house donated the prizes.

Cross-word puzzles in theater publications are becoming increasingly popular. The idea is to print the answers the following week.

A good publicity stunt is being pulled by Jack Roth, manager of the Isis Theater, a suburban house of Kansas City, Mo. He is employing high school boys and girls to appear in musical and novelty numbers in addition to the feature picture. The daily newspapers are also running photos and stories concerning the youthful Thespians.

Interest in *The Marriage Circle* was stimulated by J. C. Wodetsky recently when the picture played the Liberty Theater, Terre Haute, Ind., of which he is manager. He carried out a stage wedding, some 20 merchants contributing to the scene and all co-operatively taking a full page newspaper ad to get more exploitation.

Griffiths' Paramount Debut

New York, Feb. 14.—*The Sorrows of Satan* will be D. W. Griffiths' first picture for Paramount. Adolph Zukor said in a recent interview at London. He is quoted as declaring that the film will be made on a scale "transcending that of any previous Famous Players picture."

Dislike Mae Murray Film

Indianapolis, Feb. 14.—The Indiana Endorsers of Photoplays heartily disapprove of Mae Murray's *Circle the Enchantress*, which recently was exhibited here. Letters to this effect have been mailed to the local and New York offices of Metro-Goldwyn.

Universal Gets Wray

New York, Feb. 14.—The new director-general of Universal City will be John Griffith Wray, former right-hand man of the late Thomas H. Ince. Wray succeeds Julius Bernheim, according to the report, which the latter has neither denied nor confirmed.

Davies' Home Entered

New York, Feb. 14.—Gotham burglars are showing a preference for the home of screen illuminaries. Recently the residence of Conway Marie was entered and later the home of Marion Davies on Riverside drive received uninvited guests. Two detectives found Leo Kleunto, age 21, in the basement of the building. Some of the information he gave was to the effect that he came to call on Miss Davies and that he had formerly worked in pictures with her.

UFA Next "Siegfried"

New York, Feb. 14.—UFA, the German producing company which made *The Last Laugh*, will also present *Siegfried*, another feature, in a Broadway house, probably early in April. A special score will be prepared by Hugo Riesenfeld, managing-director of the Rialto, Rivoli and Criterion theaters. Fritz Lang, who directed the film, built his picture on the original Norse legend of *Siegfried*, rather than on the opera by Richard Wagner.

REVIEWS

(Continued from page 57)

Nicholson, Tom Kennedy, Hector Sarno, Lou Payne, Anna May Walthall, Ednah Attemus and Frank Leigh. Footage of film, 7,640 feet.

TABLOID REVIEWS OF SHORT SUBJECTS

"His Marriage Wow"

Mack Sennett comedy featuring Harry Langdon, who has a difficult time in getting married and remaining happily married. The principal gloom dispenser in his life is a "friend" who turns out to be a lunatic. This is a fairly good comedy well acted.

"His High Horse"

Educational comedy starring Lee Moran. Utterly slapstick, with a parade of antiquated gags. Perhaps good for one or two laughs, but not more.

When the stork arrives tell *The Billboard*. And the same goes for news about marriages, engagements and divorces.

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 SPEAKERS ~ ENTERTAINERS ~ MUSICAL ARTISTS
 CONDUCTED BY AL FLUDE

(Communications to 35 S. Dearborn St., Chicago, Ill.)

Andy Anderson's Gift

Andy Anderson, member of the I. L. C. A., and platform printer, has made a royal gift to his home town of Streator, Ill. Years ago Streator took over a 40-acre piece of ground, which it intended some day to use for a park or recreation center. Recently there has been a movement on foot to put this in shape and make use of it.

Anderson has taken this task over to himself, and, before the summer is over, Streator will have one of the finest recreation parks of any city its size in the entire country. There will be a golf course, Andy credits golf with his own good health and youthfulness. He is going to make it possible for everyone to play golf in Streator. There will be a nine-hole course. Also an athletic field. There will be a modern clubhouse, a cottage for the keeper, a football field with a grand stand, a baseball field, tennis courts and playgrounds for children.

It is a dream worthy of a big mind. Columns have been devoted to the matter. One Streator daily devoted a two-column editorial eulogy to the matter, I am reproducing a bit of that editorial, thinking that publicity of matters of this sort may serve as an inspiration in other places.

The Times said in part: "Streator has not been blessed with many men of wealth who felt obligations toward the stewardship of that wealth and expressed it in gifts for the good of the community. But our own Andy Anderson is one of these royal givers who feel the stirrings of civic spirit enough to give a royal gift to the city without any strings attached, animated only by that good will which yearns to serve unselfishly. It is not only that he is giving the money and the time and interest to equip Recreation Center, the details of which you will read in another column, but he is initiating a program of civic betterment which in its superb spiritual appeal ought to stir the sluggish blood of all of us to give in some measure of both our material and spiritual resources."

"Out of his tragic bereavement, out of his sorrow and loneliness he proposes to create joy and comradeship and good will for Streator. Instead of mere stones, cold and useless, as a monument to his beloved wife, he will give her a monument which shall endure so long as young life frolics and disports itself in innocent pleasure.

"For all time, when all else shall have smoldered and been forgotten, this dream will live on in lives made more joyful and therefore better because of his gift.

"This is one of the epochal days in the history of the town because of this announcement. Factories and paved streets and new buildings and commercial prosperity tap only the stream of material wealth and are impotent of the vaster reaches of the human spirit, but the giving of self which this kind of gift implies; the imagination which visualizes the more or less barren environment of countless human lives in a town of this character; the desire to perpetuate the spirit of health-giving sports and inspiring pastimes; the kindly yearning to increase the sum of happiness for people who have few opportunities; the will to bless all the inhabitants of the community, no matter what their color, class, creed or social status—this is the real gift behind the money and the service.

"It ought to fill us with new hope, with fresh joy, with increased affection for this community to know we have a man of such generous, unspotted heart, who can coin his grief and frustrated hopes into joy for us, who can give unostentatiously of his resources that Streator may be made better.

"We want to thank Andy Anderson on behalf of the citizens of Streator for this gracious manifestation of his good will. The best fruit of its power would be to breed more men with a like spirit of good will and service which can make any community a bit of Paradise on earth."

Daggy Receives Honor

Maynard Lee DAGGY, well-known platformist, has just been elected president of the National Collegiate Players. The paper of the State College of Washington, where Mr. Daggy is a member of the faculty, comments of the election as follows:

"This honor is one which is not often conferred on a member in a small college. It brings the local chapter of Collegiate Players in close touch with other chapters in the United States. At present there are 13 active chapters and five which are petitioning the national.

"Professor Daggy came to Pullman

Cooke at Peoria

Most all of us know Edmund Vance Cooke as a poet and an entertainer, but we do not think of him so often as a lecturer. He occupied the lecture platform at the Universalist Church in Peoria, Ill., recently, giving his lecture, *The Religion of Democracy, The Transcript* of that city gave a splendid review of his lecture, part of which I am reproducing below:

"God was the first democrat, and we shame His example if we do not strive for a democratic earth. The second commandment interpreted socially, internationally and economically was the greatest message of the Man of Galilee. The first tenet of democracy is the right to agree or disagree."

"Flinging these and other assertions to a capacity audience, Edmund Vance Cooke, poet, lecturer and journalist of note, last night occupied the lecture platform of the Universalist Church, speaking on *The Religion of Democracy*.

"Interspersing his talk with a number of his gospel poems including *A Conception of God*, the speaker pointed out that of the millions killed and wounded at a cost of billions of dollars in the last decade most of them were Christians killing other Christians—trying to love under the old interpretation of the second commandment. They forgot to love with political economy and international justice.

"Religious and military minds have this in common," he declared, "neither questions, both obey. If anyone attempted to practice the beatitudes in the late war he was thrust into jail.

"Privilege takes something for nothing from all of us. It ruins men, deflowers women and crushes children. The more privileges with a capital P that are given out the fewer privileges with a small p are there left for the rest of us. The privilege of an ice trust in a great city in midsummer causes the death of tenement babies, the privilege of coal monopolists freezes many in winter. We abolished titles of nobility in America 150 years ago, yet landlords still flourish.

"Whenever a concrete plan or constructive program is offered to better the earth it is always confronted by a group of people who are more interested in finding out the cause of evil instead of how to be good.

"We only pay attention to bettering the earth when compelled to. If typhoid fever breaks out we chemicalize the polluted water. If there is a railroad accident we "whitewash" the board of directors. There is no catastrophe of nature as great as the catastrophe of man. Our greatest social evil is that we allow disasters to go on without trying to stop or avoid them.

"We must not blame God when we ourselves suffer corrigible things to happen without taking preventive efforts. Which was worse, the sinking of the Titanic by act of God as the insurance companies phrased it, or the sinking of the Lusitania by the act of man? God cannot function without the help of man, and man can function only by democratic association with man.

"Labels are a matter of geography. Bob Ingersoll was called a great infidel in some places. Solomon Levy Cohenstein in Peoria is a Jew, but in Salt Lake City he is a gentile.

"The time of autocracy is past. Our standing in the church today is determined only by our attitude toward our fellows and democratic association.

"The Religion of Democracy never asks 'Is your religion mine and is mine yours?' but asks 'Is your religion yours?'"

in August, 1923, from Chicago, where he was secretary of the American Community Association. He has formerly been on the faculties of the speech departments of the Universities of Washington and Wisconsin and was special extension lecturer of the State University of Wisconsin, Minnesota and Kansas. He has lectured for chautauqua and lyceum circuits over the entire United States.

"Since coming to W. S. C. he has directed students in presentations of *The Country Cousin*, *Mr. Plum Passes By*, *Miss Lulu Bell*, *Only Thirty-Eight*, *Mrs. Bumpstead-Leigh* and is now rehearsing two casts in *Icebound*, which will be presented next semester. He will also direct the annual Mask and Dagger production. Twelve intercollegiate debates which are being coached by Professor Daggy have been scheduled. This is a record season, for very few colleges are able to put on this many.

"Professor Daggy will direct the dramatic production and instruction in the summer session."

People of the Platform

Capt. Roald Amundsen

Capt. Amundsen, discoverer of the South Pole and admittedly the greatest explorer of today, has been filling lecture engagements in the East. *The Guardian*, of Paterson, N. J., gives the following sketch of this notable speaker:

"For nearly 25 years this famous Norwegian has been engaged in exploring the Arctic and Antarctic, his notable achievements having included his discovery of the South Pole and the first successful navigation of the Northwest Passage. He has been honored by the foremost nations and decorated by the world's most distinguished societies.

"Captain Amundsen's lectures are illustrated with a splendid series of stereopticon views made from photographs taken during his expeditions into frozen lands. He takes audiences over great mountains of ice, thru polar seas and across barren wildernesses of snow, and relates a story replete with thrilling adventures. There is, in fact, a fascination in his narrative that only tales of hardship, privation and courage can engender.

"As a personality Captain Amundsen is outstanding and impressive. A man of superb physique, with nerves of steel, unflinching courage and infinite resources, he has been termed a modern Viking. His ability as a lecturer was attested during his previous visit to this country, when he aroused the enthusiasm of large audiences in every city that he visited.

"Among the many interesting stories related by Captain Amundsen is his account of his famous dash for the South Pole, which he reached with five companions after a perilous journey of over 700 miles across the great Antarctic plateau. Three days were spent at the pole, where observations were taken thruout each 24 hours. 'It was very strange,' says Captain Amundsen, 'to turn in at 6 p.m. and then on turning out again at midnight to find the sun apparently still in the same altitude, and then once more at 6 a.m. to see it still no higher. The altitude had changed, of course, but so slowly that it was imperceptible to the naked eye. To us it appeared as tho the sun made the circuit of the heavens at exactly the same altitude.'"

The captain has since left on another Arctic expedition.

The Marion Male Quartet

The Marion Male Quartet, which has been appearing on Redpath courses for some time, consists of exceptionally talented young men who play the saxophone, banjo and marimbaphone in a most artistic manner.

The marimbaphone selections of the Marion Quartet are particularly pleasing, since the numbers they use are especially arranged for this instrument. In a combination of piano, saxophone, banjo and marimbaphone they demonstrate their instrumental ability to a high degree.

The four young men who compose this company are all possessed of fine voices, and four seasons of singing together in lyceum and chautauqua work have given their ensemble singing a unity and blending of tone almost perfect.

The personnel: Harold Dodds, first tenor, piano, saxophone, marimbaphone; Harold Catlett, second tenor, reader-entertainer, marimbaphone; Paul Kennedy, baritone, banjo, saxophone, marimbaphone; Hugh Studebaker, bass-baritone, saxophone, pianoloffs, marimbaphone.

Edward Avis

Edward Avis, nationally known as the "Bird Mimic", is giving entertainments in the East in which he reproduces the songs of more than 40 birds. Mr. Avis' whistling powers are a natural gift and the accuracy of his reproductions is due in a large measure to constant study and close companionship with birds.

Mr. Avis is a musician as well as a naturalist, and uses his violin with pleasing effect in connection with his remarkable whistling numbers. The musical program is carried on simultaneously with the exhibition of stereopticon views illustrating the various birds and their nests.

Dudley Crafts Watson

Dudley Crafts Watson, formerly director of the Milwaukee Art Institute, is now extension lecturer of the Art Institute of Chicago and is giving lectures in cities of the Central States. His work is being financed in Minnesota by the State Art Society, and similar arrangements are being made in other States. Platform people will hear more and more of his work, and it is well to know something about him.

The lecturer is an outstanding person in the field of art in this country. Prior to his affiliation with the Art Institute

Lyceum Publicity

L. Verne Slout sends a letter from a newspaper which he suggests is worth reproducing. It reads:

"Dear Sir: "Under separate cover I am enclosing a sample copy of our paper. I trust that the writup given you will meet with your approval. You will understand that every inch of the paper is published at expense, and, if you feel as tho this writup has benefited you to the extent of the price of a year's subscription, your subscription will be thankfully received. I do not want you to think that this is in any way in the form of a demand. I want you to do as you feel. Enclosed find a stamped envelope and subscription blank. "Yours truly, _____"

I confess that the letter appears to me as an opportunity to do the entire cause of the lyceum good. Too few of the country papers interest themselves in the lyceum. They should, of course, because each lyceum attraction forms an item of news. But the editor is naturally more interested in those people who mean much to him in his social and financial life. I think I should have sent the dollar. Probably Slout did. I am talking of lyceum publicity.

My suggestion, however, is that if the newspaper had offered to furnish 35 or 50 or 100 of the papers containing the writup at the regular rates, and if he had offered to mail them to advance dates where they would do the most good then that would have been real and genuine publicity. It is the most neglected field of the lyceum—that of local publicity.

Local committees are at a loss how to advertise these events. A newspaper coming to them just before the appearance of an attraction and containing a good writup of that attraction would be welcomed by every committee, and would be the most valuable publicity which could be issued. One dollar, or two, or three, spent in that way in every town, where a really clever writup was given, would be valuable to the entire platform profession and of special value to the person concerned.

The only criticism I have on the paper is that it offered the wrong commodity—a yearly subscription instead of extra numbers. We all neglect these opportunities. I am as bad as the rest. But there is an idea there which I am sure is worth while. Bingham is utilizing it and several other up-to-the-minute platformists, and it pays.

of Chicago he was for several years director of the Milwaukee Art Institute.

Among the topics on which he is lecturing for the season are *Art and American Recreation*, *Art and Community Life*, *America's Contribution to Art*, *Simple Rules for Home Beautification*, *Chicago, a Great Art Center*; *Design*, *the Fundamental Principle of the Arts*, and *The Painting of a Landscape*. The last two named are illustrated with chalk drawing. Mr. Watson also has a number of other lectures which are illustrated with a stereopticon and colored slides.

Mr. Watson, who is an accomplished painter and a brilliant lecturer, has been one of the educational speakers for the Minnesota State Fair for many years and is a speaker who never fails to carry his crowd with him.

The lectures prove interesting not only to those whose knowledge of things artistic is wide but also to those less widely informed in that respect, as he has a personal way of interesting his audience, and his lectures, while modern in spirit, are nevertheless sane.

The *Oneida (N. Y.) Dispatch* contained the following note in regard to the entertainment given by Lew Sarett in that city recently: "The third number of the Community Lyceum Course last night brought to the Oneida High School auditorium Lew Sarett, the woodsman-poet. Sarett's life has been vigorous, adventurous—full of vital experiences. He knows the wildness of the great Northwest, he has lived with the Indians, he knows their superstitions, traditions and weird ceremonials. He was made an honorary member of the Chippewas and by them was christened 'Lone Caribou'. He has paddled more than 12,000 miles over Lake Superior, Hudson's Bay and the Mississippi. He has written magazine articles and exquisite poetry, has lectured hundreds of times, and holds a professorship at Northwestern University. His lecture was full of human interest and pleased a large audience."

News Notes

A certain well-known ear advertiser: "The engine improves with use." That would be a good slogan for the platformist in regard to his mental engine—if it is true.

I wish I had 52 good photographs with which to illustrate The Platform department of *The Billboard* for the next year. I should like to have pictures of live-wire committeemen with stories of what they are doing and pictures of platform people with good stories. Why not dig up something along the way? You will be given full credit, and it will help a thousand platformists pass a pleasant half hour on the road as they read these little personal paragraphs.

During the past week I have spoken in six towns and in every one of them many people came to me and stated that they had heard me on the radio recently. The radio can be made of wonderful publicity value to the platform if it is handled properly, and, incidentally, the platform might be of wonderful help to the radio.

The Exchange Club is backing the chautauqua at Henderson, Ky., and will hold it in the Tourist Park. The Road-path five-day program will be presented.

Edward H. Smith is presenting a lecture with illustrations on Channing Lock's play, *The Fool*. This idea of giving a play with illustrations instead of the usual monolog is novel, and it will be of interest to see how it takes with lyceum or chautauqua audiences.

The Saturday Evening Post of January 17 published an article by Lothrop Stoddard upon *Worth-While Americans*, in which he studies the problem of selection and heredity as it applies to this country. It would be an interesting event to stage a debate between the two eminent platformists, Stoddard and Wigam, upon the form of heredity. In many phases of the problem they would agree, and yet I imagine when it came to certain conclusions there would be a chance for a most interesting argument. There is one element of the discussion, however, upon which both would be agreed, and this is voiced in the Stoddard article as follows: "Greatness never comes from nothing, if nothing means distinctly inferior or degenerate stock. In almost every case scientific analysis shows that the ancestry of an eminent individual was at least somewhat above mediocrity. Abraham Lincoln is a good example of this. Lincoln was long supposed to come from poor white trash of a very mediocre order. But careful investigation proves that this was emphatically not the case. Lincoln's career is as fully accounted for by his heredity as are the careers of most other distinguished men. The Lincoln family was one of the best in America. As for the Hanks family, to which Lincoln's mother belonged, it had maintained a high level of ability in every generation. There must be thousands of such families scattered over the length and breadth of America, which in one way or another are doing America's work. Such stock are the very backbone of the nation. It is high time that they were known and appreciated."

The Times, of Woburn, Mass., reports that the people of that town are just beginning to appreciate the benefit of their Burben Free Lecture Course, and are giving crowded houses for each event. Prof. Harold L. Butler recently spoke on that course on *The Appreciation of Music* and met with an enthusiastic reception.

As I travel the thing which impresses me more than anything else is the tremendous responsibility that rests on the shoulders of the teachers of our schools in the building of the America of tomorrow. Sometimes I am confident that I can tell the character of the school superintendent by looking into the faces of the young men and women of the high school, and I failed—failed utterly. That was my fault. I had given the same talk many times before with success. But it was my fault, just the same, if I was not able to bring a message to these young people, who needed it much more than some of the other classes that had appeared to enjoy it. The school superintendent, I find, did not attend the lyceum course. He was not interested in it. His students were bright young people, but undisciplined and uninterested in anything save basket ball. I am willing to admit my failure. I am wondering if he has the least conception of his own failure to fulfill his obligation to his pupils. Perhaps it is not all his fault. There may be a lax home training entering into the problem. But when I face a class of that sort and then remember some of the eager groups of faces I have seen in the Orient I begin to wonder. America is on trial today. These young people are to be the leaders of tomorrow. Over in the Orient are young students just as able, vastly more studious and eager and just as patriotic for their own lands. What will the result be in the clash of nations, whether that clash is an armed conflict or a battle of wits? I believe the answer lies very largely with the American teachers of today.

The Ellison-White chautauquas, which will begin their long season in the Southwest about the middle of April, will fea-

ture *The Mikado*, *Daddy Long Legs*, Alton Packard and Dr. Fallis on their program. The entire program has not as yet been announced.

The Independent Fire Company, of Du-Bolstown, Pa., is backing the chautauqua at that point for next summer.

On the 13th floor of the Auditorium Tower, Chicago, in Room 1508, is my hobby. It is a tiny studio, filled with oriental goods and books. It is there that I study, write my *Billboard* items and enjoy myself. When I am away the studio is in charge of Mrs. Roy Harvey and my son, Robert Flude. I am making a news note of this fact because I wish that every platformist could drop into that little room and meet me when I am there and at least meet my hobby. It seems to me that every man and woman should have a hobby—something that we do merely because we love to do it and because it is something which we feel helps us to grow bigger and better. Everything we have in that little room is for sale, yet I must admit that sometimes when a visitor casts a wishful eye at some treasure I am inclined to move it back out of sight, for I love them all. There are Japanese color prints, those bits of art born in the hearts of a most artistic people, in which the colors were made from crushed flowers, mixed with rice paste. One hundred and fifty years ago these were the loving work of artists of Japan who worked for the joy of working. They are like tiny windows thru which we may look into medieval Japan and see the way people lived and fought and loved in that other time. There are poems of Japan and China, those other windows thru which we are privileged to peer into the very souls of the people of another day. There are jades and jewels, eisonne and damascene, Chinese paintings, embroideries and stencils. Brassware and Oriental gowns are jostled and crowded with wood-carvings and bronze Buddhas. Chinese and Japanese porcelain inlaid trays are mingled with Javanese batiks and Moroccan scarfs. You are welcome to come in and see them when you are in Chicago. If I am not at home, just tell Mrs. Harvey that you are my friend of the platform. If you wish she will pour you a cup of tea, in which the odor of jasmine flowers is mingled with the fragrance of a tea made only from the tiny buds of tea leaves. All that is my hobby. You have your hobby as well. Some platform people have only one hobby and that is themselves. They will talk by the hour about that one subject so interesting to themselves. What a comfort it is to meet a man who can close the door of himself and talk interestingly and informingly about something which he has studied simply because it is his hobby. If you do not have a hobby you have missed much of the best of life.

It is impossible for one who is traveling to reach any conclusion other than that the schools of the Middle West at least are running athletics into the ground. A new school building in a small country town in which I spent a few hours recently cost the taxpayers more for the gymnasium than all of the rest of the building. In many towns every desire and idea of scholarship among the pupils, and sometimes among the teachers as well, has disappeared, and in its place is nothing left but the love of sport. Already American students cannot compete in scholarship with the students of Japan and China. The study habit and the desire for reading has been lost, and the average school is little more than a training quarters for the sports. Of course that is not always true, and some communities stand out conspicuously by their difference. It seems to me that communities have souls, like individuals, and the teachers of the schools are able to make or mar those souls. America now has the best school buildings in the world, but is far from having the best scholarship.

There is such a constant effort made by ministers to enter the lecture field that the following clipping from *The Iowa (Meh.) News* is remarkable on account of its rarity. *The News* says: "Rev. Joseph H. Green, pastor of the Presbyterian Church, recently refused an attractive offer as a lecturer, but he refused to give up his church, saying: 'The joy of my life is not to give lectures, but to open the Bible on Sunday morning and preach a sermon on the eternal verities of life.' Rev. Green has spoken in 250 Michigan towns and cities. He is in demand constantly for public service."

I. W. Rogers, president of the National Theosophical Society, has been delivering a series of lectures in Rochester, N. Y., upon subjects connected with theosophy. His method is to give a series of six lectures, and at the close of the series to form a class for the further study of the subject.

Dr. William Kilpatrick, professor of

philosophy and education at Teachers' College, Columbia University, has been lecturing before meetings of Iowa teachers recently, giving a series of lectures upon *The Problem of the Curriculum*.

Louis K. Anspacher, well-known dramatist of the East, author of *The Unchristened Woman*, etc., has been lecturing on *Drama as a Social Force in Democracy*. In his lecture he says: "The impotence of the preacher contrasted with the dramatist is apparent when it is realized that the preacher can perhaps talk to 500 people once a week for 30 minutes, whereas a dramatist holds his audience of 1,000 to 1,500 people for two and a half hours eight or nine times a week." Mr. Anspacher may have to renege that statement in view of the growing popularity of the radio preacher who broadcasts his sermons across the continent. His lectures are greatly eulogized, however, wherever he has spoken.

The Hamilton (O.) Journal speaks of Henry Clark as a "humorist". I suppose that in the scramble to put over the ice-cream course almost anything is justified, and Henry is able to dish up fun as well as anyone. But his lectures are so filled with philosophic thought and vital utterances that the word "humorist" hardly describes his lectures accurately.

Dr. Rachel Yarros, of the Hull House, Chicago, is lecturing in Michigan and other neighboring States upon social hygiene.

Dr. Harry Schuler, for 25 years a missionary in Persia, is lecturing at many points in Minnesota this winter.

Ida M. Tarbell spoke recently in Buffalo, N. Y., on *Present Industrial Tendencies*.

Frederick Paulding, well-known Shakespearean actor, is lecturing in the East upon various phases of the drama. He recently lectured in Richmond, Va., upon *The School of Princesses*, the play by Beneveto. Mr. Paulding is a native American, and before leaving the stage had played over 500 characters ranging from Shakespearean tragedy and comedy to modern farces and even musical comedy.

Sherman Rogers, lumber jack orator and president of the Optimist Club International, is speaking upon industrial conditions and advising a better and closer understanding between employers and employees. He states: "I have never seen a strike that could not have been prevented in 10 minutes if the employer had known how to act. Ninety-five per cent of all labor troubles in the United States during the last 25 years started in the employer's chair."

Constantine Panunzio is lecturing in Delaware under the direction of the State Department of Immigrant Education upon the subject: *The Social, Political and Cultural Life of the Italians*.

"Indian Joe", a Sioux Indian, is lecturing before schools in Ohio on Indian life. He was at one time a student of Carlisle University.

On the Northwestern train last week I met Mrs. Kuehn. Many will remember her as the splendid pianist with the Kuehn Concert Company, which was a headline attraction on the chautauqua a few years ago. She is living in Chicago with her brother, and was on her way to Rochell, Ill., where she has a fine music class.

Donald B. MacMillan, of Arctic fame, had been giving a series of lectures in the Chicago schools free of charge. The expenses were defrayed by a lecture given in Orchestra Hall February 10.

Prof. Hoyt, of the Department of Geography of the Bowling Green (O.) College, is presenting illustrated lectures on the Glacier National Park before school audiences in Ohio.

Dr. Francis H. Green is presenting a lecture upon *The Nature and Worth of Wit and Humor*.

The Mansfield (O.) Journal speaks of the lectures on psychology given in the city by Prof. Harry Lyon Brenner as "perhaps the greatest intellectual treat Mansfield ever enjoyed."

Dr. Edward E. Slosson, of the Science News Service, of Washington, is delivering a lecture entitled *The Human Side of Chemistry*. *The Schenectady (N. Y.) Star* says that his audience was highly interested and well entertained.

Frederick Monsen, well-known traveler and artist, is lecturing in and around New York on the subject: *Mexico, Land of Romance and Revolution*. He uses illustrations, with his own coloring, and

which is unique and of value.

Mary Harrod Northend, of Salem, Mass., is presenting a lecture in the East on *The Evolution of the Garden*. Miss Northend uses colored slides, many of which are decidedly unusual, and her lectures and her quaint personality have given much pleasure to woman clubs of New England. She is the author of many magazine articles in regard to the garden.

The Cumberland (Wis.) Advocate says: "A representative of the United Chautauqua Company, of Des Moines, was here this week, and made a contract with the Legion and Auxiliary for a four-day chautauqua to be put on here the latter part of July or the early part of August. The company comes highly recommended from towns where it has given chautauquas for years. The two organizations have taken a wise step in bringing to the town an attraction of this kind. We are sure the people will appreciate their efforts."

Robert N. Cram, landscape architect and instructor of Harvard University, is lecturing upon the subject: *Villa Gardens in Italy*. He is using auto-chrome slides and a "daylight screen".

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At Liberty May 1—Above-the-average eight-piece dance band. Piano, sax, team (trumpet and trombone), banjo, drums and bass. All styles dance music. In the business six years. Present location eight months. Feature duet and group singing. Drummer, fast back and wing dancer. An attraction of merit for many amusement places. Photos and recommendations upon request. Address DANCE BAND, C-Box 735, care Billboard, Cincinnati, Ohio.

Doc's Lucky Seven — A Real for sure dance orchestra wants job for hotel or summer resort. Must book soon. For information write, B. C. HUGHES, 113 W. College St., Crawfordsville, Indiana.

Open for Summer — Six-Piece dance band of real quality. Pop, rhythm, snappy appearance, up-to-date hokum. Fourth successful year. Recommendations. Write THE IMPS, Cedar Falls, Iowa. mar7

The Original Happy Serenaders open after February 1, for hotel, ballroom and resorts. Union and tuxedo. Write or wire, V. J. GIBB, Gaylord, Minn.

Snappy Ten Girls Orchestra — New booking for summer. Locate or travel. RICHARD WHITE, Corona Hotel, Buffalo, New York.

The Ray Panzer Orchestra of Chicago is now accepting bookings for summer resort work. Concert and jazz. Address RAY PANZER, Box 128, Moonville, Mo. feb21

AT LIBERTY APRIL 15—RED HOT DANCE Band of six or more pieces. Young; neat appearing; singers; union; novelties. Prefer summer resort. Anything considered. SCOTTY'S COUNTRY CLUB ORCHESTRA, R. S. Long, 408 Market St., Crawfordsville, Ind.

AT LIBERTY ON TWO WEEKS' NOTICE. A real organization of eight men. We are not out of work but will consider any real offers. If you haven't a real proposition kindly save stamps. BOX 138, care Billboard, 1493 Broadway, New York City. feb25

COLLEGE DANCE ORCHESTRA AVAILABLE after June 5. Seven piece, or any combination desired. Singing, novelties and musical pop. Only first-class engagement considered. Address MANAGER, Collegiate Entertainers, 467 Park Place, Springfield, Ohio.

MAURICE JONES AND HIS ORCHESTRA OF ten versatile musicians at liberty. We have the instrumentation and the instruments. Are masters of harmony and rhythm. Open for park, hotel or vaudeville engagements. Experienced in all concert and dance. Union; good appearance; tuxedos and temperate. Ref. references, press book and photo on request. What have you to offer? Write, MAURICE JONES, Columbus, Kansas. feb21

RED HOT DOMINO ENTERTAINERS—SEVEN men, now booking for 1925 season park, lake or hotel. Young; union; tuxedos and costume. Write BURNETT ELY, 2035 North Meridian, Indianapolis, Indiana. feb28

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RED HOT FOUR-PIECE COMBINATION AT liberty March 1. Can add instruments. A-1 entertainers. We make them dance. Central states preferred. "BILLIE PEARCE'S SERENADERS", Box 271, Garnett, Kan.

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At Liberty—A-1 Trumpet, Picture house preferred. Married; tuxedo; can report at once. Write or wire. I. E. MILLER, care Alamo Theatre, Raleigh, N. C.

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At Liberty—Trumpet, Experienced all lines. E. A. COWAN, Gen. Del., Fort Worth, Texas.

At Liberty — Violinist-Leader or side. Vaudeville, pictures. Wonderful library. Ten years in largest Detroit theatres. Best references. VIOLINIST, 619 Wildwood Ave., Jackson, Michigan.

At Liberty — Alto Saxophone. Locate or travel. Go anywhere. Read anything. Young, neat appearing. Nothing but dance orchestras considered. Address C-BOX 796, care of Billboard, Cincinnati.

At Liberty — Clarinetist. Young. Experienced. Union. DALE SMITH, Box 495, Benton, Ill.

At Liberty — A-1 Pianist Desires to locate with vaudeville, picture or first-class dance orchestra. Union. Salary must be attractive. Write or wire. B. NATURAL, care H. Saney, 1350 Fifth Ave., New York City.

A-1 Lady Violinist—Real Musician, experienced. Must give two weeks' notice. RUBY GENOLIN, 1124 N. New Jersey, Indianapolis, Ind. feb28

BB Sousaphone—Doubling Euphonium. Plenty of experience; young; union. Formerly with Specht Unit. Can join on wire. State your highest. "SOUSAPHONIST", 2808 E. Fourth Street, Dayton, Ohio.

Cellist—12 Years' Experience, A. F. of M. Prefer Middle West. Address C-BOX 739, Billboard Pub. Co., Cincinnati, O.

Cellist — Double Trombone. Prefer combination house. Experienced. Union. CELLIST, 3600 Huntington Ave., Newport News, Va.

Cellist at Liberty — Well Experienced in hotel and theatre. A. F. of M. Address C-BOX 739, Billboard Pub. Co., Cincinnati, Ohio.

Clarinetist — Thoroughly Experienced in theatre and band work. Union. CLARINETIST, 635 Washington Ave., Findlay, Ohio.

Clarinetist — Experienced in picture and vaudeville theatres. Double alto saxophone. Union. Wire or write. A. O. BERG, 5842 Cabanne, St. Louis, Mo.

Concert - Theatre Organist — Now playing Robert Morton; desiring to make change; would like to hear from theatre managers desiring the services of a modern picture performer of the highest calibre. Excellent references furnished upon request. Nothing considered after March 1. Address ORGANIST, 442 H St., N. W., Washington, D. C. feb21

Conductor or Violin-Leader— Experienced all lines. Pictures preferred. Real library. Make orchestra a feature. Address C-BOX 746, care Billboard, Cincinnati.

Experienced Trumpet — Band and dance orchestra. Latest mute effects. Double saxophones. Age 28; married. Wife, first-class piano teacher. Prefer location. Dances side line. Address H. E. W., Box 602, Albany, Ga.

French Horn—Experienced in pictures and bands. C-BOX 747, care Billboard, Cincinnati, Ohio. feb28

Leader (Violin) or Sideman— Long experience, pictures, vaudeville, etc. Large library; union. LEADER, 1 Walnut St., Hudson Falls, New York. feb28

Organist at Liberty for Pictures, relief or steady. Twelve years' experience. Organ must be good and have at least 2 manuals and pedal manual. State make. Wire P. H. FORSYTHE, Monmouth Hotel, Monmouth, Ill. feb21

Organist — Positively Unrivaled on medium-sized Unit Organs. Second year in present position (best show in town of 50,000). Available March 1. Preferring Southern States. Write or wire. JNO. METZ, Plaza Hotel, Beaumont, Texas.

Organist — Available Immediately. Competent; reliable; reasonable salary. Write or wire. JOSEF CARNES, General Delivery, Kalamazoo, Michigan.

Organist—A-1, Reliable. Account house going into vaudeville. Union; library; congenial; pictures only. Only good house and organ wanted. PAUL JONES, Lees Summit, Missouri.

Organist—Absolutely A-1, Reliable; union; library; married; congenial; cue correctly; pictures only. Don't misrepresent. State salary. PAUL JONES, Lee's Summit, Missouri.

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Trumpet — Absolutely First-class; reliable. Played best theaters New York City, also symphony; desires to locate outside of New York City. First-class engagement only. American TRUMPET, care Billboard, 1493 Broadway, New York.

Violinist-Leader—Large, Modern library, good tone, experienced and references. Write or wire. OTTO SCHICK, 300 South Denver Street, Tulsa, Oklahoma.

Flutist—A-1, Experienced All lines; reliable. Address ED TONAR, 1612 Topeka Ave., Topeka, Kansas. feb28

Violinist-Leader Wishes Position in reliable picture house. Large library; experience; perfect cueing of picture. Can report on wire notice. Best of references; union; married. Address VIOLINIST, Apt. 21, 534 West 14th St., New York.

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A-1 ALTO SAXOPHONE PLAYER DOUBLING clarinet at liberty. Sight reader; wonderful tone; union; reliable; age 26; well mannered; possess gold instrument. A-1 orchestra considered only. State all particulars. Address SAXOPHONIST, 4407 Bentau Ave., Detroit, Michigan.

A-1 VIOLINIST PHOTOPLAY LEADER—GOOD tone; experienced; cue features; fine library. Must have ticket. VIOLINIST, 117 Caldwell, Louisville, Kentucky.

A-1 VIOLINIST FOR PICTURE THEATRE, dance or reliable show. Double banjo. Young; reliable; tuxedo. Have library. Wire or write. VIOLINIST, 213 North Second St., Mankato, Minn.

A-1 TROMBONIST WITH MUSICAL SHOW AT Liberty April 1. I do not misrepresent. C-BOX 737, care Billboard, Cincinnati.

A-1 CLARINETIST FOR BAND AND ORCHESTRA. CLARINETIST, 55 High St., Piqueton, Ohio.

A-1 PIANIST-LEADER—15 YEARS' GUINO pictures; large library; go anywhere. State salary, particulars. AL MORTON, Lawrence, Kansas.

ALTO SAX, DOUBLING CLARINET AND banjo; sax. Single; union; read, fake. Do not misrepresent. F. G. HARRIS, Portland Hotel, Portland, Ark. feb21

AT LIBERTY—TRUMPET, EXPERIENCED theatre or dance. Sight read. Standard, some jazz. Tone, technique. State best salary. Only reliable managers answer. TRUMPETER, Box 225, Spokane, Washington. feb21

AT LIBERTY—DANCE DRUMMER, EXPERIENCED; good tempo; read or fake; good outfit; young; congenial; reliable. Prefer location, will travel. Will take other work and use music as side line. Experienced snare drummer for band. DICK CRAFT, Hopkinsville, Kentucky. feb21

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AT LIBERTY IN TWO WEEKS, EIGHT years' band and orchestra experience, doubling clarinet and viola; good singer; union; read and fake. Write or wire best offer. Traveling or permanent. ANDY ANDERSON, P. O. Box 159, Cambridge, Ill. feb28

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AT LIBERTY—STRING BASS PLAYER, THEATRE closing. Year-round position wanted in vaudeville or picture house. J. E. MARTIN, Empire Theatre, Salem, Mass.

AT LIBERTY—CORNETIST FOR FACTORY or municipal band. CLARENCE A. SHOUP, Emlenton, Pa. feb28

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FUTE PICCOLO WOULD LIKE TO LOCATE with Shrine band; references; union. C-BOX 700, care Billboard, Cincinnati. feb28

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ALTO SAXOPHONIST—Age 23, can take special feature course, transpose from sheet and violin music. College type. Preference. Will accept any light work. Write SILVIAN, 115 Boss Ave., Wilkensburg, Pittsburgh, Pennsylvania.

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MUSICIANS AT LIBERTY—Tuba, B. and O., Eb or BbB, have both. Experienced. Trumpet, for dramatic, chautauque, concert, dance band or orchestra circus or carnival. Reliability only write. Don't need ticket, need job. Prefer show best or dramatic. Anything considered. Can make up town announcements or solicit banners. Don't ask my lowest, state salary. BERT POTTER, Harper, Kan. Middle and, 6 ft., 185 lbs.; dependable.

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GAYLOR BROS.—Four free acts; fairs, celebrations; two arobatic frogs, European hand-head balancers. Chinese acrobatic jugglers. Comedy troupe of Dogs. 3018 17th St., Detroit, Michigan. June27

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AT LIBERTY

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Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Lists plays like 'Applesauce', 'Big Mogul', 'High Stakes' and their respective theaters and performance counts.

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AGENTS—SOMETHING NEW, PATENTED Whirliger Mop; selling every home. Nothing else like it. Popular price; big profit. We deliver. E-N MFG. CO., Dept. 60, Delphos, Ohio. feb28

AGENTS—TWO FAST SELLERS, BIG PROFITS. Samples, 10c. MODERN SPECIALTY CO., 315 So. Broadway, St. Louis, Mo. feb28

AGENTS WANTED—KLAN MEMBERS TO sell the Klan and 48 other Lodge Emblems for the home. FRATERNAL ART CO., 1450 Washington Ave., Huntington, W. Va. feb21

AGENTS—YOU CAN COIN MONEY SELLING our new Fabric Table Covers. Require no laundering. Housewives wild about them; sure sale in every home. Set 54x54; prepaid, \$1.50. 13-piece Luncheon Set included free. Write for sample and special offer. BOX 2541, Boston, Massachusetts. feb21

AGENTS WANTED. LATEST INVENTION, Perfection Lifter. \$6.50. Great, fast seller. Send \$5.00 for sample and agents' wholesale prices. COLBURN'S SALES SERVICE, P. O. Box 202, Walton, New York. feb21

AGENTS, STREETMEN—MAKE AND SELL your own goods. 20 formulas, including Hair Straightener, 50c. OZARKA CO., 412 N. Mulberry St., Hagerstown, Maryland. feb21

AGENTS—N-R-G LAUNDRY TABLETS, THE old reliable money-maker for live agents. Millions sold; 200% profit. Sales waiting for you. Clothes washed spotlessly clean in 10 minutes without rubbing. Free samples. N-R-G COMPANY, 7329 N. Franklin, Chicago. feb21

AGENTS—SELL EMBLEM BELTS TO LODGE members. An article of merit, but not of excessive price. Write EMBLEM BELT CO., Dept. F, Ashland, Ohio. feb21

AGENTS—SEND FOR FREE BOOKLET Descriptive of home-manufacturing formulas, schemes and money-making plans, or for \$1.50 you will receive three formula encyclopedias. CLINTON K. MATTHEWS, Hempstead, N. Y. feb21

AGENTS MAKE 500% PROFIT HANDLING Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINTON CO., 1133 No. Wells St., Chicago. feb21

AGENTS—SOMETHING NEW, WALL BOARD-lets. Easy sellers. Sample, 25c. KENNETH STEWART, East Front, New Philadelphia, Ohio. feb21

AGENTS—SELL ARTICLE EVERYONE CAN use; stores don't sell. Big profit. Send for particulars and catalogue of other profitable specialties. THE NUTEX CO., 11 Hamilton Place, Boston. feb21

AGENTS—SOMETHING NEW, WITH WALTON-DUPLEX you sell two shirts for price of one. Make \$15.00-\$25.00 daily. We deliver. Write for your opportunity. WALTON-DUPLEX CO., 163 Brooks Bldg., Chicago. mar7

AGENTS—ANN PENNINGTON GARTERS FOR rolled stockings. Hides the roll. Wonderful flash. Millions will be sold. Every girl and woman wants them. Rush your order and get started. Sample pair, one dollar; dozen pairs, \$6.00; wonderful assorted colors. Satisfaction guaranteed. P. J. LOESCH, Distributor, 20 W. 34th St., New York City. feb28

AGENTS—MAKE \$90.00 WEEK FULL TIME; \$25.00 to \$40.00 week spare time. Establish permanent business of your own. All-Well Men's Suits, \$23.75; Boys' Suits, \$9.75. Direct from factory to consumer. Liberal commission paid in advance. We deliver and collect. Old house, established 1882. Guarantee absolute satisfaction or money back, quick. Write today for free sample outfit and full particulars. JOHN G. LONGWORTH & SONS, 1301 W. Congress St., Dept. 530C, Chicago. feb28

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AGENTS—WRITE FOR FREE SAMPLES. Sell Madison "Better-Made" Shirts for large manufacturer direct to wearer. No capital or experience required. Many earn \$100 weekly and bonus. MADISON MILLS, 564 Broadway, New York. feb28

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EARN \$10 DAILY SILVERING MIRRORS, Plating, Refinishing Metalware, Headlights, Chandeliers, Stores, Tableware, Bedsteads Outfits furnished. ROBERTSON-DECIE LABORATORIES, 1133 Broadway, New York. feb28

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WE START YOU WITHOUT A DOLLAR—Soaps, Extracts, Perfumes, Toilet Goods Experience unnecessary. CARNATION CO., Dept. 235, St. Louis. feb28

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DEEP SEA WONDERS FOR FIT SHOWS. Stuffed and Mounted Fish Specimens and Alligators, a wonderful attraction, \$10, \$25 and \$50; assorted collection. JOE FLEISCHMAN, 1105 Franklin, Tampa, Florida. feb28

DOG, GREAT DANE, SLATE BLUE, MONSTER size, fifty; White Huskian Wolfhound Dog, fifty; Fawn-Colored English Greyhound, female, thirty-five; Irish Terrier, female, fifteen. These are the class. DETROIT BIRD STORE, Detroit, Michigan. feb28

FOR SALE—6 OSTRICHES, WELL TRAINED for show purposes. Also have some new animals which are called the Upside-Down Family. T. F. GOODROW, 7480 Compton Ave., Los Angeles, California. feb28

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PUPPIES, FANCY PIGEONS, PERSIAN KITTENS, Monkeys, Birds, Pets and supplies every description. We ship everywhere safely, promptly. Reference any bank. Write NATIONAL PET SHOPS, St. Louis, Missouri. feb28

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WHITE PONY, 48 IN., \$100.00; BLACK MULE, 48 in., \$75.00; three Riding Dogs, fox terriers, \$25 apiece; large White Poodle, rolls basket four ways, \$30.00; Riding Monkey, \$40.00; Concession Tent, 8x12, 10-foot wall, used three weeks, \$40.00. H. ANDERSON, 213 Wade St., Cincinnati, Ohio. feb28

ATTORNEY AT LAW 5c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. ATTRACTIVE FIRST LINE. Figures at One Rate Only—See Note Below. feb28

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JUSTICE FOR CREATIVE GENIUS. AUTHORS, songwriters, novelists, illustrators, playwrights and others went to Washington to plead with Congress for the passage of a new copyright law they are sponsoring, appealing directly to the House Patents Committee as representatives of the Authors' League of America. These representatives of the nation's creative genius are demanding justice. They claim that under present conditions others are enriched thru the exploitation of their works, while they themselves are kept poor. This always has been so, more's the pity. What would not a moiety of the millions made from the works of Burns, Poe and Goldsmith, for instance, have done for either of those immortal sons of constructive genius and actual poverty? The copyright laws should be reformed. Every principle of decency and justice demands that this be done, else will men and women of heaven-born creative instincts, impulses and powers be driven to strangle their splendid dreams at birth. What these representatives of literature and productive arts are demanding at the hands of Congress is that the producer of something of worth in literature, or music, or art, should have an actual and enduring property right in such productions. It is no argument in opposition to the justice of this demand to say that complete and permanent right of ownership to creative productions is not recognized in any country. The question is: Is the demand for such recognition, supported and secured by adequate laws, a just and righteous demand? One will assert his right under the law to ownership of his automobile, his mine, his farm, and the right will be recognized—is not anywhere disputed on the globe. Why, then, should not the same thing be true of one's book, one's opera, one's painting, one's song success, or anything else that mind and hand produce for the comfort, appreciation or delight of the general public or a group of the public? Piracy in this world never was confined to the high seas; we have driven it from the waves, but it still exists and is practiced flagrantly thruout the world; and the inspired producers of the noblest creations in life continue to be its helpless victims. —CINCINNATI ENQUIRER.

MAKE \$75.00 A WEEK AND UP SELLING our fine made-to-measure, all-wool Suits, direct to wearer. All one price, \$31.50. Biggest values. Commissions in advance. We deliver and collect. 6x9 swatch samples furnished. Write today. W. Z. GIBSON, INC., Dept. B-45, 161 W. Harrison St., Chicago, Ill. feb28

MAKE MONEY EASY SELLING YOUR OWN prepared Automobile and Furniture Polish. Enormous demand; big profit. Full instructions, 25c (coin). LIGHTFOOT MFG. CO., San Antonio, Texas. feb28

MAN WANTED FOR THIS TERRITORY TO sell wonderful value Men's Women's, Children's Shoes direct, saving consumer over 40%. Experience unnecessary. Sample supplied. Big weekly, permanent income. Write today. TANNER'S MFG. CO., 528-A C Street, Boston, Massachusetts. feb28

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MARVELOUS NEW INVENTION—400% PROFIT. Johnson's Liquid Quick Mend. Tremendous demand. Plan unique; act quick. Over hundred other fast-selling specialties. J. E. JOHNSON & CO., Dept. 62, 321 W. Chicago Ave., Chicago, Illinois. feb28

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POLMET POLISHING CLOTH REMOVES TAR-nish from all metals without the use of liquid, paste or powder. Our agents say it acts like "hot cakes". Details 25c; sample free. A. H. GALE CO., 15 Edinboro St., Boston, Massachusetts. feb21

PROFITS LARGE, REPEAT BUSINESS great. Super-Clean Wonder Cleaner sells on sight. Write HOFFMAN PRODUCTS CO., Box 840-A, Cincinnati, Ohio. feb28

RELIEF-DE-ODOR FOR FROSTBITE, offensive foot and body odor, valuable external remedy. \$1.00 package makes fifty 50c bottles; labels free. H. STEPHENS, Ogema, Ark. mar14

ROBT. H. INGERSOLL, OF \$1 WATCH FAME, wants good men to sell his dollar Stroping Outfit, an ingenious invention for sharpening all makes of safety razor blades. Great economic value. Meeting with nationwide approval. Easy to sell. Big repeat business. Agents having remarkable success. Full particulars. ROBT. H. INGERSOLL, 476-K Broadway, New York City. feb28

SELF-THREADING NEEDLES, NEEDLE Books, Machine Needles—Find sales in every home. Fine side lines, easily carried, big profits. Sample and catalogue free. LEE BROTHERS, 143 East 23d St., New York. mar7

TAILORING OR RAINCOAT AGENTS, FREE—Raincoat—Free. Something new. Suits made-to-measure, \$25.50, with Raincoat free. Our men already making \$75.00 to \$150.00 weekly on this new plan. Also big Raincoat sellers, \$3.95. Satisfied customers everywhere. Commissions paid daily. Biggest outfit now ready. Get busy. Offer will soon be withdrawn. ELIOTT BRADLEY, INC., 241 W. Van Buren, Dept. M611, Chicago. feb28

THE TOSPY-TURVY CARDS, SAMPLE, 15c; lists free. CAESAR SUPPLIES, 18 West Delaware Place, Chicago. feb28

WANT Distributing Agents for Hanelick, the new original powdered hand soap. Removes grease, grime, ink, paint and most anything from the hands without injury to skin. Every mechanic and auto owner; everybody who gets his hands dirty will be a customer. Great opportunity for hustler to get a business. Full information and sample free. SOLAR PRODUCTS COMPANY, 124 West Lake, Chicago. feb21

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COLUMBIA LABORATORIES, SOAP SPECIALISTS, 18 Columbia Heights, Brooklyn, N. Y. our principal business is manufacturing Medical Soaps for large advertisers. A field with enormous possibilities and colossal achievements. We put out some stock brands at about cost, one of which will serve as an excellent medium for a tryout. Take any of these goods; make them your own; start your selling campaign. Leave the manufacturing to us. feb28

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WE START YOU IN BUSINESS. furnish everything; men and women, \$30.00 to \$100.00 weekly operation for our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. W. HILLYER HAGSDALE, Drawer 98, East Orange, New Jersey.

24 WORDS, 355 RURAL WEEKLIES, \$14.90. ADMEYER, 4112-H Hartford, St. Louis, Mo. feb28

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BALDA'S TRICK DRAWINGS—STUNTS WITH Pop and reputation. Chalk-Talk Crayons. Perforated Fake Sheets, Rag Pictures. Big list free. BALDA ART SERVICE, Oshkosh, Wisconsin. feb28

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Band Uniforms for Sale—26 coats and caps in two wardrobe trunks. DONALD GADY, Columbia Theatre, Box 323, Columbia, Missouri. feb21

Chorus Costumes—In Very good condition, in sets from 4 to 16. Satin and Silk, \$1.50 per costume, \$2.50 per costume, \$4.00 per costume, \$5.00 per costume. Mention color when ordering. These are all bargains. NORMAN'S INC., Costumers De Luxe, 1051 Market St., San Francisco, Calif. mar14

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COW BOY SOMBREROS, NEW, \$3.25; USED Caps, \$1.00; Miniature Hats, 15c; Minstrel Shirt, Fronts, Collars, 10c. Buy, sell wardrobe. Stamp reply. SANGER COSTUMER, Clinton, Iowa.

UNIFORM COATS, \$4.00; CAPS, \$1.00; TUX-edo Coats, \$6.00; also complete Masquerade Costume business, 200 Costumes for sale, cheap. JANDORF, 229 W. 97th Street, New York City.

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\$4,500.00 Creter Popcorn Machine, used 4 months, good as new, double poppers. Hot-Dog and Hamburgers, Peanut outfits, mounted on Ford ton truck chassis; Jumbo shift, move any place. Write for information. 223 ADAMS ST., Ionia, Michigan. feb21

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FREE FORMULAS—WHAT KIND WILL I send you? C. K. MATTHEWS, Hempstead, New York.

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MEXICAN TAMALES SELL YEAR ROUND. Instructions, complete, \$1.00. H. STEPH-ENS, Ozemaw, Arkansas. mar14

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SPIT-FIRE, FUELO, SILVERING MIRRORS. Razor Paste, Hair Straightener, Auto Polish, Luminous Paint, seven, 50c; any one, 10c. Stamps? Yes. PITTMAN LAB., Parkville, Kentucky.

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YOU CAN RECEIVE 25 LETTERS A DAY each containing \$1.00; legitimate. Working plan and formula, \$1 bill. W. M. GREEN, 822 E. Douglas, Wichita, Kansas. feb28

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. MON-ROE, 221 Sixth Street, Jeffersonville, Ind. feb21

24 GUARANTEED FORMULAS FOR A SELF-addressed envelope and silver dime. YAR-RINGTON, Box 560B, La Crosse, Wis. feb28

500 SUCCESSFUL MONEY-MAKING FORMU-las and Trade Secrets, 25c. C. DYMES, 705 E. 12th St., Muncie, Indiana.

FOR RENT, LEASE OR SALE

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For Sale—Beautiful Place of amusement in city of 300,000 population. P. O. BOX 192, Central Station, Toledo, Ohio.

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Number of consecutive performances up to and including Saturday, Feb. 14.

IN NEW YORK

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IN CHICAGO

Table with columns: Artists and Models, STAR, THEATER, DATE, PERFS. Lists musical plays in Chicago.

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LAWS AND CENSORSHIP

THE decision of the Court of Appeals at Albany does not free *The God of Vengeance* from the charge of tending to corrupt public morals. That question is still to be decided. But the action of the judges goes far toward vindicating the existing law as adequate to deal with such plays. In the original trial the evidence upon which the jury based its verdict of guilty was furnished by two policemen and an assistant district attorney. When the manager presented a text of the play it was ruled out on the ground that it had been prepared after the charge of immorality had been made. The Court of Appeals holds that the question of the authenticity of the proffered text should have been sifted and that, if this was established, the evidence was preferable to that of a witness' memory. The case presents an admirable example of the difficulty inherent in all methods of moral regulation of the theater. Abstractly stated, the theme of the challenged play is moral. The trouble with an official censor is that, as a bureaucrat, he is inclined to play safe, bowing to the most unreasoning and fanatical demands. Except for the fame of their authors Shakespeare's *Measure for Measure*, and even the *Hippolytus* of Euripides, would get short shrift from him. The ideal way would be to draw a jury from a panel of citizens of known intelligence and character. The plan was of late prominently urged, but proved impracticable. The alternative of an ordinary jury informed only by two policemen and an assistant district attorney is not alluring; but the verdict thus reached has been overthrown. The prospect is that eventually justice of a sort will be done. For the most part such cases are best left to the jury of public opinion. When Police Commissioner McArdoo jalled the company and manager that produced *Mrs. Warren's Profession* the piece had a sensational notoriety which it would not otherwise have achieved. Eventually the same people were permitted to put it on for a run and the public at once recognized it for the dull, devalued and wrongheaded thing it is. Probably *The God of Vengeance* if left to its own fate would have been neglected for saying an undisputed thing in a way peculiarly revolting. —NEW YORK TIMES.

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Actors' Equity Association (Continued from page 40) George Hart, Sidney Page, Trixie Saul, Fern Taronia. Kansas City Office Regular Member—Alan Patterson. Los Angeles Office Regular Member—Rose Dione. Members Without Vote (Junior Mem- bers)—Adele Charlton, Maurice Cohen, Marguerite Garnier, Felix Verbeck. feb25

COMPLAINT LIST

The Billboard receives many com- plaints from managers and others against performers and others. It pub- lishes below a list of such complaints, with the name and address of the com- plaining party, so that persons having a legitimate interest in the matter may make further inquiries from the com- plainants if they desire. feb25

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring. Names will appear in this list for four weeks only. Anyone interested might do well to make note of them: feb25

LaBARIE, BABE, entertainer. Complainant, Thos. Sacco, Mgr. Sacco's Peacock Band, Rosehill Hotel, Christopher, Ill. feb25

Ragtime, Jazz and High Art

By WILLIAM J. HENDERSON

WHAT is ragtime? What is jazz? And whence and whither? Ragtime is no longer mentioned. "Jazz" has lost its original meaning. Paul Whiteman, artist in popular music, protests against calling the pre- vailing species of dance songs jazz. But no matter what we choose to call our popular music, it is sui generis. We should not apologize for it. "A poor thing, but mine own," mumbled the shamefaced Touchstone. Yet, barring her inability to babble like her chosen lord and master, Audrey was probably quite as valuable a member of the human race as the fool in the forest. Perhaps her price was not above rubies, but she was at least worthy of the respect of a Touchstone.

Now, as for what is at present called jazz, we Americans have no need to whimper "a poor thing, but mine own." It is our own, but if it is a poor thing, then we are poor things too, for it represents us with un- canny fidelity. What else musical have we created? The melancholy echoes of dissenters' chapels composed by Hopkins or the solemn platitudes of Lowell Mason? Was there a rural church in all Britain from which these might not have emerged? Or shall we pin our faith on the Hora Novissima of Horatio Parker, breathing the blessed spirit of the venerable festival of the Three Choirs, or the Pagan Poem of Charles Martin Loeffler, trumpeting classic memories of Lutetia in the language of all Gaul?

We refrain. We hesitate and are lost in the mists of speculation. For if we searchingly review the history of our musical rise and progress we arrive at the inescapable conclusion that we have assimilated the arts of all nations of earth and made none of our own.

We possess among our musical treasures some of the most elegantly groomed symphonies and perfectly trimmed string quartets that have proceeded from the mind of man. We have large, spacious, well-ventilated oratorios, wholesome and refreshing as country afternoons. Our operas have been anxiously made upon the Intallan last and have altered their outlines with every slow shift of fashion along the Piazza della Scala. And what noble and uplifting tone poems, marching bravely behind the grizzled standard of Richard Strauss, as their forerunners paraded with the flag of Liszt! Piano concertos and violin concertos we also own, reflecting every ray of glory from those of Mozart and Corelli to those of Saint Saens and Tchaikowsky.

We have not stood still. We have made progress faithfully in the footsteps of Europe. We are nothing if not up-to-date. And style? Well, one may do some boasting about that, for there is nothing in the shape of style which we have not tried at least once. We are eclectic, above all things, and true to our mission as a melting pot. Meanwhile we have missed one great thing—music of the people, by the people and for the people. We could not produce that while the German maennerchor in every town was clinging to the fatherland classics, the Swedish and Italian and even Irish societies resolutely turning their backs on every- thing except what chanted the rhythms of their own lands.

There are signs of an awakening. The musicians have begun to discover that their ancient altars are in danger of being burned by the home fires. The Etude, a leading musical magazine, has enriched its columns with a symposium on jazz. Eminent musicians, such as Leopold Stokowski, John Alden Carpenter, Walter Spalding, of Harvard, and a score of others have said their say. Stokowski, the brilliant conductor of the Philadelphia Orchestra, is of the opinion that jazz is here to stay. Well, that may or may not be. Its effects will surely last, the jazz as it is at the moment may pass into the dim chambers of memory or figure only in more or less accurate histories of the development of music in the United States. —SCRIBNER'S MAGAZINE.

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SELLING OUT—6 REELS, EAST LYNNE; 5 reels, Country God Fugot; 5 reels, Welcome Children; all for \$45.00. Photos, papers and cuts free. MOVIE MAN, Nova, Ohio. feb25

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When no date is given the week of February 16-21 is to be supplied.

Abel, Neal (Hill St.) Los Angeles.
Abolt, Al (American) New York 19-21.
Aves, Five (Pantages) Vancouver, Can.

CHAS. ALTHOFF
Address EDW. S. KELLER.
Palace Theatre Bldg., New York.

Althoff Sisters (Pantages) Los Angeles; (Pantages) San Diego 23-28.
Amac (Majestic) Ft. Worth, Tex.
Amros, Josephine (Keith) Philadelphia.

Boydell, Jean (Orpheum) San Francisco; (Orpheum) Los Angeles 23-28.
Bradley & Stevens (Majestic) Evansville, Ind., 19-21; (Washington) Granite City, Ill. 23-25.

Chapman, Stanley (Palace) Rockford, Ill., 19-21.
Chase & Latour (Maryland) Baltimore.
Chelso (Pantages) Salt Lake City; (Orpheum) Ogdan 23-28.

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. Includes entries like Haverhill, Mass., 19-21; (Olympic) Lynn 23-25.

LORA CAROL & RING
Presenting Comedy-Singing-Viola in "FUNATICS".
Carol, Lora, & Ring (State) Springfield, Mass., 18-20; (Empire) Providence, R. I., 23-28.

Clifford, Herbert (Orpheum) Des Moines, Ia., 19-21.
Clinton & Rooney & Band (Gates) Brooklyn, 19-21.
Clintons, Novelty (Temple) Rochester, N. Y. 19-21.

Carroll, Leo (Orpheum) Seattle; (Orpheum) Portland 23-28.
Carson, Jimmy, Band (Orpheum) Brooklyn.
Carson & Kane (Palace) New Haven, Conn.

Cook & Lorenz (Keith) New Britain, Conn.
Cook & Vernon (Crescent) New Orleans.
Cooper, Lew (Pantages) Los Angeles; (Pantages) San Diego 23-28.

Crofton, Hazel (Aldine) Wilmington, Del.
Crosby & Lynn (Broadway) Springfield, Mass., 19-21.
Crouch, Clay, & Co. (Chateau) Chicago 19-21.

Dainty Marie (Majestic) Chicago.
Dakin, Harrison, & Co. (Palace) Jacksonville, Fla.
D'Alroy, M. (Keith) Philadelphia.

Darrell, Emily (Palace) Jacksonville, Fla.
Dave & Tressie (Broadway) Philadelphia.
Davies, Tom, Three (Cross Keys) Philadelphia.

DeVitt & Gunther (Grand) Morristown, N. J.
Diamond, M., & Co. (Hipp.) New York.
Diamonds, Four (Keith) Indianapolis.

Downing, Harry, & Co. (Keith) W. Palm Beach, Fla.
Downing, Spahn (Pantages) San Francisco; (Pantages) Los Angeles 23-28.
Drew, Clayton, Players (Orpheum) Oklahoma City, Ok., 19-21.

Earl & Matthews (Adgement) Chester, Pa.
Earl, Maud, & Co. (Broadway) Asbury Park, N. J.
Earle, Burt, & Girls (Empire) N. Adams, Mass.

Edler, G., & Co. (Fifth Ave.) New York.
Edmunds, Wm., & Co. (23d St.) New York.
Edwards, Gus, Revue (105th St.) Cleveland.

Fagan, Noodles (Pantages) Minneapolis; (Pantages) Regina, Can., 23-28.
Fagg & White (State) Cleveland.
Fall of Eve (Broadway) Philadelphia.

Fay, Frank (81st St.) New York.
Fay, Patricia, & Co. (State) Washington, Pa.
Fenton & Fields (58th St.) New York.

Ferry & Hawthorne (Miller) Milwaukee.
Fields & Johnson (Orpheum) Los Angeles.
Fifty Miles From Broadway (State) New York.
Fink's Miles (Keith) Indianapolis.
Fisher & Gilmore (Nixon) Philadelphia.
Fitzgerald, Jack (Victory) Holyoke, Mass.
Fitzgerald, Lillian (Orpheum) Madison, Wis., 19-21.
Fitzgibbon, Bert (Empress) Grand Rapids, Mich.
Fitzgibbons & Maboney (Pantages) Portland, Ore.
Flagler Bros. & Ruth (Orpheum) Sioux Falls, S. D., 22-25; (Palace) St. Paul, Minn., 26-28.
Flanders & Butler (Temple) Rochester, N. Y.
Flaw & Frazier (American) New York 19-21.
Flamingo, The (Proctor) Yonkers, N. Y.
Fleeson & Greenley (Keith) Cincinnati.
Fluppen, Jay C. (Temple) Detroit.
Foley & Jerome (Lincoln Sq.) New York 19-21.
Foley & LaTour (Orpheum) Brooklyn.
Folks & Leroy (Pantages) Spokane; (Pantages) Seattle 23-25.
Folson, Bobby (Keith) Washington.
Ford & Price (Greely Sq.) New York 19-21.
Ford, Ed E. (Regent) New York.
Ford, Mabel, & Co. (State) Jersey City, N. J.
Ford, Margaret (Gordon) Boston.
Fortunello & Cirillino (Palace) Bridgeport, Conn.
Four Finching (Strand) Greensburg, Pa.
Four of Us (Keith) Columbus, O.
Frabell, A. & Co. (State) Washington, Pa.
Frances, Mae (Sheridan Sq.) Pittsburgh.
Francis & Lloyd (Lyric) Richmond, Va.
Francis, Ann, Revue (Keith) Toledo, O.
Franklyn, Melvin, & Co. (National) New York 19-21.
Frazier Bros. (Davis) Pittsburgh.
Froda & Anthony (Gordon) Boston.
Friedland, A., & Co. (Bushwick) Brooklyn.
Friscio, Sig., & Band (Orpheum) San Francisco; (Orpheum) Los Angeles 23-25.
Frish, Hector & Tolin (Weller) Zanesville, O., 19-21; (Liberty) Covington, Ky., 22-25; (Regent) Springfield, O., 26-28.
From & Morrison (State) Memphis.
From (Grand) Evansville, Ind., 19-21.
Fuller, Mollie, & Co. (Columbia) Far Rockaway, N. Y.
Fulton & Quinette (Empire) N. Adams, Mass.
Furman & Evans (Keith) Winston-Salem, N. C.

G

Gaffney & Walton (Pantages) Seattle; (Pantages) Vancouver, Can., 23-25.
Gaine Bros. (Capitol) New London, Conn.
Gallerini & Sisters (Victoria) Greenfield, Mass.
Galvin, Wallace (Keith) W. Palm Beach, Fla.
Gascogne, Royal (105th St.) Cleveland.
Gates & Kane (Midland) Hutchinson, Kan., 19-21.
Gaudemiths, The (Broadway) New York.
Geiger, John (Irving) Carbondale, Pa.
Genaro Girls (Forsyth) Atlanta, Ga.
George, Bob (Harris) Pittsburgh.
George, Col., Jack (Grand) Montgomery, Ala.
Geyer & Marie (Indoor Circus) Coldwater, Mich.
Ghezzi, Two (Grand) Evansville, Ind., 19-21.
Gibson Sisters (Pantages) Vancouver, Can.
Gierdorf Sisters (Keith) Syracuse, N. Y.
Gilde, Jimmy, & Co. (Yonge St.) Toronto.
Gillette, Lucy (Orpheum) Oklahoma City, Ok., 19-21.
Girton Girls (Pantages) Edmonton, Can.; (Pantages) Calgary 23-25.
Glason, Billy (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 22-28.
Glenn & Jenkins (Keith) Cincinnati.
Goff, Hazel (Keith) Lowell, Mass.
Golden Girls (Palace) Brooklyn 19-21.
Goldie & Beaky (Grand) Atlanta, Ga.
Goldie & Eddie (World) Omaha; (Pantages) Kansas City 23-28.
Goldie, Jack (Cross Keys) Philadelphia.
Golem, Al, Trio (Loew) Richmond Hill, N. Y., 19-21.
Gordon & Healy (Majestic) Milwaukee.
Gordon & King (Pantages) Hamilton, Can.
Gordon & Rica (Hipp.) Pottsville, Pa.
Gordon, Vera, & Co. (Towers) Camden, N. J.
Gormley & Caffrey (State) Buffalo.
Goss & Barrows (Palace) South Bend, Ind., 19-21.
Gould & Adams (Bijou) Birmingham, Ala.
Gould, Venita (Davis) Pittsburgh.
Graft, Victor (Palace) Springfield, Mass.
Granese, Jean, & Co. (Davis) Pittsburgh.
Granville, Bernard (State) Cleveland.
Grazor & Lawlor (Yonge St.) Toronto.
Green & Lafell (Majestic) Chicago.
Green, Page & Green (Grand) Montgomery, Ala.
Green, Gene (Lyric) Birmingham, Ala.
Grey & Belle (Keystone) Philadelphia.
Gribben, Harry, Co. (25th St.) New York.
Griffin, Jos., & Co. (Keith) Syracuse, N. Y.
Gross, Billy, & Co. (Sheridan Sq.) Pittsburgh.
Guirán & Marguerite (Orpheum) St. Louis

H

Hag & LeVere (Fulton) Brooklyn 19-21.
Haley & Hock (Temple) Detroit.
Hall & Shapiro (Cross Keys) Philadelphia.
Hall, Billy Swede (Temple) Syracuse, N. Y.
Hall, Bob (Orpheum) Kansas City; (Orpheum) St. Louis 23-28.
Hall, Ermine & Brice (Princess) Nashville, Tenn.
Hall, Billy (Keith) Portland, Me.
Halperin, Nan (Orpheum) Vancouver, Can.; (Orpheum) Seattle 23-28.
Hamel Stewers & Strause (Pantages) Hamilton, Can.
Hamilton & Barnes (Orpheum) Champaign, Ill., 19-21.
Hamilton, Dixie (National) Louisville.
Haney, J. Francis, Co. (Orpheum) Germantown, Pa., 19-21.
Harley & Patterson (Earle) Philadelphia.
Harmon & Sans (Wm. Penn) Philadelphia.
Harney, Ben, & Co. (American) Chicago 19-21.
Harold & Luckie (Empire) North Adams, Mass.
Harris, Marion (Orpheum) St. Louis; (Palace) Milwaukee 23-28.
Harris, Val, & Co. (Majestic) Dallas, Tex.
Harvey, Morton (Binghamton) Binghamton, N. Y.
Haworth, Verna, & Co. (National) Louisville.
Hawthorne & Cook (Princess) Montreal.
Hayatake Japs (Victoria) New York 19-21.
Hayes & Lockwood (Seventh St.) Minneapolis.
Hayes, Brent (Imperial) Montreal.
Hayes, Grace (Majestic) Ft. Worth, Tex.
Hayes, Rich (Orpheum) Denver.
Haynes & Beck (Phi) Scranton, Pa.
Haynes, Mary (Keith) Boston.
Hayward, Jessie, & Co. (Seventh St.) Minneapolis.

Haley, T. & B. (Riverside) New York.
Healy & Cross (Capitol) Union Hill, N. J.
Hearn, Sam (Victoria) Steubenville, O.
Heath, Blossom, & Co. (Franklin) New York.
Heath, Bobby, Revue (Binghamton) Binghamton, N. Y.
Heath, Frankie (Orpheum) Oakland, Calif.
Heather, Jessie (Orpheum) Kansas City; (Orpheum) St. Louis 23-28.
Hector (Temple) Detroit.
Hedley, Jack, Trio (Keith) Indianapolis.
Heider, Fred, & Co. (Imperial) Montreal.
Heller & Riley (Main St.) Kansas City.
Hemming & Matthews (Keith) Washington.
Henderson, Dick (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 23-28.
Henlere, Hershel (Maryland) Baltimore.
Henry & Moore (Orpheum) Portland, Ore.; (Orpheum) Los Angeles 23-25.
Henshaw, Bobby (Orpheum) Quincy, Ill., 19-21.
Heras & Wells (Academy) Norfolk, Va.
Herbert & Neeley (Lincoln Hipp.) Chicago 19-21.
Herbert Bolt Trio (Orpheum) St. Louis; (Palace) Chicago 23-28.
Herbert, Hugh, & Co. (Bushwick) Brooklyn.
Herbert's Dogs (Palace) Milwaukee; (Henuepin) Minneapolis 23-28.
Herman, Al (Shea) Toronto.
Hewitt & Hall (Hipp.) Pottsville, Pa.
Hitt, Ernest (Princess) Nashville, Tenn.
Hibbert & Hartman (Capitol) New London, Conn.
Hickey Bros. (Keith) Dayton, O.
His Little Revue (Palace) Peoria, Ill., 19-21.
Hodge & Lowell (Loew) London, Can., 19-21.
Holbein, Ralph (Keith) Syracuse, N. Y.
Holbrook, Harry (Rialto) St. Louis 19-21.
Holman, Harry (State-Lake) Chicago; (Orpheum) St. Louis 23-28.
Holmes & Lavere (Keith) Portland, Me.
Holt & Leonard (Bijou) Savannah, Ga.
Honeymoon Cruise (Earle) Philadelphia.
Honeymoons (Capitol) Trenton, N. J.
Hopper, Edna W. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 23-28.
Houdini, Harry (Hipp.) New York.
Hovse, Billy (Orpheum) Los Angeles.
Howard & Bennett (Grand) Macon, Ga.
Howard Girls (Mystic) Malden, Mass., 19-21; (Lyric) Fitchburg, Mass., 23-25; (Lyric) Fitchburg 26-28.
Howard's Ponies (Orpheum) San Francisco; (Orpheum) Oakland 23-28.
Hnbell's Singing Syncretors (Orpheum) Oklahoma City, Ok.
Hughea & Burke (Pantages) Spokane; (Pantages) Seattle 23-28.
Hughes & Pam (Empire) Lawrence, Mass.
Hughes, Gareth, & Co. (Opera House) York, Pa.
Huling, Ray, & Co. (Aldine) Wilmington, Del.
Humby, Joe & Art (American) New York 19-21.
Hurst & Vogt (Golden Gate) San Francisco; (Hill St.) Los Angeles 23-28.
Hyama & Evans (Pantages) Vancouver, Can.
Hyams & McIntyre (National) Louisville.
Hymen, Officer (Broadway) Springfield, Mass., 19-21.
Hymer, John B. (Henuepin) Minneapolis; (Palace) Chicago 23-28.

I

Ibach's Band (Majestic) San Antonio, Tex.
Igorrote Girl (Lyric) Richmond, Va.
Imhoff, Roger, & Co. (Keith) Dayton, O.
In China (Broadway) New York.
Inspiration (Sheridan Sq.) Pittsburgh.
Irmanette & Violette (Princess) Nashville, Tenn.
Iola, Princess, Show (Pratt) Fulton, Mo.; (Rex) Bevier 23-28.
Irwin, May (Albee) Brooklyn.
Ivy, Mille, & Co. (Emery) Providence, R. I., 19-21.

J

Jackson & Mack (State) Memphis, Tenn.
Jada Trio (Orpheum) Oklahoma City, Ok., 19-21.
Jabri & George (Strand) Greensburg, Pa.
James, Walter (Orpheum) Brooklyn.
Janis & Chaplow (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 23-28.
Jans & Whalen (Lyric) Richmond, Va.
Jansleys, Four (Keith) New Britain, Conn.
Jardon, Dorothy (Keith) Boston.
Jarvis Revue (Pantages) Denver; (Pantages) Pueblo 26-28.
Jay, Nellie, & Jaybirds (Rialto) Racine, Wis., 19-21.
Jean & Jacques (Orpheum) Boston.
Jemima, Aunt (Prospect) Brooklyn.
Jennings, Mack (Majestic) Milwaukee.
Jessel, George, & Girls (State-Lake) Chicago; (Henuepin) Minneapolis 23-28.
Jim, Jan, Jems (Lincoln Hipp.) Chicago 19-21.
Johnston, J., & Co. (Palace) Bridgeport, Conn.
Jolly Corks, Five (Wm. Penn) Philadelphia 19-21.
Jolson, Harry (State-Lake) Chicago; (Palace) Milwaukee 23-28.
Jones & Ray (Rialto) Glens Falls, N. Y.
Jones, Gattison & Band (Orpheum) Madison, Wis., 19-21.
Josephson, Johannes, & Co. (Keith) Philadelphia.
Joy Bros. Co. (Keith) Winston-Salem, N. C.
Joyce's Horse (Albee) Brooklyn.
Joyson, Jeanne (Phi) Scranton, Pa.
Juliet (Orpheum) St. Louis.
Just a Pal (American) Chicago 19-21.

K

Kahne, Harry (Keith) Lowell, Mass.
Kale & Indetta (Phi) Wilkes-Barre, Pa.
Kameo Ramblers (Keith) Washington.
Kamplain & Bell (Victoria) Wheeling, W. Va.
Kandy Krooks (Meiba) Dallas, Tex.
Kane & Herman (Maryland) Baltimore.
Kara (Pantages) San Diego, Calif.; (Hoyt) Long Beach 23-28.
Karbe & Sater (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 23-28.
Kate & Wiley (Pantages) Tacoma, Wash., 23-28.
Kavanagh, Stan (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 23-28.
Keane, Richard (Academy) Norfolk, Va.
Keefe, Zena (Hamilton) New York.
Keley, Frankie, & Co. (Majestic) Springfield, Ill., 19-21.
Kelloz, Chas. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 23-28.
Kelly, Walter C. (Majestic) San Antonio, Tex.
Kelly & Dearborn (Bijou) Savannah, Ga.
Kelso Bros.' Revue (Earle) Philadelphia; (Orpheum) Germantown 23-25; (Opera House) Philadelphia 26-28.
Kelton, Pert (Keith) Portland, Me.

Kendall, Byron & Slater (Orpheum) New York 19-21.
Kenned, Harold (Pantages) Denver; (Pantages) Pueblo 26-28.
Kennedy & Kramer (Pantages) Kansas City; (Pantages) Memphis 23-28.
Kennedy & Martin (Orpheum) Ogden, Utah; (Pantages) Denver 23-28.
Kennedy, W. J., & Co. (Allegheny) Philadelphia.
Kennedy, Will, & Co. (Kearse) Charleston, W. Va.
Keuny & Hollis (Imperial) Montreal.
Kerokjarto (Proctor) Newark, N. J.
Kerr & Ensign (Emery) Providence, R. I., 19-21.
Kessler, Harry, & Co. (Majestic) Milwaukee.
Ketch & Wilma (Lincoln Sq.) New York 19-21.
Keyhole (Ameos) Able) Easton, Pa.
Keys & Russell (Orpheum) Omaha; (Henuepin) Minneapolis 23-28.
Kharum (Orpheum) Vancouver, Can.; (Orpheum) Seattle 23-28.
Kicks of 1925 (Victoria) Greenfield, Mass.
Kikutas, The (State-Lake) Chicago.
Kimberly & Page (Orpheum) Seattle; (Orpheum) Portland 23-28.
King & Irwin (Pantages) Pueblo, Col.; (World) Omaha 23-28.
King Nejdune (Garrick) Norristown, Pa.
King & Beatty (Phi) Worcester, Mass.
King's, Gus, Melodjland (Lyric) Hoboken, N. J., 19-21.
Kingston & Ebnr (Majestic) Milwaukee.
Kinney, Hubert, Revue (Grand) Oshkosh, Wis., 19-21.
Kio & Taki (Riverside) New York.
Kitty & Duval (Keith) W. Palm Beach, Fla.
Kirkland, P., & Co. (Columbia) Far Rockaway, N. Y.
Klue, Mel (Orpheum) Denver; (Rialto) St. Louis 23-25; (Orpheum) Evansville, Ind., 26-28.
Klein Bros. (Orpheum) Sioux City, Ia., 19-21.
Klicks, Lea (Pantages) Kansas City; (Pantages) Memphis 23-28.
Klown Revue (Main St.) Kansas City.
Kokun & Gallett (Keith) Portland, Me.
Kouns Sisters (Palace) Cleveland.
Kraemer, Berdie (Miller) Milwaukee.
Kraft & Lamont (O. H.) Galveston, Tex., 19-21.
Kramer & Boyle (Keith) Washington.
Kress, Rose, Four (51st St.) New York.
Kuma Four (Pantages) Minneapolis 23-28.
Kyle, Howard, & Co. (Orpheum) Sioux City, Ia., 19-21.

L

LaBernicia (Henuepin) Minneapolis.
La Crosse, Jean (Lyric) Richmond, Va.
LaFrance Bros. (State) Cleveland.
Lair & Mercedes (Proctor) Newark, N. J.
Laird, Horace, & Jesters (Colonial) Lancaster, Pa., 19-21.
LaMarr, Leona (Orpheum) Ogden, Utah; (Pantages) Denver 23-28.
Lambert (Pantages) Pueblo, Col.; (World) Omaha 23-28.
LaMonte, Lester & Hazel (Bijou) Savannah, Ga., 19-21.
Lamp, T. (Shea) Toronto.
Landfield, Sidney (Majestic) Houston, Tex.
Landick, Olin (Majestic) Paterson, N. J.
Lane & Harper (Rialto) Racine, Wis., 19-21.
Lane & Travers Revue (State) Chicago 19-21.
Lang & Haley (Gordon) Boston.
Lang & Volk (Palace) Cincinnati.
Langford & Fredericks (Pantages) San Francisco 23-28.
Langton, H. & H. (Pantages) Denver; (Pantages) Pueblo 26-28.
LaPearl, Jack & Rita (Fulton) Brooklyn 19-21.
LaTosca, Phil (Pantages) Edmonton, Can.; (Pantages) Calgary 23-25.
La Vier, Jack (Orpheum) Germantown, Pa.
Lawton & Walsh (Keystone) Philadelphia.
Lawton (State) Chicago 19-21.
Lea, Emille, & Co. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 23-28.
Leandra Steppers (Pantages) Regina, Can.; (Pantages) Saskatoon 23-25.
Leavitt & Lockwood (Keith) Indianapolis.
Lee & Romaine (105th St.) Cleveland.
Lefever & Potter (Hipp.) San Francisco.
Lelzig (Towers) Camden, N. J.
Lemaire & Ralston (Pantages) Seattle; (Pantages) Vancouver, Can., 23-28.
Leo, Louis (Victoria) Steubenville, O.
Leo & Gladys (Hipp.) Alton, Ill., 19-21; (Lincoln) Belleville, 23-25.
Leon & Dawn (Stamford) Stamford, Conn.
Leonard, Eddie (Doris) Pittsburgh.
Leonard, Benny, & Co. (Temple) Detroit.
Leonard & Wilson (Pantages) San Francisco 23-28.
Lester, Great (Rialto) St. Louis 19-21.
Levan & Doria (Prospect) Brooklyn.
Levathan Orch. (Orpheum) Denver; (Orpheum) Omaha 23-28.
Levy, Bert (Orpheum) Omaha.
Levy, Ted, & Band (Orpheum) San Francisco 16-18.
Lewis, Helene, & Co. (Strand) Halifax, N. S., Can.
Lewis, Mazzetti, & Co. (Hipp.) Youngstown, O.
Lewis, Sid (Pantages) Edmonton, Can.; (Pantages) Calgary 23-25.
Lewis & Dody (Emery) Providence, R. I., 19-21.
Libby & Sparrow (State) New York.
Libonatti (Grand) Norristown, N. J.
Lidwell & Gibson (Majestic) Houston, Tex.
Lillie, Carrie (Orpheum) Germantown, Pa.
Lime Trio (Hipp.) New York.
Lindsay, Fred, Co. (Pantages) Spokane 23-28.
Ling & Long (Orpheum) Sioux City, Ia., 19-21.
Lippard, Mattylee (Lyceum) Canton, O.
Livingstons, The (Rajah) Reading, Pa.
Lloyd, Herbert, Co. (Pantages) Pueblo, Col.; (World) Omaha 23-28.
Lloyd, Arthur (Yonge St.) Toronto.
Lloyd & Brice (Irving) Carbondale, Pa.
Lockett & Page (Golden Gate) San Francisco; (Hill St.) Los Angeles 23-28.
Lola, Gilie & Sonna (Pantages) Seattle; (Pantages) Vancouver, Can., 23-28.
Lomas Co. (Pantages) Minneapolis; (Pantages) Regina, Can., 23-28.
Lorimer & Hudson (Pantages) Memphis.
Lorraine, Oscar (Temple) Rochester, N. Y.
Lorraine, Ted, & Minto (State Lake) Chicago.
Lorraine Sisters (Orpheum) Seattle; (Orpheum) Portland 23-28.
Love Boat (Cross Keys) Philadelphia.
Love Boat (Grand) St. Louis.
Lacrova, Vera (Albee) Providence, R. I.
Lowry, Ed (Opera House) York, Pa.
Loyal, Sylvia (Palace) Chicago; (Palace) Milwaukee 23-28.
Lucas, Jimmy, & Co. (Keith) Syracuse, N. Y.
Lucas & Inez (Majestic) Johnstown, Pa.

M

Lucas, Althea, & Co. (Palace) Rockford, Ill., 19-21.
Lunelle & Cockie (Harris) Pittsburgh.
Lumars, The (Loew) Montreal.
Luster Bros. (Orpheum) San Francisco; (Orpheum) Fresno 26-28.
Lydell & Macy (Phi) Wilkes-Barre, Pa.
Lynch, Judge (Orpheum) Tulsa, Ok., 19-21.
Lyson, Jimmy (State) Memphis, Tenn.
Lyell & Vokes (American) New York 19-21.
Lyell & Fant (Majestic) San Antonio, Tex.

McBaus, The (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 23-28.
McAnis, Mabel, & Co. (Orpheum) Oakland, Calif.
McCarthy & Sernad (Keystone) Philadelphia.
McCool & Betty (Keith) Lowell, Mass.
McCormack, John, Jr. (Orion) Jersey City, N. J.; (City) Harrison 23-28.
McCornick & Wallace (Palace) Cincinnati.
McDermott, Billy (Keystone) Philadelphia.
McDevitt, Kelly & Quinn (Loew) Richmond Hill, N. Y., 19-21.
McDonald Trio (State) Memphis, Tenn.
McFarland & Palace (Victoria) Steubenville, O.
McFarland, Geo. (Keith) Toledo, O.
McGibbs, Chas., & Co. (State) New York.
McGrath & Deeds (Avenue B) New York 19-21.
McIntosh, Peggy (Grand) St. Louis.
McIntyre & Heath (Riverside) New York.
McKay, May, & Sisters (Chateau) Chicago 19-21.
McKay, Nell (Palace) Cleveland.
McLellan & Carson (National) Louisville.
McLaughlin & Evans (Avon) Watertown, N. Y.
McLinn, John (Majestic) Milwaukee.
McLure & Clegg (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 23-28.
McWilliams, Jim (Broadway) New York.
Mack & Brantley (Pantages) Denver; (Palace) Pueblo 26-28.
Mack & Curi (Pantages) Edmonton, Can.; (Pantages) Calgary 23-25.
Mack & Larue (Maryland) Baltimore.
Mack & Manus (Lyric) Birmingham, Ala.
Mack & Rosster (Keith) Philadelphia.
Mack & Velmor (51st St.) New York.
Mack & Watson (Palace) Pittsburgh, Mass.
Mack & Williams (Pantages) Los Angeles; (Pantages) San Diego 23-28.
Malinda & Dade (Palace) Orange, N. J.
Mall, Paul (Victoria) New York 19-21.
Mallia & Bari (Victory) Holyoke, Mass.
Mallon & Case (165th St.) Cleveland.
Manning & Hall (Empire) Toledo, O.; (Lyceum) Columbus 23-28.
Manning & Class (Orpheum) Fresno, Calif.; (Orpheum) Oakland 23-28.
Montell's Manikins (Majestic) Dallas, Tex.; (Majestic) Houston 22-28.
Marcelle, Miss (Towers) Camden, N. J.
Marcus & Booth (Pantages) Salt Lake City; (Orpheum) Ogden 23-28.
Maree, Madame, & Pals (State) Utica, N. Y., 19-21; (Temple) Geneva 23-25; (Cortland) Cortland 26-28.
Margaret & Murrell (Maryland) Baltimore.
Marion & Jason (Grand) Clarkburg, W. Va.
Marke, Joe, & Co. (Boston) Boston.
Marlowe, Mary (Orpheum) Champaign, Ill., 19-21.
Marshall & Shannon (Tivoli) Hamilton, Ont., Can.
Martelli, Two (Pantages) Spokane 23-28.
Martin & Martin (Orpheum) Green Bay, Wis., 19-21.
Martin, Oscar (Majestic) Cedar Rapids, Ia., 19-21.
Maryland Singers (Maryland) Baltimore.
Mason & Keeler (Proctor) Albany, N. Y.
Masters & Grace (Pantages) Portland, Ore.
Mathews, Sherris (Proctor) Troy, N. Y.
Maxine & Bobby (Pantages) Kansas City; (Pantages) Memphis 23-28.
May & Lewis (Phi) Bridgeport, Conn.
Mayer, Lottie, & Co. (Pantages) Denver; (Pantages) Pueblo 26-28.
Mayo, Harry (Phi) Meriden, Conn.
Meady & Dupree (Palace) Cincinnati.
Meehan & Newman (Keith) Philadelphia.
Meehan & Shannon (Hipp.) Pottsville, Pa.
Mehlinger, Artie (Pantages) Memphis.
Mekayors, The (Palace) New York.
Melodors, Three (Princess) Nashville, Tenn.
Melton & Henn (Orpheum) Madison, Wis., 19-21.
Melodies & Steps (Broadway) Springfield, Mass., 19-21.
Melroy Sisters (Feeley) Hazleton, Pa., 19-21; (Colonial) Lancaster 23-25.
Melville & Rule (Palace) Cincinnati.
Mendoza, The (Orpheum) Seattle; (Orpheum) Portland 23-28.
Mercedith & Snocour (Colonial) Erie, Pa.
Mercediths, The (Flats) Brooklyn.
Meroff, Ben, & Band (Orpheum) Champaign, Ill., 19-21.
Merriam, Billy & Eva (Pratt) Fulton, Mo.; (Rex) Bevier 23-28.
Meszaps, Three (American) New York 19-21.
Machaha (Keith) Syracuse, N. Y.; (Keith) Rochester 23-28.
Miami Club Orch. (Lyceum) Canton, O.
Millard & Marlin (Keith) Syracuse, N. Y.
Miller & Pears (Loew) Montreal.
Miller, Geraldine, Trio (Emery) Providence, R. I., 19-21.
Miller, Mary, & Co. (Calvin) Northampton, Mass.
Miller, P. & M. (Pantages) Seattle; (Pantages) Vancouver, Can., 23-28.
Miller-Petersen Co. (125th St.) New York.
Millman, Virginia (Majestic) Johnstown, Pa.
Mills & Kimball (Majestic) Dallas, Tex.
Milo (Grand) Atlanta, Ga.
Minor & Brown (Orpheum) Dea Moines, Ia., 19-21.
Mitchell Bros. (Palace) Waterbury, Conn.
Mitchell's Band, Al (Albee) Brooklyn.
Monroe & Grant (Orpheum) Brooklyn.
Monroe Bros. (Grand) St. Louis.
Montana (Shea) Buffalo.
Moore & Freed (Majestic) Little Rock, Ark., 19-21.
Moore & Megley Show (Englewood) Chicago 19-21.
Moore & Mitchell (State) New York.
Moore, Al, & Orch. (Palace) Milwaukee; (Palace) Chicago 23-28.
Moore, Betty, & Co. (Gordon) Boston.
Moore, Patti, & Co. (Globe) Philadelphia.
Morento, Collins (Hill St.) Los Angeles; (Golden Gate) San Francisco 23-28.
Morgan, J. & R. (Orpheum) Fresno, Calif.; (Orpheum) Oakland 23-28.
Morgan-Woolley Co. (Capitol) New London, Conn.
Moro & Yaco (Pantages) San Diego, Calif.; (Hoyt) Long Beach 23-28.
Morrell, Clark (Keith) Philadelphia.

Morris, Lily (Albee) Brooklyn.
 Morris, Wm. & Co. (Keith) Indianapolis.
 Morrison's Band (Pantages) San Diego, Calif.; (Hoyt) Long Beach 23-28.
 Morrison Castle Orch. (Marlton) Galveston, Tex., 18-20. (Orpheum) New Orleans, La., 22-23.
 Morrow, Wm. & Co. (Grand) St. Louis.
 Morton, Chas. C. (Grand) Atlanta, Ga.
 Morton, Lillian (Globe) Philadelphia.
 Morton Jewell Co. (Forsyth) Atlanta, Ga.
 Moss & Frye (Proctor) Schenectady, N. Y.
 Movie Masque (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 23-28.
 Mower, M. H. (Majestic) Harrisburg, Pa.
 Mulroy, McNeese & Hodge (O. H.) Galveston, Tex., 18-20.
 Murad & Leo (Pantages) San Francisco 23-28.
 Muriel & Phyllis (Pantages) Edmonton, Can.; (Pantages) Calgary 23-25.
 Murray & Neal (Palace) Springfield, Mass.
 Murray Bros. (Davis) Pittsburgh.
 Murdoch & Kennedy Sisters (Seventh St.) Minneapolis.
 Murdoch & Mayo (Orpheum) Tulsa, Ok., 19-21.
 Murphy, Johnny (Able) Easton, Pa.
 Murphy, Senator (Keith) Indianapolis.
 Myers & Hanford (Boulevard) New York 19-21.
 Myra, Mildred, Co. (Pantages) San Francisco 23-28.

N

Nagfys, The (Sheridan Sq.) Pittsburgh.
 Nash & O'Honnell (Riverside) New York.
 Nathan & Walsh (25th St.) New York.
 Naume & Suitz (Keith) Cincinnati.
 Nazario, Cliff (Pantages) San Diego, Calif.; (Hoyt) Long Beach 23-28.
 Nelson, Anna & Co. (Temple) Detroit.
 Nelson, Dorothy, & Co. (Binghamton) Binghamton, N. Y.
 Nelson, Bob (Melba) Dallas, Tex.
 Nelsons, Juggling (Orpheum) Ogden, Utah; (Pantages) Denver 23-28.
 Neopolitan Duo (Grand) Clarksburg, W. Va.
 Nevada, Lloyd, & Co. (51st St.) New York 23-28.
 Newell & Most (State-Lake) Chicago.
 Newhoff & Phelps (Regent) New York.
 Newman, W., & Co. (Colonial) Allentown, Pa.
 Nilsson, Walter (Empress) Decatur, Ill., 19-21.
 Nolan, Paul, & Co. (Columbia) Davenport, Ia., 19-21.
 Nonette (Rialto) Glens Falls, N. Y.
 Norma & Violin (Admont) Chester, Pa.
 Norman & Olsen (Pantages) Tacoma, Wash., 23-28.
 North, Sport, & Co. (Palace) New Orleans.
 Norton & Brower (Pantages) San Francisco 23-28.
 Norton, Bobby, & Co. (Colonial) Erie, Pa.
 Norton, Virginia, Co. (Pantages) San Francisco; (Pantages) Los Angeles 23-28.
 Norworth, Ned (Keith) Washington.
 Novelles, The (Palace) Waterbury, Conn.
 Nugent, J. C. (Pantages) Hamilton, Can.

O

O'Brien & Josephine (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 23-28.
 O'Brien Sisters Co. (Harle) Philadelphia.
 O'Conner & Wilson (Empire) Lawrence, Mass.
 O'Donnell, Vincent (Nixon) Philadelphia.
 O'Rourke & Kelly (State) Chicago 19-21.
 Odeo (Victoria) Steubenville, O.
 Oh, Charlie (Gordon) Boston.
 Oltch, Chas., & Polly Ann (Palace) Chicago.
 Olva & Seals (Orpheum) Los Angeles; (Hill St.) Los Angeles 23-28.
 Oliver & Olson (Palace) Milwaukee; (State-Lake) Chicago 23-28.
 Olms, John, & Co. (Pantages) Regina, Can.; (Pantages) Saskatoon 23-28.
 Olson & Johnson (Wichita) Wichita Falls, Tex., 19-21.
 One, Ben Nee (Pantages) Spokane; (Pantages) Seattle 23-28.
 Ordway, Laura (Lyric) Mobile, Ala.
 Ormsbee, Laura (Hipp.) McKeesport, Pa.
 Orren & Drew (Pantages) Regina, Can.; (Pantages) Saskatoon 23-28.
 Osterman, Jack (Albee) Providence, R. I.
 Otto Bros. (National) Louisville.

P

Pagnana (Keith) Dayton, O.
 Pace, Jim & Betty (Emery) Providence, R. I., 19-21.
 Pamer, Gaston (Strand) Greensburg, Pa.
 Paris & Peru (Majestic) Ft. Worth, Tex.
 Parisians, The (Palace) Cincinnati.
 Parrish Bros. (Riverside) New York.
 Patsikas, The (Empire) North Adams, Mass.
 Patricola (Forsyth) Atlanta, Ga.
 Patterson & Clouder (Orpheum) Los Angeles; (Orpheum) Fresno 26-28.
 Paulsen, Paul (Keith) Cincinnati.
 Peppito (Keith) Boston.
 Perreites, The (Pantages) Minneapolis 23-28.
 Perry & Wagner (Majestic) Milwaukee.
 Peters, Five (Imperial) Montreal, Can.; (Proctor) Albany, N. Y., 23-25; (Proctor) Troy 23-28.
 Phillips & Deveau (Bushwick) Brooklyn.
 Phillips & Ellsworth (Delancey St.) New York 19-21.
 Phillips, Evelyn, & Co. (Grand) Atlanta, Ga.
 Phillips, Mr. and Mrs. (Nixon) Philadelphia.
 Pielert & Seefeld (Broadway) Springfield, Mass., 19-21.
 Pierotys, The (Keith) Columbus, O.
 Pinto & Boyle (Miller) Milwaukee.
 Pisano, Gen., & Co. (Palace) Cincinnati.
 Ploss Trio (Pol.) Worcester, Mass.
 Polard, Snub (Orpheum) Fresno, Calif.
 Polly & Os (Majestic) San Antonio, Tex.
 Pompadour, Mme. (Earle) Philadelphia.
 Portraits of 1925 (Orpheum) Galesburg, Ill., 19-21.
 Powers & Wallace (Davis) Pittsburgh.
 Powers Duo (Grand) Oshkosh, Wis., 19-21.
 Pressler & Klass (Columbia) Davenport, Ia., 19-21.
 Princeton & Watson (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 23-28.
 Puck & White (Maryland) Baltimore.
 Puri, Billy, & Co. (Palace) Rockford, Ill., 19-21.

Q

Quinn, Jack, & Teddy (Park) Erie, Pa.
 Quinn, Vic, & Orch. (State) Memphis, Tenn.

R

Rapp, Harry (Columbia) Davenport, Ia., 19-21.
 Rapp & Ray (Loew) Richmond Hill, N. Y., 19-21.
 Raljub, Princess (Majestic) Little Rock, Ark., 19-21.
 Raker, Lorna (Orpheum) Seattle; (Orpheum) Portland 23-28.

Rasch, Albertina, & Girls (Rialto) St. Louis 19-21.
 Rath Bros. (Palace) New Haven, Conn.
 Raymond & Kauffman (Crescent) New Orleans.
 Raymond & Mason (Loew) London, Can., 19-21.
 Raymond & Joyce (Rialto) Chicago.
 Redford & Wallace (Melba) Dallas, Tex.
 Rebellon, The (Keith) Boston.
 Beck & Rector (Keystone) Philadelphia.
 Rector & Barnett (Proctor) Schenectady, N. Y.
 Reddingtons, Three (Bijou) Savannah, Ga.
 Redmond & Wells (Sheridan Sq.) Pittsburgh.
 Reeves, Birdie (Orpheum) Seattle; (Orpheum) Portland 23-28.
 Regal, Henry, & Co. (Princess) Montreal.
 Regals, Three (Keith) W. Palm Beach, Fla.
 Regan & Curless (Lincoln Hipp.) Chicago 19-21.
 Reichen, Joe (Pantages) Vancouver, Can.
 Reiffenack Sisters (Capitol) Hartford, Conn.
 Reilly, Robt., & Co. (Pantages) Edmonton, Can.; (Pantages) Calgary 23-25.
 Renneers, Four (Pantages) San Diego, Calif.; (Hoyt) Long Beach 23-28.
 Resista (Majestic) Milwaukee.
 Rest Cure (Grandpoint) Brooklyn.
 Review of Revues (Loew) Montreal.
 Reynolds Trio (58th St.) New York.
 Reynolds-Duncan Co. (Lyric) Mobile, Ala.
 Ricardo, Irene (Jefferson) New York.
 Rice & Cady (Majestic) Springfield, Ill., 19-21.
 Richardson, F. (Allegheny) Philadelphia.
 Rickard Gray (State) Buffalo.
 Road to Vandeville (American) Chicago 19-21.
 Roberts, Joe (Pantages) Kansas City; (Pantages) Memphis 23-28.
 Robey & Gordin (Keith) Ottawa, Can.
 Robin & Hood (Orpheum) Seattle; (Orpheum) Portland 23-28.
 Robinson, Bill (Hipp.) New York.
 Robinson, Janis, & Co. (Orpheum) Boston.
 Robinson & Pierce (Forsyth) Atlanta, Ga.
 Robie, Doris (Greenslee Sq.) New York 19-21.
 Rockwell, Dr. (Flatbush) Brooklyn.
 Rodgers & Miley (Grand) Monroey, Ala.
 Rogers & Donnelly (Hijou) Birmingham, Ala.
 Rogers & Allen (Orpheum) Omaha.
 Roretta Boys (State) Washington, Pa.
 Roma Bros. (Keith) Winston-Salem, N. C.
 Rome & Bolton (Pantages) Kansas City; (Pantages) Memphis 23-28.
 Rome & Gant (Palace) New York.
 Rooney & Bent Revue (Princess) Montreal.
 Rose & Dell (Palace) New Orleans.
 Rose & Thorne (Keith) Toledo, O.
 Rosemary & Marjorie (Broadway) New York.
 Ross & Edwards (Orpheum) Ogden, Utah; (Pantages) Denver 23-28.
 Ross, Phil & Eddie (Delancey St.) New York 19-21.
 Ross & Co. (Avenue B) New York 19-21.
 Rowland & Meehan (Pantages) Vancouver, Can.
 Roy & Eugene (Globe) Cleveland.
 Royce, Ruby, & Sisters (Valley) Lansford, Pa.
 Royle, Ruth (Bushwick) Brooklyn.
 Royle & Maye (Orpheum) Portland, Ore.; (Orpheum) San Francisco 23-28.
 Rozellas, The (Lyric) Mobile, Ala.
 Rubin, Pedro, & Co. (Novelty) Topeka, Kan., 19-21.
 Rubin, Benny, & Co. (Majestic) Houston, Tex.
 Rucker & Ferris (Loew) Montreal.
 Rudell & Dunigan (Earle) Philadelphia.
 Russell & Marconi (Grand) Shreveport, La.
 Russell, Marie (Empire) North Adams, Mass.
 Russell & Titus (Victoria) Greenfield, Mass.
 Russian Scandals (Palace) Pueblo, Col.; (World) Omaha 23-28.
 Ryan & Lee (Bushwick) Brooklyn.
 Ryan, Thos. J., & Co. (Shea) Buffalo.
 Ryan & O'Neil (Gordon) Boston.
 Ryan, Ed, & Girls (Delancey St.) New York 19-21.

S

Sahni, F. & T. (Majestic) Cedar Rapids, Ia., 19-21.
 Sale, Chic (Hennepin) Minneapolis.
 Salice & Robles (Bijou) Savannah, Ga.
 Salt & Pepper (Boston) Boston.
 Saitos, The (Majestic) Chicago.
 Samaroff & Sonia (Gates) Brooklyn 19-21.
 Samuels, Ikae (Flatbush) Brooklyn.
 San Antonio Siamese Twins (State) Newark, N. J.
 Sansone Co. (Palace) Pittsfield, Mass.
 Saratry's, H., Band (Keith) Columbus, O.
 Saratros, The (Rivera) Brooklyn.
 Savoy, Paul, & Anita Sisters (Library) Warren, Pa., 19-21; (Strand) Niagara Falls, N. Y., 23-25.
 Scanlon Bros. & Denos (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 23-28.
 Schaefer & Bernice (Palace) New Haven, Conn.
 Schuller, The (Keith) Toledo, O.
 Scott & Chrystie (Gates) Brooklyn 19-21.
 Seaville Dancers (Pantages) Hamilton, Can.
 Scully & Caplin (Pantages) Minneapolis; (Pantages) Regina, Can., 23-28.
 See America First (Victoria) New York 19-21.
 Seamon, Chas. F. (Loew) Montreal.
 Seamon, Primrose, & Co. (Boulevard) New York 19-21.
 Seebacks, The (Orpheum) Ogden, Utah; (Pantages) Denver 23-28.
 Seeley, Bios om, & Co. (Palace) New York.
 Selbins & Grovind (Seventh St.) Minneapolis.
 Seminary Scandals (Greely Sq.) New York 19-21.
 Seminary Mary (Pantages) Salt Lake City; (Orpheum) Ogden 23-28.
 Senna & Dean (Jefferson) New York.
 Senna & Weber (Pol.) Wilkes-Barre, Pa.
 Senter, Royd, & Co. (Princess) Montreal.
 Seymour & Jeanette (33d St.) New York.
 Seymour & Howard (Lyric) Birmingham, Ala.
 Seymour, H., & A. (Keith) Columbus, O.
 Shannon & Van Horn (Boston) Boston.
 Shaw, Allan (Pantages) Pueblo, Col.; (World) Omaha 23-28.
 Shaw, Lillian (Keith) Philadelphia.
 Shayne, Al (State) Washington, Pa.
 Shea, Thos. E., & Co. (Palace) New York.
 Shean & Phillips (Orpheum) Champaign, Ill., 19-21.
 Shepard, Burt (Hennepin) Minneapolis.
 Sherman, Van & Hyman (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 23-28.
 Sherwood, B., & Bro. (Davis) Pittsburgh.
 Sherwood's Entertainers (Palace) South Bend, Ind., 19-21.
 Shone & Squires (Keith) Indianapolis.
 Shuffle Along Four (Capitol) Hartford, Conn.
 Shuffie Dancers (Keith) Cincinnati.
 Signe's Dogs (Victoria) Wheeling, W. Va.
 Singer's Midgets (Temple) Rochester, N. Y.
 Skito, Wm. (Grand) St. Louis.
 Sklave Classics (Pantages) Portland, Ore.
 Skelly-Helt Revue (Proctor) Albany, N. Y.
 Slatko Revue (Pantages) Los Angeles; (Pantages) San Diego 23-28.

Sleeping Porch (Orpheum) Vancouver, Can.; (Orpheum) Seattle 23-28.
 Smith & Dunne (Palace) Jacksonville, Fla.
 Smith & Dunto (Orpheum) Boston.
 Smith & White (Capitol) New London, Conn.
 Smith & Durnell (81st St.) New York, 19-21.
 Smith, Tom (Orpheum) Oklahoma City, Ok., 19-21.
 Sunny Southern Four (Luna) Logansport, Ind., 19-21; Chicago, Ill., 23-28.
 Snell & Vernon (Orpheum) Portland, Ore.; (Orpheum) San Francisco 23-28.
 Snodgrass, Harry M. (Palace) Milwaukee.
 Solar, Willie (Orpheum) Oakland, Calif.; (Gold-en Gate) San Francisco 23-28.
 Soberin, Jean (Temple) Rochester, N. Y.
 Spinetos, Fy (Palace) Pittsfield, Mass.
 Spirit of Budha (Globe) Kansas City 19-21; (Palme) Pueblo, Col., 24-25.
 Spoor, Parsons & Co. (Lyric) Birmingham, Ala.
 Springtime Revue (Keith) Ottawa, Can.
 Stacey & Fay (Victoria) Wheeling, W. Va.
 Stanhill & Douglas (Keith) Syracuse, N. Y.
 Stanley, G., & Sisters (Nixon) Philadelphia.
 Stanley, Arch (Orpheum) New York 19-21.
 Stanley, Topp & Mowat (World) Omaha; (Pantages) Kansas City 23-28.
 Stanley, Jos. B. (Keith) Philadelphia.
 Stanley & Burns (Stamford) Stamford, Conn.
 Stanley, Stan (Broadway) New York.
 Stanton, Will & Co. (Orpheum) Newark, N. J.
 Stanton, V., & E. (State-Lake) Chicago.
 Stanton & Flynn (American) Chicago 19-21.
 Steadman, A. & F. (Orpheum) Omaha.
 Steinhach, Bruno (Orpheum) Fresno, Calif.; (Orpheum) Oakland 26-28.
 Stengel, Lou (Keith) W. Palm Beach, Fla.
 Stephens & Brunelle (Valley) Lansford, Pa.
 Stephens & Hollister (58th St.) New York.
 Sterling Trio (Victoria) New York 19-21.
 Stevers & Lovejoy Revue (Orpheum) New York 19-21.
 Stewart & Olive (Forsyth) Atlanta, Ga.
 Stoughton, Larry (Shea) Buffalo.
 Stratford Comedy Four (Majestic) Chicago.
 Stuart & Lash (Metropolitan) Brooklyn.
 Sully & Thomas (Regent) New York.
 Sultan (Wichita) Wichita Falls, Tex., 19-21.
 Sumner & Hunt (Pantages) Tacoma, Wash., 23-28.
 Suter, Ann (Palace) Pittsfield, Mass.
 Sydell, Paul (Pantages) Salt Lake City; (Orpheum) Ogden 23-28.
 Syncopated Toes (Riverside) New York.

T

Tabor & Green (Victoria) Greenfield, Mass.
 Taka & Taka (Maryland) Baltimore.
 Takas, Three (Orpheum) Madison, Wis., 19-21.
 Tango Shoes (Loew) Richmond Hill, N. Y., 19-21.
 Tanguay, Eva (Fifth Ave.) New York.
 Taylor & Rose (American) Chicago 19-21.
 Teddy, Wrestling Bear (Grand) Oshkosh, Wis., 19-21.
 Temple Four (Victoria) Greenfield, Mass., 19-21; (Calvin) Northampton 23-25; (Empire) North Adams 26-28.
 Terry, Ethel G. (Orpheum) St. Louis.
 Tessie & Seven Friends (Temple) Syracuse, N. Y.
 The, The (Palace) Chicago; (Orpheum) St. Louis 23-28.
 Thaler's Circus (Pantages) San Diego, Calif.; (Hoyt) Long Beach 23-28.
 Thank You, Doctor (Grand) Montgomery, Ala.
 Thompson, Sonny, & Co. (Gordon) Boston.
 Thornton & Squires (Pantages) Minneapolis 23-28.
 Thornton, James (Keith) Columbus, O.
 Throop & Phillips (Grand) St. Louis.
 Timberg, Herman (Keith) Boston.
 Toga, Sankalant (Victoria) Greenfield, Mass.
 Toga, Dick & Harry (Lyric) Richmond, Va.
 Toney & Norman (Crescent) New Orleans.
 Tows & D'Hortys (Orpheum) Champaign, Ill., 19-21.
 Towers & Darron (Broadway) Asbury Park, N. J.
 Toyama Japs (Pantages) Regina, Can.; (Pantages) Saskatoon 23-28.
 Travelline, Nan (Capitol) Trenton, N. J.
 Trennell Trio (Lyric) Mobile, Ala.
 Trentini, Mme. (Palace) Chicago; (Orpheum) Omaha 23-28.
 Trevette, Irene (Harris) Pittsburgh.
 Trevor & Harris (Shea) Buffalo.
 Trovato (Lincoln Sq.) New York 19-21.
 Tucker, Al, & Orch. (Palace) St. Paul 19-21.
 Tucker, Sophie (Palace) Cleveland.
 Twists & Twirls (Nixon) Philadelphia.
 Tyrell, Allyn, & Co. (Keith) Dayton, O.

U

Ulls & Clark (Pantages) Salt Lake City; (Orpheum) Ogden 23-28.
 Ulls & Mann (Strand) Shenandoah, Pa.

V

Vale, John, & Co. (Columbia) Davenport, Ia., 19-21.
 Valentine & Bell (Proctor) Schenectady, N. Y.
 Valentines, Aerial (Globe) Philadelphia.
 Valerio, Don, Trio (Hill St.) Los Angeles.
 Vadio Dancers (Orpheum) Ogden, Utah; (Pantages) Denver 23-28.
 Van & Schenck (Orpheum) Kansas City; (Palace) Chicago 23-28.
 Van, Tyson & Van (State) Newark, N. J.
 Van Biene & Ford (Orpheum) San Francisco; (Orpheum) Oakland 23-28.
 Van Hoveu (Hill St.) Los Angeles.
 Vardell Bros. (Pantages) Seattle; (Pantages) Vancouver, Can., 23-28.
 Vavara, Leon (Kedzie) Chicago 19-21.
 Veas, Albert, & Co. (Victoria) Steubenville, O.
 Verga, Manuel (Bushwick) Brooklyn.
 Vernon (Lyceum) Canton, O.
 Versatile Octet (Majestic) Springfield, Ill., 19-21.
 Vest Pocket Revue (Victory) Holyoke, Mass.
 Victoria & Dupree (Rialto) St. Louis 19-21.
 Visser & Co. (Pantages) Salt Lake City; (Orpheum) Ogden 23-28.
 Vine & Temple (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 23-28.
 Vingo & Fay (Palace) Manchester, N. H.
 Virginia, Miss, & Co. (Seventh St.) Minneapolis.
 Vox & Talbot (State) Washington, Pa.

W

Wahlstka, Princess (Palace) Brooklyn 19-21.
 Waiman & Mack (Pol.) Meriden, Conn.
 Waiman, Harry, & Co. (Majestic) Ft. Worth, Tex.
 Waldman, T. & A. (Proctor) Newark, N. J.
 Walker, Buddy (Rialto) Chicago.
 Walmesley & Keating (Majestic) San Antonio, Tex.

Walsh & Ellis (Princess) Montreal.
 Walters, F. & O. (Keith) Lowell, Mass.
 Walters, Three (Rialto) Chicago; (W. Englewood) Chicago 23-25; (Chateau) Chicago 26-28.
 Walton, Bert (Loew) Richmond Hill, N. Y., 19-21.
 Wania & Seamon Revue (Rialto) Chicago.
 Wanzer & Palmer (Albee) Providence, R. I.
 Ward & Douley (Keith) Toledo, O.
 Ward & Van (Davis) Pittsburgh.
 Ward, Will J. (Proctor) Troy, N. Y.
 Warren & Hayes (Grand) Oshkosh, Wis., 19-21.
 Warren & O'Brien (Orpheum) Omaha.
 Watson, Harry, & Co. (Hipp.) New York.
 Watson Sisters (World) Omaha; (Pantages) Kansas City 23-28.
 Weaver Bros. (Majestic) Paterson, N. J.
 Webb's Entertainers (Orpheum) Omaha.
 Weber & Elliott (Palace) Brooklyn 19-21.
 Weber & Fields (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 23-28.
 Weber & Eldon (Orpheum) Omaha.
 Wedding Ring (Pantages) Kansas City; (Pantages) Memphis 23-28.
 Weems, Ted, Orch. (Orpheum) Germantown, Pa.
 Welch, Ben (Shea) Buffalo.
 Welch's, E., Minstrels (Avon) Watertown, N. Y.
 Welch, Lew, & Co. (Keith) Ottawa, Can.
 Wells & Walters (Binghamton) Binghamton, N. Y.
 West-McGinty Co. (Franklin) New York.
 Weston & Elaine (Orpheum) San Francisco; (Orpheum) Fresno 26-28.
 Weyman & Companion (Keith) Lowell, Mass.
 Wheeler & Wheeler (Pantages) Hamilton, Can.
 Wheelers, Musical (Palace) Brooklyn 19-21.
 White Bros. (Strand) Greensburg, Pa.
 White, Elsie, & Co. (State) Newark, N. J.
 White, Frances (Coliseum) New York.
 Whitlaw, Arthur (Colonial) Allentown, Pa.
 Whiting & Burt (Shea) Buffalo.
 Whitman, Frank (Feeley) Hazleton, Pa.
 White, Danny, & Bro. (Farnum) Detroit, Mich., 20-21; Monroe 22; (Hlymouth) Plymouth 26-27; Royal Oak 28.
 Wigginsville (Pol.) Scranton, Pa.
 Wilbert, Raymond (Pantages) Tacoma, Wash., 23-28.
 Wilbur & Adams (Empire) Lawrence, Mass.
 Wilkens & Wilkens (Lyric) Mobile, Ala.
 Williams & Young (Majestic) Chicago.
 Williams, Herbert (Orpheum) Denver.
 Williams, Roger (Empress) Grand Rapids, Mich.
 Willie Bros. (Temple) Syracuse, N. Y.
 Willie's Reception (Irving) Carbondale, Pa.
 Willing & Deltrow (Grand) Macon, Ga.
 Wills & Robins (Pantages) Regina, Can.; (Pantages) Saskatoon 23-25.
 Wilson, Al H. (Grand) Oshkosh, Wis., 10-21.
 Wilson Bros. (Colonial) Erie, Pa.
 Wilson, Chas. (Keith) Toledo, O.
 Wilson, Frank (Princess) Montreal.
 Wilson, L. & M. (Capitol) Hartford, Conn.
 Winters, Musical (Empress) Grand Rapids, Mich.
 Winton Bros. (Palace) Jacksonville, Fla.
 Wit & Witers (Yonge St.) Toronto.
 Woods Trio (Towers) Camden, N. J.
 Woods-Francis Revue (Grand) Macon, Ga.
 Worden Bros. (Majestic) Bloomington, Ill., 19-21.
 Wright Dancers (Orpheum) San Francisco; (Orpheum) Oakland 23-28.
 Wyeth & Wynn (Pantages) Minneapolis 23-28.
 Wyse, Ross, & Co. (Empire) Lawrence, Mass.

Y

Yarmark (Orpheum) Boston.
 Yeoman, George (Pantages) Los Angeles; (Pantages) San Diego 23-28.
 Yes, My Dear (Grand) Morristown, N. J.
 Yorke's Dogs (Fulton) Brooklyn 19-21.
 You Gotta Dance (Hipp.) Pottsville, Pa.
 Young, Margaret (Shea) Toronto.
 Yvette & Orch. (State) Cleveland.
 Yvonne (Pantages) Spokane; (Pantages) Seattle 23-28.

Z

Zasa & Adele Revue (Loew) London, Can., 19-21.
 Zea & Randolph (Avenue B) New York 19-21.
 Zelava (Wichita) Wichita Falls, Tex., 19-21.
 Zelda Bros. (Pantages) San Francisco; (Pantages) Los Angeles 23-28.
 Zeltias Sisters (Pol) Meriden, Conn.
 Zimmer, Max (Aldine) Wilmington, Del.

CONCERT AND OPERA

(ROUTED FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Boston Opera Co. Artists, Fred Byers, mgr.: (Newman) Kansas City, Mo., 16-21; (Auto Show) Des Moines, Ia., 23-28.
 Bonlager, Nadia; Boston, 18-22.
 Carreras, Maria; (Playhouse) Chicago 15.
 Casati, Pablo; (Witherspoon Hall) Philadelphia 23.
 Chicago Civic Opera Co.; (Syria Mosque) Pittsburgh 18; (Auditorium) Cleveland 19-21; Chattanooga, Tenn., 23-24; Memphis 26-28.
 Cortot, Alfred; (Columbia) San Francisco 22.
 DeFoe Grand Opera Co.; (Hippodrome) New York 16-21.
 DePachmann, Vladimir; Des Moines, Ia., 20.
 DeHeszke Singers; San Francisco 23.
 Elm, Clair; (Emery) Cincinnati 20-21.
 Flanagan, Mischa; Rochester, N. Y., 26.
 Gahrilowitch, Ossip; (Playhouse) Chicago 22.
 Garden, Mary; (Carnegie Hall) New York 20.
 Garrison, Mabel; Dallas, Tex., 23.
 Glanville, Desolina; (Symphony Hall) Boston 19; (Carnegie Hall) New York 28.
 Gluck, Alma; (Metropolitan O. H.) New York 22.
 Harvard Glee Club; (Symphony Hall) Boston 19.
 Hayes, Roland; (Casino) San Francisco 22.
 Hempel, Frieda; (Symphony Hall) Boston 22.
 Hess, Myra; Pittsburgh 20.
 Hinshaw, Wm. W.; Opera Co. in Marriage of Figaro; Reiton, Tex., 18; San Antonio 19; Galveston 21; Huntville 23; Nacogdoches 24; Brownwood 27; Abilene 28.
 Hinshaw, Wm. W.; Opera Co. in The Impresario; Daytona Beach, Fla., 27.
 Hofmann, Josef; (Hotel Roosevelt) New York 23.
 Honner, De Wolf, Opera Co.; (Great Northern) Chicago Jan. 12-Feb. 21.
 Hutcheson, Ernest; (Lyric) Baltimore 21.
 Jean, Daisy; (Jordan Hall) Boston 26.

Kochanski, Paul: Washington 19; Providence, R. I., 24; Cambridge, Mass., 26.
 Kreisler, Fritz: Washington 24.
 Letz String Quartet: Pittsburgh 27.
 Lovitaki, Mischa: Nashville, Tenn., 19; (Hotel Sinton) Cincinnati 23.
 London String Quartet: Omaha, Neb., 26.
 Lopez, Vincent, & Orch.: (Symphony Hall) Boston 22.
 McCormack, John: Indianapolis 22; Birmingham, Ala., 24.
 McQuhae, Allen: Albany, N. Y., 19.
 Maier, Gay, & Lee Pattison: Detroit, Mich., 19-20; Ann Arbor 23.
 Mansfield, Portia, Dancers: Portland, Ore., 19.
 Martinehl, Giovanni: Kansas City, Mo., 20; Sharon, Pa., 23.
 Matzenauer, Margaret: Denver, Col., 20.
 Metropolitan Opera Co.: (Metropolitan) New York Nov. 3, indef.
 Morgan, Rhys: Wheeling, W. Va., 19.
 New York Symphony Orch.: Baltimore 18; Philadelphia 19; Harrisburg, Pa., 20; New York City 21.
 Pavlova, Anna, & Ballet: (Metropolitan) Seattle, Wash., 20-22.
 Salvi, Alberto: Denver, Col., 20.
 Samaroff, Olga: (Lyric) Baltimore 24.
 Schnitzer, Gesmaine: (Chickering Hall) New York 27.
 Schipa, Tito: St. Louis 24.
 Sclaret, Alberto: (Jordan Hall) Boston 25.
 Slatuck, Arthur: Ann Arbor, Mich., 23.
 Sittig, Margaret: (Jordan Hall) Boston 19.
 Spalding, Albert: San Francisco 20; Portland 23.
 St. Louis Symphony Orch.: Nashville, Tenn., 20.
 St. Denis, Bnth, & Co.: Walter F. Burke, mgr.: Washington 18; Baltimore 19; Richmond, Va., 20; Hampton 21; Roanoke 23; Raleigh, N. C., 24; Charlottesville, Va., 25; Pittsburgh, Pa., 28.
 Thomas, John Charles: Kansas City, Mo., 24.
 Werrenrath, Reinald: Winnetka, Ill., 19; (Carnegie Hall) New York 23.
 Whitman, Paul, & His Orch.: San Francisco 27-March 1.

Hell's Bells: (Wallack's) New York Jan. 26, indef.
 High Stakes: (Adelphi) Chicago Dec. 21-Feb. 21.
 Houses of Sand: (Hudson) New York Feb. 17, indef.
 I'll Say She Is: (Majestic) Boston Feb. 9, indef.
 Is Zat So: (Chanin's) New York Jan. 5, indef.
 Is Zat So: (Murat) Indianapolis 19-21.
 Joison, Al, in Big Boy: (Winter Garden) New York Jan. 7, indef.
 Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, indef.
 King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.
 Ladies of the Evening: (Lyceum) New York Dec. 23, indef.
 Lady, Be Good: (Liberty) New York Dec. 1, indef.
 Lady, The, with Pauline Frederick: (Curran) San Francisco 16-21.
 Leiber, Fritz: Los Angeles, Calif., 16-28.
 Little Jessie James: Montgomery, Ala., 18; Anniston 19; Gadsden 20; Rome, Ga., 21; Athens 23; Augusta 24; Macon 25; Atlanta 28-28.
 Little Jessie James: (Teck) Buffalo 16-21; (Shubert) Cleveland 23-28.
 Loggheads: (Cherry Lane) New York Feb. 9, indef.
 Louis the 14th, with Leon Errol: (Ford) Baltimore 16-21.
 Lonnie Lizard, The: (Belasco) Washington 16-21.
 Love Song, The: (Century) New York Jan. 13, indef.
 Magic Ring: (Broadway) Denver, Col., 16-21; Lincoln, Neb., 23; Omaha 24-25; St. Joseph, Mo., 26; Topeka, Kan., 27; Lawrence 28.
 Mantell, Robert R.: Raleigh, N. C., 18; Greensboro 19; Asheville 20-21; Charlotte 23; Hargettsville, S. C., 24; Florence 25; Wilson, N. C., 26; Tarboro 27; Rocky Mount 28.
 Meet the Wife: Worcester, Mass., 18; Springfield 19-21; Providence, R. I., 23-28.
 Murgan's Progress: (Longacre) New York Dec. 22, indef.
 Minick, with O. P. Heggie: (Playhouse) Chicago Feb. 16, indef.
 Moon Magic: (Broad) Philadelphia Feb. 9, indef.
 Moonlight, with Julia Sanderson: (Hanna) Cleveland 16-21.
 Mrs. Partridge Presents: (Belmont) New York Jan. 5, indef.
 Music Box Revue: (Music Box) New York Dec. 1, indef.
 Music Box Revue: (Davidson) Milwaukee 16-21; (English) Indianapolis 23-28.
 My Girl: (Vanderbilt) New York Nov. 24, indef.
 My Son: (Nora Bayes) New York Sept. 17, indef.
 Natja: (Knickerbocker) New York Feb. 16, indef.
 Nervous Wreck: (Oftel) Cleveland 16-21.
 New Brooms, with Frank Craven: (New Park) Boston Feb. 2, indef.
 No. No. Nanette: (Sam H. Harris) Chicago May 4, indef.
 No. No. Nanette: (Majestic) Buffalo 16-21.
 Nocturne (Spec. mat.): (Punch & Judy) New York Feb. 16, indef.
 O'Hara, Fiske, in The Big Mogul: (Central) Chicago Jan. 11, indef.
 Odd Jobs: Allentown, Pa., 18; Wilkes-Barre 19-21.
 Old English, with George Arliss: (Ritz) New York Dec. 23, indef.
 Old Homestead, Herman Lewis, mgr.: Bellefonte, Pa., 18; Houderslo 19; Clearfield 20; Indiana 21; Blairsville 23; Punxsutawney 24; Ridgway 25; Erie 26-28.
 Parasites, with Francine Larrimore: (Princess) Chicago Jan. 18, indef.
 Passing Show of 1924: (Shubert) Cincinnati 16-21.
 Palliance: (Greenwich Village) New York Dec. 23, indef.
 Peter Pan, with Marilyn Miller: (Tremont) Boston 16-23.
 Piga: (Little) New York Sept. 1, indef.
 Piker, The, with Lionel Barrymore: (Eltinge) New York Jan. 15, indef.
 Plain Jane, with Joe Laurie, Jr.: (Garrick) Philadelphia Feb. 15, indef.
 Potters, The: (His Majesty's) Montreal, Can., 16-21; (Royal Alexandra) Toronto 23-28.
 Puzzles of 1925, with Elsie Janis: (Fulton) New York Feb. 2, indef.
 Professional: (Garrick) New York Jan. 12, indef.
 Quarantine: (Henry Miller's) New York Dec. 16, indef.
 Rain (No. 3): Macon, Ga., 18; Jacksonville, Fla., 19-21; Brunswick, Ga., 23; Charleston, S. C., 24-25; Augusta, Ga., 26; Greenville, S. C., 27; Asheville, N. C., 28.
 Rain, with Jeanne Eagels: (Nixon) Pittsburgh 16-21.
 Rat, The: (Colonial) New York Feb. 10, indef.
 Ritz Revue, Hissard Short's: (Apollo) Chicago Feb. 15, indef.
 Rivals, The: Indianapolis, Ind., 18; (Hartman) Columbus, O., 19-21; (Auditorium) Toledo 22-23; Ft. Wayne, Ind., 25; South Bend 26; Grand Rapids, Mich., 27-28.
 Robson, May: (Hellig) Portland, Ore., 18-21; (Metropolitan) Seattle, Wash., 23-28.
 Rose Marie: (Imperial) New York Sept. 2, indef.
 Rose-Marie: (Woods) Chicago Feb. 8, indef.
 Rose-Marie: (Auditorium) Baltimore 16-21.
 Saint Joan, with Julia Arthur: (National) Washington 16-21; (Ford) Baltimore 23-28.
 Sakura, with Walker Whiteside: (Garrick) Detroit 15-21.
 Sally, Irene, & Mary: Atlantic City, N. J., 16-21; (Walnut) Philadelphia 23-March 7.
 Second Mrs. Tanqueray, with Ethel Barrymore: (Blackstone) Chicago Jan. 26-Feb. 21.
 Seventh Heaven: (Mascally) Louisville, Ky., 16-21; (Hartman) Columbus, O., 23-28.
 Seventh Heaven: (Mason O. H.) Los Angeles, 16-March 7.
 She Had To Know, with Grace George: (Times Square) New York Feb. 2, indef.
 Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: Bucyrus, O., 19; Urbana 20; Newark 21; Zanesville 23; Coshocton 24.
 Show-Off, The: (Cohan's Grand) Chicago Jan. 4, indef.
 Show-Off, The: (Playhouse) New York Feb. 5, indef.
 Silas Green From New Orleans: Inverness, Fla., 19; Newberry 20; Williston 21; Crystal River 22; Dunnellon 23; Ocala 25; Leesburg 26; Wildwood 27.
 Silence, with H. B. Warner: (National) New York Nov. 12, indef.

Simon Called Peter: (Plymouth) Boston Feb. 16, indef.
 Sitting Pretty: Canton, O., 18; (Park) Youngstown 19-21; (Teck) Buffalo, N. Y., 23-28.
 Skinner, Otis: San Diego, Calif., 18; San Bernardino 19; Santa Barbara 21; (New Columbia) San Francisco 23-March 7.
 Small Timers, The: (Punch & Judy) New York Jan. 27, indef.
 Stepping Stones, with Fred Stone: (Illinois) Chicago Feb. 16, indef.
 Student Prince, The: (Joison) New York Feb. 2, indef.
 Swan, The: (Hollis) Boston Feb. 16, indef.
 Sweet Little Devil: (Shubert) Philadelphia Feb. 2, indef.
 They Knew What They Wanted: (Klaw) New York Nov. 24, indef.
 Topsy and Eva, with Duncan Sisters: (Harris) New York Dec. 23, indef.
 Undercurrent, The: (Cort) New York Feb. 3, indef.
 Valley of Content, with Marjorie Rambeau: (Apollo) New York Jan. 13, indef.
 Uncle Josh Sprucey: A. J. Wolk, mgr.: New Richmond, Wis., 23; Ellsworth 24; Menomonee 25; Chippewa Falls 26; Eau Claire 27; Stillwater, Wis., 28.
 Unwanted Child: San Antonio, Tex., 18-19; Ft. Worth 20-22.
 Way of the World: (Princess) New York Nov. 17, indef.
 What Price Glory: (Plymouth) New York Sept. 6, indef.
 When Summer Comes: (Poll) Washington 16-21.
 White Cargo: (Daily) New York Nov. 5, indef.
 White Cargo: (Cort) Chicago Oct. 5, indef.
 White Cargo: (Selwyn) Boston Jan. 19, indef.
 White Cargo: (Peoria, Ill., 18; Hannibal, Mo., 19; Keokuk, Ia., 20; Quincy, Ill., 21; Ft. Smith, Ark., 22.
 White's, George: Scandals: (Selwyn) Chicago Jan. 25, indef.
 Whitworth, Ruth, & L. Verne Stout Players: Cedarville, O., 19; Huntsville 20; Anna 21; Appomattox, Va., 23.
 Wintz's, George E., Models of 1925: Abbeville, S. C., 18; Aiken 19; Barwell 20; Sumter 21; Marion 23; Florence 24; Darlington 25; Bennettsville 26; Hamlet, N. C., 27; Wilmington 28.
 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-Feb. 21.

Miami Lucky Seven Orch., O. G. Irelan, mgr.: (Nonplus Hotel) Miami Beach, Fla., until Apr. 10.
 Mill's, Jack: Odebolt, Ia., 18; Grand Junction 19; Ames 20-21.
 Mills, Peck, Orch., Floyd Mills, mgr.: Hagerstown, Md., 18-20; Washington, D. C., 21-26; Washington, Pa., 27; Pittsburgh 28.
 Moore's, Ray, Music Masters: (Arkeen Dancing Academy) Casper, Wyo., indef.
 Mumolo's, Angelo: Miami Beach, Fla., until April 18.
 New's, Carl: Elizabeth City, N. C., indef.
 Niles, C. H., Orch.: (Great Southern Hotel) Gulfport, Miss., until June 1.
 Nilson's, Emma, Chh. Girls: (Hotel Marlin) Sioux City, Ia., indef.
 Norton's, Al, Canadian Roamers, J. E. Gibbs, dir.: (Far East Restaurant) Cleveland, O., indef.
 Norton's, Al, Collegians, Michael LaBab, dir.: (Palmetto) Toledo, O., indef.
 Original Kentucky Kernels Orch., Inc., Joe S. Huffman, mgr.: (Rosallid Gardens) Lexington, Ky., Nov. 10-May 10.
 Original Pine Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Winnipeg, Can., until May 1.
 Paris, Frank, Bands: Greenville, S. C., indef.
 Pryor, Arthur: (Royal Palm Park) Miami, Fla., indef.
 Riley's, Jim, Texas Hotel Orch.: Ft. Worth, Tex., until May 1.
 Rogers, Will, Orch.: Lowell, Mass., indef.
 Saeco's Peacock Band: Cairo, Ill., indef.
 Scarlet Hussars Militaire, Howard Fink, dir.: Tampa, Fla., indef.
 Seeley's, M. W., Orch.: (Wood's Restaurant) Syracuse, N. Y., until Apr. 1.
 Smith's, Don, Como Roof Garden Orch.: (Oak Hotel) Great Springs, Ill., until June 15.
 Southern Syncopators, Jack G. Van's: (Jefferson) Dallas, Tex., indef.
 Spindler's, Harry, Original Orch.: (Hotel Saitan) Lakewood, N. J., indef.
 Sturcho's, Frank: Findlay, O., indef.
 Thornton's, Harold, Manhattan Society Entertainers: (Palace) Jamestown, N. Y., 16-21; (Strand) Rome 23-28.
 Tunesters, The: (DeLuxe) Johnson City, Tenn., 16-21.
 Turner's, J. C., Orch.: (Golf Links) St. Augustine, Fla., until April 1.
 Twentieth Century Boys, Paul B. Goss, Mgr.: (Hotel Hermitage) Nashville, Tenn., Jan. 1 indef.
 Vanue Band (F. Sturcho's): Vanue, O., indef.
 Warner's, Don, Syncopators: Little Rock, Ark., 16-21.
 Willie Saxy, Sérénaders: (Carnival) Panama, C. Z., 22-28.
 Zaher's, Sol, Orch.: (Rose Tree Cafe) Philadelphia, Pa., indef.
 Zaher's, Sol, Orch.: (Mase Cafe) Philadelphia, Pa., 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: (Garrick) Milwaukee Feb. 2, indef.
 Artists and Models: (Auditorium) Chicago 9-21.
 Able's Irish Rose: (Metropolitan) St. Paul 16-21.
 Able's Irish Rose: (Weiting) Syracuse, N. Y., 16-28.
 Applesauce: (La Salle) Chicago Sept. 28, indef.
 Aren't We All?: with Cyril Maude: (Grand) Cincinnati 19-21.
 Aratrang, Rufus, Musical Comedy Co.: Memphis, Tex., 16-28.
 Artists and Models of 1924: (Casino) New York Oct. 15, indef.
 Badges: (Ambassador) New York Dec. 3, indef.
 Beggar on Horseback: (Wilbur) Boston Feb. 9, indef.
 Betty Lee: (44th St.) New York Dec. 25, indef.
 Blossom Time: (Chestnut St.) Philadelphia Feb. 2, indef.
 Blossom Time (No. 2): (Walker) Winnipeg, Man., Can., 16-21; (Orpheum) Duluth, Minn., 23-28.
 Blossom Time: (Detroit O. H.) Detroit 16-21.
 Blossom Time (Southern): Hopkinsville, Ky., 18; Bowling Green 19; Nashville, Tenn., 20-21.
 Blue Bird: (Frolic) New York Dec. 23, indef.
 Bridge, Al, Players: (Garden) Kansas City, Mo., indef.
 Bringing Up Father (E. J. Carpenter): Port Angeles, Wash., 19-20; Centralia 21; The Dalles, Ore., 22; Pendleton 23; LaGrande 24; Baker 25; Weiser, Id., 26; Boise 27-28.
 Candida: (Equity-48th St.) New York Dec. 12, indef.
 Carroll's, Earl, Vanities: (Forrest) Philadelphia 16-28.
 Charlie's Revue of 1924: (Garrick) Chicago Feb. 1, indef.
 Chnuve-Sonars: (49th St.) New York Jan. 14, indef.
 China Rose: (Wallack's) New York Feb. 23, indef.
 Conscience: (Walnut St.) Philadelphia 16-21.
 Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.
 Dark Angel, The: (Longacre) New York Feb. 10, indef.
 Depths, The, with Jane Cowl: (Broadhurst) New York Jan. 27, indef.
 Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.
 Different: (Provincetown) New York Feb. 9, indef.
 Dixie to Broadway: (Lyric) Philadelphia Jan. 19, indef.
 Dove, The: (Empire) New York Feb. 11, indef.
 Dream Girl, The, with Fay Bainter: (Studebaker) Chicago Feb. 2, indef.
 Emperor Jones, The: (52d St.) New York Feb. 11, indef.
 Episode: (Bijou) New York Feb. 4, indef.
 Exiles: (Neighborhood) New York Feb. 19, indef.
 Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.
 Ghost Between: Shawnee, Ok., 18; Polean 19; Enloe, Tex., 20; Clifton 23; Killeen 24; Florence 25; Martindale 26.
 Gingham Girl: (Alvin) Pittsburgh 16-21; (Poll) Washington 23-28.
 Goose Hangs High: (Pitt) Pittsburgh 16-21.
 Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.
 Graves Bros.' Musical Comedy Co., Al Clarkson, mgr.: (Columbia) Columbia, S. C., indef.
 Greenwich Village Follies: (Shubert) Boston Jan. 19, indef.
 Greenwich Village Follies: (Jefferson) St. Louis 16-21.
 Greenwich Village Follies: Omaha, Neb., 18; Lincoln 19; Chesynne, Wyo., 20; Colorado Springs, Col., 21; Denver 22-28.
 Grounds for Divorce, with Ina Claire: (Adelphi) Philadelphia Feb. 16, indef.
 Guardsman, The: (Booth) New York Oct. 15, indef.
 Hampden, Walter: (Shubert) New York Dec. 22, indef.
 Harem, The, with Lenore Ulric: (Belasco) New York Dec. 2, 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: (Tokio Dancing Club) Havana, Cuba, indef.
 Backman's Million-Dollar Band: Tampa, Fla., indef.
 Bartlett's, N. G., Orch.: Beaver Dam, Wis., 18; Berlin 19; Horicon 20; Rockfield 21; Theresa 22; Mayville 23; Roseburg 24.
 Bernard's, Willie J.: Enfield Center, N. H., indef.
 Bobbitt's, Forest O., Collegians: (Winter Garden) Van Wert, O., indef.
 Butler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., indef.
 Buzzington's, Ezra, Rube Band, Mark D. Schifer, mgr.: (Temple) Butte, Mont., 20-22.
 Castor's, Robert, Seven Aces: (Palace) Bedford, Ind., indef.
 Chicago Miami Orch., Frank J. Novak, dir.: Miami, Fla., indef.
 Cina's, Albert, Feature Band: Orange, N. J., indef.
 Craven's, C., Golden Gates: (Brown Hotel) Des Moines, Ia., indef.
 Dexter's, Fred, Orch.: (Wisconsin Roof Garden) Milwaukee until April 19.
 Domino Orch.: (Pawling School) Pawling, N. Y., 20-21.
 Elvira Lee Creole Orch.: (Wisconsin Theater Roof) Milwaukee, Wis., indef.
 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.
 Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30.
 Ernie's Original Aces: (Gingham Cafe) Chicago, Ill., indef.
 Evans', Merle, Sarasola, Fla., Dec. 15, indef.
 Fingerhut's, John F.: Lakeland, Fla., indef.
 Fischer's, Chas. L., Orch.: (Eastman Hotel) Hot Springs, Ark., until May 1.
 Focus' Five, Orch.: (Pershing Palace) Chicago, Ill., indef.
 Flindt's Orchestra: (Roseland Ball Room) Milwaukee, Wis., until May 10.
 French Co. Band (F. Sturcho's): North Baltimore, O., indef.
 Gates' Metropolitan Band: (Winter Gardens) La Crosse, Wis., indef.
 Gan's, George, Orch.: Baltimore, Md., indef.
 Golden's, Nell, Singing Orch.: (Toledo Winter Garden) Toledo, O., indef.
 Hall's, Fred, Orch.: (Club Madrid) New York City, indef.
 Harbour, Lou, Orch.: Appalchia, Va., 18; Tazewell 19; Welch, W. Va., 20-21; Beckley 23; Hinton 24-25; Covington, Va., 26; Lexington 27.
 Harter's, Don, Syncopators: (Ball Room) Gary, Ind., indef.
 Hayworth's, Herb, Orch.: (Hanna Restaurant) Cleveland, O., until Apr. 1.
 Kibbler's, Gordon, Black & White Pennsylvania: (Tri-City Club) St. Petersburg, Fla., Dec. 31, indef.
 Karm & Andrews' Orch.: (Follies Bergere) Atlantic City, N. J., indef.
 Lawn's Sundoggers: (Travelers Inn) Springfield, Ill., indef.
 Lee's, Homer F.: Monett, Mo., indef.
 Lone Star Ten, Jack G. Van's: (Ansley Grill) Atlanta, Ga., indef.
 Louisiana Pool Warmers, Jack G. Van's: (Sam Houston) Houston, Tex., until June 1.
 Lyman's, Glenn L., Orch.: Cedar Rapids, Ia., indef.
 McRider Bros' Radio Jazz Band & Orch., A. T. McGrider, dir.: (Union Masonic Hall) Chicago, Ill., indef.
 Martin's, Jack, Collegians: Urbana, Ill., 16-21.
 Maynard's Southland Sérénaders: (Whittie Springs) Knoxville, Tenn., until Apr. 1.
 Meredith's, Jack, Orch.: (Franklin Springs Club) Franklin Springs, N. Y., indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Amesda & Keefer's Love Kiss Co.: (Hipp) Parkersburg, W. Va., 16-21.
 Austin, Mildred, Musical Comedy Co.: (Ade Meade) Lexington, Ky., indef.
 Bireley's Eddie, Smiles & Chuckles Revue: (Temple) Bay City, Mich., Dec. 28, indef.
 Booth's, Thelma, American Beauties, Billings Booth, mgr.: (Garden) Pensacola, Fla., Jan. 28, indef.
 Bosso's Revue, Larry Ball, mgr.: Milwaukee, Wis., indef.
 Brent & Chalmers' American Beauty Girls: (State) Akron, O., 16-21; (Majestic) Cleveland 22-28.
 Bridge, Lole, Players: (Broadway) Tulsa, Ok., indef.
 Brinkley Girls, Chas. Soladar, mgr.: (Strand) E. Liverpool, O., 16-21.
 Broadway Masqueraders, Eddie Ford, mgr.: (Mavey) West Toronto, Ont., Can., indef.
 Brown's, Mary, Tropical Maids, with Doc Paul: (Orpheum) Paducah, Ky., indef.
 Buhler's Follies of 1925: (Columbia) Ashland, Ky., indef.
 Burns & Paden's Cute Little Devils, Chas. V. Turner, mgr.: (Victoria) Mt. Carmel, Pa., 16-21; (Strand) Shamokin 23-28.
 Buzzin' Around, Golden & Long, mgrs.: (Globe) Philadelphia 16-March 7.
 Candler's, Att, Broadway Follies: (Orpheum) Durham, N. C., 16-21.
 Chic Chic Revue, Low Williams, mgr.: (Orpheum) Kingston, N. Y., 16-21; (Premier) Brooklyn 23-28.
 Clair, Roy, Musical Show: (Palace Hipp.) Seattle, Wash., indef.
 Clark Sisters' Revue, John Clark, mgr.: (Strand) Grafton, W. Va., 16-21; (Elli's Grand) Bellaire, O., 23-28.
 Clifford's, George, Pep & Ginger Revue: (Hanna Park) Havana, Cuba, indef.
 Columbia Musical Comedy Co., A. L. Konrad, mgr.: (Zaza) Denver, Col., indef.
 Dancing Buddies, Berli Humphreys, mgr.: (Olympic) Newport News, Va., 16-21.
 Desmond's N. Y. Roof Garden Revue: (Majestic) Des Moines, Ia., 16-21.
 Dreamland Follies, Bob Deming, mgr.: (Grand) Cedar Rapids, Ia., indef.
 Fada and Fancies, Art Owens, mgr.: (Bijou) Wausau, Wis., indef.
 Folly Town Maids, Arthur Higgins, mgr.: (Lyric) Ft. Dodge, Ia., Jan. 25, indef.
 Friendly's, Dan, Baby Dolls, H. A. Postum, mgr.: (Lyric) Ft. Worth, Tex., indef.
 Harding & Keating Co.: (People's) Beaumont, Tex., indef.
 Harris, Teddy, Jazz Revue, T. Teeters, mgr.: (Hippodrome) Dallas, Tex., indef.
 Harris', Honey, & His Honey Girls: (Pearl) San Antonio, Tex., indef.
 Hank's Sunshine Revue: (Orpheum) Bay City, Mich., 16-21.
 Hebert & Sanderson's Revue: (Regent) Detroit 16-21; (Miles) Detroit 23-28.
 Hi Jinks Revue, Dalton Bros., mgrs.: (Burbank) Los Angeles, Calif., indef.
 Hills and Hips of Broadway, Chas. Bengar, mgr.: (Hipp) Murphysboro, Ill., 22-24; (Royalton) Royalton 25-28.
 Honeysuckle, Gene Cuth, mgr.: (Star) Monaca, Pa., 16-21; (Manas) Weirton, W. Va., 23-25; (Dantone) Martins Ferry, O., 26-28.
 Hoyt, Hal, & Gang: (Columbia) Alliance, O., 16-21; (Liberty) New Castle, Pa., 23-28.
 Hurley's Big Town Revue, Ralph Smith, mgr.: (Rand Box) Springfield, O., 16-21.
 Hurley's Jolly Follies, Frank Maley, mgr.: (Middleburg) Logan, W. Va., 16-21.

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(Communications to 25-27 Opera Place, Cincinnati, O.)

Miller Brothers

Entertaining Many Visitors at 101 Ranch---"Blink" Sullivan Injured---Wm. Newton Buys Equipment

Marland, Ok., Feb. 13.—It is almost a daily occurrence for several hundred visitors to inspect Miller Bros.' 101 Ranch. Among those here recently were Mr. and Mrs. Gilbert Harrison, of Oklahoma City; Mr. Harrison's sister and niece, Mrs. Florence Minton, and Eileen Minton, from Cheltenham, England; Vega Myers, who plays the title role in Flo Ziegfeld's *Sally*; Miss Myers' mother, Warren O'Hara, manager of the show, and Mrs. O'Hara, and Margaret McCormick, who has been judged to be the prettiest girl in Oklahoma.

As entertainment for the visitors named Col. Joe C. Miller staged a small Wild West and Far East rodeo from the equipment already here for the big show. But all is not fun on this ranch. "Blink" Sullivan, who is a cowhand, was working the other day on the road with a scraper that was drawn by four big black horses. The team became frightened at the show's elephants, which were being exercised, and ran away. "Blink" attempted to jump to safety, but his feet became entangled in the lines and he was thrown to the ground and dragged. One of his ankles was badly sprained and his left thumb was smashed.

In addition to the regular work on the ranch and the work incident to the building of the show, the Miller Bros. have been busy the past week getting a carload of Indians ready to go to Germany. They are some of the Indians who took part in the Sarasota Circus in Buenos Aires last summer. This year they are to go direct to the Carls Krone Circus at Munich.

Some of the equipment the Miller Bros. purchased from the Walter L. Main Circus has been sold to Wm. Newton, Jr., "Honest Bill", who has one of the largest motorized shows in the country. Included among the items were five lions and the steel arena the lions work in. Jack LaBlair, the trainer, accompanied the cats. Only the elephants and camels from the Main show will be taken on the road by the Miller Bros. The remaining animals acquired will be added to Miller zoo on the ranch.

Clint W. Finney, general agent, spent several days at the ranch last week. He checked over the work ordered at the Marland Printing Company, ordered some changes in Advance Car No. 2 and returned east for a conference with the show's traffic manager, F. J. Frink. Mr. Finney commented favorably on the staff with which he has surrounded himself. This will be as follows: Clyde Willard will be manager of Advertising Car No. 1, Bert Wheeler will have Advertising Car No. 2, with F. J. Lee in charge of the No. 3 car. Frank Braden will be general press representative, with Ora O. Parks as contracting press agent and N. J. Shelton as press agent back with the show.

Oklahoma City, Ok., Feb. 13.—Three performances will be given by the Miller Bros.' 101 Ranch Wild West Show when it opens its season here in April. The first performance will be given Tuesday night, April 21, for pioneers only, plus a large number of invited guests, including men and women who have made Oklahoma history in industrial, agricultural, financial, educational and political ways. Two shows will be given April 22.

At Seils-Sterling Quarters

Work is going on a plenty at the winter quarters of the Seils-Sterling Circus, Sheboygan, Wis. Ray Schultz has signed to take charge of the No. 2 advance truck, with Lester Lobuy as billposter. Capt. Sharpley is breaking a number of wild-animal acts, and Miss Pan, dogs and ponies. This show will be a touring outfit and will be transported on 16 trucks. Two trucks will be used on the advance and a nice line of paper will be carried. Manager Wm. Lindeman has closed a deal with a New York animal dealer for two elephants and a camel. The new Universal light plant has arrived at the quarters. This will be the writer's (Albert Sigbee) fourth season as general agent for the show.

Page With Sells-Floto Circus

Earl H. Page, now stage manager at the Colonial Theater, Phoenixville, Pa., has signed contracts with the Sells-Floto Circus to go on the advance.

Savage's Hawaiian Act

Will Be With Miller Bros.' 101 Ranch Side Show

Eddie Savage, radio Hawaiian entertainer, who is at present playing engagements in Pittsburgh, Pa., will have his Hawaiian act with Miller Bros.' 101 Ranch side show.

Freed Undergoes Operation

Sam Freed, known in the circus, vaudeville and burlesque fields, underwent a successful operation on his eyes at a Schenectady (N. Y.) hospital January 31. Freed is in the automobile business in that city.

Dan France Recovers

Dan France, who has been ill for a number of months, reports that he has fully recovered and will be in line fettle for the 1925 season.

Mr. and Mrs. Al H. Cooper

Sign Contracts With Gollmar Bros.' Circus

Mr. and Mrs. Al H. Cooper have signed contracts with Gollmar Bros.' Circus for this season. The former will manage the side show and the latter will perform on the rings, trapeze and swinging perch. The Coopers have been with Elmer H. Jones for the past six seasons. They left Kansas City, Mo., February 16 for the winter quarters of the Gollmar show at Mobile, Ala.

Johnson's Act Booked Solid

"Slivers" Johnson and his clowns are booked solid until the middle of April, following which Johnson will join the John Robinson Circus. Last week the act played Clarksburg, W. Va., under auspices of the K. K. K., and this week is in Brownsville, Pa., under Elk auspices. Louisville, Ky.; Cincinnati, O.; Marion, Ind., and Cleveland, O., are included among the future bookings.

Concerning R.-B. and Other Showfolk

Stanley Dawson and Arthur Witten, after two months spent at Columbus, O., are back at Great Kills, N. Y., waiting for the opening of the big show. Clifford Bannell, of the big show, has winter employment at the Hippodrome in New York. Willie Downing is visiting relatives at Detroit. Teddy Webb and mother, Mrs. Allie Webb, accompanied by Lawrence Warrell, recently motored from East Orange, N. J., to Chicago. They expect to return March 1. Fred Warrell was seen on Broadway last week. George Black is seen almost daily at Columbia Corner.

The writer, a friend of *The Billboard*, ran into President Marshall King of the Circus Fans' Association at Alexandria, Va., who informed that those who had directed queries as to the stationery should receive a letter before this is printed, also that the first edition of the stationery was to be financed by subscription of the members, and that Vice-President Hawks was writing the foreword and in due time hoped to have it in the mail in booklet form together with roster in the same cover. Recently met Bert Cole, Bert's act, or rather Billy Burke's act in which Bert works, has been laying off and is to open February 16. Had a nice letter from the Hart Brothers. Everett has spent the winter visiting California and playing a few winter dates.

Frank Miller is still in Missouri, but expects to come East soon. 'Tis reported that someone stole Leo Crook's automobile while he was visiting friends at Madison Square Garden. "Ooftie" writes from Reading, Pa., that he is going to troupe again next season. "Chick" Bell and "Pop" McFarland are still in sunny Florida. When not on a camping expedition "Chick" is always to be found at Titusville. Carl Steinbrook is requested to send his address to 71 Bennett street, Great Kills, S. I., New York City. "Lucky" Dolan is managing a floral shop in Brooklyn.

"Muzzie", mother of Bird Millman, has taken up permanent residence in New York in a beautiful apartment at 51st and Broadway. "Bob" Bobbie, well-known lady musician and burlesque and circus performer, is making her home with Mrs. Millman. Austin Reynolds is still in Florida in the real estate business. He is located at Palm Beach. Bob Boyd, well known to show people, is operating an auto-tour service at Hot Springs, Ark. His office is in the same location as Joffers & Paerber's Restaurant. Understand that Fred Faerber will troupe next season after being off the road for many years. Had a card from Harry Stecker and wife from Germany.

Alphonse, well-known electrician of the big show, and wife arrived back in New York last week from a visit to France, Germany and Alsace-Lorraine. Alphonse says he will tell the world that he was glad to get back to Bridgeport and his adopted country. Edward Dunn is spending the winter at the Hollywood Hotel in New York. Joe Boynton is one of the chief ticket men at Madison Square Garden. Joe and Cap. Carrol Matherson have homesteads at Long Island City. Harry Overton is still at Hot Springs, Ark.

John Mick and wife are spending the winter in New York City. The former is working at one of the up-town theaters. John Brice was last heard of in Ironton, O. Jimmy Spriggs is still at Toledo, O. It is hard to get Jimmy away from the frog center of the world. Robert Courtney was missed at rollout around the Amsterdam Hotel in New York City this winter. Mathew McGowan had to represent him at all times.

Enlarging Lucas Show

Madame Bonnie Lucas' show, wintering at Plain City, O., is to be enlarged for the coming season and will move on three trucks and five wagons. Twenty head of stock will be carried. The outfit will use a 60-foot top with two 30-foot middle pieces, and the performance will consist of circus and animal acts. John Minchell will have charge of the concert and Nick Leonard the Wild West department. The latter is now breaking dogs and ponies at the quarters. Ohio, Pennsylvania and Virginia territory will be played and "Buck" Lucas will route the show.

The Walkers on Honeymoon

Doc Walker, for many years in charge of the Sparks Circus concessions, and Mrs. Edith Mills, wealthy Benton Harbor (Mich.) widow, who were married February 8 will, after a month's tour in California, be "at home" in the Hotel Macon, Macon, Ga., until the opening of the show, after which Mrs. Walker will return to her Benton Harbor home for the summer.



This reproduction shows the crew of Mr. Charles Ringling's palatial yacht, *Symphonia*. From left to right, sitting: Amos Sperling, cook; Capt. C. W. Caprill; Thomas Roberts, chief engineer. Standing: J. M. Staley, steward; Leslie Parker, seaman; Roy Kelly, messman; Raymond Gokey, seaman; E. Enos, seaman, and Vernon Scott, second engineer.

All-Women Circus Presented in London

London, Feb. 2.—The Agricultural Hall pulled a good thing the other day when it put on an all-women circus show, and it is alleged by the promoters that this is the first recorded time of ever a circus being given without the assistance of one male performer. Copyright not applied for. John Swallow, of Swallow's Elephants, gave his command over to Mary Pilling and she handled the bulls. "Salt" and "Saucy" with equal facility. Poppet Ginnett was quite at home with her eight horses and also gave her usual fine haute école act. Of course, Frederick's Terriers got the juveniles and grown-ups screaming while Ida Wallon and other lady colleagues showed that whimsical Walker Pimp and even doodles will have to look to their laurels should she and her friends seriously take to "clowning".

Paul Herold Again With S.-F.

Paul Herold, the giant, who has been with the Sells-Floto Circus the past two years, has been re-engaged for the coming season. He is now filling engagements in Florida.

With Circo Canarias in Cuba

Irma and Conner, tight-wire artists, and the Alex Brock Troupe, horizontal-bar gymnasts, both acts formerly with the Hagenbeck-Wallace Circus, are with the Circo Canarias touring Cuba.

Moon Bros.' Circus

The long delayed shipment of paint and materials has arrived at the winter quarters of the Moon Bros.' Circus at the fairgrounds, Ada, Ok., and work will be going on in full blast in a few days, reports Harry Shell. Three large dens and the office car are already in the paint shop and judging from the first application the color scheme will be very effective. Manager Cly C. Newton divides his time between the quarters and the ring barn in town. Mr. LeBlair has three of the five animal acts working in fine shape and the others are coming along nicely. Three lions were born last week, which makes a total of eight young and 10 full-grown "cats" in the menagerie. A rare species of warthog has been received and placed in its new quarters.

The show will have two rings and a steel arena and will feature wild animal numbers, the spec. and menage act. Equestrian Director Wilson, his wife and son, and R. H. Ransom, musician, are now at Ada. The band will have two sets of new uniforms this season, one red, trimmed in gold and white caps, and the other black, trimmed in white. All wardrobe will be new.

Kleinpeter Under Knife

W. A. Kleinpeter, former trouper, underwent an operation for appendicitis at the Westside Hospital, Taft, Calif., January 29 and is reported to be getting along very well. The Kleinpeters have had charge of the boarding house at the Midway gas station at Taft for the past four years.

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Bernard's Reminiscences

The Centennial Exposition, followed by a winter tour of school houses with a variety show, gave ample encouragement for that boyish desire to be a showman. The summer of 1877 afforded some new opportunities. Several large picnics were contracted for the exclusive privilege of refreshment stands. Each one showed a profit and when fall came with the annual pumpkin show at the Millersburg (O.) fairgrounds my refreshment booth, with ample stock, put me in a class with the top-money concession holders and at the end of the week I was in possession of a good share of the small change spent by the crowds of country folks who were daily visitors.

Joe Snaveley's Central Ohio Fair at Orrville was in those days the big amusement event of that section. The last fair of the season, heavily advertised, it drew enormous crowds and had more attractions to satisfy the hunger for excitement than probably all other fairs in the Buckeye State combined. Arriving on the grounds early on opening day, not game enough to try a lunch stand where concession privileges sold at fancy prices, it was a case of lustre for a new occupation. Myrtle Peck, with trained horses and an exhibit of fancy riding, was one of the attractions. She had been to the Millersburg Fair and one of the boys in charge of her horses informed me that the grand stand had a job open for a program boy. Luck was with me at the secretary's office. I was given the programs and instructed to work the grounds forenoon and the grand stand during the hours of racing, selling at 10 cents and settling every evening. The commission was 20 per cent. I had more fun than money out of that job, but it was an excellent school of experience in learning to study human nature and make change rapidly for excited people. Some of the attractions and exhibits of that year's Orrville Fair are indelibly impressed on my memory. A telephone line was one of the exhibits which excited much interest and comment. It was the first actual demonstration of what was destined to be common in every community. A can on each end of a wire was the simple-looking outfit which the exhibitor described as a new invention that would enable people to talk to each other over long distances, the voice being conducted over a wire. The wire was stretched across the fairground, a distance of several hundred feet. At each end of the line was what looked like a tin can with the wire fastened in the center of the bottom. The can served as both mouthpiece and receiver. The exhibitor charged 10 cents for a one-minute talk to his assistant on the other end of the wire, which was on an elevated platform in full view of the pay booth. It was busy all the time and was classed as a clever "take".

George McCormick's mammoth old-fashioned wheel was decidedly the most popular and best paying concession on the fairground. It was located in a large square booth, counters on each side. The writer can still hear McCormick call the winning number. Crowds of anxious players would vie with each other to get within reach of the counters, hold their breath while the wheel hesitated where to stop and then dig for more cash.

Another very popular concession was a lunch booth whose specialty was chicken soup with real noodles. Shows, rides and concessions were owned, operated and routed independently. Carnivals, automobiles, light plants and caterpillar rides were an unknown quantity, but it was possible to contract a show, ride or concession at that or any other fair at that time and know that you would "get a run for your money".

If any of *The Billboard* readers of today were exhibitors, concession owners or visitors to Joe Snaveley's Central Ohio Fair in 1877 or 1878, I would be delighted to read of their experiences and learn their opinions of its merits, as it stands out in my memory as one of the live-wire accomplishments in fair management of half a century ago.

CHARLES BERNARD.

SPECIAL SALE ON STOCK BANNERS

- No. 739—3 only, 10x8-ft. Mermaid Banner, brand new.....\$15.00 Each
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- No. 743—4 only, 10x8-ft. Happy Family Banner, brand new.....\$15.00 Each
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FOR SALE—MALE ELEPHANT

7 ft. tall, about 8 years old. Weight, 5,000 pounds. Does several tricks. Willing worker. Can push blocks or wagons off ice. Sell for cash only. CAN PLACE good banner solicitor. WILL BUY in just 10 days. Cash for hand. Will be bright. Address KETROW BROS' ANIMAL SHOWS, 1811 Sheridan St., Anderson, Indiana.

Sea Lion Act For Sale

There are four Sealions in this act. It is a dry act and a real jaw-dropper. Animals are all healthy. No better act of its kind in the business. One act consisting of three Sealions, same as above. One Seal who does an act alone. Write for prices. CHAS. WOODFORD, Long Beach Zoo, Inc., Long Beach, California.

WANTED TO BUY

AIR CALLIOPHE. Must be in good condition and cheap for cash. FURNISHED CIRCUS COMPANY, 420 Grain Exchange Building, Omaha, Neb.

FOR SALE—Iron Jaw Breaking Revolver. Can carry 100 lbs. in its hands. Like new. Fully equipped. Price, \$500. One Single Trap for Circus, steel blocks, all ready to put up. Price, \$25.00. Will ship for deposit in possession. JACK MOORE, 1236 Lewellen Ave., Wichita, Kansas.

THOMSON TENT CO.

PIT TOPS, CONCESSION TENTS, MARQUEES, SIDE SHOW TOPS. 305 East Second Street, Cincinnati, Ohio.

Lavigne to Ringlings

Chicago, Feb. 13.—B. Lavigne, who has just closed as agent for L. M. Weingarten's *Follies* Circus, announces he has been engaged by the Ringling-Barnum Circus for the No. 2 car.

Monkeys Snakes JUST ARRIVED

The finest lot of RHESUS MONKEYS I ever saw. They left India before the agitation started against shipping of monkeys, therefore we can SELL THEM from \$7.50 each. up. ALL SIZES. MANY TAME. PYTHONS all sizes: all feeders. HYENAS. BABOONS of all kinds. ANTELOPE, GNUS, ELANDS. POLAR BEARS, some trained. ZEBRAS. LLAMAS. GUANACOS. ELEPHANTS. WORKING ELEPHANTS. MOTHER WITH BABY. ELEPHANT ACT, CRANES. RARE BIRDS. Get your order in now. You know the demand is bigger than ever.

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Special Fall Prices. Let us know your wants. Show Tent Department in charge of LOU B. BERG.

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New 30-Ton, 60-Ft. Flat Car

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SAVE MONEY BUY NOW SAVE MONEY

1925—TENTS—BANNERS—1925 CIRCUS and CARNIVAL TENTS

THE BEST ARTISTS

SEE OUR BANNERS

THEY PLEASE

(Continued on page 79)

HAVE YOU LOOKED YOUR CANVAS OVER?

Now is the time to look over your tents and covers to make sure they are in condition for the coming season. Days on the road are hard on canvas. Better be sure now than sorry later. Preservo will help you out. Ask the man who has used it---then write for catalog and prices.

Preservo
Waterproofs
and Preserves Canvas

ROBESON PRESERVO CO.,

Port Huron, Mich.



(Communications to 25-27 Opera Place, Cincinnati, O.)

Mr. and Mrs. Charles Sparks are visiting at Hot Springs, Ark.

Richard Ringling's late home at Sarasota, Fla., is to be moved to a new site and converted into a clubhouse.

John Ringling recently purchased a towboat to aid in the building of the causeway at Sarasota, Fla.

J. J. Perry has signed contracts as biller with P. W. Harrell on the Sells-Floto Circus advertising car.

Drayton, the juggling clown, now playing indoor circus dates in and around Denver, Col., is booked until March.

Frank Loving and Harry Mick, of the Sparks Circus, have built a cozy bungalow on their farm at Cromanton, Fla.

Jean Evans Woodward, prima donna, will be with Robbins Bros.' Circus this season.

Jolly Ray, well-known fat girl entertainer, and her husband, Wm. F. Tank, will be with the John Robinson Circus the coming season.

A 14-room apartment house is to be built on the site of the former Gollmar Bros.' Circus winter quarters at Baraboo, Wis., by B. H. Towle.

"Fat" Cross stopped off in New Orleans for a few days on his way to Beaumont, Tex., to take charge of Christy Bros.' show train.

Joe Baker, circus agent, pens that High Johnson is working a side show in a Third avenue storeroom in Seattle, Wash.

Vernon West, performer and clown, late of the Christy shows, is with the Rose Killian show in Florida and reports that it is playing to good business.

Roy Wild, of Mahanoy City, Pa., sends word that the people of the anthracite mining towns in that vicinity will welcome circuses.

Robert Morgan, who for several seasons was special agent for the John Robinson Circus, is in advance of the photoplay, *The Ten Commandments*, now in Florida.

Manuel Carlberg, better known as "Long John", formerly with the Ringling-Barnum and Sells-Floto circuses, is head porter at the Hotel Fort Hayes in Columbus, O.

The word callopie is commonly pronounced cal-li-ope (with accent on the second syllable), but nobody ever heard a player of the steam piano call it anything but a callopie.

Mel Raymond, old-time circus agent, is convalescing on his plantation on Kent Island in Chesapeake Bay. His illness has been the longest and toughest he ever experienced.

Lawrence Cross, wintering in Ottumwa, Ia., is convalescing from two recent operations, and says that he will be in shape by the opening of the tented season.

Nelson B. Rush, who was with John L. Downing in the cookhouse on the Walter L. Main Circus last season, is at present in the General Hospital, Philadelphia. He and Downing will again be with the Main show.

Martin and Martin, aerialists and contortionists, now playing the Orpheum Junior Circuit, are booked for the Police Circus at St. Louis in April. They will play eight weeks of fair dates for the W. V. M. A. fair department in the fall.

Twenty-seven boaconstrictors were born recently at the Olympia Circus, London, Eng. All the babies are about one foot in length. The mother is an 11-foot specimen from the Upper Amazon.

Abe Goldstein has gone to Cuba and will remain there until the opening of

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7th and Wyandotte Sts., Kansas City, Mo.

AMERICA'S BIG TENT HOUSE

the Sparks Circus, his new connection. The well-known clown policeman recently worked at the Tampa (Fla.) Fair.

Gus Miller is busy at his training quarters at Fort Lee, N. J., with his comedy mules, and Violet Miller with her high-school horse, "Punch Bowl", and "Princess Tiny Girl", the wonder Pomeranian.

Pewee and Harwath, comedy acrobats, are playing indoor circus dates and registering with their numbers. They recently appeared at the Eagles' Circus, Canton, O., and were on the Moslem Shrine Circus program, Detroit, Mich.

Jim Donaldson, now on *The Roadside* (Va.) Times and *World News*, had a number of offers to go back on the road this season, but they all came too late—that is to say after he had signified his intention of remaining another year in his present position and to which he was promoted in January.

Honest Bill Newton will manage Orange Bros.' Circus, formerly known as the Honest Bill Shows, and his son, City C. Newton, will look after Moon Bros.' Circus, both of which are now in quarters at Ada, Ok. Harry Shell will have the band on the latter named organization.

Rox Fisher has sold his cafe at Wortham, Tex., and is now in Kansas City, Mo., awaiting the opening of the Gentry Bros.-Patterson Circus at Paola, Kan., in April. Fisher has been with the Sun Bros., 101 Ranch, Coup & Lent, Ringling Bros. and Sells-Floto shows in the privilege departments.

Young People, published by the American Baptist Society of Philadelphia, in its issue dated January 24, carried a story written by George F. Paul, entitled *Alligator Farming Is a Thriving Industry*. Alligator Joe Campbell, who has a large alligator farm at Jacksonville, Fla., was mentioned in the article.

Eddie Dorey's work as a high-still walker for advertising purposes was so well liked in Cincinnati that he filled a return engagement for a clothing merchant last week. His recent appearance in Columbus, O., brought notices and cartoons in the local dailies. Dorey has bookings in Hamilton, O., and Indianapolis, Ind., to advertise theaters.

The M. L. Clark & Son's Shows, while playing Cottontale, Fla., which is but nine miles from Marianna, Fla., were visited by Mr. and Mrs. Haag, Frank McGuyre, Harry Haag, Abner Johnson, Shirley Morton, Roy Fortune and others of the Mighty Haag Shows. Mr. and Mrs. Haag invited the Clark people to a Sunday dinner, which A. H. Knight says was very much appreciated.

J. H. Del Vecchio has signed with Jack Phillips of the Sparks Circus band. It will make his fourth season on the callopie with this show. Elias Bell again will be in the same band, as will E. J. Ewing, horn; Anthony Lamb, trombone; J. A. Norman, W. S. Putman and Ed Youner, cornets, for their third season, and Paul Mathson, drummer, for his fourth season.

J. Mulligan Donnelly, who will be boss porter on Miller Bros.' 101 Ranch show, has arrived in Mariand, Ok., and is getting the coaches in order for the season's tour. A. D. Curtis, who had charge of dining cars on the Sells-Floto Circus for several seasons, will fill the same position on the 101 Ranch show. He drove to Marland from Peru, Ind., in his car and picked up Donnelly at Carthage, Mo. Others in the touring party were

Mrs. Curtis, Frank Buckley and Fred Branch.

It was learned by *The Billboard* last week that Francis (Doc) Hastings, who suffered from paralysis and blindness for the past four or five years, being confined to Cincinnati and Chicago hospitals, died at Hospital No. 5, 156th street and Cicero avenue, Oak Forest, Ill., August 30, last. Hastings was one of the leading jokers in his day and was with most all of the big tented shows.

Jim Thomas, who broke and drove the 40-horse team on the Barnum & Bailey Circus, is living in Bridgeport, Conn. W. Burns, who was in the animal department of this circus, says that the last time this team was hitched up was in the spring of 1905. Tom Lynch, now boss hostler of the Ringling-Barnum Circus, and Henry (Apples) Welsh, his assistant, aided in this.

O. R. Laughlin, who was ahead of various aggregations for 17 years, is located at Greensburg, Ind. It has been eight years since he was on the road, but he has continued a regular reader of *The Billboard* and says he will assist show agents who have Greensburg on their route. He adds that there is a regular showground outside the city limits, owned by a man who also is a friend of trouper.

Some "remembers" from Doc Bacon: When Cal Towers had the kid show, Van Speiks the inside tickets, John Lolo the cookhouse, Gordon Orton drove the steam callopie drawn by 36 Shetland ponies, and Jimmie Dutton and Tom Ahrose were with the John Robinson Circus? When Bert Chipman had the kid show on Lemon Bros.' Shows, and Col Weaver, Danny Odum, Chester Monahan and L. C. Zeleno also were with this show?

Billy Stiles, who played some indoor dates this winter, is now resting on his farm at Burns, Tenn., before going to West Baden, Ind., to join the John Robinson Circus, with which he says he will have new clown numbers. Others who will be with this circus are Lee Stiles, manager of the privilege car; Joe and Bob Stiles, Mickey Blue, at present with the Rodgers & Harris Circus, and German and Joe Simmons, midget clowns, who were with the Gentry-Patterson Circus last season. Ed Patterson and Elmer Gray have a cafe in Kansas City and will not troupe this year. The McKeeon Family, formerly of the Gentry-Patterson Circus, is at Marianna, Fla., and will be with the Mighty Haag Show.

Old circus men and acquaintances of William C. Lane are no doubt wondering what has become of him. For the past six years he has been employed at the Maryland Theater, Hagerstown, Md. In 1896 and '97 Bill was a familiar figure around the lots of Jones' Big City and the Model Plate shows. From 1898 to 1901 he was with the Pawnee Bill Wild West Show, and the following season with Welsh Bros. No doubt Bill kind of liked the smell of powder and the whoopee of Indians, because the season of 1902 found him with Indian Bill's Wild West, while the following three seasons were spent under the banner of Texas Bill's Wild West. In 1907 and '08 he was with the Great Raymond, and the season of 1909 with the Fred Elzor Shows. In 1910 he was with the Buffalo Ranch Show. His last two circus seasons, 1911 and '12 were spent with Jones Bros.

The following data on the Great Adam Forepaugh Gigantic Circus and Menagerie (wagon show), season 1869, has been

contributed by Forepaugh White: Adam Forepaugh, proprietor; F. M. Kelsch, manager; W. H. Searle, treasurer; P. R. Colson, leader of orchestra; Prof. Langworthy with lions, tigers, leopards and panthers; the war elephant, Romeo, presented by Wm. P. Williams; James DeMott, horseman, and his five-year-old son; Mlle. Josephine, equestrienne; Tom King and Mlle. Virginia, equestrians; James Ward and Mat. Gebler, clowns; Theo. Tournaire, hurdle rider; Lorenzo Bros., acrobatic aerialists; Wm. Hill, double somersaulter; Franklin and Rudolph, trampolineists; Master Henri, noted boy rider; Mons. Perille, equestrian; George Wambold with his dogs, Beauty, Chip and Fanny; DeMott with his performing stallion, Rufus Welsh. The show appeared in Wilmington, Del., April 18, that year.

WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan
Sydney, Dec. 31.—St. Leon's Circus opened in Auckland (N. Z.) December 26.

Joe Gardiner is doing the White City, Perth (W. A.) with Billy, the pig. He still advertises his attraction like a circus.

Sole's Circus played Griffith (N. S. W.) last Monday night. It has been doing very good business and is coming down the Temora line.

Bert Glover, prominent in the profession here some years ago, is now interested in the carnival game in West Australia, being associated with Doc Holton, carnival worker.

Thorpe MacConville's Wild Australia was at Jincee December 20. The combination includes 60 head of buckjumpers, 10 of Australia's best riders, Dorrie Phillips and Harold Lockwood, the latter the well-known rope manipulator.

The Mirano Bros., who were conducting a very big circus thruout New Zealand, are reported to have failed at Invercargill, and the artists were reluctantly compelled to take the brothers to court for money owing. The latter, having no money to pay, a distress warrant was issued. The show was too big for New Zealand and it is said that the Miranos had to take in £250 per week to make things pay.

Navada, "The Australian Bush Girl", was appearing at the Mordiallie (Vic.) Carnival, which commenced on Christmas Eve. This performer states that she has a fine collection of 200 snakes, including tiger and black snakes and typhons, also the death adder. Business has been satisfactory to date.

Marguerita, well-known carnival worker, is said to be getting her share of support around the Dominion fairsgrounds.

Worley's Circus (Roy Barton) is at present on the Northern Rivers of N. S. W., where satisfactory business is reported. After playing the Christmas dates at Tweed Heads, Barton proposes exploiting Queensland for the first time. The show will travel by special train.

Frank (Dutchy) Brooks, who handles Dan, the giant dog, returned from New

(Continued on page 79)



Pictured herewith are the Bieffench Sisters, equestriennes, members of the Ringling-Barnum Circus. This winter they appeared with Fred Bradna's Indoor Circus and also in vaudeville.

THE CORRAL by Rowdy Waddy

(Communications to 25-27 Opera Place, Cincinnati, O.)

Quite a number of fair men will have rodeos, etc., in connection with their respective fairs, particularly in the West, this year.

Apparently concert folks are signing up slowly—at least but a few have informed us to what shows they will be with this year.

Don't forget! Let's have the complete lists of boys and girls at the various contests this year! It is due them to have their names also appear in print.

On the title page of the official prize list and rules of the Fat Stock Show Rodeo at Fort Worth, Tex., is stated plainly: "Open to the World."

O. A. L. Watertown, Wis.—The dates of both contests you mention have been given in the Corral several times during the past two months, but will appear in a list of rodeo, etc., dates at the head of this "column" in a near-future issue.

Apparently a well-known Eastern paper (daily) sort of got the "cart before the horse" in its headings to an article. They read: "Wisconsin Would Put Ban on Rodeo" as the main heading, and beneath this "Legislation Sought by Humane Societies in State".

The Carlises, Australian and American bull-whip manipulators and rope spinners, also the Wilsons, knife throwers and sharpshooters, were on the hill at the recently held Eagles' Circus at Canton, O. R. C. Carlisle was the equestrian director.

According to advance announcement three judges for the rodeo at Fort Worth, Tex., March 8-14, are to be chosen from the following well known: Ward Farmer, Verne Elliott, G. M. Jones, Jim Massey and Fred Alvord, R. M. (Bob) Tadlock is manager and Bryan Roach assistant manager.

"Buffalo Gap Jack" Dumphy wrote from Winter Park, Fla., that the mother of "Dakota Bob" was very ill near there (at Oseola Camp) and wanted to hear from Bob. Further stated that the last they heard from Bob he had left Lake City, Fla., in "Texas Harry's" car, headed northward.

Belle Lynch, who started a horseback ride northward in Georgia a few weeks ago, has encountered numerous hardships in the way of high water, resulting in almost impassible roads, washed-out bridges, etc. She was "corrall'd" at Cochran 16 days, eight of which she was without mail. Finally, however, she got started and, last heard from, was visiting friends at the winter quarters of the Sparks Circus at Macon, Ga.

From Spokane, Wash.—As was recently officially announced in *The Billboard*, the North Idaho stampede, a stellar event of that nature in this district, will be staged at the Alan Racetrack, Idaho, July 1-4. The event draws heavily from Spokane, being but 25 miles east of here. The Spokane Chamber of Commerce will sponsor the attendance campaign and Coeur d'Alene, Idaho, will assist in making it a typical large Western show.

RECOGNIZE GEORGE KIRCH?



In looking over some "old-time" pictures he collected while with Kirch Bros.' A-K Ranch Wild West Show, H. W. Clapper, of Des Moines, Ia., saw across the original of the above reproduction. It shows George Kirch when he had his horses and stage coach with the "Shadowed by Three" show.

Lithographers and Billposters Wanted

FOR AL G. BARNES CIRCUS

Versatile men who can both lithograph and post for coming season. Advertising car opens early in March. Ambitious young men need not have circus reference. Applications will be considered from billers who have had opera house experience. Employment with the Al G. Barnes Circus offers a long, sure and profitable engagement. Address J. B. AUSTIN, Clark Hotel, Los Angeles, California.

For Sale—Baggage Car

78 feet long, 300 journals, steel platform, six-wheel trucks. Will go in last train service on all roads. Has 1 slide door and one big double end door, big possum belly. Real Baggage Car and no JUNK. 11 lengths of Blue, 8 high; triple back Reserial Seats, long stringers and short Jacks for a Minstrel Show that goes down the center of tent. Will hold 100 people. All new last year. Delco Light Plant, mounted on small wagon, with axle and lamps. Scenery for Minstrel Show; Stage, 18x16, with stringers and Jacks; snake Puller, Ticket Box, 3 Taylor Advance Wardrobe Trunks, new last spring; First-Part Wardrobe, all broadcloth, and standing Trunk for same; 2 steel Axes, Knock-Down Wagons, 1 Grey Team and Harness. All property in first-class condition. Can be seen any time in Evansville, Wis. Address WM. CAMPBELL. Baggage Car stored at Venice Transportation Co. Shops, under cover, East St. Louis, Illinois.

ORANGE BROS. THREE-RING CIRCUS

Wants four or five more fast-stepping Circus Billers. Prefer those who can drive car. Report at Ada, Oklahoma, March 15. Address

E. G. SMITH, General Agent, Atwater, Ohio.

Some time ago a request was made to the Pendleton (Ore.) Roundup Association to change the date of the annual roundup there to the last four days of the week of September from the third week, as already set. The matter was thrashed out at a recent meeting of the board of directors (held January 27) and decision was made that for at least this year the dates will remain as arranged, September 16, 17, 18 and 19.

In answer to the inquiry in last issue, Tex Sherman wrote in that he and Mrs. Sherman were still in Chicago. As to his plans Tex stated that most likely he will be at the Fort Worth Stock Show and Rodeo, which he attended last spring in the interest of a trade paper now out of publication, and that should be again attend the show he will furnish *Billyboy* some newsy sidelights on the big occasion. Sherman says the rodeo there last spring was one of the fastest he ever witnessed.

Art Boden and wife, Zelda, doing specialties (double rope act, toe dancing, iron-jaw numbers and swinging ladder) with Desmond's Revue, played a six weeks' engagement at Casper, Wyo., terminating February 10. Art infers that while at Casper he met several "hands" who tramped with him on the "Bill" show in 1907 and '08, including "Happy" Jack Allen, who is now a deputy U. S. Marshal in that district. Art and Zelda are to be with the 101 Ranch show the coming season.

Secretary J. G. Sanders of the Society of Oklahoma Indians, informed from Tulsa, Ok., that extensive arrangements are being made for the second annual convention of Oklahoma Indians and all American Indians, to be staged on an 80-acre tract of land just outside the city limits of Tulsa May 18-21. Mr. Sanders advises that at the convention last year between 10,000 and 15,000 Indians attended, and with but 30 days' notification, and that about 25,000 are expected to attend this year.

From San Francisco—Tom Mix recently paid a visit to this city and was met at the depot by a squad of Salinas rodeo riders, one of the old pioneer stage coaches, with Paul Ash and His Orchestra, and the Chief of Police. Mix made personal appearances at the Granada Theater in connection with the showing of his film, *The Deadwood Coach*. He left for the Yosemite Valley, where he is to film the first picture under a new contract said to have been signed with William Fox, by which he is to receive \$20,000 a week.

Everybody do his and her utmost toward making the coming season a PLEASANT one, as well as successful from a business standpoint for all concerned!

It can be made the more pleasant by each individual promoting and continuously encouraging agreeableness and all-around friendliness instead of arguments and jealousy in the ranks—each one trying to set an example.

This does not apply to only contests, as the season for personals of shows (circus concerts, Wild Wests with carnivals and independent organizations) can enjoy a much more pleasant season if, instead of unpleasantness, pleasantness and a pull-together spirit are pushed to the fore.

In last issue a squib stated that C. (Oklahoma Charlie) Fletcher was still "in" at Florence, Ariz. A letter just received from him states that he is now "out" and was leaving in a few days for the 101 Ranch at Marland, Ok., to get into good working shape for the coming season, and it is probable that he will make a few of the contests. He wishes to thank all friends, particularly Col. Joe Miller, who did a great deal for him during his four years' stay at Florence. Several of the boys en route

to the recent event at Tucson visited him, including Jack Brown, bronk rider; Jimmy (Red) Shannon and Oscar Hoark. Fletcher went to Douglas to visit Tommy Douglas, Richard Merchant and some well known wintering on the fairgrounds there but missed them, they being scattered about down town.

In several sections of the country it will not be best this year for publicists trying to increase interest in their shows to play up "chances for accidents" heavily. It provides "fodder" for "other business" knockers and over-enthusiastic humane society workers to place on their fires of propaganda. Play up the many other interesting points of the performances.

The public is well aware that there are many interesting events staged at contests that are NOT cruel to horses or cattle, provided they are staged as they should be. By the same token (the public knowing that only a few things have been put over cruel at some contests) an individual or set of individuals who publicly try to put over such propaganda as "Eliminate all rodeos," etc., in our city (or State) seemingly but make their activities ridiculous in the eye of the public—it savors of their "stepping on the gas", "speeding in traffic" and unnecessarily "running over" somebody!

The following interesting letter from Wm. C. Brown, a member of the Board of Trustees of the Okanogan (Wash.) Roundup:

"The board of trustees of the Konoway Thilkum Association met February 2 and elected the officers for 1925. The organization is composed of business men here and handles the rodeo each year. The officers elected this year are: W. E. McHugh, president; A. L. Fox, vice-president, and Howard Vich, secretary-treasurer. The dates for this year's rodeo had been fixed for July 2, 3 and 4, but at the meeting the trustees changed them to July 3, 4 and 5.

"For the past year or more we have been watching with interest your efforts toward getting an organization in the rodeo field. We have been hoping that two or three of the big ones, like Cheyenne, Pendleton, Calgary, etc., would get together and then us lesser lights could fall in line. But as nothing seems to be taking definite shape we have concluded to make an effort on a small scale ourselves and are now writing to the managements of a few of the rodeos, stampedes and roundups where we are acquainted out here in the Northwest with a view of getting up some sort of a conference of these community affairs that are being staged by home-guard organizations here on the home ranges. Our idea is not only to get up a set of rules for the contests and instructions for judging the same, but also to effect an exchange of ideas as to the wisest style of promotion, the best and most effective way of presenting the advertising and the character thereof, the nature of the stunts and features that are proving best in the long run to pull off and in a general way to consider what it is most advantageous for us to do. In some places agitation against the contests is being fomented on the ground of 'cruelty to animals'. We must confess there are occasionally some grounds for that sort of complaining, as now and again the 'rough stuff' is carried too far. That trouble can be very largely overcome without slowing down the show, however, if the events are rightly planned and the arena is properly handled. But we feel that we should get in and present our side of the story and get the worthiness of these affairs home to the public. It is probably all right to advertise a rodeo or a roundup as a 'wild party', but if it is a community affair, given on its native heath with an amateur organization and management behind it, then it is possible to make it take a much wider scope than a mere tournament of racing, riding and roping events by day and old-time 'days of

'49 high jinks' by night. For instance, historical pageantry fits in line and should be more generally featured, for it makes a hit with the crowd if well done. Getting the Indians to stage a 'come-back' and show up in their ancient luster is another.

"The organization we hope for can scarcely amount to more than a convention of managers, publicity men and arena directors of these community rodeos. There are now several rodeos in Washington that are putting on annual shows with a fair promise of permanency. There is the Ritzville Roundup, the first week of October, in connection with the Adams County Fair at Ritzville; the Ellensburg (Wash.) Rodeo, the fore part of September, in connection with the Kittitas County Fair; the Sumas (Wash.) Rodeo, about Labor Day, and the Okanogan Rodeo, which is pulling off its third annual effort this year. All of these are community affairs strictly. There are three or four more that have made more or less promising beginnings. There is also the Pioneer Pageant held each year at Walla Walla in June. Its specialty is the presentation of a very high-class outdoor drama, entitled *How the West Was Born*. Many of its ideas, aims and motives are the same as ours, but as it has no racing and no contests is not to be classed as a rodeo."

Fletcher Smith's Pickups

(Continued from page 77)

Johnnie Hoffman has returned after a flying visit to Los Angeles and is now busy with his animal acts at the fairgrounds. H. M. Eugard, who will have the side show with the Christy show, and his wife are spending the winter in Houston. Harry Mick is having a great time this winter on his farm at Cromaton, Fla., where he is raising chickens and enjoying the fishing right at his door. Harry goes with the Sparks show.

Joe (Buck) Fish and all of the bosses with Lee Bros.' Show are putting in a big winter eight miles from Beaumont, where they have leased a cottage on a bayou and are hunting, fishing and trapping.

A party of Christy showfolks appeared at the Galveston (Tex.) indoor circus put on by the firemen and policemen. Everett James, bandmaster of Lee Bros.' Show, had a band of six men and Fat Leslie got together a bunch of jocks. Arthur Burson did his wire and slide acts. "Fat" has been busy all winter and recently was engaged as a special advertiser in clown makeup at the Liberty Theater for *Ho Who Gets Slapped*. One of the Christy lions also was placed in the lobby. One of the ostriches at the Christy Zoo died January 30 and a veterinarian, who was called and performed an autopsy, found in the stomach a coil of rope 10 feet long. The rope was placed on exhibition to prove the story, which ran as a front-page box feature by *The Enterprise*. The same day two lion cubs were born.

Al Lindley, who has been batching it all winter here, has moved down to the Christy quarters and is busy putting the advance car in readiness for the road. Al will be boss billposter on the car. Mrs. Jake Friedman, who was ill in bed with an attack of flu, has recovered and is able to be out. "Curly" Miller, who was with "Red" Sheldon on the Christy show last season, has left here for Alexandria, Va., to take charge of the train on the Greater Shesley Shows. Bob Williams, who last season had a concert band at Fort Meyers, Fla., has arrived in Beaumont and will remain until spring. Bob with this season be with Rodney Harris, with whom he tramped the past four years.

Hort Campbell, who had a mud show the past season and who is wintering in De Ridder, La., drove to Beaumont the other day and made a visit at the Christy quarters. Harry Shell, last season bandmaster with the Christy show, will have the band the coming season on the Moon Bros.' Show. Clarence Ladd, well-known circus trombonist, is putting in the winter at Westfield, N. Y., and waiting impatiently for the season to open.

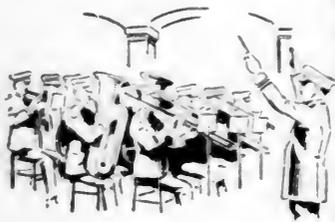
Prof. Larrow and his family, who were with the Christy side show the past season, are putting on Saturday morning matinees for the school children at the Liberty Theater here and giving glass souvenirs as a special attraction. They have signed with a carnival for the coming season.

Under the Marquee

(Continued from page 77)

Zealand last week, well satisfied with business over there. He informs that Meekin and Howell did so well during the past month that they gave their profits on the last day at Invercargill to a local charity.

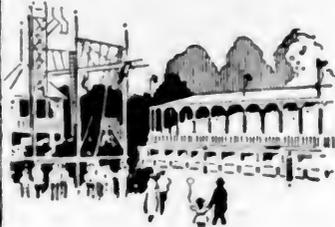
Ann Matilda Worley, widow of a circus proprietor, sued Samuel Walder, prominent tent manufacturer, for £1,000 damages in respect of certain diamond rings and earrings left to her by her late husband and which were pledged to the defendant for £300 some time before. The case attracted considerable attention and ultimately resulted in a settlement to the effect that Walder make up the difference (by cash) in the value of the jewels taken by him and reset for his wife, and also either return the balance of the stones, or cash—less principal and interest of the original loan. Mrs. Worley, who operates Worley's circus, formerly was the wife of Frank Barton, for many years a prominent circus proprietor in Australia and New Zealand.



FAIRS AND EXPOSITIONS

Together With Their Musical Features
Grand-Stand Acts, Midway Shows
and Concessions
BY NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)



Rochester Sets 200,000 as Attendance Mark

Plans Being Made for Fifteenth Anniversary Celebration--- New Features Announced

Rochester, N. Y., Feb. 12.—Plans for the 15th anniversary of the Rochester Exposition were made at the annual meeting of the association here February 2. The week of September 7 to 12, opening Labor Day, has been chosen as the dates, and the management aims to reach the 200,000 attendance mark. Last year the attendance was a little under 160,000. Edgar F. Edwards, who has been secretary and general manager since the inception of the enterprise, was reappointed for another year. Mr. Edwards is at present serving as president of the International Association of Fairs and Expositions.

The other officers chosen by the association are: Honorary President, Mayor C. D. Van Zandt; president, William W. Hibbard; vice-presidents, William Bausch and Harper Sibley; treasurer, William B. Boothby. The executive committee consists of honorary president and president ex-officio, and Roy C. Kates, Martin B. O'Neil and Herbert B. Cash. Mr. Hibbard, who was re-elected for the sixth time, is a member of the New York Stock Exchange and head of the firm of Hibbard, Palmer & Kitchen, of Rochester.

Rain seriously interfered with business at the 1924 exposition the same as it did at many other of the early fall fairs last year, but the attendance, nevertheless, was the largest with two exceptions, in the history of the association. The official statement showed receipts of \$128,417.59 as compared with \$123,409.73 for the preceding year. The operating expenses were \$129,282.46 as against \$127,856.33 in 1923. This shows a net loss from operations for the year of \$864.37, which all the directors agreed was a remarkable showing in view of the very unreasonable weather. The association has a surplus of \$60,000 in cash and bonds.

Opening on Labor Day, a beautiful, warm, sunny day, the exposition had the greatest attendance for any single day in its history, there being nearly 50,000 people on the grounds, so that it looked as tho all records might be broken. However, it started raining at 6 o'clock Tuesday morning and rained hard until 4 o'clock in the afternoon without any letup. Rain again on Friday and Saturday, with unseasonably low temperatures, cut the attendance down.

For the first time in the history of the association no games of any description were permitted anywhere on the grounds. This was done in response to the clamor raised by clergymen and reformers. The secretary pointed out in his report that this had caused a loss of revenue of about \$4,000, but reports indicated that the shows, rides and concessions benefited by the change and Mr. Edwards said that it was unlikely that games would ever be allowed again.

The very lively question as to whether broadcasting of exposition concerts helped or hurt attendance was discussed in the meeting. The famous Creators Band was the principal musical attraction and part of the evening concert was put on the air each night by a local broadcasting station. Opinion seemed to be very much divided as to whether this had been of any advantage to the fair.

Among the new features at the last exposition were the first State championship horse-shoe pitching tournament and the department store choral contest. The former attracted 25 of the best pitchers in the State and a big gallery watched the contests during the three days of the tournament. Four of the department stores furnished choruses for the choral contest, the singing being done on an open-air stage before the grand stand after the night pageant.

Lockport Fair Retains Old Officers

At a directors' meeting of the Niagara County Agricultural Association, Lockport, N. Y., several matters of importance were passed upon and officers for the ensuing year were chosen.

The directors unanimously re-elected Fayette E. Pease as president. Mr. Pease is one of the original founders of the fair and has generously given of his time and enthusiasm. This, the fourth year of the fair, promises to excel the splendid showing of last year. Other officers re-elected were: J. W. Thompson, vice-president; John K. Silsby, secretary; Belva Flagler, assistant secretary; A. C. Tovell, treasurer, and Norman Flagler, race secretary.

Idaho State Fair To Be Established

Legislature Provides \$35,000--Washington State Fair Receives \$31,000 Appropriation

Spokane, Wash., Feb. 11.—Legislatures of two Pacific Northwest States are showing favor to the Washington State Fair and the Idaho State Fair, respectively, in the sessions just opened. The Washington solons, meeting at Olympia, are understood to be ready to appropriate \$31,000 for the Washington State Fair at Yakima, altho Representative Dunn had urged \$40,000 this year. Yakima officials, however, felt that in light of the strict economy program at Olympia their institution fared very well. The fair was not held in 1924 due to the foot and mouth disease.

An Idaho State fair will be established in 1925 at Boise, the capital, under a bill just passed by the legislature there appropriating \$35,000 for that purpose, of which \$20,000 may be spent the first year. Representatives McBirney, Summers and Kiger sponsored the bill and put it thru promptly. The bill provides the governor shall appoint a governing board of 47 members to guide the new exposition, to consist of the commissioner of agriculture, dean of the university (college of agriculture) and a real "dirt" farmer from each county. The governor

(Continued on page 85)

Pageant Will Open Fat Stock Show

Ft. Worth, Tex., Feb. 12.—The Southwestern Exposition and Fat Stock Show will open Saturday night, March 7, with an elaborate pageant, it is announced by Ed R. Henry, secretary-manager. Hal Worth, of Miami, Fla., who directed the 1924 pageant, has been engaged in a like capacity this year. He is now engaged in preparing the scenery.

"This year the story of the pageant will not be released before the event, as has been the custom in the past years," Worth said. "Knowing the story before seeing the production may detract from the event."

Imported scenery will be placed in the Coliseum to transpose the arena for bucking broncos into a beautiful royal court. The crowning of the 1925 queen will mark the 11th coronation of exposition queens.

W. H. Purse, for a number of years connected with the Horse Show, has been named general manager of this division. Secretary-Manager Henry announced that John P. Lee will be the live-stock general manager and ringmaster.

Office Manager John Birdsong expects a large exhibit of farm implements and road-building machinery. For the first time in seven years the exposition will have sufficient room to care for these exhibits. This was made possible by obtaining additional ground.

N. D. Legislators Are Against Appropriation

Bismarck, N. D., Feb. 12.—If the house appropriations committee non-partisan majority has its way there will be no fair appropriations by this session of the legislature. That much was determined Monday night when the bills providing for appropriations for the fairs at Grand Forks, Fargo, Minot and Mandan were ordered reported for indefinite postponement.

Elimination of these measures, should the house accept the committee report, would not close the issue, for there are identical bills in the Senate, introduced there when fair appropriations became the center of demands that certain independents support the mill board of managers' repeal measure.

Another feature of the situation is the fact that the Minot fair has a standing annual appropriation of \$2,500 enacted by the last legislature.

The house appropriations committee approved \$45,500 for the grain-grading department to become available in the event the supreme court declares the grain-grading act constitutional.

De Land Fair Staged Big Free Act Program

De Land, Fla., Feb. 12.—The Volusia County Fair held here January 27-31 was quite a successful one from every standpoint. The entertainment program this year was extensive. On the midway were the Johnny J. Jones Shows, which played to very good business. The free act program included Hoagland's hippodrome features, the Famous Russells, knife throwing; bucking Ford, mule derby, Carlo's aerial act, Jinks and his trained dogs, Millie Sylvania, contortionist; cart before the horse, push ball, Vennetta Clark, tight wire; Clark's ponies, Harrison's bicyclists, a rube hay-wagon act, Gene Wiles and her tandem team, Spoerhases' guideless wonders, Captain Fred Wilson, high diving, and auto polo. There also were night fireworks.

This is the second year of the fair. Eleven buildings have been added; there is a new half-mile track, a new all-steel grand stand seating 2,200 people and in the center of the grounds a new electric park.

Excellent running races were staged daily and were a popular feature.

S. E. Ohio Circuit Meets

Caldwell, O., Feb. 12.—At the meeting of the Southeastern Ohio Fair Circuit, held here, seven fairs were represented: Senecaville, Zanesville, Woodsfield, Athens, Caldwell, Marietta and McConnellsville.

One of the main topics discussed was the dates of the different fairs to make them convenient for the racing men, and the dates settled upon are as follows: Senecaville, August 12, 13 and 14; Zanesville, August 18, 19, 20 and 21; Woodsfield, August 26, 27 and 28; Caldwell, September 1, 2, 3 and 4; Marietta, September 7, 8, 9 and 10; McConnellsville, September 15, 16, 17 and 18.

The uniform classes for the races are 2:17 pace (stake), 2:12 pace, 2:17 pace, 2:24 pace, 2:30 pace, 2:19 trot (stake), 2:14 trot, 2:22 trot and 2:23 trot.

Officers for the ensuing year are as follows: Tanner C. Moore, of Zanesville, president; J. W. Matheny, of this city, secretary and treasurer.

New York State Fair Extended

Albany, N. Y., Feb. 12.—Extension of the period of the 1925 New York State Fair from six to eight days, beginning on Saturday, September 12; compliance with recommendations made in the report of the recent Wilson investigation on the extent of selecting an auditing committee for the fair's accounts, appointing a purchasing agent and the reappointment of Dennis H. Dwyer as superintendent of the fairgrounds, were the features of the meeting of the State Fair Commission here this week.

Stables Burn at New Orleans

New Orleans, Feb. 10.—Stables 37 and 38 at the fairgrounds here were destroyed by fire of unknown origin the night of February 4. Seventy-five horses ran in wild confusion. Several thoroughbreds are reported missing, including the well-known Mamoud, Fair Orient, Jolly and Murdaugh.

FAIR NOTES AND COMMENT

Two new buildings will be erected this year by the Grays Harbor Fair Association, Elma, Wash., and several smaller improvements are planned.

Two bands have been engaged for the Indiana State Fair. The John C. Weber band of Cincinnati and the Indianapolis Military Band.

Thomas P. Littlejohn, Southern carnival man, has announced that a Wiregrass Exposition will be held at Valdosta, Ga., next fall.

A monument in the form of a memorial gate is to be erected to the memory of C. G. Kaskey, for 14 years secretary of the Calhoun County Fair Association, Manson, Ia.

The 16th annual Dairy Cattle Congress and the seventh annual Belgian Horse Show will be held jointly at Waterloo, Ia., September 28 to October 4, inclusive.

The World Amusement Service Association has secured the contract for the free acts at the Hawkeye Fair, Fort Dodge, Ia. Karl King's Band has the feature band contract.

The Florida Midwest Highway Association will spend \$100,000 in advertising the Florida Midwest highway and erecting markers along the route from Omaha, Neb., to Florida points.

Virtually every part of the grounds of the Oregon State Fair at Salem was flooded when the Willamette river reached flood stage a week ago, but very little damage was done to the buildings.

Groth Brothers, acrobats, of Charter Oak, Ia., write that they will be out this season with four aerial acts and a balloon. This team has been in the free act business for 15 years, playing fairs and celebrations.

The Norfolk (Va.) Fair has chosen the same officers for 1925 as held office last year. Dates set are September 7 to 12, inclusive, it is announced by Secretary J. N. Montgomery, who states that prospects are encouraging.

Dates of the Washington County Fair, Arlington, Neb., have been changed from September 15-18 to September 22-25, Secretary G. G. Marshall advises. This fair is a member of the Great 7 Northeast Nebraska Fairs.

Jean Evans Woodward, former prima donna of the Sells-Floto Circus, also late prima donna of the Robbins Bros. Circus, was soloist with Bachman's Million-Dollar Band during the South Florida Fair at Tampa.

The Putnam County Fair, Ottawa, O.,

will be held October 6 to 10, it is announced. Dates originally chosen were September 29-October 3, but these conflicted with Bellefontaine and Bowling Green.

Directors of the Central Louisiana Fair Association have authorized the leasing of 257 acres of land belonging to Leland University which will be used as a fair site. Suitable buildings will be erected.

The financial tangles of the Clark County Fair, Springfield, O., may be straightened out, according to recent announcement, and John Prosser, president of the fair board, said he and other members of the board are working for a big 1925 fair.

Exhibits from South American countries will be placed with the International Trade Exposition, which opens in New Orleans September 17, thru the assistance of the State Department, which is working in co-operation with the Pan American Union.

A copy of the proceedings of the 34th annual meeting of the International Association of Fairs and Expositions has just been received from the secretary, Ralph T. Hemphill, of Oklahoma City. It is in the usual form, and makes a valuable book of references.

The Bloomsburg, Pa., fair cleared \$30,000 during 1924, according to a report made to the directors. The year was one of the best in the history of the association. Permanent improvements costing \$6,000 were made during the year.

Nine head of show cattle, including Tyrone Ormsby, prize Holstein bull of the last American Royal Live-Stock Show, perished in a fire that destroyed a barn on the A. J. King farm near Kansas City, Mo., February 4. The bull was valued at \$10,000.

"Every effort will be made by the management to break the 1924 attendance record of 110,000 people," writes Jekes F. Castellaw, secretary of the Ellis County Fair, Ennis, Tex. Mr. Castellaw states that the association expects to make several improvements in its plant.

W. E. Skinner, of Chicago, secretary of the National Dairy Association, held a conference recently with representatives of the Indianapolis Chamber of Commerce in regard to arrangements for the national exposition to be held at the Indiana State Fair grounds October 10-17.

R. M. Striplin, manager of the Southwestern Exposition, Atlanta, and the Florida State Fair, Jacksonville, was a visitor at the South Florida Fair, Tam-

(Continued on page 84)

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

The Annual Meetings

London, Jan. 30.—There is no doubt about it. This year's annual convention of Showland has beaten all others to a frazzle. The Council and the ordinary members, who came up in good numbers to the Agricultural Hall, are loud in protesting that this year's discussions and good fellowship will mark the beginning of a new era in the popularity and efficiency of the Showmen's Guild of Great Britain and Ireland.

There was no outstanding matter of policy or reorganization to discuss, but the various executive meetings were crammed with business and a great deal of work was got thru in a minimum of time.

I gather that a certain divergence of opinion exists in the inner councils of the Guild with reference to the administration. This has been perennially evident and, as I wrote some time ago, certain dissatisfied elements are more noisy than numerous.

The chief and most effective grouch against the existing order is that of the London section, powerfully and determinedly stated by C. C. Bartram. The London men, or some of them at any rate, consider that the head offices of the Guild should be in town. There is a pro as well as a con of this argument and one would be more inclined to give the Londoners credit if they were entirely free of any suggestion of self-seeking or place hunting.

The Guild Report

Among the interesting items from a lengthy report submitted by the general secretary, William Savage, were the following:

The membership has increased during the year from 1,877 to 1,917.

The Benevolent Fund balance in hand from all the various sections now amounts to over \$10,000.

Considerable legal and parliamentary work has been carried on during the year, especially in respect of various corporation bills introduced by Ashton-under-Lyne, Morecambe, Edinburgh, Rotherham, etc., aiming at usurping certain of the ancient rights of the fair community on these boros. Thanks to the watchfulness and increased political power of the Guild, it has been found possible to prevail upon the various local authorities to exempt Guild members from the operation of the offending clauses. Attempts are also being made to get a proper legalization of various fair games.

The Festive Board

But all differences of opinion vanished at the midnight banquet on Tuesday when several hundred members and friends turned up in the most convivial of spirits. The new proprietors of the World's Fair, Islington, who call themselves officially Pleasure Fairs, Ltd., but are known to showland as Billy Wilson and Frank Turner, had arranged a top-hope menu and the packed assembly did ample justice to their festive provision, which included a band and all sorts of unusual et ceteras.

At the head of the table were the hosts, with Wilson presiding and Pat Collins on his right. The most distinguished men of showland and many more besides were in evidence. Tyrwhitt-Drake, the popular mayor of Maidstone and an expert in animal breeding and training, was there. So was Captain Britton Mills, of Olympia fame, and Marshall Hill, vice-president of the Guild, and 100 others well known to the public.

After the meal, before the guests adjourned to the newly decorated ballroom, an unexpected pleasure was added in the form of a series of presentations. Chas. Cullen, the general organizer of the new World's Fair, was the recipient of a gold cigarette case. J. Swallow, who runs the circus, was given an enamel medal depicting his favorite horses in the ring. And then came a most popular presentation, for William Wilson handed a \$260 gold watch as a token of esteem to Marshall Hill. Tyrwhitt-Drake was given an illuminated address as earnest of the World's Fair proprietors' appreciation of his fine work on their behalf.

But the surprises were in turn surprised when Pat Collins rose and announced that these gifts were not to have it all their own way. He proceeded to hand out a blue presentation umbrella to Turner and a couple of pipes to his partner, William Wilson. Thereafter we all tramped upstairs, decked in comic hats and all sort of favors, to dance the night out and talk shop. And never has a merrier night been spent by the travelers, thanks first and foremost to the truly magnificent hospitality of Pleasure Fairs, Ltd.

And no one was more pleased than "Turnstile" to learn that in spite of the heavy expenditure for alterations and improvements made during the past year Wilson & Turner have found that this first season has proved a financial success. And they say that next year they mean to show us what they really can do in the way of providing amusement for London Town!

That Islington appreciates its New World's Fair is shown by the fact that

SMALL CARNIVAL WANTED
BEDFORD (IOWA) FAIR JULY 27 TO AUGUST 1
 Will not play on percentage basis, but price will be so cheap you will buy.
 C. N. NELSON, Secy., Bedford, Iowa.

the mayor gave the poor kiddies of the boro a treat there recently. Needless to say, the fair men were not backward in helping such a good cause. The youngsters had a right royal time—almost as good indeed as the Guildsmen enjoyed Tuesday.

Out and About

I find that many of the circus men this side are exercising their minds concerning the future of their joints. Despite the disadvantages of last year's weather, business was decidedly on the upgrade, and the general opinion seems to be that there is a very definite future for the old-fashioned ring circus. The processions which used to be a great feature of the touring circus have been allowed to lapse sadly in recent years, but these too are coming back and bringing good business in their train. One veteran of the game told me recently that he thought the film had hit the circus very hard, but that the backswing of the pendulum was carrying the public back to the older form of popular entertainment.

A company has been formed to carry out the scheme for establishing a pleasure park at Redcar, and another under the title "Redcar River Caves, Ltd.", to erect show properties there.

Flemington Fair

Dates for the 16th annual Fleming-ton (N. J.) Fair are August 25, 26, 27, 28 and 29. The annual meeting was held recently, at which time the officers were elected.

The fair has prospered under the present management and improvements have been made from year to year until the property has become very valuable. The fair has always been run on a high plane as to entertainment, exhibits and cleanliness. The race department has catered to the highest class of race horses, as well as automobile contestants. No hippodroming of any character has ever been participated in over the Fleming-ton fair track. In the neighborhood of \$10,000 is offered in premiums for the harness horses in stakes \$1,000 each, and the automobile races are for prizes of equal merit.

The building of a new cattle barn is contemplated for this year. As a rule the exhibits are housed under huge tents, but from year to year buildings have been erected as is found necessary.

The midway is growing in popularity yearly and is conducted by men of ability in this particular line. Attractive rides and clean shows are provided and objectionable features are eliminated.

While Fleming-ton is a town of 3,500 inhabitants, there is a population of over 300,000 people within a radius of 30 miles, and with the improved roads the Fleming-ton Fair may be reached with very little difficulty.

Officers elected for 1925 are: Edward B. Allen, president and general manager; Firman R. Williamson, vice-president; Abram S. Case, treasurer; Chapman S. Harris, secretary; Horace P. Murphy, race secretary; Leon R. Harsh, cattle secretary; Paul H. Kuhl, poultry secretary; David H. Agans, agriculture secretary.

Contests of different characters are participated in which seem to create more or less interest in the fair. This year will be no exception to that rule, altho no definite plan has been set down for the contests so far. The State racing record, both for harness horses and automobiles, is held by the Fleming-ton Fair Association over its track, known as the very best in the State. Thomas Berry, one of the best known half-mile track drivers in the East, who stands at the head of money winners for 1924, has been the trainer at the Fleming-ton track for the past 12 years. He now has in his stable 25 head of prospects for the coming year.

Everything points to the 1925 fair being the biggest yet attempted by the management.

Pennsylvania Fairs Will Be Inspected

Pittsburgh, Pa., Feb. 12.—State inspectors will visit county fairs in Pennsylvania this year to report on the moral conditions of shows and the existence of games that conflict with State laws.

Governor Pinchot has threatened to withdraw State aid from exhibitions that allow shows or games that do not comply with the statutes.

Bert Davis, famous the country over as "Uncle Hiram", had charge of the grand stand at the South Florida Fair, Tampa, where he shook hands with visitors by the hundreds. Many of them offered a word of sympathy over the death of "Aunt Lucindy" last October 10. For nine years the two played the South Florida Fair and Gasparilla Carnival. "I'm lost without her," said Uncle Hiram, "and I have no more fun left in me. I don't want to work any more and I wouldn't if I felt like it."

Annual Fair Elections

What Cheer, Ia.—Keokuk County Fair. President, Clay Messenger; vice-presidents, Henry Shepherd and W. F. Moore; treasurer, E. C. Lambert; secretary, O. J. Roland.

Waconia, Minn.—Waconia Fair. Secretary, W. J. Scharmer; treasurer, Theo. O. Broberg.

Zanesville, O.—Monroe County Fair. President, D. B. Harper; vice-president, H. W. Lowe; treasurer, W. C. Door; assistant secretary, H. P. Mooney. H. P. Dorr, son of Geo. P. Dorr, secretary for 48 years, probably will succeed his father.

Atwood, Ill.—Atwood Fall Festival and Platt County Fair. President, Simon Greve; vice-president, H. H. Wildman; treasurer, W. R. Personett; secretary, G. D. Painter.

Eugene, Ore.—Lane County Fair. President, E. U. Lee; vice-president, W. L. Wheeler; secretary-treasurer, Wm. R. Robertson.

Muskegon, Mich.—Muskegon County Fair. President, Martin Schoenberg; vice-president, Mrs. Wallace Foote; treasurer, P. M. Hansen.

St. Johnsbury, Vt.—Caledonia Fair Company. President, Paul Gilman; vice-president, Fred W. Kelley; secretary, Clinton P. Cary; treasurer, Chas. W. Rulter.

Mauston, Wis.—Juneau County Fair. President, J. E. Palmer; vice-president, E. H. Robinson; secretary, W. F. Winsor; treasurer, C. P. Babcock. All re-elected.

Asheboro, N. C.—Randolph County Fair. President, J. B. Humble; treasurer, J. F. White, Jr.; secretary-manager, W. C. York.

Galesville, Wis.—Trempealeau County Fair. President, S. C. French; vice-president, M. R. Hewitt; secretary, Geo. Trim; treasurer, Alfred N. Sagen.

Pasos, Kan.—Tri-State Fair. President, A. C. Hoke; vice-president, A. C. Braunsdorf; secretary, E. P. Bernardin; treasurer, M. A. Arnett.

Fairbury, Ill.—Fairbury Fair. President, Jack Thompson; vice-president, Herbert Powell; secretary, E. W. Powers; treasurer, A. B. Claudon, Jr.

Oklahoma City, Ok.—Oklahoma County Free Fair. President, Geo. G. Baker; secretary, C. R. Donart.

Seymour, Ont.—Seymour Agri. Society. President, John Locke; vice-presidents, W. A. Wynn and H. Waters; secretary-treasurer, J. N. Stone.

Watertown, Wis.—Inter-County Fair. President, Herman Wertheimer; vice-president, Wm. Miller; treasurer, R. F. Grosnick; secretary, Roy Sherman.

Peterborough Exhibition Extends Its Season

Peterborough, Ont., Feb. 11.—At the annual meeting of the Peterborough Industrial Exhibition, held here recently, it was agreed to extend the fair one day, making it a five-day event.

A number of suggestions were made with regard to entertainment features. President Roland Denne suggested that races and high-jumping horses be substituted for the usual vaudeville attractions. Webber Turner proposed to combine the two attractions. The matter was left for further consideration.

Officers elected for the ensuing year are: President, Roland Denne; first vice-president, Reg. Turner; second vice-president, Tom Melndoo; secretary, F. J. A. Hall; treasurer, C. S. Cummer; superintendent, Tom Brown.

I. I. K. Fair Elects

Evansville, Ind., Feb. 12.—S. W. Taylor, of Boonville, has been elected president of the Indiana-Illinois-Kentucky fair circuit, composed of eight county fair associations; J. E. Allen, of Albion, has been elected vice-president, and L. A. Folsom, of Boonville, secretary.

Representatives of the eight counties will meet in Evansville February 20 to arrange fair dates and adopt a racing program.

The eight county fair associations composing the circuit are: Pike County County Fair, Petersburg; Posey County Fair, New Harmony; Rockport Fair, Rockport; Boonville Fair, Boonville; Gibson County Fair, Princeton; Union County Fair, Uniontown, Ky.; Edwards County Fair, Albion, Ill.; and Wabash County Fair, Mt. Carmel, Ill.

Alberta Fairs Assn. Re-Elects Officers

Calgary, Alta., Feb. 12.—The Alberta Fairs Association in annual session here last week re-elected all of its old officers, as follows: President, Rufus Gates, of Oyen; vice-president, Hugh MacKintosh, McLeod; secretary, Harold Huxley, Lloydminster. Directors for the coming year are: J. G. Clark, Manor; W. E. Sutton, Vermilion; Mrs. T. Armour, Chauvin; John Wilson, Innisfail; H. F. Nester, Cessford; E. L. Richardson, Calgary; F. J. Anderson, Raymond.

Eighty delegates attended the meeting. Hon. George Hoadley, minister of agriculture; Dean Howes, University of Alberta; Hugh MacKintosh, McLeod; W. J. Stephen, Edmonton, were among the speakers during the day. Mr. Hoadley announced that he had placed in his estimate \$1,000 toward the expenses of the fair's association for the coming year, thereby taking it back to its quota of two years ago.

Georgia State Expo. Plans New Features

Macon, Ga., Feb. 12.—At a recent meeting of stockholders of the Georgia State Exposition plans were laid for the 1925 fair on a broader scale than heretofore. Discussion of many phases of the program resulted in the adoption of several new features that are expected to increase the value and attractiveness of the fair.

The newly elected board of directors chose the following officers: President, E. G. Jacobs; vice-presidents, C. B. Lewis, Jesse B. Hart, H. M. Block and Lawrence Loh; treasurer, F. E. Williams; secretary, L. M. Rossignol; general manager, E. Ross Jordan.

Sweetwater Plans Permanent Fair

Sweetwater, Tex., Feb. 12.—Organization of a permanent Nolan County Fair organization, which will have for its ultimate object the holding of a fair at Sweetwater annually, took on definite shape when Nolan county citizens at a recent meeting unanimously adopted plans to organize a fair association with a capital stock of not less than \$10,000 and also elected a temporary board of directors which will launch a stock-selling campaign. D. A. Clark, president of last year's fair board, and J. A. McCurdy, secretary of the board last year, were in charge of the meeting. It was planned to elect officers at a later meeting.

Plan National Exposition

Chicago, Feb. 11.—W. M. Madison, of Cleveland, builder of new idea expositions; W. E. Ziegler, of Cleveland, and Dr. W. A. Moore, of Cincinnati, were *Billboard* callers today. The three are working on plans for a big national exposition, but said they were not yet ready to make an announcement of their plans.

Rob Roy, secretary of the DeKalb County Fair, Alexandria, Tenn., who for recreation runs a bank, has been honored by being made president of the Association of Tennessee Fairs. The *Tennessean* of Nashville published Rob's picture following his election. We thought it a splendid likeness, but Rob says United States Marshall Lillard mistook it for the likeness of Butch Bradley, who dynamited his way out of the penitentiary four years ago.

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.

CONCESSIONS WANTED FOR Fair and Fourth of July CRESCO, IOWA, AUGUST 18-22
 Best Fair and Grounds in Northeastern Iowa. All new. Carnival Companies, write.
 F. D. MEAD, Secretary.
 WANTED—To hear from all kinds of Performers and Trained Animal Acts suitable for Free Acts at a fair. Pierce, Neb., September 2, 3 and 4, 1925. State price. J. DOUGLAS, Pierce, Nebraska.



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.)

Work To Be Pushed on New Indiana Park

John A. Miller Back of Development at
Hammond, Near Chicago—Many
Features Planned

Work on the new park in course of construction at Hammond, Ind., mention of which was made in a recent issue, is to be pushed, according to a communication received from William Neukumet, of the John A. Miller office, Detroit.

"The park," says Mr. Neukumet, "is located at Hammond, Ind., on city property, at Indianapolis boulevard and Calumet avenue, and has already become known as Miller's new pleasure park thru the fact that John A. Miller, of Homewood, Ill., a leading park designer, patentee and consultant for the past quarter of a century, is a leading spirit in the enterprise. Associated with him is C. S. Rose (Miller & Rose operated the park on the Wisconsin State Fairgrounds) and A. Nordvall, a substantial Hammond man of affairs.

"There will be coasters, water rides, mill chutes, electric swings, open-air dancing floor of the newest Miller type, and it is expected that the park will be opened to the public about July 4 of this year. A long boardwalk is to be constructed—about 1,200 feet of it this year. The contemplated expenditures for this year are budgeted at about \$150,000, which is considered a modest beginning of what will no doubt prove to be one of the most alluring and happiest places of amusement that will be in existence in this country. Everything new will be given a chance to develop happiness for the patrons."

Habana Park

Havana, Cuba, Feb. 10.—Habana Park has been playing to pretty good business during this winter season. The management has charged a 10-cent admittance to the park. Nobody seems to mind paying this. The inside shows are 20 cents. Some of the attractions during last week were Radion, the Human Rag, and Elsie, "half woman, half man". Then there are the *Follies Revue*, with American girls and Cuban dancers, which has taken very well. The freak and side shows include the fire eater, the "woman with a head like a nail", the dwarfs, two-headed baby, crazy house, monkey hippodrome, mechanical city and dog and monkey circus.

The following attractions are booked for this week's shows: The Fat Reding, the fat man with two faces; a high diver and group of diving girls, singing and dancing dwarfs, the Giant Colonel and his troupe of performers, *Red Pepper*, with the George Clifford singers and dancers composed of 12 girls, and a Wild West show, for which the management is building a special stadium.

Building New Coaster At Shady Grove Park

Connellsville, Pa., Feb. 12.—Work was started last week on the installation of a new \$50,000 thriller ride at Shady Grove Park near here. A crew of 15 men from the Philadelphia Toboggan Company with the aid of 25 local men are erecting the device, which it is said will be the largest and most modern in any amusement park in this section. The work is being done under the supervision of Frank Hoover of the Philadelphia company. The ride covers a length of half a mile and has a 150-foot dungeon ride about half-way the length of it. Three-car trains will be operated on the device, each car accommodating eight passengers. Bert H. Miller, owner and manager of the park, also plans to erect a scooter on the grounds this spring.

To Develop New Park

Rochester, N. Y., Feb. 11.—William Muar, of this city, nationally known concessionaire, has purchased a nine-acre tract of land in Canandaigua which he will develop into an amusement park. Muar purchased the property last week for \$40,000. The property stretches along Canandaigua Lake and adjoins the golf links of the Canandaigua Country Club.

Muar announces he intends to erect a large dance hall and install numerous refreshment and concession stands, but will allow no gambling games of any description in his park. He will have the co-operation of the Canandaigua Chamber of Commerce in his venture. The beach along the lake will be graded and illuminated at night.

Charles Browning Writes From Florida

Chicago, Feb. 11.—Charles G. Browning, of Riverview Park, has written *The Billboard* from Weika, Fla., as follows: "I see by *The Billboard* that the Showmen's League boys are doing some wonderful work and I am glad to see it. I have been out shooting deer and quail and fishing ever since I left Chicago until last week, when I drove down to Cocoa and met M. G. Helm, of Electric Park, Kansas City, who has been duck hunting down here since December 20. He told me the ducks he has shot this year run into large numbers. Mr. Helm is looking fine. He left Friday for Fort Pierce and Miami. I am going to rest up for a week or so and drive down to the west coast of Lakeland and visit my brother, Frank, and his wife. After that I will go to Clearwater, Sarasota, St. Petersburg and Tampa. I was at the De Land fair last week and it made a nice appearance. I am glad to be able to stay in Florida and keep out of the cold winter. Regards to all the boys."

Sunday Dance Question Is Agitating Spokane

Spokane, Wash., Feb. 12.—Lake resort, park and amusement hall men of Spokane county are making a strong plea before the county commissioners for annulment of the recent ruling that Sunday dancing will not be permitted in this county in the future.

Three lengthy hearings have been held this week with George Lareida, A. T. Dishman, G. L. O'Neil and several others taking part. Dancing is not permitted within the city on Sunday, throwing the urban managers on the other side of the question. Meanwhile, A. P. Bunt, operating Camp Comfort and the Medical Lake resort, within the city limits of Medical Lake, announces he will have Sunday dancing. He would have the only dance on that day in the county. The complications are bringing the situation to a point where Sunday dancing for both city and county halls will be thoroughly discussed and the whole question possibly put to a vote.

New Ottawa Park Will Open May 22

Ottawa, Can., Feb. 12.—The promoters of Luna, the new Ottawa and Hull amusement park, are making a bid for popularity by forming various clubs and associations in connection with their undertaking. In addition to other schemes they have announced a 1,000-member swimming club with special privileges.

Luna Park, tho on the Quebec Province side of the Ottawa river, will draw its patronage almost entirely from Ottawa. The opening date is set for May 22, two days before the first national summer holiday.

Ericsson Developing New Amusement Park

Bernard E. Ericsson advises that he and his associates are developing a new amusement park enterprise at Mound, Minn., a short distance from Minneapolis. They have acquired and obtained options on land totaling 17 acres in the famous Lake Minnetonka district and will develop Moorland Park. The property has a frontage of about 600 feet on a lagoon and also on Superior boulevard (bus-line route).

"Of course, much work and money must first be spent on improvements—so here goes," says Mr. Ericsson.

Neptune Beach Is To Be Improved

Niagara Falls, N. Y., Feb. 12.—It is announced that the La Salle Amusement Company, owner of Neptune Beach at La Salle, intends to spend about \$200,000 this year in improving the resort. A bathing beach and a pier extending 522 feet into the Niagara river will be among the improvements. A number of amusement devices are to be installed.

Lake Cliff Pavilion Sold

Dallas, Tex., Feb. 11.—Lake Cliff Pavilion, a frame structure 80 by 120 feet, has been sold by Charles A. Mangold to O. J. Harris and W. B. Faulkenberg, of the Sunset Amusement Company, Tulsa, Ok., and will be remodeled and enlarged for use as a dancing and amusement resort by the new owners.

In British Parks

By "Turnstile"

Sunday Opening

London, Jan. 30.—The opening of pleasure grounds, beaches and fairs on the Sabbath is rapidly becoming one of the capital issues of the amusement world in London and all parts of the country. As I have often insisted, the closing of Wembley on Sunday resulted in a very heavy financial loss to the exhibition, for not only did many busy Londoners miss the exhibition altogether because it was closed on their only real day of leisure, but many more provincial visitors gave the British Empire Exhibition the go-by for the simple reason that they could not regard it as a week-end resort. I learn that a considerable and organized agitation is to be launched this year in favor of Sunday opening of the exhibition, and if this is successful there can be little doubt that it will strike a mortal blow at the English Sunday as established by the unco "guild for the mortification of your ordinary man. The problem is a much wider one than a mere exhibition problem, for the great majority of seaside resorts in spite of bumbles and kiljoys on their municipal councils are being forced by economic pressure to recognize that Sunday opening of amusements must meet the public demand, or that demand will find satisfaction elsewhere. The Continental resorts with their much more ambitious amusement catering are hitting the South and East Coast pleasure beaches hard nowadays. Vast increased transport facilities, week-end excursions, and so forth, are assisting a decline of English watering places, and during the coming season these facilities are, I learn, to be considerably extended. In fact, unless something is done quickly by the English resorts as a whole, to compete with the attractions of Northern France and Belgium, a great many of them may as well shut up shop. And in this competition the professional showmen will prove a decisive factor, for where the showman is there is the cash also, as is abundantly proved by the outstanding success of Great Yarmouth on the East Coast and of Blackpool on the West. Both these resorts are proof that something more than a zone is necessary to draw the big crowd, and that something else is first-class showmanship.

So the test case of Sunday opening at Wembley will be watched not only in London, but thruout the country. Amphibian seacraft have been doing good business at Scarborough and other East Coast resorts, and in spite of the difficulty of running them owing to existing contracts with boating firms, several other municipalities are contemplating the early adoption of these strange craft.

A New Fountain Unit

Users and sellers of soda fountains will be interested in a completely assembled unit now being marketed under name of Compact Ready-Built Fountain. The unit occupies only 24x5½ feet, and is complete in every detail—soda fountain, bottle-cooling cabinet, ice-cream cabinet, chopped-ice compartment, work board, basin, and a Carrara glass counter top. As an added feature it has a front-view, glass-enclosed, refrigerated display case for candies, food, fruit, or other perishable foods.

This fountain unit meets the demands of anyone requiring a one-man fountain which involves only a small cost, space rental and upkeep.

Restriction Withdrawn

Indianapolis, Ind., Feb. 12.—Representative Harris today withdrew his bill prohibiting the establishment of amusement places within one mile of any State park. The bill originally placed the deadline at 80 rods but was amended. In its amended form it drew such criticism that it was withdrawn.

West View Park

West View Park, Pittsburgh, Pa., is not putting in any new amusement features this year. It is announced by C. L. Heaver, vice-president of the T. M. Harton Company, Inc., but the ball park and athletic grounds have been enlarged at a cost of \$10,000 and parking space has been provided for 5,000 autos.

"The outlook is for a big season," says Mr. Heaver, "as we are having more applications for school picnics than ever before."

Kerstetter Closes Another Park Lease

Tom E. Kerstetter, of Newark, N. J., has closed a park contract with the R. D. Williams Company, Alliance, O., for the exclusive amusement ride leases at Lake Park for a period of 18 years. The lease includes coaster, whip, swing, skooter, carousel, etc. Mr. Williams and Kerstetter have been negotiating for some time on the matter. The leases were drawn and signed in Alliance last week. The traction company, whose lines reach the park from three nearby cities, will install a new current system, co-operating in every way to make the park a success. The park lies in the heart of the pottery development and comprises 70 acres of shade and beauty. A beautiful lake is in evidence. At present it has a splendid bathhouse, boats and new picnic pavilion; also a new dance pavilion owned by Mr. Williams.

Besides the Alliance project, Mr. Kerstetter is erecting a mill at Maple Grove, Lancaster, Pa. Also a mill and fun chase at Paxtang Park, Harrisburg; several new devices at Riverview Park, Baltimore, including a new carousel in a new building, same being located in the heart of the park; at Roanoke, Va., a ferris wheel and several other rides under lease option. Kerstetter advises that within 60 days he will have closed another park for exclusive ride leases, this making six parks he has closed for exclusive ride leases in two years.

Park Lease Renewed

Youngstown, O., Feb. 12.—The St. Joseph County Fair and Amusement Company has renewed the lease on Springbrook Park to the Springbrook Park Amusement Company, controlled by Rex Billings, of this city, also head of the company operating Idora Park here. The lease is for 12 years. Extensive improvements were made at the park last year. Billings has an option of another 10 years at an increased rental.

The Springbrook Park Amusement Company plans many improvements, including the construction of a roller coaster, covering the dance pavilion, improvement of the swimming pool and an ornamental entrance to the park.

Park Paragraphs

A new steel pier is being planned to rise on the site of Silver Spray Pier, Long Beach, Calif. It will not be ready before 1926.

Dissolution of the Findlay-Fostoria Amusement Co., of Findlay, O., owner of Midway Park in that city, was ordered recently by the court. C. S. Whipple, one of the principal stockholders and manager of the resort, was named receiver, with authority to sell the property.

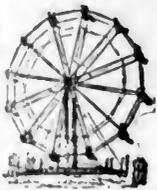
R. F. Jones, manager of Longfellow Gardens, Minneapolis, Minn., has issued his fiftieth edition of *The Story of Longfellow Gardens*, telling in interesting style of the splendid zoo which Mr. Jones has developed. The "guide" to the zoo is profusely illustrated with views of the zoo and various attractions.

A recent issue of *The Oregonian*, Portland, Ore., carried an interesting feature story, entitled *When a Lion's Roar Cost a City One Million Dollars*, in which an account of the big zoo at San Diego, Calif., is given. The zoo, which was founded by Dr. Harry S. Wegforth, has grown in size and importance and has become a valuable asset to the city of San Diego.

The Lake Cliff Pavilion, Dallas, Tex., has been sold by Charles A. Mangold, of Dallas, to O. J. Harris and W. B. Faulkenberg, of Tulsa, Ok. They represent the Sunset Amusement Company. The sale price was \$15,000. The new owners will remodel and renovate the place. They are going to make it into a ballroom, and will bring an orchestra from Sioux City, Ia., to play for the dances.

The editor of the park department has received a copy of the 1925 calendar issued by the Philadelphia Toboggan Co., Germantown, Philadelphia. It is nicely gotten up, being some 14 by 24 inches in size, printed on plate paper. The days of each month are printed in large, clear figures, and the pages are illustrated with half-tone reproduction of the various amusement park devices manufactured by the company.

No. 12 BIG ELI WHEELS FOR PARKS



Mr. Park Manager, let us tell you about the medium sized BIG ELI Wheels for your PARK. BIG ELI Wheels do not wear out. A smooth ride that gets the money. Low upkeep. Great earning power.

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Cash In With Whirl-O-Ball



C. N. Anderson took in \$35,65 last month.

New Automatic "Loop-the-Loop" Game

For all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 34x20 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Takes in \$15 to \$30 per day. Moderate investment required. Write now for catalog.

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MECHANICAL SEE-SAW KIDDIE RIDES

Six Different devices. Order from the originators.

PINTO BROS. 2944 West 8th St., Coney Island, N. Y.

GAMES

I have moved to larger quarters. Plenty new games. New address.

WM. ROTT,
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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 bathing and bathing. Has small lake and plenty of spring water. Has two houses, one 7 rooms and one 5 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. DOASCHEIT, 301 South 5th St., Terre Haute, Indiana.

BALL ROOM

Popular Beach. In large Mid-West City. Drawing temporary bill-million people. Has splendid opening for Ball Room. Liberal terms to right party.

FRANK O. ANDERSON, 1006A Burnham Bldg., Chicago.

CAPITAL WANTED

Amusement Park, city of 100,000. Fine transportation. 2 1/2 mile water front. Popular bathing beach. Toboggan slide. Picnic grounds. 30 acres fine scenery. WANTS capital. Liberal proposition. Sure winner. **FRANK O. ANDERSON, 1006A Burnham Bldg., Chicago, Ill. only.**

CONCESSIONS WANTED

For popular Beach and Amusement Park. Brides, Games, Devices. Liberal terms. No wheels. Mid-west city of 100,000 people. **FRANK O. ANDERSON, 1006A Burnham Bldg., Chicago.**

BEACH CHAIRS

WANTED—2000 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. Earned its cost in three weeks. Kautskywood Park. Two at Coney Island got over \$70,000 each in one season. Greatest amusement ride ever produced.

SEAPLANE. The standard ride in nearly every park. Cheap to buy. Low operating cost. Lasts a lifetime. 214 now operating in parks and 131 in portable use all over the world.

Pleasure Beach Park

Directors Hold Annual Meeting and Make Plans for 1925 Season

Bridgeport, Conn., Feb. 13.—The Pleasure Beach Park Company, operating Pleasure Beach here, held its annual meeting this week. Coincident with the meeting it has been announced that many new attractions will be added to the island next summer. Frederick W. Pearce, Detroit amusement magnate, has been retained as president of the firm known as the Pleasure Beach Park Company. Stockholders voted to request the directors to set a minimum charge of five cents for admission to the park beginning next summer. Payment of the five-cent fee would return a ticket which can be used on the island for its face value at any of the amusements or booths. The idea of the plan would be to reach those persons who go to the island and enjoy its privilege without any expenditure whatsoever. The stockholders felt that the resort was entitled to at least a minimum expenditure of five cents.

It was also decided to build an illuminated swimming pool. Later if patronage warrants a separate pool for high and exhibition diving will be constructed. The first new pool will have a minimum of two feet and a maximum of five-and-a-half-feet depth. The capacity of the bathing pavilion is to be doubled. Work on this feature is progressing.

Among the new amusement devices planned by President Pearce will be a chairplane and a "seven-in-one circus". Arrangements for others are being negotiated.

The operation of the resort last year showed a profit. With good conditions of weather and patronage during the coming year and the debt incurred by construction of a bridge now reduced to only \$33,000, chances for the island showing a good dividend are bright. The boat lines to be operated from Stamford and New York will be separate entrances under charter. They are expected to swell the number of patrons considerably. Officers elected in addition to Mr. Pearce are Albert J. Merritt, vice-president and assistant treasurer; William Krug, Jr., of Brooklyn, treasurer, and

(Continued on page 84)

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.

- DANCE HALL
- ROLLER SKATING
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- SPACES FOR ALL KINDS OF RIDES, such as:
- DOOGEM
- FUN HOUSE
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- SKOOTER
- TOBOGGAN SLIDE
- LOTTO OR CORN GAME
- BALLOON RACER
- CAT GAME
- UMBRELLA AND CHAIR PRIVILEGE
- LIFE-SAVING DEVICE
- VICE PRIVILEGE
- POPSICLE STAND
- HOME-MADE CANDY
- POP CORN
- ORANGEADE
- MILK SHAKES
- CIDER
- ICE CREAM AND SOFAS
- FRANKFURTER STAND
- WAFEL-DOG
- LUNCH ROOM
- RESTAURANT
- DRUG STORE
- DRY GOODS STORE
- SHINE PRIVILEGE
- LAUNDRY
- BARBER SHOP
- BEAUTY PARLOR
- PENNY ARCADE

Apply **J. L. SCULTHROP, Mgr.,**
New Point Comfort Beach Co.,
Keansburg, N. J.

Wanted at Once LAUGHING MIRRORS

Must be reasonable. Write L. B., Box 140, care The Billboard, 1493 Broadway, New York.

DODGEM JUNIOR (PATENTED)

THE CENTER OF ATTRACTIONS

Most popular amusement buy of the year. **DOUBLE CAPACITY.** Each car seats two people side by side comfortably. Fulfills the common desire to drive an automobile with added thrills and enjoyment. Order now for early delivery.

DODGEM CORPORATION
706 Bay State Building, Lawrence, Mass.

MANGELS' KIDDIE RIDES HIGH-GRADE WORKMANSHIP

MINIATURE "WHIP"—Decorated enclosure, 8 little cars.
MINIATURE CAROUSEL—Only one made with galloping horses.
MINIATURE FLYING SWANS—A little beauty with 8 swans.
MINIATURE AEROPLANE CAROUSEL—All-metal construction.

W. F. MANGELS CO., Coney Island, N. Y.



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.

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"LUSSE SKOOTER" THE ORIGINAL AND APPROVED CAR

Every Ride Sold in the Past 3 Seasons Has Been Proven a Mechanical and Financial Success.

SUCH POPULARITY MUST BE DESERVED

Guaranteed by the Manufacturers. Write for New 1925 Booklet.

LUSSE BROS., 2803-05-07-09 N. Fairhill St., Philadelphia, Pa.

SPILLMAN ENGINEERING CORPORATION

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.

SKEE BALL

The International Game of Skill that Charms the Crowds of Enthusiasts, and what is more important—HOLDS THEM. Easy To Operate—A Speedy Money Maker.

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MILLER & BAKER, Inc. AMUSEMENT PARK ENGINEERS

MILLER PATENT COASTERS AND DEVICES
Special Designs and Structures.

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Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

WE ONLY SELL GAMES AND DEVICES

THAT HAVE PROVED THEY WILL MAKE MONEY FOR YOU.

BALLOON RACER (Game of skill. Portable). 152 in operation.....	\$1,650.00
CONY (RABBIT) RACE (Game of Skill). 64 in operation.....	2,000.00
FOOT-BALL GAME (Penny Arcade Slot Machine). 42 in operation.....	375.00
WALKING CHARLIE (Ball Game). 121 in operation.....	500.00
PARK YOUR OWN CAR (Game). 8 in operation.....	450.00
THE BOMBER (New Game of Skill Last Season). 5 in operation.....	750.00
GALLOP-AWAY (Portable Ride). 38 Units in operation. Per Unit.....	150.00
MECHANICAL ADVERTISING BOOK. 291 in operation.....	210.00

Write for Catalogue. **CHESTER POLLARD AMUSEMENT CO., Inc., 1416 Broadway, New York City**

TRAVER ENGINEERING CO.,

Beaver Falls, Penna., U. S. A.

Advertise in The Billboard—You'll Be Satisfied With Results.

Pleasure Beach Park
(Continued from page 83)

William E. Nevard, secretary. Directors are Fred W. Pearce, George M. Eames, W. Krug, Jr.; Lorenzo C. Addison, Albert J. Merritt, W. E. Nevard and Timothy F. Murphy.

Dodgem Goes to Hungary

The Dodgem Corp. of Lawrence, Mass., manufacturer of the Dodgem and Dodgem, Jr., riding devices, reports the sale of one of its amusement devices to a park in Budapest, Hungary. This is probably the farthest distance any amusement device will be shipped this year.

If the Dodgem sales are any criterion of the kind of season 1925 is going to be in the outdoor field, then this will be a banner year, for great enthusiasm everywhere among park men is reported, the surest proof of which is the vast number of unfilled orders on the books at the present time. The volume of sales this year is greater than ever before in the history of this company.

Finds Business Good

Coney Island, N. Y., Feb. 12.—Morris Goldberg, of the Skee Ball Company, states that never in the history of the company, since it has been under his direction, have they ever at a corresponding period of the year had so many orders in the shops for early spring delivery. Mr. Goldberg further said: "While these orders are from active Skee Ball operators who know the real value of the device, we also have numerous live prospects which we expect will culminate into real orders in the near future. The outdoor show business for 1925, so far as I am concerned, seems to have a good outlook."

Fair Notes and Comment

(Continued from page 80)

For the purpose of securing a large agricultural and live-stock exhibit from Florida for the Southeastern Exposition.

At this time of the year there are many changes in fair dates—so many that we hesitate to publish dates. Fair men, concessionaires, showmen and others interested will do well to watch these columns every week, as any changes brought to our attention will be mentioned herein.

Miss Emma Knell, the capable secretary-manager of the Southwest Missouri Fair, Carthage, Mo., is now a member of the Missouri Legislature and, we're here to say, will give a good account of herself. Miss Knell detests shams of all sorts and doesn't hesitate to express her opinion of them.

C. W. Travis, secretary of the Tippecanoe County Fair, La Fayette, Ind., advises that premiums for boys' and girls' club work have been increased from \$5.00 to \$7.50. "At this early period everything indicates a good feeling among our people for a most successful fair," says Mr. Travis.

An act has been introduced in the Tennessee Legislature authorizing the Davidson County Board of Fair Commissioners to borrow money on short term notes in the aggregate sum of \$250,000 for the erection of a live-stock coliseum and making other improvements at the grounds of the Tennessee State Fair, Nashville.

One of the most attractive 1925 calendars that has reached the desk of the editor of this department is that of the Central Canada Exhibition, Ottawa, Can. The calendar portion itself is only six by nine inches, but it surmounts a big hanger 21 by 27 inches, done in deep blue and orange and bearing 16 splendid half-tone views of the fair.

PARK TO LEASE

An excellently located 16-acre Park, one mile from city. On trolley line, and space for parking 500 autos. Concerts every Sunday draw from 5,000 to 7,000 people. Will lease as a whole excepting Soft Drinks and Dance Floors, which have already been leased for this year. Will include them in lease for next year. Address FRED O. STRINE, Park Committee, Independent Order of Red Men, York, Pa.

UP TO DATE CARROUSEL

FOR SALE. Established business. Sell outright or with lease. Located in Connecticut shore resort. Good investment. For particulars write BOX D-283, care Billboard, Cincinnati, Ohio.

LOCATION WANTED

Fine Philadelphia make Park Carrousel, jumping and stationary horses, rings, good organ. 45 ft. diameter. Address BOX D-281, care Billboard, Cincinnati, Ohio.

GAMES OF SKILL

Ball Game, Grand Store, Stock Store. DIAMOND MFG. CO. Malta, Ohio.

6 SKEEBALL and 2 BRIDGEBALL ALLEYS

FOR SALE. Very reasonable. Inquire BILLIARD ROOM, 635 Fulton Street, Brooklyn, N. Y.

WANTED Exclusive Toy Balloon and Novelty Privilege in good Park. Please give full information. S. G. DAVIS, Box 199, Danville, Illinois.

CONCESSIONS and RIDES WANTED

NEW JERSEY'S IDEAL PARK. ONE MILLION PEOPLE TO DRAW FROM.

Now Booking Acts for Season 1925
DREAMLAND PARK CO.

FRELINGHUYSEN AVENUE, NEWARK, NEW JERSEY

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.

MERRY-GO-ROUND CONCESSION WANTED

Have 50-Ft. 3-Abreast, all jumpers, in first-class order. Write BOX 141, The Billboard, 1493 Broadway, New York City.

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., Western Ave. and Langdon St., Toledo, O.



Wanted Man With Park Experience

Amusement Park in the West wants a man experienced in advertising, working up excursions, engaging free acts and other attractions. We have a good opening for a live wire who can show us that he has and can still create new ideas in the way of attracting business to a park. Address at once, stating all in your first letter.
GEORGE F. FORSYTHE, Gregson, Montana.

PHILADELPHIA TOBOGGAN COMPANY
AMUSEMENT PARK ENGINEERS
COASTERS—CARROUSELS—MILL CHUTES
130 East Duval Street, Germantown, Philadelphia, Pa.

CONCESSIONS TO LET ON PUT IN BAY ISLAND

LARGEST SUMMER RESORT ON LAKE ERIE, FOR SEASON 1925.

Daily steamers from Detroit, Toledo, Cleveland and Sandusky. Buildings for Concessions, Amusements and legitimate Games (Wheels not allowed) on the main thoroughfare. Prospects for coming season are good. You can do business here seven days a week. When writing for Concessions, state size of building wanted. Price for same is \$10 per Foot Frontage, with Building; \$5.00 per Foot for Vacant Lot Frontage. The above prices are for entire season. Season opens about June 15 and closes after Labor Day.
D. ROSENFELD, Put in Bay Island, Ohio.

James K. Paisley is the live-wire manager and secretary of the exhibition.

The British Empire Exhibition, Wembley, London, has been assured the support of the British government and the colonies for the 1925 exhibition, according to an announcement by Sir Travers Clarke. More than 90 per cent of the guarantors have agreed to allow their guarantees to stand for another year.

Bob Orth, of Pomona, Calif., sends a photo of the big exposition building at the National Orange Show, San Bernardino, Calif., which we hope to reproduce in next week's issue. The building, which is of concrete, is 700 feet long, 120 feet wide, and 55 feet high at the center arch. The National Orange Show will be held February 19 to March 1.

Col. David Collier, recently appointed director general of the Sesquicentennial Exposition, is confident that, notwithstanding the fact that only 11 months intervene before 1926, the 150th anniversary of the signing of the declaration of independence, there is enough time to arrange an exhibition to fittingly commemorate the event.

A running race meeting of eight days, from October 29 to November 7, will be held in connection with the State Fair of Louisiana, Shreveport. It is announced by W. R. Hirsch, secretary-manager. Six races daily with purses of \$300 and upward will be held. John Carey has been signed as presiding steward and C. G. Stebens will handle the starting flag.

Option has been secured on a large tract of land adjoining the city of Breckenridge, Tex., as the site of a fair to be held next fall. A stock company is being formed and it is hoped soon to start work on an exhibition building, race track, aviation field and other improvements. Oil Belt Fair will probably be the title.

Grounds owned by the Interstate Fair Association, Sioux City, Ia., are not used for pecuniary profit and their use for exhibition purposes makes them tax exempt, the courts have ruled. A permanent injunction was granted the association against the county treas-

urer, who had attempted to collect tax on the property.

The Jefferson County Fair, Fairfield, Ia., which has been held annually since 1852, will probably be discontinued. It was announced recently following the issuance of a sheriff's deed by which the fairgrounds pass to the possession of a lumber company. The grounds have a new race track, new cattle barns, two exhibition buildings and an amphitheater.

At the annual meeting of the New Belfast Fair, Belfast, Me., February 4, it was decided to have a day and a night fair this year. The Johns Brothers were given the contract for a fireworks display. The night feature is expected to prove popular. Ed. White, secretary of the fair, advises that several improvements are to be made to the fair plant, including a new exhibition hall.

While the fair secretaries were in session at the Jefferson Hotel, Peoria, Ill., February 3 and 4, they were reminded of circus days by the tone of a Tangley calliope which was demonstrated on a special automobile truck thruout the city. Ralph Thompson, and C. C. Dale were in charge. They report that many Illinois and Iowa fairs will use the Tangley outfit for their advance advertising this season.

Miss Gwendolyn Berkebile is assistant secretary of the Cambria County Fair, Ebensburg, Pa., whose dates are September 14-15.

Another lady assistant secretary is Miss Belva Flagler, of the Niagara County Fair, Lockport, N. Y.

It's good to see the women taking a prominent part in the conduct of county fairs. Good for the fairs and for everybody concerned.

The recent annual meeting of the Virginia Association of Fairs was without doubt the best the association has ever held. C. B. Raiston, secretary, says that more real constructive work was done and that there was not a single instant during the whole meeting that there was a sign of antagonism. Friendliness and good-fellowship dominated thruout.

And Jules Brazil—he was a positive riot. "The ice is always broken as soon

Mr. Raiston, "and this made Brazil's task an easy one. He did not have the difficult situation of highbrowism to overcome. It was just a great big bunch of good fellows together meeting on the same social plane; all neighbors, each one willing to overlook the other fellow's shortcomings and all working together to make the fairs of Virginia second to none in the United States".

From George Hoagland, of Hoagland's Hippodrome, comes the following communication: "Just a line from the sunny South to tell you all that we are back here again playing the South Florida Fair at Tampa for the fifth consecutive year. The Tampa fair this year is breaking all records for attendance and business, and the weather has been perfect. This place—in fact all Florida—is prosperous. We ought to know, as our hippodrome attraction has been playing return dates the past few years and we have a chance to observe the progress. When we come back up north in the summer we will have several new acts. We have changed those we had last year, but retain the English pushball, auto polo, bucking mules, trained horses and ponies, trained pigs, etc. We go from here to Ft. Myers for a return date February 16-23."

Ontario Fair Men Meet

Toronto, Can., Feb. 11.—The Ontario Association of Fairs and Exhibitions held its annual conference here last Wednesday and Thursday, with some 300 or more delegates present.

A. R. G. Smith, of New Hamburg, in his presidential address, suggested the appointment of a government organizer for agricultural societies and the establishment of spring seed shows. He reported that the fall fairs in Ontario were, generally speaking, in a thriving condition and were going in strongly for educational features. The provincial association, he stated, was representative of 200,000 people.

J. Locke Wilson, the secretary, thought the association should ask the Government to amend the law so that fall fair management could give concessions for the sale of goods at fall fairs. The right had been disputed in the courts, he pointed out, and one concession found Mr. Wilson, in urging that parts of agricultural machinery be standardized, said that such action would save the farmers of Canada millions of dollars.

R. W. Wade, of the provincial live-stock branch, asked that local fair boards submit each a list of the prize-winning horses, with the name of the sire of each. "The department could then get out a year book of winners, which would be of great value to the breeders and to the stallion enrollment, and sires could be judged upon breeding as well as conformation," said Mr. Wade.

At the second day's session most of the time was taken up with the discussion of agricultural questions. Horse racing also came in for some discussion, and W. S. Best, of Woodstock, strongly supported an amendment to the statutes permitting horse racing at fairs.

Amendments will be asked to the regulations regarding concessions on the fairgrounds. Increased grants, standardization of breakable parts of farm machinery, amusement tax exemption and a lecture on forestry for fairs will be asked for also.

South Florida Fair - Makes Fine Record

Tampa, Fla., Feb. 10.—The South Florida Fair closed its first week Saturday with a record attendance for the day of 23,308, and a total for the five days of 122,216, which is a new record, according to A. B. Stewart, auditor.

"Thus far," said W. G. Brorein, president of the fair association, "this has been the most successful year in the history of the fair, exceeding all previous records in attendance, interest and gate receipts."

The Johnny J. Jones Shows, Bachman's Million-Dollar Band and the free acts attracted crowds that verged upon capacity.

The elaborate program arranged for the balance of the fair occupied the attention of P. T. Strieder, general manager; W. G. Brorein, president; F. M. Allen, manager of concessions, and the scores of other officials, and it was predicted that, with good weather, the fair and gasparilla would eclipse all previous records.

GRELLA AND HIS BAND



20 first-class Musicians and four Instrumental Soloists, Soprano and Tenor Soloists. This Band has played three winter seasons in Fort Myers, Fla., one winter in Jacksonville and now playing a daily concert here. Booked by the Chamber of Commerce until April 15. Now booking Parks, Fairs, Chalets and Esplanades for this coming season. Address ROSSO

GRELLA, in care Chamber of Commerce, Tarpun Springs, Fla. Home address, Box 208, Lexington, Ky.

G. S. Chapman Heads Georgia Fairs' Assn.

Twelve Fairs Represented at Annual Meeting Held in Macon

Macon, Ga., Feb. 12.—Representatives of 12 Georgia fairs attended the annual meeting of the Association of Georgia Fairs, held here Tuesday and Wednesday of this week. The attendance was not as large as had been anticipated, there being some 40 fairs which are members of the association. E. Ross Jordan, president of the association and also secretary of the Georgia State Exposition, presided. Mayor Luther Williams delivered the address of welcome, and Harry O. Robert, manager of the Chattahoochee Valley Exposition, Columbus, Ga., responded. President Jordan then delivered his annual address. "Fairs have a place in the affairs of the nation," he said, "because they create a pride in the homes of the people and call for the best that is in them in keen competition to do a thing a little better than the other fellow is doing it." He urged closer co-operation between the fair associations and the public, and advocated incorporating in the fair new features, new ideas and innovations in exhibits and amusements.

Following the address of the president it was announced that several of those assigned to speak were not present, and a discussion of topics that had been assigned was then taken up. This proved to be one of the most interesting and helpful parts of the program. Among those who spoke were R. M. Striplin of Atlanta, W. M. Moorehouse of Savannah and Sidney Simmons of Columbus. The afternoon session was devoted to a discussion of the value of fairs to the community, pageants, advertising the fair, and the part women are taking in fairs. At the close of the session those present became the guests of the Georgia State Exposition at a substantial dinner in the Lanier Hotel, after which they enjoyed a short entertainment program presented by a troupe of Hopi Indians under the direction of M. W. Billingsley. The party then attended a local theater as guests of the Georgia State Exposition.

At the Wednesday morning session the topics discussed were as follows: *Ways and Means of Interesting the Home People in the Value of the Fair to Their Community*, by 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*, by G. W. Woodruff, secretary North Georgia Fair, Winder; *Are Too Many People Employed in the Conduct of the Fair?* by Bruce Montgomery, secretary Griffith (Ga.) Fair; *Value of Agricultural Fairs to Public Schools*, by Lamar Murdaugh, secretary Telfair County Fair, Milledgeville.

The annual election of officers resulted in the selection of G. S. Chapman, of Sandersville, as president of the organization for the coming year.

Other officers and directors elected were: C. D. Hollingsworth, of Sylvan, first vice-president; A. W. Moorehouse, of Savannah, second vice-president, and Harry Robert, of Columbus, secretary-treasurer. The directors are: R. M. Striplin, Atlanta; Harry C. Robert, Columbus; E. Ross Jordan, Macon; G. S. Chapman, Sandersville; C. D. Hollingsworth, Sylvan; S. Couson, Soperton; L. A. Akin, Statesboro; C. G. Neal, Barnesville, and A. W. Moorehouse, Savannah.

Savannah was chosen as the place of meeting for next year.

Among those attending the convention were R. M. Striplin, Atlanta, Ga.; E. Ross Jordan, Macon, Ga.; Sidney I. Simons, Columbus, Ga.; Fred G. Lawrence, Columbus, Ga.; L. M. Rosignol, Macon, Ga.; A. W. Moorehouse, Savannah, Ga.; W. A. Johnson, Savannah, Ga.; Bileb Breland, Washington, Ga.; George P. Donaldson, Statesboro, Ga.; J. B. Averett, Statesboro, Ga.; G. B. McCabe, Gordon Fireworks Company, Chicago, Ill.; W. E. Bowen, L. J. Heth Shows, Spartanburg, S. C.; David A. Wise, Wise Shows; L. W. McAbee, Wise Shows; Andrew Jerpe, John D. Rogers Producing Company; M. W. Billingsley, Phoenix, Ariz.; Henry J. Bulle, Zeldman & Polle Shows; J. P. Russell, Stevenson, Ala.; Rob Stickle, Scott's Greater Shows; George Newton, Newton Fireworks Company, Chicago, Ill.; G. P. Lockhart, Central of Georgia Railway Company, Macon, Ga.; Harry C. Robert, Columbus, Ga.; G. E. Thompson, Sylvan, Ga.; S. Couson, Soperton, Ga.; and J. H. Proctor, Dublin, Ga.

N. D. Fairs Will Get Appropriations

Bismarck, N. D., Feb. 13.—Efforts to strip fairs now recognized by the State of appropriations, which have been made at previous sessions of the Legislature for many years, failed Tuesday in the House of Representatives after a hard fight. The house approved appropriations for the fairs at Fargo, Grand Forks, Minot and Mandan. It refused, however, to recognize the North Dakota State Corn Show at Bismarck, for which the Senate had approved a \$1,000 appropriation for the first time.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.



Some Rink Facts

Talk about increasing rink receipts—about putting rinks on a paying basis and all such things, I tell you fellows, there is only one great thing you need to do: Cut out the monopoly of tone, that same tone skaters have heard all their lives. Give them music they really love and you will have no worry about crowds. Good skates, good floor, fine decorations are fine, but without good music you will soon close your doors. Head the sheriff off and put in a CALLIAPHONE, "The First New Tone in 10 Years." Cash or tokens.

Muscatine, TANGLEY CO., Iowa



Rink Men Who Use "CHICAGO" SKATES

are successful

There's a Reason!

Chicago Roller Skate Co.

4458 W. Lake St., CHICAGO, ILL.



Idaho State Fair To Be Established

(Continued from page 80)

will preside. This measure marks the end of a two-year program working toward the establishment of the State fair—and it was thru the unselfishness and co-operation of other districts in relinquishing claim for the fair that a united movement was so successful.



(Communications to 25-27 Opera Place, Cincinnati, O.)

CAP SEFFERINO BUSY

Cap Sefferino, well-known Cincinnati skater, intends to make the season of 1925 a busy one. He advises that he is booked to skate at Golden's Rink, Covington, Ky., and the new Hamilton, O., rink shortly. He hopes to arrange to meet a number of the fast boys in the next few weeks. At one time or another Cap has met 'em all and always gives a good account of himself.

VAN HORN AND INEZ BACK

The well-known skating team of Van Horn and Inez is back in vaudeville after an absence of almost a year, the long layoff being occasioned by the illness of Inez, who is now thoroughly recovered after having undergone an operation. For a few weeks last summer Earl Van Horn tried the act with a girl working in his wife's place, but she was unable to meet the trying requirements that have made the turn one of the best of its kind on the stage. Van Horn then returned to

his wife at their home in Portland Ore., and for a while managed the Oaks Roller Rink in that city, where the act recently appeared at the Orpheum Theater.

SKATING NOTES

Edith Carson, cross-country skater, has participated in a number of races in the East recently. On the night of January 30 she won a half-mile race at Carlin's rink, Baltimore. This, she states, was for the championship of Maryland. Miss Carson has been working with Ed (Pop) Lowry's *Maryland Beauties* at the Fairmount Theater, Baltimore.

At the Holyoke Roller Rink, Holyoke, Mass., Donald Cline recently won the open amateur two-mile race by one lap, defeating Archie Hood, Gene Fountain and Alfred Tessier. Al LaFortune, owner of the rink, reports that business is very good. Harry Short is manager.

Edward Klekham of Mission Beach, Calif., advises that the Broadway Rink of San Diego is no more. It was wrecked the first of the year to make way for a modern store building. Klekham operated the Broadway for 11 years. He wrote under date of February 2 that he expected to have his new Mission Beach Rink open about February 14. It is to remain open the year round and will play attractions.

Al Fortune, owner of the Holyoke Rink, Holyoke, Mass., recently opened another rink at Chicopee Falls, Mass. Here is the lineup: Mrs. Al Fortune, owner and manager; Fred Hines, floor director; Archie La Rochelle, skates and press; Darddevil Woods (slidrome rider), assistant manager; Homer Biers and wife, refreshments. The rink is not large, but it is run right and it opened to good business.

The wife of Willie Rolls, the little English skater who died a few weeks ago in Detroit, Mich., immediately after the



EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

(Communications to 25-27 Opera Place, Cincinnati, O.)

Vin Taylor, balloonist and parachute jumper, postcards from San Francisco that he is enjoying himself in the West.

Jimmie Donahue, Marshall, Mo., contributes an interesting account of his experiences in a barn-burning trip by airplane thru the South.

The first girl aerial traffic cop has made her appearance. She is Gladys Rey, noted feminine aviator, and has been appointed traffic officer with full authority to regulate traffic in the vicinity of Clover Field, Santa Monica, Calif.

W. C. (Stub) Campbell, now located in Los Angeles, Calif., writes that he recently made two hot-air balloon ascensions for the "movies", using a large basket on both occasions and that he rode 'em down.

J. M. Stewart of the Stewart Aerial Attractions Company, South Bend, Ind., writes that recently he heard from Benjie Drew, now working with the Northwestern Tent, Balloon and Awning Company, also from J. A. Parks of Newcomerstown, O., who advised that he is going into the construction end of the flying game shortly. Earl Vincent also wrote Stewart that business is good for him in the South.

A "bombl" dropped one night recently in Orangeburg, Fla., from the airplane of Mahel Cody failed to explode until near the ground close to an office build-

ing, according to press reports. The concussion broke windows and frightened occupants of the offices. Miss Cody had been giving exhibition flights in Orangeburg in connection with the exploitation of her picture, *The Skyline*. Her night airplane flight featured a whirl of flame.

Stella Jaeger Cartier, writing from Chicago, adds the name of Walter Raub to the list of the nation's oldest and best hot-air balloonists. Miss Cartier pens: "W. C. (Stub) Campbell recently stated in the Aviation columns that he rode a hot-air balloon with a cannon attached that weighed more than the balloon. He means, I beg to state, that he attempted to when he and Saunders were working for Bar's Flying Circus of Venice, Calif. Raub and I played the Arizona State Fair in 1921 with the Bar Flying Circus and when filling the balloon which Campbell and Saunders made it split and they were a failure. Raub and I went to California, rebuilt the balloon and sent it up at Beverly Hills Speedway with Saunders riding it Thanksgiving Day in 1921. Campbell and Saunders made simultaneous parachute jumps from the same place with Remlin as pilot. Both were wild with rage when they found I had gone to the speedway and changed their trench, as the one they originally had was large enough to bury five people." Miss Cartier adds that she expects to be back in the balloon game again shortly, since she is speedily recovering and has started to walk, after being confined to bed as the result of an injury suffered while doing stunts.

close of his sensational roller-skating act at a Pantages theater, has returned to her home in London and conveys thanks to those who so kindly lent her assistance and consolation in her hour of need.

Des Splendids, man and woman, who made a hit in this country on the Keith Circuit last season with a classy and daring platform roller-skating turn, are back in Europe appearing in vaudeville. C. M. Lowe of Lowe's Portable Floor Company informs the Kansas City office of *The Billboard* that his company has put in one of Lowe's portable skating rinks at Waco, Tex., and is putting the roller-rink business on the map in Waco. He states that business is very prosperous and the rink already has established a fine class of patronage.

The international indoor ice-skating championship contest will be staged in Duquesne Garden February 13 and 18, the dates having been changed from February 29 and 21 because of a conflict with scheduled hockey games which it was feared would conflict with interest in the championship contest. The champions of every distance will be among the entrants due to the high honor stakes.

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 letters 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.

RICHARDSON SKATES

Were developed 40 years ago—THE BEST THEN, THE BEST TODAY. Think what that means for good rink business. The year 1925 will see many rink men buying Richardson Skates—BE ONE OF THEM—TAKE NO CHANCES.

WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co. 2312-18 Ravenswood Ave., CHICAGO



Wanted for Vaudeville Act ROLLER SKATERS

GIRL, dark preferred, not over 110 lbs. YOUNG MAN, not over 150 lbs. Must be good and talented. Give full particulars first letter. Address CARL R. KOEHLER, care Max Richards, 1413 Capitol Bldg., 159 North State St., Chicago.

PROFESSOR A. MORRIS

ENGLAND'S PREMIER ROLLER SKATER. Triple Gold Medalist. And Partner, MISS WYATT. Open to consider good offers from America for Skating Instructors' positions. Communicate Holland Park Rink, London, England.

LOWE'S PORTABLE RINK FLOORS Our product is built up to a standard, not down to a price. Address all communications to Department L, BAKER-LOCKWOOD BFG. CO., INC., 7th and Wyandotte Sts., Kansas City, Missouri.

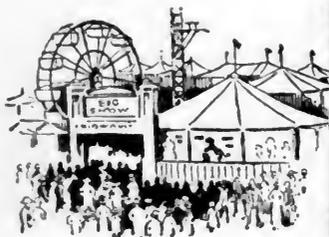
WANTED BUILDING

In Amusement Park to be used for Roller Skating Rink. State full particulars in first letter. Would consider managing on percentage basis. H. M. LEDWITH, 2511 East 109th St., Cleveland, Ohio.

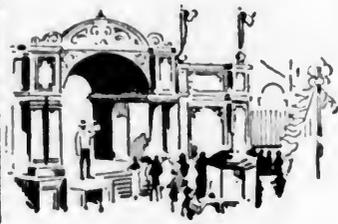
DO YOU KNOW?

It is impossible to see where our flooring goes together! One reason why they are patented. Get you one. Write for catalog TRAMMILL PORTABLE RINK Co., 180 and College, Kansas City, Mo.

BONNIE BARGER FANCY AND AEROBATIC SKATER. WANTS position with established act now working. Write or wire. Flat 9, 1223 Republic St., Cincinnati, Ohio.



TENTED ENTERTAINMENT ~ RIDING DEVICES
CARNIVALS
 BANDS ~ FREE ACTS ~ CONCESSIONS
 BY CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

SHOWFOLKS' BANQUET-BALL SCHEDULED FOR ST. LOUIS

Elaborate Affair of Showmen's Club of St. Louis To Be Held March 28---Success of New Association Seems Assured---
 Committees Hustling

ST. LOUIS, Feb. 13.—Everything is now under way to make the banquet and dance of the Showmen's Club of St. Louis a success. The big event is slated for Saturday evening, March 28, starting at 8 o'clock, in the main ballroom of the American Annex Hotel. Tickets are now in circulation, and from early reports indicate that there will be about 700 show people on hand for the big night. The primary purpose of the banquet and dance is to form a big showmen's organization, with the slogan: "Our home is your home while you are in St. Louis."

Various committees have been appointed and are now busy. Some of the prominent showmen who are wintering here will visit Chicago soon, and they expect to spread the word there and to sell many tickets for the banquet and dance.

It is expected that Governor Sam A. Baker, of Missouri, will be the principal speaker of the evening, with addresses also by Mayor Kiel, of St. Louis, and several prominent showmen. The affair promises to be second only to the Showmen's League Ball, held yearly in Chicago.

At a meeting Monday afternoon L. S. (Larry) Hogan was elected general chairman for the banquet and dance, with the following committees under his direction: Finance—Frank B. Joerling and Gregg Wellinghof, Entertainment and Reception—Fred Beckmann, D. D. Murphy, B. S. Gerety, Walter S. Donaldson, Leslie Brophy, H. H. Sanger, Ed. C. Talbot, Mrs. Jerome F. Duggan, Elsie Calvert, Mrs. D. D. Murphy, Mrs. B. S. Gerety, Mrs. Fred Beckmann, Mrs. Eddie Vaughn, Charles Oliver, Dave Dedrick, Harold Barlow, Mitt Runkle, E. S. Corey, Henry Ghem, Joe Oppenheimer, James Brennan, David Russell, J. J. Luskam, E. S. Todd, Abe Brown and Thomas Kearney. Tickets—Art Dally, Louis Traband, Jim Sutherland, Frank A. (Gov.) Payne, Sam Gordon, Ed. C. Mathias, Raymond Oakes, E. S. Kelley, Billy Ellis, W. L. (Doc) Milburn, Bobby Robinson, John O'Shea, Joseph Smith, Eddie Vaughan, Louis Hoffman and Tom King. Music—Earl Strout, Walter Lankford, Romeo Bafunno and Billy Moore. Dance—Joseph Smith, Art Dally, Sidney Belmont, A. C. (Duke) Pohl, Jerome F. Duggan. Decorations—Ralph B. Ray, Sam Gordon, Charles Kilder, Matt Dawson and Nick Rederer.

Granger's World's Fair Shows Preparing for Initial Appearance

Kansas City, Mo., Feb. 12.—D. P. Campbell, secretary of Granger's World's Fair Shows, was a caller at the local office of *The Billboard* today and informed that preparations are now going on in Leavenworth, Kan., where these shows are building for their initial appearance. Mr. Campbell advised that they will have 10 cars, 24 wagons, 3 rides to start and are arranging for 7 shows. Jack Granger, owner and manager, is in Leavenworth superintending the work and assembling of his organization. The inside work is being carried on at the C. W. Parker factory.

Heminway Again General Agent Isler Shows

Kansas City, Mo., Feb. 12.—The local office of *The Billboard* has just been informed that Louis Heminway has again signed as general agent of the Isler Greater Shows, which position he held last season. Mr. Heminway, who has been wintering in Kansas City and devoting a great part of his time to his duties as secretary of the Heart of America Showman's Club, has started to get busy lining up a good route for these shows.

Nealand To Do Press on Rubin & Cherry Shows

Chicago, Feb. 12.—Walter D. Nealand, formerly with the Con T. Kennedy Shows and the John Robinson Circus as press agent, the past two years engaged in exploiting feature films, has signed with the Rubin & Cherry Shows for the coming season as publicity manager.

Jury Acquits Frank West

Had Been Indicted in Connection With Fatality at Tasley, Va.—Charles F. Miller's Indictment Dismissed

Accomac, Va., Feb. 11.—Frank B. West, manager of West's World's Wonder Shows, one of the prominent amusement organizations in this section of the country, was acquitted last night by a jury of charges of murder in connection with the death of Ralph Roach, a young farmer of near Tasley, Va., during a riot on the Tasley fairgrounds last August.

The jury was out 21 minutes. The riot was alleged by the defense to have been the outcome of rowdiness and the heckling of show people on the part of some individuals visiting the fairgrounds. It was brought out at the trial that Manager West, instead of inciting attaches of his organization into a fighting spirit during the course of events leading up to the riot, ordered them to remain quietly on their allotted premises, and, so long as humanly possible, refrain from resorting to the verbal and other attacks. The fatal shooting of Roach was alleged to have occurred later while a free-for-all fight was in progress. It was claimed by friends of Roach that he had not taken part in the fighting.

Three other members of the show troupe were indicted in connection with the case. At previous trials T. A. Schultz was sentenced to five years and Girard Leozzo to two years in the Virginia Penitentiary. The indictment against Charles F. Miller, the third defendant, was dismissed.

Murray's Circus Side Show

Signed With Greater Sheesley Shows

Doc Murray, manager of Murray's Circus Side Show and who is managing the act of Madame Orva, mentalist, playing movie theaters in New York and vicinity this winter, recently paid a visit to John M. Sheesley at Washington, D. C., which resulted in his contracting his side show with the Greater Sheesley Shows for the coming season. Mr. Murray advised from Brooklyn, N. Y., that all his equipment will be overhauled and painted, with a color scheme of orange and white, and that all new banners are being ordered; also that all living attractions will be presented. He gave the following list of those already contracted: Joe D. Cramer, elastic-skin man, now playing special engagements; Canis DaHail, tattooed fat lady, now at a large museum in New York; Leo Stevens, iron-neck man, playing dates in New York, who will offer his strength and musical acts; Capt. John Daniels, billed as the "Ape Man"; his body being covered with long hair; Bogoroy, magic and Punch and Judy, and Madame Orva, with her mental offerings. Other attractions include a sword-box illusion, an electric chair demonstration, a large pit of snakes and a cage of monkeys. Mr. Murray intends to go to the shows' winter quarters about the first of April.

Zeiger Shows Again To Play "Grain Belt" Fair Circuit

The following data, by telegram, was received from an executive of the C. F. Zeiger United Shows from Grand Forks, N. D., February 13: The C. F. Zeiger Shows will again play the Grain Belt Circuit of county fairs of North Dakota, commencing at Bottineau June 16. This will mark the third year for this organization to play this circuit.

HENRY J. POLLIE



Mr. Pollie, who has returned to the Zeidman & Pollie Shows in the capacity of general representative for season 1925, is one of the best known and best liked showmen in the tented world, and his ability and prestige will doubtless prove a notable asset to that splendid amusement organization.

Another Enjoyable "Informal" Dance

Given by Heart of America Showman's Club

Kansas City, Mo., Feb. 10.—The third "informal" dance in the clubrooms of the Heart of America Showman's Club at the Coates House Friday night was largely attended, indicating that these weekly friendly dances are proving popular with members of the club and the Ladies' Auxiliary. The ladies, in order to show their appreciation of these dances to the men's club, gave a little "surprise" lunch during intermission. C. F. (Doc) Zeiger, chairman of the club's entertainment committee, was in charge of the evening, ably assisted by Duke Mills. This committee has gotten up some very attractive posters and these are doing a lot of effective advertising for the big annual masquerade dance of the showman's club and its ladies' auxiliary to be held in the ballroom of the Coates House February 21. All showfolk are invited to this dance. Tickets are on sale at the clubrooms and the local office of *The Billboard*.

Mr. and Mrs. Raymond Elder were interested spectators at the dance Friday night. They left Kansas City the next morning for Marland, Ok., where Mr. Elder will be "in the wagon" with Miller Bros.' 101 Ranch Show. Dave Lachman, manager of the Lachman Exposition Shows, arrived in town Friday, but couldn't attend the dance, as he was busy making preparations to leave for the Omaha (Neb.) winter quarters of his show.

Joyland Expo. Shows

Joe Steinberg, of the Joyland Exposition Shows, of which he is one of the operating heads, informed *The Billboard* that work in winter quarters at Oklahoma City, Ok., was in full swing, with the rides being overhauled and repainted under the supervision of his partner, J. L. Zotter. Mr. Steinberg announced that their opening probably would be the latter part of April.

Cherry Spends a Day in Cincy

Wilbur S. Cherry, general representative of the Rubin & Cherry Shows spent a day in Cincinnati late last week attending to business matters pertaining to railroad movements of that organization for the coming season. He left Friday night for hurried visits to other cities, with plans to arrive in Chicago some time Sunday to attend the fair men's and showmen's meetings there this week.

Bernardi Greater Shows

Get Lately Formed "Big 3" Fair Circuit---
 The Events at Trenton, N. J.; Allentown, Pa., and Richmond, Va.

New York, Feb. 12.—The Bernardi Greater Shows, of which William Glick is manager, have been awarded contracts to furnish the amusements of the midways of three of the larger fairs held annually in the eastern section of the country and lately formed into what is known as the "Big 3" Circuit, consisting of the fairs at Trenton, N. J.; Allentown, Pa., and Richmond, Va.

Manager Glick, with the able co-operation of M. B. (Duke) Golden and Ralph Smith, has built an organization in the last few years which has fast grown into prominence and is now classed among the leaders in the carnival field. Mr. Glick and his associates have worked untiringly to promote the best interests of their patrons and in many instances have been satisfied to take the short end rather than to disappoint those who traversed their midway.

Letter From Harry Handy

New York, Feb. 11.—The following letter, dated Delhi, India, January 9, has just been received by the New York office of *The Billboard* from Harry Handy, owner of King Carnival and who made a combined pleasure and business trip to this country last year, visiting various large cities and meeting many showfolks:

"I am at home, writing this under a peepal tree—a tree that the natives claim is 'unlucky' to touch—and you can bet that I am not taking chances by laying my hands on the old 'bird'."

"This is our winter season and the thermometer records 78 at 11 a.m. We consider this the best part of the year for our shows, as it begins to warm up in March, and last season registered as high as 122 in the shade. Have been playing an exposition here—not much good, but still a small profit. However, everyone with us has been in good health, which we value more than money."

"Had a great shooting trip last week. Took the auto at four in the morning, got ten buck deer, some wild pigeons and a wild cat, and was home again at four in the afternoon, so you see we have our pleasure also. Have the show running fine now and everyone is pleased to get here. 'Red' Cannon is doing fine with the rodeo—the natives gave it that name from Wembley, as everything in the show business here seems to date from that. "We finish here January 15 and go direct to Bombay for six weeks. The trip will take two special trains to get us there, and the distance is about 1,000 miles."

Greater Sheesley Shows Get Indiana State Fair

Washington, Feb. 12.—The Greater Sheesley Shows were awarded the contract for the Indiana State Fair at Indianapolis, according to word received here today by Manager John M. Sheesley from General Representative A. H. Barkley and C. W. Cracraft, who stated there was a spirited contest for this plum. This makes three consecutive fairs contracted for the Sheesley Shows in August and September at Danville, Ill.; Indianapolis and the Kentucky State Fair at Louisville. Going south the Sheesley Shows also will play the Inter-State Fair at Chattanooga, Tenn. Mr. Sheesley has left here to attend sessions of the Showmen's Legislative Committee in Chicago next week.

Sedlmayr in Kansas City

Kansas City, Mo., Feb. 10.—C. J. Sedlmayr, manager the Royal American Shows, was a caller at the local office of *The Billboard* last Friday and informed that work was progressing right along at the shows' winter quarters in Kansas City, Kan., and the subsidiary quarters at Tulsa, Ok.; also that the fifth season of this well-known caravan would open in Tulsa, Ok., March 30. Elmer Velare, who is in charge of the concessions, is now at Tulsa. Mr. Sedlmayr informed that this 25-car show will take the road this spring thoroughly overhauled and repainted.

Hamilton Visits Chicago

Chicago, Feb. 14.—Lou (Slim) Hamilton, who had the Hawaiian Village on the D. D. Murphy Shows last season, was a *Billboard* caller Wednesday.

ATTENTION!—Candy Users—ATTENTION!

For the coming season the Ireland Candy Company has prepared a wonderful new line of attractive and novel Flash Boxes in which are packed Chocolates of the highest quality.

It is merchandise that means repeat business---and that is what both the traveling and permanent concessionaires want.

Ireland's Chocolates are recognized as the best in the country---with prices always right---and service and promptness unexcelled. Send for 1925 Price List Today.

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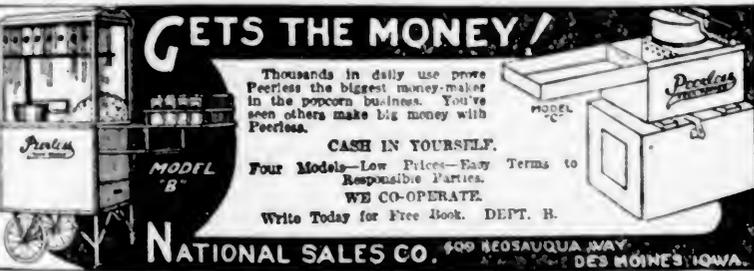
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30-Hole Push Card....	4.32	5.32	
40-Hole Push Card....	5.10	6.10	
50-Hole Push Card....	5.90	6.94	
60-Hole Push Card....	6.30	7.36	
70-Hole Push Card....	6.75	7.78	
75-Hole Push Card....	7.65	8.68	
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Best made, biggest money-getter in the Concession Field.
\$20.00 For 18 Bottles
Buy your bottles now from the manufacturer. Bottles sent on receipt of money order.
DAVE ROSE, Room 303, 1493 Broadway, New York City.

The Last "Word" in Your Letter to Advertisers, "Billboard".

Rubin & Cherry Shows

Montgomery, Ala., Feb. 10.—Edward Karns arrived here early last week, bringing with him 3,650 pounds of fat people for his Fat Family Show, which has been contracted with the Rubin & Cherry Shows for the coming season. Mr. Karns had been presenting his show for six weeks at Birmingham and Mobile, and to good business at both places. He is having an elaborate front, 100 feet long, built for his show under the supervision of Designer Fred Lewis. Unable to secure suitable quarters in town for his people, he will use one of the buildings at the fairgrounds for living quarters until the opening of the season. Mr. and Mrs. Cliff Wilson are here also and Cliff has already started building what he claims will be "the finest glass house" on the road. He will present this in addition to his jazz. The Spillman Engineering Corporation has retained the services of Mr. and Mrs. George Keightly to look after its caterpillar and over-the-jumps rides. Mr. Keightly had charge of the caterpillar on the Con T. Kennedy Shows last season. Late reports from George W. Rollins and his wax show are that he is doing a very satisfactory business. He closed in New Orleans February 1 and jumped to Dallas, Tex. He will return to Montgomery about March 1. Mr. Gruberg and W. S. Cherry have been in Chicago, making railroad contracts for the Western Canada trip. They will arrive back in Montgomery this week and Mr. Gruberg has promised himself a vacation for a few weeks prior to the opening of the shows in the spring. The Lewis Brothers will arrive shortly from San Francisco and start building their string of concessions. In looking over the effects of the late Adolph Seeman, a large picture of him, taken a year ago, was discovered. This has been framed and will be hung in Mr. Gruberg's private office in the business wagon.

With the advent of spring-like weather here the "lot fever" is showing itself—but it's most too early to become "contagious".
FRANK S. REED
(Press Representative).

M. J. Lapp's Greater Shows

Ellenville, N. Y., Feb. 10.—The winter quarters of M. J. Lapp's Greater Shows, which were closed for two months, will again open February 16 with a force of not less than 12 men. Twice the amount of building and repairing is necessary than in former seasons, as both the M. J. Lapp Greater Shows and the American Exposition Shows will be constructed, etc., on the Poughkeepsie, N. Y., fairgrounds. Leo Thebridge will be the cook at winter quarters. Mr. Lapp returned from Maine recently after attending the fair meeting at Waterville, Me. The staff so far is as follows: George A. Manchester again as general agent, Harry Stearns, second agent; Lester and Bob McCoy, billposters, and Harvey Cann, legal adjuster. The Water Circus, which has been redecorated in Japanese design to match all other fronts, will be managed by Capt. Fred Ivey and wife. Daniel Daley will again have his walk-through show in the lineup. Clyde Griffith will have charge of the 20-in-1. Harry C. Moore has booked his two shows, the Museum and Musical Comedy. Jerry Beckney recently signed his new "Radio" show. Peter Sturges will have charge of the Wrestling Arena. J. M. Malloy signed his minstrel show, Tennessee Blossoms. Joe Crammer, original elastic-skin wonder, will be in a new pit show. The rides so far booked are C. Horton's Big EH wheel, Nicholas Newsham's merry-go-round and whip and W. E. Sincley's merry-mixup. Chas. Connors has been engaged as trainmaster. Four new wagons are ready to be delivered. New ladders were bought for the high dive. Raymond Young this season will be chief electrician. The concessions so far signed are: Joseph Sty, five; John Bender, two; Morris Grutov, three;

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No. 198B—Gent's 18 Size, This Model Gold-Plated Double Hunting Case, beautifully engraved in assorted designs. Fitted completely with a reliable AMERICAN-MADE jeweled movement. An excellent time-keeper, fully guaranteed, stem wind and stem set. The biggest watch value on the market today. Our price while this lot lasts:

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Sample, Post-paid, \$3.25. The above also furnished in ladies' or boys' 6 size at the same prices.

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No. 1897B—The biggest value in Wrist Watches. White platinum finish case, stamped "Warranted 25 Years", engraved bezel and sides; blue sapphire in winding stem. Movement is a 6-jewel Swiss, silver-engraved dial. With silk ribbon and box. Price Complete, Only **\$3.95**

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Advertise in The Billboard—You'll be satisfied with results.

MIDWAY CONFAB
BY DEBONAIR DAB

(Communications to 25-27 Opera Place, Cincinnati, O.)

These are very busy days in nearly all the winter quarters and shows' offices.

The fair men again meet this week in Chicago. Quite a gathering of showmen also is expected.

Did you ever see a 50-car carnival? (Steady, now, not a "combination" railroad movement.)

The Levitt-Brown-Huggins Shows evidently have made themselves pretty well established in the Northwest.

How many cars WILL your show have this season, press agents—including the sleepers, diner, etc.?

Rain and unusually cold weather have put a decided crimp in the winter's business for small caravans tramping in the South this winter.

There is one "concession" with every midway free to each of the attaches—spreading "sunshine" and promoting harmony and smiles instead of grouches.

Word was received from Montgomery, Ala., the middle of last week that Fred

also that this spring he will not be connected with the colored fair at Jacksonville, Fla., which he supervised last year.

A. Humphries, who has arranged to spend his fourth season with Dodson's World's Fair Shows with his several concessions, has returned to the shows' winter quarters at Port Arthur, Tex., from Europe and is busy shaping his paraphernalia for the new season.

Canada by no means produces even a majority of the most prominently known fairs on this continent—alho it must be admitted that Toronto has the outstanding big one. The United States is literally checked with big fairs and some of them are annually "whoppers"!

Elsa Baker, "double-bodied woman", with the Fernandez Shows on the Hawaiian Islands, postcarded: "All is well and we're going over big. We are all looking forward to the Elks' Celebration at Honolulu February 20-23. We have played Lahaina, Maui, Wailuku, Pala and Puunene—all good. Have been enjoying wonderful weather and climate."

According to word from Dodson's

A FISHING PARTY IN TEXAS



The above was snapped at Point Pleasant, Tex., during Christmas week. From left to right: John T. Wortham, head of the shows bearing his name; Henry L. Knight, L. Glen Jones, Mrs. John T. Wortham, Mrs. Felix Wilson and daughter, of Matamoros, Mex.; Mrs. Henry L. Knight, Mrs. Clarence A. Wortham. The sender of the photo pointed out that the sun was shining "hot" when it was taken—apparently "John T." attempted to rest his eyes at an unopportune instant.

Lewis was suffering a severe cold and fear was expressed that his condition might develop into pneumonia.

The "nuts" who imagine that carnival folk "earn their living easily" should take a few weeks' whirl at it and remember the Biblical suggestion, "Judge ye not, lest ye be judged."

W. S. Cherry has received many congratulations on the manner in which he "presented" the Rubin & Cherry Shows at the meeting of the Western Canada Association of Exhibitions.

With favorable weather in Texas W. J. Kehoe would doubtless have managed a very satisfactory winter season for the so-called Dodson No. 2 Shows.

The average thermometer reading in the Cincinnati vicinity for February 7, 8 and 9 was 63, 70 and 73 degrees, respectively—said to be the warmest in this section for the same dates since 1890.

While visiting a fairgrounds a few miles from Cincy recently the writer counted 15 robins in trees and on the ground. But at this writing, if the "fore-runners of Spring" are scampering about they surely are wearing felt boots and earmuffs (it's snowing—25 above zero).

Edward R. Salter last week was reported as being ill at Tampa, Fla. The report was that Edward was seized with an attack of grippe and had been taken to the Gordon Keller Hospital in Tampa, where he was resting easily and improving.

Al Porter postcarded from Washington, D. C., that he and Lew Engles, late of the Engles & Eldridge Circus, will put out a 10-car carnival, opening in April,

World's Fair Shows, Johnny Hoffman, who has been their concession manager and assistant secretary the past eight seasons, advised them from Baltimore that he had gone into other business in the Monumental City and would not be with them this year. Johnny has a host of friends with the Dodson Shows.

The boys in winter quarters of the Rubin & Cherry Shows have formed a "combine", the insignia of which is a "big fish" medal. When someone confabs so strongly that his hearers satisfy themselves that he is "stretching it" to an unbelievable degree, he is adorned with the "medal"—to wear until he loses his "laurels".

Bob Sickles, general agent of the C. D. Scott Greater Shows, who attended the recent meeting of Tennessee fair men at Nashville, infoed that Secretary Russwurm of the State Fair was one of the principal speakers and emphasized the importance of good entertainment features at fairs and expressed his opinion that a great deal of the attendance at these events is drawn by the amusements.

Several managers have stated their intention of wide-openly "broadcasting": "We have a traveling CARNIVAL and as compared with the virtues of other public amusements are not one whit backward about so announcing it publicly!" However, they and their staffs intend bringing the many MERITORIOUS POINTS OF CARNIVALS conspicuously before the citizenry to counteract some of the "dirty" work of "other business" propagandists.

Mr. and Mrs. Lew Backenstoe (incidentally, remember the old Backenstoe's Mazepa Shows?) and their masterly trained chimpanzee, "Joe Mendi", have put in a good winter's work so far with

BIG ELI WHEEL No. 5

Our terms make it possible for you to own a BIG ELI Wheel. The No. 5, 1925 Model, is the most popular Wheel for Carnivals or Traveling Organizations. No other Riding Device has the net earning power of the No. 5 BIG ELI WHEEL.

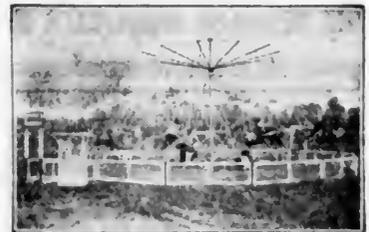
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THE NEW CHAIRPLANE



The Latest Invention. The Most Sensational Ride Out for Parks, Fairs and Carnivals. Portable and stationary. Write today and let us tell you all about it.

SMITH & SMITH, Springfield, Erie Co., New York.



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 RECORD 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 time, perfect for band effect. Write for catalogue and about your requirements.

ARTIZAN FACTORIES, INC., North Tonawanda, N. Y., U. S. A.

European Bonds AND MONEY

BIG SELLERS. 100 Circulars Free. \$1.00 Brings Big Outfit. BONDS, MONEY, COINS. Pieces

HIRSCH BROS., 70 Wall Street, New York.

YOU CAN GET \$\$\$ VERY EASY WITH "MOOREMADE" PRODUCTS

New 1925 Games, Rides and many more money-making Outfits and Novelties. Stamp for particulars.

"MOOREMADE" PROD. WKS., 20 Years in Business in Lapeer, Michigan.

It helps you, the paper and advertiser, to mention The Billboard.



The Biggest Flash of Color You Ever Saw

SEND FOR CIRCULAR AND PRE-WAR PRICES

MUIR'S PILLOWS

for CARNIVALS
and BAZAARS

ROUND AND SQUARE

There is no article of carnival merchandise which shows the value and flash for the money like these beautiful pillows.

GRIND STORES---These Pillows will attract the crowd and get the play.

Particic Designs for American Legion Events.
Lodge Designs for Fraternal Order Bazaars.

MUIR ART CO.

116-122 W. Illinois St., - CHICAGO, ILL.

Bargains for Outdoor Showmen

Two used 4-track Monkey Speedways, with Cars, \$600.00 each, or can furnish with patent reversible Cars at \$35.00 each extra. Also some used Banners for above at \$6.00 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.

their indoor exhibiting in department stores, at indoor shows and other engagements. "Joe" was the honor guest at a noonday luncheon of the Lions' Club following arrival in Erie, Pa., for the recently held American Legion Bazaar in the Auditorium.

Out of the ordinary and a real treat was the fish candy distributed at the banquet of the Illinois fair managers' gathering at Peoria February 3 by the S. W. Brundage Shows. Several hundred pound cans, all with special labels advertising the Brundage caravan, which is wintering at Peoria, made up a very suitable and appreciative souvenir. Mike T. Clark, H. F. Randle, Denny E. Howard, Frank P. Darr and Guy Woods, representatives of the show, distributed the sweets.

There are but few old-head carnival folks who do not know Billy Arnte (of late years known as Diamond Tooth Billy), also known to most later-comers into the carnival ranks east of the Mississippi. Since the beginning of colored minstrel shows with carnivals he has been one of the most prominent comedians, the past 10 years also a manager. Billy will have his fast-stepping show with the Hu-Hill Attractions the coming season and advises that Manager Hugh Hill has provided him with fine equipment.

Deb. is still receiving communications stating: "Would like to hear from," etc. Strange that it must be repeated in this "column" for the "steenth" time, but here it is again: "If for personal (unless in case of death, serious illness or dire need of assistance) or business reasons, use the Letter List that appears in each issue of this publication!" One fellow last week wanted us to tell a certain songwriter that he "can use your number now" and asked that anybody knowing the songwriter's whereabouts "write me care of *The Billboard*."

Coincidental with a fire that destroyed two warehouses near the train of the John Francis Shows at old Camp Bowie (Pt. Worth), Tex., a parrot with the show was given credit for saving the cars from destruction. "Polly" has learned to express herself when "too warm" or "too cold" by screaming "Hot! Hot!" or "Cold! Cold!" and her "Hot! Hot!" awakened P. Oonzales in one of the sleeping cars, who rushed thru the cars and awakened their occupants. The cars were hand-pushed to safety and Deb. is informed that only one end of the "Greenville" was damaged by the fire.

Received a large "panorama" (photo) of the attractions and a crowd attending the Knights of Pythias Frolic, directed by Tom Hasson at Miami Beach, Fla. The picture, which was taken February 8, is too large to allow clear reproduction to two-column print size, but it sure would cause some longings on the part of winter hibernators North—a couple hundred folks surf bathing, many of those attending the show in shirt sleeves and much other "summer-time" atmosphere. There were several shows, five riding devices and odds of concessions on the beach midway.

Dick Carlin tells us that there is again quite a showfolks' colony at Salisbury, N. C., this winter and that confab on the "old days" and the future has been very interesting. Dick also informed that Jim Hodges of side show note had been quite sick, under a physician's care for 10 days, but was rapidly improving. Chas. Lentz, assisted by Chas. Cornelison and Harold Porter (all concessionaires), were being kept busy at a club over the Strand Theater where crowds gather to indulge in the indoor sport of pocket billiards. K. F. (Brownie) Smith's office was a busy place. A recent visitor was Frank West, also Mr. and Mrs. R. A. Josselyn and Doc (Red) Marshall, who was en route to Florida.

James H. Cartwright, formerly a trouper in various capacities, now in real (Continued on page 90)

NO. 4
\$4.98

NO. 5 \$5.88

NO. 7 \$3.88

NO. 8
\$8.96

Send no Money

Marvelous Mexican Blu-Flash Gems

Latest wonderful discovery with blue-white brilliancy guaranteed 20 years that positively matches genuine Diamonds side by side. Same perfect cut, same dazzling rainbow fire. Noted experts positively need their experiences to detect any difference at all. Perhaps the "Diamonds" you admire on your friends are Mexican Blu-Flash Gems and you never knew it. Test one free. You risk nothing. Wear it 3 days side by side with genuine diamond. If you see any difference send it back for quick, cheerful refund. To get new customers and agents we offer these prices which are all you pay and just half our catalog prices. No. 4—Gent's Heavy Gypsy ring, Platino-finish, black inlay on sides, 1 1/2 ct. 1st Water Mex. Blu-Flash Gem \$4.98. No. 5—Lady's fancy box setting, three 1/2 ct. A-1 Mex. Blu-Flash Gems, finest Platino finish, \$5.88. No. 7—Ladies Solitaire 1 ct. 1st Water Mex. Blu-Flash Gem engraved Platino finish \$3.88. No. 7A—Same but fine gold f., plain or engraved \$2.49. No. 8—Lady's selected fancy style, three 1/2 ct. studded with 30 smaller 1st Water Mex. Blu-Flash Gems, a blaze of fire, best Platino finish, exquisite production, \$8.96. No. 9—Gent's finest gold f., heavy engraved tooth Belcher 1 ct. 1st. Water Mex. Blu-Flash Gem \$3.98. No. 10—Gent's Heavy Gypsy ring, fine engraved Platino, set with 1 1/2 ct. 1st water sparkling Mex. Blu-Flash Gem \$4.88.

WEAR three FREE SEND NO MONEY: just name, address and slip of paper meeting around ring finger for size. State which ring wanted. We ship promptly. On arrival deposit price with postman. If you decide not to keep, return in 3 days and we will refund your money. Write today.

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Importers of Fine Gems for over 19 years

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No. 200—All real, beautifully finished. Contains nine (9) beautiful large size CLOTH flowers, 16 ROSES and 3 ORCHIDS, each with a genuine MAZDA BULB inside. Equipped with 7 1/2 ft. of cord, 2 sockets, 2 bulbs and a plug, all complete, ready to light. Come packed each in a separate corrugated box.

\$7.50 EACH IN DOZEN LOTS
Bulbs included
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We use only Genuine Mazda Lights made by National Lamp Works of the General Electric Co.

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TRUE ORANGEADE

DELIGHTFULLY DIFFERENT.

Made of the true juice of the fresh fruit. The finest fruit drinks in the world. Orange, Lemon, Raspberry, Grape, Cherry, Raspberry, Strawberry, No. 12 size, which makes 12 excellent finished drink, \$1.25. One dozen No. 12, assorted, \$13.50. Per One-Gallon Jug, \$10.50. In Five-Gallon Lots, \$35.00 per Gallon.

GUARANTEED TO COMPLY WITH ALL PURE FOOD LAWS.

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.,
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A REGULAR GOLD MINE

THE NEW GUM-VENDING Bowling Alley

A ball of gum and a shot at the 10-pins—all for 1c. Located in all States. Operators, Parks, Amusement, write for prices and circular.

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Something new. Write for particulars. E. F. THORP, 1408 W. Jefferson St., Sandusky, Ohio.
It helps you, the paper and advertiser, to mention *The Billboard*.

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.

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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.

CARNIVAL MEN AND CONCESSIONAIRES

WE HAVE SOMETHING NEW FOR YOU. Write for information.

410 N. 23d St.

Telephone, Bomont 841



MY MESSAGE TO CARNIVALS — isn't it true?

Some one said: "You see one, you see them all." That's wrong. The Carnival manager is a smart fellow, he shoulders more trouble in one year than the average business man could carry in ten. He assumes his responsibilities with a smile, and gets out of tighter places than "Collins" was ever in. But he overlooks some things—the "MUSIC." When you see one, you don't see them all, but when you hear one—you hear them all. Isn't it true? When you approach the grounds you have heard that same Bang! Bang! Bang! tone on every Merry-go-round, on every show, since childhood. You spend your good thousands in new shows, new rides, because you realize the people demands something new, and no one knows better than you that Music is the life and soul, the very "heart" of any amusement enterprise still you have sadly neglected it. Your same old tones have done more to prejudice the public than all the girl shows you ever carried. When you hear good music, you want to dance; when you hear bad music you say "Go home." Explain if you can, why music is necessary on a Merry-go-round? Is it? Then why not on any other ride? Use the CALLIAPHONE on your rides. Use the TANGLEY SELF-PLAYING CALLIOPHONES FOR YOUR ADVERTISING. Save the player's salary, and pay only \$3.50 for a ten-tune music roll. Be original. Give the public something new. Cash or term.

SELF-PLAYING CALLIOPHONES
"The World's Standard"

TANGLEY CO.
Muscatine, Iowa



"First New Tune in 40 Years."

ANNOUNCEMENT THE NAT REISS SHOWS

"THE SHOW WITH A WORTH-WHILE REPUTATION."

FOR THE FIRST TIME IN MANY YEARS WILL EXHIBIT IN THE EASTERN STATES, AND NOW HOLDING CONTRACTS FOR THE FOLLOWING FAIRS FOR SEASON OF 1925:
RONCEVERTE, W. VA.; MARION, VA.; GALAX, VA.; BLUEFIELD, W. VA.; ROANOKE, VA.; LYNCHBURG, VA.; WILSON, N. C.; MT. AIRY, N. C.; KINSTON, N. C.; BENNETTSVILLE, S. C.; FLORENCE, S. C. With good prospects that our Fair Season will start early in August and closing late in November.

15 ATTRACTIONS — 6 RIDES — UNIFORM BAND — FREE ACT

WANTED—TEN-IN-ONE, with or without outfit. Must be capable showmen with high-class Attractions.
WANTED—TALKER and MANAGER for MINSTREL SHOW and MINSTREL PEOPLE. Albert Frenel and Geo. Jones, write.
WANTED—LADY HIGH DIVER, with outfit.
CAN PLACE MANAGER OF FUN SHOW, TALKERS and GRINDERS.
CAN PLACE ANY HIGH-CLASS ATTRACTION and NOVEL RIDE.
CONCESSIONS—ALL LEGITIMATE WHEELS and GRIND STORES OPEN. Cook House, Juice and Corn Game sold.
HARRY G. MELVILLE, Owner. J. F. MURPHY, General Manager.
P. O. Box 325, JEFFERSONVILLE, INDIANA. Winter Quarters, Gov. Depot.

MIDWAY CONFAB PERFUME SALESBOARDS

(Continued from page 89)

estate business, wrote from Wichita, Kan., that he still reads *Billyboy* weekly. Says he visits circuses and carnivals during summers in his travels and that one of his hobbies has been to listen attentively to show talkers, picking out those whom he thinks "sell" the show to the public. "I cannot recall their correct names," he adds, "but here are some I remember who, like a merchant sells his merchandise, sell whatever show they are working on to the entertainment seekers: Doc Bushnell, Doc Duncan, Doc Jim Barry, Doc Jim Hammond, Harry S. Dixon, Blaine (Slim) Young, Herbert Smartey, Jack (Irish) Lynch, Ray Boyd, Doc Barber, Charlie Miller, Doc Oyer and a few more whose names I do not recall."

Some "pickups" from the Rubin & Cherry Shows:

On receipt of Mr. Gruberg's telegram announcing he had secured the "Class-A" Canadian fairs, Jim Dunleavy and Jack Cullen (both "Irish as Paddy's goat") wired him congratulations in other than their own "tongue."
Mrs. A. F. (Doc) Collins (formerly Mrs. Murray) is in New York visiting her sister and, purchasing some new wardrobe for the Collins' two shows—water circus and musical tabloid.
The coaches are back from the shop, the Karns' Pat Family show front is completed, Cash Wilkes has his dining car completed (it's real class), Dudley Lew has Olive Hager's Motordrome remodeled and is now applying to it a color scheme louder than either the band or calliope, in fact all work is going forward rapidly and every department has sure been "stepping about."

During the illness of Mr. Lewis, Tom Salmon is in charge of quarters. Artie Will and wife are here (Montgomery, Ala.) from Florida. Artie purchased an enormous alligator as the feature for his platform show.
Mr. and Mrs. Cliff Wilson have established a home on the fairgrounds to be near their work.
Manager Raymond Elder and wife are expected to arrive in a few days and Special Agent Walter White about March 1.

Persons you have met:
The so-called "snake in the grass"—the most despicable of all.
The "wiseacre" who gets wised up on something by a friend and then puts it to those who usually fall for his gaff as the HE "knew it," or "just thought of it"—there are many of this caliber.
The "nut" who these days imagines that because he is in show business he's in a "separate world"—conditions have changed.
The "dud" who falls down on a position himself and then thru sneaky tactics tries to undermine somebody making good on the job—the really wise employer, however, is deductive.
The "fourflusher" who tries (vain attempt) to appear "big" by rattling a few dollars in his pocket and flashing his "roll" and "lording it" over those of the company not so "conspicuously" inclined, during summers and has to hustle (or "touch") like — for his porkchops during winters—being friendly to everybody makes one everybody's friend.
The "dreamer" who "knows it all", but what he really does only shows that his actual knowledge is very limited—what one accomplishes mirrors his mental capacity.
The "shallow-thinker" who "knocks" show business, yet continues earning his subsistence in it—he should boost the good points of it or get a job with the other-business "knockers".

- 100-Hole Board, with 100 Bottles Perfume, consisting of 2 large 4-oz. Bottles for lucky numbers, and 1 large extra fancy 4-oz. Bottle for last sale. COMPLETE OUTFIT..... \$2.75
- 200-Hole Board, 200 Bottles Perfume, consisting of 5 large 4-oz. Bottles for lucky numbers and 1 large extra fancy 4-oz. Bottle for last sale. COMPLETE OUTFIT ONLY..... \$5.00
- Salesboards free with above orders. No blanks on boards. Every sale gets a bottle.
- FOR TRUST PLAN WORKERS.
- Perfume put up in 24-vial box, 48c. Also in 30-vial boxes, 39c. 3 assorted colors and odors. Brings in \$2.40.
- Unlabeled Vial Perfume, \$1.75 Gross.
- Perfume Sachet, \$1.75 Gross.
- Give-Away Perfume Vials, \$1.75 Gross.
- Big Flashy Toilet Set, consisting of 3 Bars Soap, Bar Face Powder, Can Talcum Powder, Bottle Perfume, Bottle Shampoo, Oaz \$3.50
- Big 5 1/2 In. High Glass Stopper. Gold-Labeled, Ribbon-Tied Assorted Perfume. Sells for 50c
- Barb. Oaz..... \$2.00
- Mammoth Big Flashy 1 1/2-oz. Elze Lilac, Jockey Club Perfume, Eau de Cologne or Hair Tonic..... \$6.50
- Big Jar Cold Cream. Sells for 30c each..... \$2.00
- Big Jar Vanishing Cream. Sells for 30c each..... \$2.00
- Gold-size Guaranteed Shaving Cream. Sells for 25c..... \$1.00
- Big 4-Oz., 6-in. High, Gold Plate Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Lilia or Jockey Club Perfume, Ribbon Cord Tied. Dozen, \$3.00; Big Flashy 8-oz. Size. Dozen..... \$5.50

TERMS: We ship by American Express. Full cash on \$10.00 order. Over \$10.00, one-half cash, balance C. O. D. WRITE FOR OUR 1925 CATALOG.

NATIONAL SOAP AND PERFUME CO.
20 East Lake St., Dept. B3, CHICAGO, ILL.

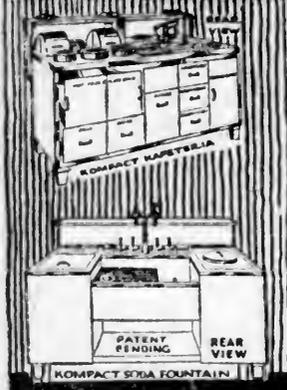
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The Latest in **Novelties and Imitation Jewelry**

BAR PINS, BARRETTES, BEADS, BEAD CORO, BONE PENDANTS, BONE ROSES, CIGAR HOLDERS, CIGARETTE HOLDERS, CIGAR AND CIGARETTE SETS, SPECIAL 1-1/2-in. Opal, Graduated Pearl Beads, Safety Catch, Beautifully Colored, \$4.50 Dozen. Send us 20% deposit, balance C. O. D. Let us show you how WE CAN SAVE YOU MONEY on any of the above goods.

IDEAL JEWELRY & NOVELTY CO.
51 Maiden Lane, New York City, N. Y.

MAKE MONEY THIS SUMMER WITH KOMPACT SODA AND LUNCH OUTFITS



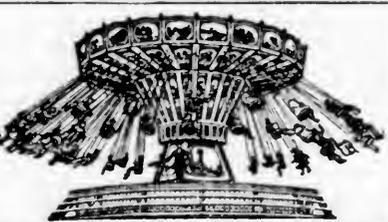
For Parks, Rinks, Beaches, Dance Pavilions, Chautauquas, Theatre Lobbies, Excursion Boats, Carnivals, Etc.

KOMPACT SODA FOUNTAIN and KOMPACT KAFETERIA are just what you want to make a good front, along with plenty of legitimate money. Fountain occupies 2'x3 1/2' feet; Kafeteria, 3'x3 1/2' ft. Sell from the Fountain, Ice Cream, Draft Soda, Bottled Drinks, Candy, Sandwiches, etc. From the Kafeteria, Hot and Cold Lunch. Fountain has a "Silent Salesman Display Case" front and can be used with either city or well water. Both units can be moved to new locations. Operated by one man. Sold together or separately, and cost is so moderate that they soon pay for themselves. Big profit this summer for KOMPACT operators who have good amusement location or who have auto road stands. Investigate! WRITE FOR ILLUSTRATED LITERATURE.

KOMPACT PRODUCT CORP., MFRS.
247 Park Ave., NEW YORK
Canadian Distributors: NAT'L DRUG & CHEM. CO. OF CANADA, LTO., Montreal, Canada.

THE SUPER CHAIR-O-PLANE THE DANGLER

The most successful portable and stationary Chair Ride of the 1924 season. Machines ready for immediate delivery. Order now—don't be disappointed. A proven money getter, unexcelled for beauty and construction. Economically operated.



JOS. G. FERARI Port Richmond, N. Y. Phone, PL. Rich. 388 W.

TALCO KETTLE CORN POPPER

Two new models—the surest and cheapest year-round "meal tickets" you can buy. Sturdy steel plate bodies, finished in shiny hard baked red enamel, best workmanship and handy design. Finely built, heavy aluminum popping kettles that produce 10 bags of finest "popped in flavor" corn in 1 1/2 minutes. Best pressure gasoline tank and burner. Satisfaction guaranteed or money refunded. Orders from this advertisement or write for circulars.

No. 1 \$87.50 No. 5 \$57.50

TALBOT MFG. CO., ST. LOUIS, MO.

COOK HOUSE MEN ATTENTION!

We are the headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles, Juice Jars, Juice Powder, Circus Lemonade Glasses, also Special Equipment to order. Order from this ad, wiring one-fourth deposit, or write for complete catalogue. We make immediate shipments.

WAXHAM LIGHT & HEAT CO.
Dept. 15, 560 West 42d Street, NEW YORK CITY

WANTED AT ONCE CLAIRVOYANT-PALMIST.

To take charge and full control of Atlanta, Ga., office. Well furnished and a very large business. Work on 40-60 basis. Apply to DR. W. E. HEMMILL, 331 Lakewood Ave., Atlanta, Georgia.

EDDYSTONE LIGHT HOUSE TABLE LAMPS

Rugged wood construction. Nineteen inches high. Seven inches wide at base. An exact replica, in natural colors. \$30.00 a Dozen. Sample, \$2.75. FRED LASERE, Carey, Ohio.

WANTED Merry-Go-Round and Ferris Wheel

Twenty weeks booked. No Carnival. Address BOX D 282, Billboard, Cincinnati, Ohio.

Golden Rule Shows WANT

CONCESSIONS of all kinds. No Market. Will book Merry Mill Up or Little Rides. Will finance any money-getting Show.

GOLDEN RULE SHOW.
L. W. Leeman, Mgr.,
702 Walnut St., Texarkana, Ark.

A. H. MURPHY SHOWS

Opening WIDNER, ARK., FEB. 21. Two Saturdays. Big pay week. Concessions, all kinds, come on. Two good teams for Plant Show. Will furnish tops for Shows. A. H. MURPHY, Manager, Widner, Ark.

AT LIBERTY

THOMAS JACKSON, Ventriloquist Comedy. Have two figures, one colored. Would like to book with some large Carnival for the season of 1925. Lafayette Hotel, 30 West Main Street, Stockton, Calif.

Send your correspondence to advertisers by mentioning The Billboard.

To Get the Attention of the Entire Outdoor Show Field Use Space in the

Spring Special

number of

The Billboard

ISSUED
MARCH 17

DATED
MARCH 21

It is the issue supreme for advance outdoor announcements. Appearing just prior to the opening of the season, Park Managers, Fair Secretaries, Outdoor Showmen, Supply Houses, etc., will find it a wonderful advertising opportunity to book attractions, fill wants and to buy or sell merchandise.

THE EDITION WILL NUMBER
105,000 COPIES

THE SCOPE OF THE SPRING SPECIAL WILL BE COMPREHENSIVE. It will contain complete Lists of Parks, Fairs, Circuses, Carnivals and other special features covering all branches of the outdoor amusement field.

DON'T HESITATE

MANY RESERVATIONS FOR SPECIAL POSITIONS HAVE ALREADY BEEN MADE. AND THEY ARE COMING IN BY EACH MAIL.

Special Reservation Section Closes
March 2

SEND YOUR COPY BY RETURN MAIL.

The Billboard Pub. Co.

1493 Broadway, New York City

CINCINNATI CHICAGO ST. LOUIS BOSTON
PHILADELPHIA SAN FRANCISCO KANSAS CITY

Billboard Callers

NEW YORK OFFICE

Charles Address, Great Bend, Kan., well-known magician and showman. W. K. Davis, Philadelphia representative of the Ell Bridge Co. James J. Brady, former well-known press representative. Chris Hinkeladay, showman and ride operator, Columbia Park, North Bergen, N. J. Tex Cooper, well-known manager of platform attractions. Belle Barlow, snake enchantress. Lawrence Ben, concessionaire on the Bernardi Greater Shows. Victor J. Neils, manager Canadian Victory Shows, Toronto, Ont. Lew E. Olsen, exploiting rain insurance. Bob Crosby, general representative Gerard Greater Shows. Orest Devany, manager Luna Park, Millville, N. J. Walter R. Johnston, associated with the Moore & Luikart Attractions. Charles W. Munn, showman and concessionaire. Milton J. Lapp, manager American Exposition Shows. Matthew J. Riley, manager Riley Attractions. Mickey McDonald, ringmaster Loew's Vaudeville Circus. Ed G. Holland, 24-hour man (in from New Jersey). M. Gurtov, concessionaire. Ben Well, concessionaire. J. E. Pool, exponent of Rube characters, free attraction. Perry Charles, publicity Fallsades Park, N. J. George H. Hamilton, former well-known showman. Gus Hornbrook, manager Big 4 combination of Western sports. Victor Lee, well-known Eastern showman. Joe D. Cramer, platform attraction. Dave Rose, manager Dreamland Exposition Shows. Al Peck, bulder of show properties. Billie Taylor, stage manager of attractions, Columbia Park, North Bergen, N. J. Irving J. Polack, owner World at Home Shows. Mrs. Gus Shifflet (Mermalda), well-known high diver. Max Kenner of the Amusement Novelty Co., Elmira, N. Y. Henry Berger, manager Atlantic Beach, Newport, R. I. Mike Centanni, manager Centanni Greater Shows. Albert L. Jones, representing G. Calcedo, importer of tropical animals, New York City. Robert Lusse, Sr., of Lusse Bros., Philadelphia, amusement engineers.

Callers at J. A. Jackson's desk: L. B. Holtkamp, owner of the Georgia Smart Set Minstrels. Sue Young of Baltimore. Tiny Ray of the Three Eddies. Earl Dancer of Waters and Dancer (just back from an Orpheum Circuit tour). Dewey Weinglass, owner of the Dancing Demons act. John Ivory Johnson, a San Francisco baritone. Dick Shelton. Garland Anderson, playwright. J. Eddie Wise of the Blue Bird Trio. Hadji Tahar, booking agent. C. P. McClane, former manager of the Royal Theater, Philadelphia. H. S. Swinton, movie director.

Smith's Greater United Shows

Salisbury, N. C., Feb. 10.—Everything is progressing nicely with Smith's Greater United Shows in preparation for their coming season, both at winter quarters at Koppel, Pa., where John Gecoma and three assistants have about completed preliminary work on the equipment, and at the shows' office here in Salisbury.

K. F. (Brownie) Smith, owner and manager, will leave here about February 21 for winter quarters. The following have signed to manage shows, etc.: Roy Hughes, Athletic Show; Gus B. Sahms, Battlefields of France; John Gecoma, Circus Side Show; Harry Sweeny, Freak Animal Show; Henry Phillips, the Skeleton Giantess Show; R. E. Russell, on the executive staff, and Harry McClure, ride foreman. Among concessionaires having signed up are Pete Arnette and Julius Rosenberg, of Pittsburgh, Pa., with their string; Joe Arnet, Al Auchy, Tony Frisco, Harry Smith, Bert Hayman, Walter Wrigley, Jimmy Johnson, Joe Slayton, John Fowler, "Sandy" Derringer and Jack Richardson — a summarizing of which will bring the concessions to 29 in number. **DICK CARLIN** (for the show).

Dodson's World's Fair Shows

Port Arthur, Tex., Feb. 11.—Preparatory work at the winter quarters of Dodson's World's Fair Shows here is moving forward rapidly.

Phil Littell of eating-stand fame paid the show a visit last week and has closed a contract to place a fine 30x50 "midway cafeteria" with the organization. He also will control the lunch and soft drink concessions. Joe Weinberg, well-known old-time concessionaire, also visited and has contracted for several concessions, including blankets and floor lamps. While driving his car from Houston recently, Manager Dodson, who was accompanied by George Ray and the writer, had a slight collision with a truck. Outside of a shaking up none was injured, but the accident necessitated the car being in shop three days for repairs.

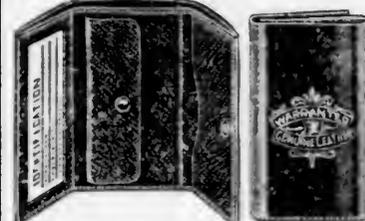
M. G. Dodson, general representative, has returned to Port Arthur from a business trip, bringing back with him contracts for the Hunt County Fair, Greenville, Tex.; Ellis County Fair at Ennis, Tex.; Red River Valley Fair at Sherman, Tex.; East Texas Fair at Tyler and Hill County Fair, Hillsboro, Tex. This makes a total of 15 fairs that the show has contracted for the coming season.

P. VAN AULT (for the Show).

1925 SPECIAL ASK FOR OUR VALUE GUIDE CATALOG



No. B-168—Combination consists of gold-plated Watch, Waldemar Chain and Knife. Put up in attractive display leatherette box. Price, Each, Postage Paid..... **\$1.95**



No. B-169—Genuine Leather Billbook. Postage Paid, per Dozen..... **\$2.05**



No. B-170—American-Made Straight Razor Assorted. Special while they last. Postage Paid, per Dozen..... **\$3.00**

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.

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Importers and Wholesalers

377-379 W. Madison St., CHICAGO, ILL.

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Run Anywhere—Steady Repeaters
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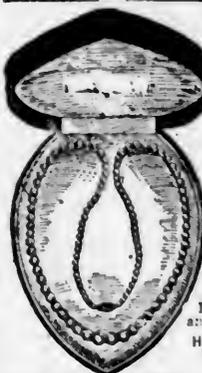
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FAMOUS NOSH-NIVEL PEARLS

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Beautiful Heart-shaped Plush Boxes, \$8.00 per Dozen.

25% deposit must accompany C. O. D. orders.

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Seven seats, \$400.00 takes this Ride, complete. Address GREATER SHEESLEY SHOWS, Alexandria, Virginia.

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WANT Freak Animal Show.
WANT Complete 10-in-1 Show.
WANT Water Show Complete.
WANT Fat Girl Show, Front, Canopy and Side Wall.
WANT Working World.

WANT Mirror Maze.
WANT Penny Arcade.
WANT Wild West Show. Have two wagons.
WANT Party to Handle Rocky Road to Dublin, who has Donkeys and Cars.

PLANTATION PEOPLE who were with me last year, write, or any other show of merit. **Bob Sherwood, write.**
NEW ENGLAND FAIRS BOOKED Plattsburg, N. Y., Week Aug. 31; Rutland, Vt., Week Sept. 7; Burlington, Vt., Week Sept. 15; Rochester, N. H., Week Sept. 22; Brockton, Mass., Week Sept. 28; Danbury, Conn., Week Oct. 5.

BROWN & DYER SHOWS, Poughkeepsie, N. Y., P. O. Box 888.

**\$START THE SEASON OFF BY
PLAYING A BIG ONE!!!**

Centanni Greater Shows

OPEN APRIL 22 TO MAY 2. TEN BIG DAYS.
AUSPICES POLICE PENSION FUND. TEN BIG NIGHTS.

ALL FACTORIES PAY OFF EVERY DAY
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ACROSS THE BRIDGE FROM PASSAIC, N. J.

Million people to draw from. Billed like a circus. Town decorated. Biggest jubilee celebration event of the season. CAN PLACE Cook House, Juice and Ball Games, also legitimate Concessions of all kinds. WANT STOCK WHEELS, except Blankets, Silver, Fruit. Want Ride Help.

HOW DO YOU LIKE THESE—Bloomfield, Jersey City, Elizabeth, Perth Amboy, New Brunswick, Chrome, Morristown, Orange, Bayonne; all in New Jersey? We have been awarded contracts for the biggest 4th of July Week Celebration in the State of New Jersey. Want real sensational Free Acts. Address MIKE CENTANNI, 120 Market Street, Suite 40, Strand Theatre Building, Newark, N. J. Phone, Market 0405. Ride Help address MIKE BUCK, 8 Westminster Place, Garfield, New Jersey.

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"JOYLAND"

A PORTABLE AMUSEMENT PARK

Want high-class Free Acts. Colored Performers and Musicians, write "Diamond-Tooth" Billy Arnte. Want real Caterpillar Foreman, real Ferris Wheel Foreman, one able to handle No. 16 Big Eli. One A-No. 1 General Ride Mechanic and Electrician. Address HUGH W. HILL, Owner and Manager, Winter Quarters, 2500 Third Ave., Birmingham, Alabama, P. O. Box 868.

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WANTED FOR THE BIGGEST ONE IN FLORIDA

Colored Elks on Streets, Daytona, February 23 to 28, Incl.

Ten-in-One, Athletic Show or any 10-in-1 Shows. Concessions all open. Colored Performers, single or double. Musicians to strengthen Colored Band. Cornet, Slide and Trap Drummer. Help for Rides. Will furnish tickets to people I know. This is the cleanest and neatest gilly show on the road. Safety sure. Address all mail to

J. L. CRONIN, Vero, Fla.

Mighty Alma Shows

TENTH ANNUAL TOUR, OPENING APRIL 24, NEAR WASHINGTON, D. C. WILL BOOK

MERRY-GO-ROUND AND FERRIS WHEEL

In spots where Rides get money, and CONCESSIONS. Grind Concessions, \$25.00; Wheel Concessions, \$25.00. Address AL PORTER, Manager, P. O. Box 311, Pa. Ave. Sta., Washington, D. C.

Wanted for Smith's Southern Show

Manager for 5-in-1 with Attractions. Have new outfit. Will furnish outfit for any show of merit. Concessions, you can get the ex over here. Plant People, who can strut their stuff.

STEVE SMITH, Manager, Catlettsburg, Ky.

Nat Reiss Shows

From assurances, for the first time in many years the Nat Reiss Shows will this year exhibit at more fairs and in more new territory than since the days when the late Nat Reiss was at the head of his own show. This condition no doubt is due to the fact that H. G. Melville has in the past been in favor of showing for organizations other than fairs, but with the engagement of J. F. Murphy as general manager and Robert R. Kilne as general representative Mr. Melville agreed to allow them to route according to Mr. Murphy's judgment.

At the present accounting the first fair engagement will start August 17 at Ronceverte, W. Va., following with Marlton, Va.; Galax, Va.; Bluefield, W. Va.; Roanoke, Va.; Lynchburg, Va.; Mt. Airy, N. C.; Wilson, N. C.; Winston, N. C.; Florence, S. C., and Bennettsville, S. C. However, it is planned to really start the fair season about the first of August and with other dates (not here listed) continue until the last of November. It has been decided to open here at Jeffersonville on April 11.

Plans at winter quarters, on account of the above bookings, have been changed considerably. Mr. Melville, realizing that his show is going into new territory, is anxious to present a most excellent lineup of attractions. Altho the equipment is of the latest and the oldest wagon built but three years ago, all new fronts are being made, and with the exception of the "fun snows" and the motordrome everything is planned to be new.

"Happy" Jack Eckert and Mrs. Eckert arrived Thursday from Tulsa, Ok., and are nicely located in a cottage close to winter quarters, and George Elsom is building Happy's new platform, all banners for this show being completed. Charlie Johnson, who will take charge of the Caribino platform attraction, arrived Sunday and will start building this week. The new Georgia Minstrel front and the Wild West front are being rushed thru. Fred Deivey's Monkey Speedway, which has been ordered from C. W. Parker of Leavenworth, Kan., has been promised for the last of this month. Among new arrivals at winter quarters are Pete Long, John Lobenstye, Ed Easterson and Bill Murphy, chief cook Nate Miller, who for the past seven weeks has been in Miami, Fla., is motoring to Chicago, and is expected to arrive next Sunday.

General Manager J. F. Murphy received a telegram from his wife at Plqua, O., advising him of her illness. He left for home that evening and has wired Mr. Melville that Mrs. Murphy is getting along nicely and that he will be back in a few days. Messrs. Melville and Murphy will leave Saturday night for Chicago to be at the meeting of the Showmen's Legislative Committee.

F. A. LEWIS (for the Show).

American Expo. Shows

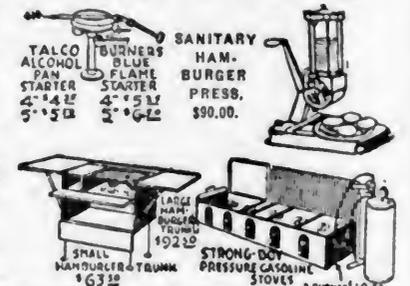
This will be the eighth year for the American Exposition Shows. Mr. Lapp has secured Dave Munn as manager. All departments are shaping up great and not many more bookings needed as to concessions and shows. The rides, whips, merry-go-round and seaplane are owned by Mr. Lapp. Magical Irving will manage the 10-in-1, assisted by his wife. Top and banners will all be new for this show. Cyclone Peters will have the wrestling show, and Jack McKeenas has placed his pit show—a very neat outfit. T. A. McClendon will again have his walk-thru show in the lineup. Mrs. Lottie Cooper has booked her American palmistry camp. E. G. Newcomb will again be general agent, and Ralph C. Guy second agent, with Jake Newton as billposter. James Jackfield will be chief electrician and Mr. Raymond foreman on the whip. Mr. Peters, of Ashtabula, O., will have the cookhouse and Juice. Joe Marty will have two concessions, Sol Levey four, and John Rosenbaum three. William Gondar will be assistant superintendent. All wagons and flat cars last season used on this outfit are being painted and will go on the M. J. Lapp Greater Shows.

C. L. KUHLMANN (for the Show).

MANY NEW AND INTERESTING ITEMS.

COOK HOUSES COMPLETE HAMBURGER TRUNKS

JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES.



ALCOHOL BURNERS BLUE FLAME STARTER 5'-5 1/2" 2'-6 1/2"
SANITARY HAM-BURGER PRESS, \$90.00.
SMALL HAMBURGER TRUNK 1922
STRONG-DOY PRESSURE GASOLINE STOVES 1922
The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the Road Cook House and Resort Restaurant. Large Roaster and Barbecue Outfits, Snow Machines, beautiful silver-plated Orange Sets, Orange Juice Mills, Griddles (wood) Bases, Lunch Carts, Tamping Machines and Kettles, Cook's Caps, Presses and Caps, Sanitary Hamburger Press, Soft Drink Favors and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage Kettles, Tents, Umbrellas, Lights. Anything special to order.

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THE ORIGINAL HIGH-PITCH FAVORITE WENT ACROSS AGAIN



BB. 2/21—Combination Knife, Tooth-Pick and Ear Cleaner. Big value for streetmen. \$4.25 Gross
BB. 2/22—Flashy Art Photo Rings. Splendid assortment of Art Photos. \$3.00 Per Dozen

Less than dozen not sold.
BB. 2/23—Beautifully Hand-Painted Tray. Delicately metal frame and handles, glass panel, 13 1/2 x 19 in. Per Dozen..... \$16.50

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FOR SALE Large Floor Machines

Centurs, Ellipses, Singles, Twins, Triplets, Roll letters, 5c and 25c play. Jack Pot. All Cattle Broom make. T. J. NERTNEY, Ottawa, Illinois.

FOR SALE

5 Cattle Venders, new model, used few weeks, \$75.00 each; 4 Jennings Milt Venders, \$100.00 each; 2 other Jennings Venders, \$35.00 each; 1 Mills Vender, \$50.00; 1 Burman Vender, iron case, \$25.00; 10 Five-in-One Penny Venders, \$5.00 each; 5 Pistol Target Practice Machines, \$20.00 each, never used; 10 Post Card Venders, \$15.00 each, used two weeks. 25% most any company order; balance C. O. discount. Write for cash in full. Write WERTS NOVELTY CO., 208 E. Willard St., Muncie, Indiana.

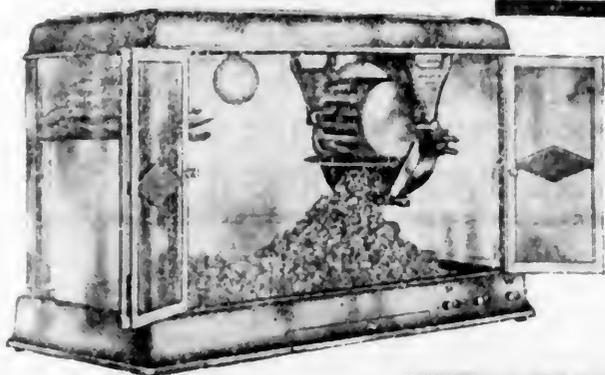
HERMAN'S MIGHTY EXPOSITION

WANTS ELI FERRIS WHEEL. Will pay half transportation to join. Terms, 25-65. Platform Show, 10-11, Fish Boy, write. Following Concessions will give N: Cigarette Gallery, Pop Corn, Gum Stores, High Striker, Bingo, write. Will give X on Palmistry. Following Wheels: Candy, Fruit, Aluminum, Silver, Clocks, Dolls, Birds and Balls. Will sell Ball Games X to party who will place two. Show opens April 18. Address BOX 666, Atlanta, Ga.

FOR SALE GLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Freeman Ave. Cincinnati, Ohio.

KELLY'S FIELD Is an ideal place for Carnival and Circus. Water and railroad accommodations. JOHN T. KELLY, Pine and Putney Sts., Corning, N. Y.

NOTICE—Concession Men and Carnivalist. If you are looking for something new in a game of skill, send name and address for circular to J. H. MARPLE, 190 Oak St., Columbus, Ohio.



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16x31 Inches on your counter. Net profit \$3.50 to \$4.00 per hour
Now you can add a new source of revenue to your Drug Store, News Stand, Confectionery, Cigar Store, Pool or Billiard Hall with practically no investment.

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POPS PROFITS 400% ON EVERY SALE

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Nashua Indian Blankets, size 66x84, \$2.25 each. Indian Blankets, size 66x80, \$2.50 each. Esmond Famous 2-in-1, 60x80, \$3.50 each. Beacon Wigmans, bound, 60x80, \$3.50 each. Esmond Indians, 64x78, new patterns, \$3.00 each. Imperial Blankets, 55x75, \$9.00 Dozen.

We carry a complete line of Merchandise for Bazaars and Church Affairs. Send for catalogue. **ORIENTAL NOVELTY CO., 28 W. Third St., Cincinnati, O.**

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 SALEBOARDS** and a fast seller at Bazaars, etc. Teleray bulbs burn almost indefinitely. The Basket shown at right, 8 lights, 23 inches high.

	Each	Dozen
4-LIGHT BASKETS. 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. No. 7-M-9—Light Basket, 23 inches High \$3.75 Each Sample \$4.00 in Doz. Lots.

CALIFORNIA DAHLIAS Unstemmed, Assorted Colors, \$30.00 per 1,000. Sample Assortment of 100, \$3.50. Complete, on Long Wire Stem, with Natural Preserved Grass, \$60.00 per 1,000. 25% cash required on C. O. D. orders. Samples All cash. Write for Illustrated Catalog.

OSCAR LEISTNER Manufacturers, Estab. 1900. **323-325 W. Randolph St., Chicago, Ill.**



SHOWING ROSE DETACHED

C. W. Nail Shows

Opening Scheduled for February 21

Monroe, La., Feb. 19.—As the opening date of the C. W. Nail Shows, February 21, approaches everything at winter quarters is nearing completion. The rides, resplendent in a new coat of paint and varnish, have been finished and packed away to await the opening, and the painters are rapidly finishing their work on the other show property. Augmented by several new attractions the show this year will leave Monroe larger than ever before.

The following new attractions have been booked for the season and are either at winter quarters now or are en route here: W. B. Gaugh, with his 10-in-1 and merry mixup; W. O. Johnson, with a platform show; Ray Wheelock, with his athletic arena, and "Dad" Priddy, with an animal show and several concessions. Mrs. T. F. Dixon ("Mom Hotchkiss") has sold the confectionery, which she has owned on DeSaird street for the last five years, and she and her husband will make their future home in Dallas, Tex. The Card Club, formed by the ladies of the show, is now dominated by the "Skipper" and "Skeet Arnold", they having successfully banished all other aspirants. E. P. Norman, secretary of the Rayville (La.) Fair, was a recent visitor to winter quarters and expressed himself in decidedly optimistic terms as to his fair this year. Mr. and Mrs. Nail returned early last week from a short visit to friends and relatives in Oakdale, Elizabeth, Alexandria and Selma, La.

L. E. DUKE (for the Show).

Sandy's Amusement Shows

Pittsburgh, Pa., Feb. 10.—Executives of Sandy's Amusement Shows are busily getting ready for the coming season. The show will be almost twice as large as last season, with mostly new equipment. Manager Sandy Tamargo has been away considerably since the first of the year attending business meetings and arranging contracts. However, he finds time to drop into winter quarters occasionally to look over the work being done and confer with the writer, who is in charge. At winter quarters painters, carpenters and other workmen are getting everything in readiness, altho there is still much work to be done, as the weather has been bad.

Several attractions are expected in this week, among them the new merry mixup purchased from the Traver Engineering Co., and the new Rolling Wave purchased from Smith & Smith, Springfield, N. Y. At present there are about 20 men employed in the different departments. Reports from General Representative Edward Murphy have been very satisfactory to the management, particularly as to fair dates. "Hans" Bauer has charge of the paint department and is keeping up the pace set by Tom McDonough. Several new fronts, designed by Bauer, are in course of construction, and they will be very elaborate and a beautiful flash. This organization will open its season with a fine list of attractions, and all of them will have new and different fronts than were with the show last season.

JACKIE BYRANT (for the Show).

Macy's Exposition Shows

Franklin, Ga., Feb. 11.—Billy Martin "Skiddo" Powers and Charley Blanchard were visitors to the winter show of Macy's Exposition Shows at LaGrange, Ga. Visitors at Grantville last week included Jimmy Nugent, Jack McCormick, Harry Harris and "Slim" Slagle. Contracts have just been signed by C. W. Quinnette of the Quinnette Duo to furnish two free acts for the season 1925. John Teal and Paul Byhre joined with their concessions at LaGrange and Sam Hawkins and Gertie Lee closed there. Dick Sisco has placed another concession, with Mr. Smith as agent. Dan Mahoney, after an absence of several months, has returned to the show as legal adviser. Jack Ward, who has the cook house, has completely remodeled the frameup since he purchased it from Mr. Weeks, who now has the pit show. All of which is according to an executive of the above shows.

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

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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.

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128 W. Lake St., Chicago, Illinois



SLOT Machines

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1925 Model MINT VENDING AND OPERATORS BELL MACHINES.

1-50-10-25-50s Styles.

New Improved 1925 Model. Write or wire.

BANNER SPECIALTY CO., 608 Arch Street, PHILADELPHIA, PA.

Brazel Specials



- INFLATED TOYS OF ALL SORTS, \$10.50 Gross.
- TUMBLING CLOWNS, \$4.75 Gross.
- FLYING BIRDS, Long Fancy Sticks, \$4.50 Gross.
- ST. PATRICK'S NOV-ELTIES: Green Carnations, \$2.50 per Gross.
- Silk Flags, \$1.00 Gross.
- Shamrocks, \$1.00 Gross.
- Green Gas Balloons, \$4.00 per Gross.
- Crepe Paper Hats, \$4.75 Gross.
- Catalog free.

BRAZEL NOVELTY MFG. CO., 1700 Elm St., CINCINNATI, O.

ISLER GREATER SHOWS

WILL BOOK Caterpillar or any new Novelty Ride. Liberal percentage to reliable people. WANT STRONG SHOWS. Mechanical City, Freak Animal, Flea Circus, Big Snake, Penny Arcade, any money-getting attraction. Will furnish tops, fronts, wagons, other necessary accommodations. WANT Acts and Freaks for Side Show, Platform Curiosities, Fat Folks, Midgets, Giants, Glass Blowers, Magicians.

LOUIS ISLER, Chapman, Ken. FAIR SECRETARIES AND CELEBRATION COMMITTEES in Kansas, Iowa, the Dakotas, Missouri, Oklahoma, etc., desiring 20-car Show with five rides and fourteen Shows, Band, address **LOUIS HEMMINGSWAY**, General Agent, Coates House, Kansas City, Mo.

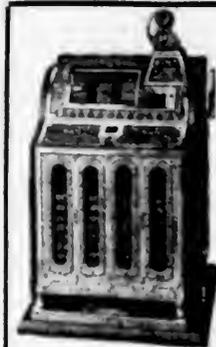
DARE DEVIL SCOTT AT LIBERTY

FIRST-CLASS DROME RIDER.

Would like to hear from some first-class Carnival Co. Can manage and make openings. Can also build Slot or Sublimos. Thirteen years' experience. General Delivery, Bethlehem, Pa.

FOR SALE—WURLITZER BAND ORGAN. Style No. 132. All wood trumpets. Good condition. Will sacrifice. A real bargain. Address G. C. SCHOLL, care Billboard, New York City.

Advertise in The Billboard—You'll be satisfied with results.



WE SELL and REBUILD

Latest type Mint Vending Machines, the kind that get the money. Latest type Mills, Jennings and famous Silver King Models. New O. K. Venders, \$115.00.

Rebuild Machines, reworked, refinished, in excellent running order, for \$85.00. All machines filled with checks, ready to operate. Wire us or mail us \$25.00 deposit with order. Will ship immediately, the balance of purchase price billed C. O. D.

Our overhauling charges are \$22.50, plus necessary repair parts. You to prepay express charges to us.

Regular standard 5c packages of Minis \$15.00 per 1,000 Packages. Special length Minis to fit front venders, same price; full case of 2,000 packages, \$28.50.

INDIANAPOLIS MINT VENDING COMPANY

N. E. Cor. North St. and Capitol Ave., INDIANAPOLIS, INDIANA

7 Rides--DIXIELAND SHOWS--11 Shows

Saturday, February 28—OPEN—Saturday, March 7

DOWNTOWN ON STREETS—HELENA, ARK.—FIRST SHOW IN 5 YEARS

UNDER AUSPICES AMERICAN LEGION.

With Endorsement Merchants' Association. Biggest Thing Pulled in Years.

WILL BOOK any Ride or Show that does not conflict. Will furnish complete outfit, including new Banners, for **REAL FAT GIRL**, or any attraction of merit. WANT Freaks for big Ten-in-One. PLACE Mechanical City. Colored Musicians write or wire **PROF. ROY TRICE**, care Show. CONCESSIONS all open except Cook House. Don't miss this Maiden Spot. Others equally good to follow. Big 4th of July Celebration and several Fairs already under contract. Address all communications

J. W. HILDRETH, Gen. Mgr., Helena, Ark.

ZEBBIE FISHER CO.

LARGEST CONCESSION SUPPLY HOUSE IN THE WEST

Catering to Concessionaires exclusively. Write for Prices and Catalogue.

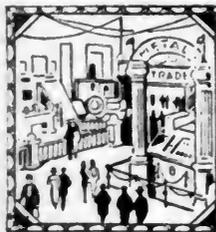
60 EAST LAKE STREET, - - CHICAGO, ILL.

SOMETHING NEW THE "KARRYALL" Folding Shopping Bag

None better made. Fast seller. Large profits. \$9.50 per Dozen. Send 5c. stamps or coin, for sample. We gladly refund your money if not satisfied.

THE KARRYALL BAG SHOP, Marshall Ave., Mansfield, Ohio.

The Last "Word" in Your Letter to Advertisers, "Billboard".



TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, BAZAARS, DEPARTMENT STORE AMUSEMENTS, STORE-ROOM SHOWS, RADIO SHOWS



(Communications to 25-27 Opera Place, Cincinnati, O.)

So. Brownsville Elks Plan Big Indoor Circus

South Brownsville, Pa., Feb. 14.—Preparations are now under way for the presentation of a mammoth indoor circus by the South Brownsville Elks in their \$200,000 home, recently completed. The circus will be held March 7-14. The entertainment committee in planning the circus bill has selected some of the foremost professional talent obtainable and desires to outdo all former programs ever offered in town. The advance sale of tickets commenced with the billing of Brownsville and surrounding territory this week, using a generous supply of lithograph paper, banners, cards and novelty advertising. The Elks have 700 members on the advance sale of tickets. The entire program will be under the management of T. F. Cook and O. B. Richardson. T. F. Cook is none other than T. F. Cox, former promoter of indoor and outdoor events. Frederick de Coursey is director of publicity.

Bradna Circus a Hit For Syracuse Shriners

Herman Joseph, one of the principal clowns on the Ringling-Barnum Circus, advises from Ozone Park, N. Y., regarding the indoor circus put on for Tigris Temple at Syracuse by Fred Bradna, "dean of equestrian directors". Prominent business men of Syracuse worked with Mr. Bradna to make the event a success, and while this was the third time he has staged a show for Tigris Temple it is every year a bigger success. Bradna brought some of the cream of the circus world, and several big dinners were given by the Temple in honor of the performers, concluding with a farewell banquet and dance.

Ann Arbor Circus Draws Big

Ann Arbor, Mich., Feb. 14.—The indoor circus which has been in progress in the Armory closed today. The last few days the circus was under the management of Warren Lewis, veteran auctioneer of Ypsilanti, formerly in the show business. The circus showed to capacity business all last week, and when Lewis took it over he launched heavy advertising, with splendid results. There were 23 feature acts, including Naida Miller, aerial wire dancing; Jack Flagg, specialties, and the William Senior Family, aerial spinning act.

Breaks Attendance Record

Portland, Ore., Feb. 14.—All records for attendance at automobile shows in Portland were broken by the Northwest Regional Automobile Show this week. Bonner's Motor Maids, the "follies" created by Earl Bonner especially for the show, were seen in revue. Wednesday night there was a fashion show, including a draping contest, in which fabric designers from Portland shops vied in the dressing of living models.

Pennsy Employees' Fair

Ft. Wayne, Ind., Feb. 14.—Fire two weeks ago destroyed the clubrooms of the Pennsylvania Railroad Employees' Association, and as a result the place of the annual carnival and indoor fair has been changed to a building at 112 West Washington boulevard. Instruments, music, uniforms and other equipment of the band were destroyed in the fire at a loss of \$1,200, and it is hoped to gain money sufficient to replace the paraphernalia by the carnival February 26-28.

Silver Jubilee Exhibition

Denver, Col., Feb. 14.—Denver's 1925 Automobile Show, which will be staged in the Municipal Auditorium, February 14 to 28, will celebrate with fitting splendor 25 years of spectacular growth and development in the automotive industry.

More Than 100 Exhibits in Cincinnati Food Show

The food show held in Music Hall, February 9 to 14, by the Cincinnati Retail Grocers' Association in conjunction with the Ohio Retail Grocers' Association, was well attended, and there were more than 100 exhibits. E. H. Klausmeyer was managing director.

Abandon Project

Meeting Called To Consider All-Connecticut Exposition Results in Adverse Vote

Bridgeport, Conn., Feb. 14.—The project for a huge all-Connecticut exposition to be held in the Grand Central Palace, New York, received its death blow this week, when, at a meeting in the Phoenix Mutual Life Insurance Company Hall, at Hartford, representatives of various State organizations interested in agricultural, industrial and commercial welfare of the State voted decisively to abandon any attempt to push the project. The meeting was called by the Connecticut Chamber of Commerce.

T. P. A. Show Sponsors

Memphis, Tenn., Feb. 14.—The new \$2,000,000 auditorium will house its first trade show when the Manufacturers and Merchants' Exposition opens March 9 for a week under the auspices of the Travelers' Protective Association. More than 200 exhibits are assured. Henry B. Marks of Chicago will direct the exposition, and it is predicted 75,000 people will pass thru the turnstiles. Amusement features are receiving careful consideration and nothing but the best up-to-the-minute acts will be considered. Music will include two groups of strolling players alternating among exhibitors.

LaPearl Circus Scores

Success in Charleston

Charleston, W. Va., Feb. 14.—Presenting the most complete program offered by any indoor show playing Charleston, the Harry LaPearl Indoor Circus tonight closed a week's engagement under the auspices of the Charleston Police Department.

Mr. LaPearl, owner of the show, and Chief of Police John Britton, chairman of the police committee, expressed themselves as highly pleased with the attendance.

The LaPearl Circus has such well-known acts as the Duttons, Famous Fearless Flyers, De Koes Brothers, acrobats, and the Everetts, aerial artists. Local papers commended Bobbie Fisher of the Fearless Flyers, who gave a great exhibition in the air; Mr. LaPearl's good work in the clown numbers, and the Duttons, whose riding act went over big.

Furniture Exposition

An elaborate display will mark the annual convention of the Ohio Valley Retail Furniture Dealers' Association to be held at Music Hall, Cincinnati, March 2 to 6. Exhibits of 163 manufacturers lines will be made. It is stated that nearly 1,000 delegates will attend the convention from Ohio, West Virginia, Kentucky and Indiana.

Fire Ruins Show

Exhibits at Kansas City Motor Display and Big Pavilion Destroyed

Kansas City, Mo., Feb. 14.—The Kansas City motor show was brought to an abrupt and tragic ending today by a fire, which destroyed hundreds of the exhibits, as well as the American Royal Live-Stock Pavilion. The pavilion, valued at \$750,000 was declared a total loss. One estimate put the loss on cars as high as \$1,500,000.

Maccabee Fun Festival

Atlanta, Ga., Feb. 14.—The Maccabee Fun Festival, which was a promotion by John B. Davis in his home town, was a success from beginning to end in spite of the worst weather of the winter. It was staged in the Maccabee Temple, and consisted of vaudeville acts. The feature attraction was classical dancing by Marion Robinson, one of Atlanta's talented dancers. Music was furnished by Radford's Midnight Revelers and the Georgia Ramblers.

Fisher Tours Michigan

Fisher's Indoor Circus is making a successful tour of Michigan, according to reports. Among its features are Billy Ward and Jim Snell in clown numbers; Lassell Trio; Lillett's hand balancers; Florette, contortionist; Potts, aerialist; Fisher's dogs, bucking mule, ponies and monkeys; LaSalle and Mack, and the Reckless Trio, comedy acrobats. Equestrian Director Vanderhoor makes all announcements.

Pigeons Strut Stuff

Milwaukee, Wis., Feb. 14.—More than 2,000 blue-blooded pigeons strutted before bird fanciers at the International Pigeon Congress and Exposition in the Auditorium this week. Two blood brothers of the famous war pigeon, Cher Aml, that was wounded in action and given several decorations for bravery, occupied an important place in the U. S. Army Exhibit.

Boost Northwest Products

Seattle, Feb. 14.—A two weeks' display of products manufactured in the Northwest is being made at the Bon Marche. It was formally opened by Mayor Brown. The exhibit is open to all manufacturers of the territory to acquaint local buyers with local products. Each day's program includes music by the Blind Radio Five.

Home Exposition at Canton

Canton, O., Feb. 14.—The Canton Builders' Exchange will conduct a home exposition for a week in the Auditorium, opening April 6, according to W. D. J. Jenkins, secretary. It will be the first of the kind here, and besides 100 booths will offer a fashion show, vaudeville, free attractions and dance bands.

To Show Products of World

New Orleans, Feb. 14.—With a floor space of approximately 500,000 feet the International Trade Exhibition will open here September 15. Products from manufacturers of the entire world and exhibits of natural resources by various foreign countries will be featured.

Sign With "Frontier Frolics"

Chicago, Feb. 13.—Jack Taylor and Joe Gilliam, of the Jacklyn Trio, announce that they have signed for seven weeks with Frontier Frolics, which will play Elks' and other indoor shows.

Baltimore Food Show

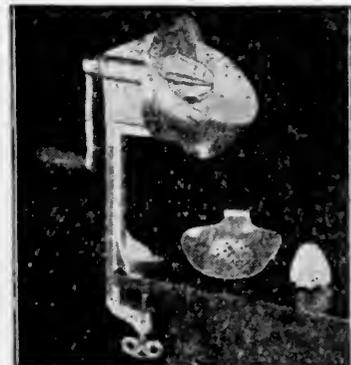
Baltimore, Feb. 14.—The local Food Show closed tonight after a successful week. Governor Ritchie opened the exposition officially, and his mother was an entrant in a bread-baking contest. A beauty contest open to Baltimore girls was an attraction.

Zanesville Exposition

Zanesville, O., Feb. 14.—A merchants and manufacturers' exposition will be held at the Palace Garden under auspices of Amrou Grotto March 9-14. Sixty booths for display of merchandise will be installed by William Beck Sons Co., of Cincinnati. A style show will be an attraction.

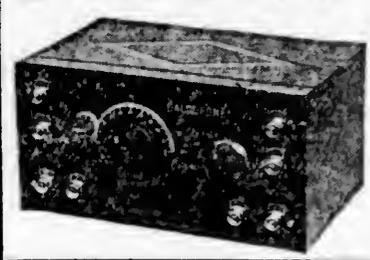
(Continued on page 95)

NEW!! — Here It Is Boys — NEW!!



YOU JUICE MEN, COOK HOUSE, RESTAURANT AND SODA FOUNTAIN PEOPLE, GET
\$100.00 EXTRA PROFIT Per Week
 WITH THE NEW "ROEX"
FRUIT JUICE EXTRACTOR
 Acts as a Silent Salesman, and Gets a Dime Easier Than Selling the Old So Drink. Because THE PUBLIC WANTS A FRUIT DRINK, as Has Been Demonstrated in the Big Cities.
 The Roex Fruit Juice Extractor lasts a life time, nothing to get out of order, no cost to operate, and can be changed from Oranges to Lemons in an instant. Made of aluminum and GUARANTEED not to chip, rust, corrode, blacken or stain the juice, and the price only \$12.00. Just think, \$12.00 brings you this Fruit Juice Extractor, including two Extractors, one for oranges and one for lemons, and puts you in the profitable fruit juice drink business. Complete, only \$12.00. 19 inches over all, 7 1/2 inch glass clearance; weight 3 1/2 lbs.
MONEY-BACK GUARANTEE.
 One-third with order, balance C. O. D.
ROSENTHAL BROS., Mfrs.
"ROEX" METAL SPECIALTIES
 108 North Dearborn Street, CHICAGO, ILL.

One Tube Radio Sets



\$62.50 Dozen Sample Set, \$5.50
 THESE PRICES ARE FOR A LIMITED TIME ONLY
 Beautifully finished with Black Fabricoid, giving a fine leather finish. Size, 10x5x3 inches.
 The "DALCOFONE" Receives Up To 1,000 Miles.
 Live Premium Users and Salesboard Operators write for sample set. Look it over, then rush us your order while the price holds.
 All sales are made with a money-back guarantee if set is not as represented and illustrated. Half cash with quantity orders, full cash for samples.
EM-KAY RADIO CO.
 148 Chambers St., NEW YORK

"Better Goods—Better Prices"
DIRECT SALES & SERVICE CO.
 CARNIVAL, BAZAAR AND PREMIUM SUPPLIES
 Send for Circular
 24-26 W. Washington Street, Near State Street, CHICAGO

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

WANTED FREE ACT
 FOR POLICE FIELD DAY AT WEST PALM BEACH, FLORIDA, MARCH 17, 18, 19
 Communicate with CHIEF OF POLICE, West Palm Beach, Florida.

OUTDOOR CELEBRATIONS



(Communications to 25-27 Opera Place, Cincinnati, O.)

Grand Pythian Frolic Staged at Miami Beach

Miami Beach, Fla., Feb. 14.—The Knights of Pythias Frolic here, under the direction of Tom Hasson, proved a success. Ideal weather prevailed for the 10-day engagement just ending.

Five riding devices, eight shows and 28 concessions participated in the engagement. In the lineup were: J. Francis Flynn's merry-go-round, Ferris wheel and motordrome; William Wonder's merry mixup; "Doc" O'Donnell's two kiddie rides; "Doc" LaMar's Chinatown; Lester Rogers' circus side show; James Gibson's Spidora; Emily Stickney, presenting "Queenie" and her 44 babies; James Russell, illusions; D. D. Archer, human fish; Sylvia Chester, freaks. Among the more prominent concession folks engaged were George Harmon, Ed Brenner, Mercer Brothers, Al Burt, Arch Clair, Tony Nelson, George Rosen, Max Herman, J. A. Shadrick, Samuel Appiebaum, James Finnigan, Claude Oederkirk, Chester Ford, William Carey, George Howard, A. Marasco, C. A. Chardual, L. O. Tate, Emil Marohl, Thomas Fallon, George Harris, L. J. Lubman and Richard Hendrick.

The show will exhibit in Miami for two weeks under Moses auspices, to be followed by the Firemen's Jubilee in Key West, the Orange Festival on the streets at Homestead, Fla., and a return engagement in Miami at the second annual Miami Firemen's Fun Fest. The show is contracted until the middle of April, and Mr. Hasson will journey north this week to book the show's itinerary for the season. The staff comprises Tom Hasson, general manager and representative; Leo Bistany, assistant manager; J. F. Flynn, superintendent of shows and rides; Sam Derbenberger, superintendent of lot and lights; Frank Luff, secretary; William J. O'Brien, directing promoter; and Frank LaPort, press agent.

Jacksonville, Ill., To Celebrate Centennial Year

Jacksonville, Ill., Feb. 14.—There is one thing Jacksonville is going to do and do well—celebrate her centennial. It's to take a year to do it, but Mayor E. E. Crabtree and Harold C. Welch, secretary of the Chamber of Commerce, are determined to see it done right. Demonstrations will be held thruout the year at periodic intervals. A large amphitheater of Greek design will be constructed in beautiful Reservoir Park. It will seat 5,000 persons in a semi-circle, so arranged that all spectators may easily see and hear performances on the stage. The chief entertainment will be a historical pageant, for which a special director and a writer of national fame will be engaged by the Chamber of Commerce.

Banff Winter Carnival

Banff, Alta., Feb. 14.—Thousands of winter sport lovers were attracted to this popular resort in the Canadian Rockies with the opening of the annual winter carnival February 7. Both professional and amateur sportsmen in every winter recreation were on hand to participate in the extensive program of events. Skiing, outdoor skating, hockey, curling and snowshoe contests vied with dog derbies, while swimming in the warm sulphur pools offered unique diversion to visitors. The carnival closed today.

New Orleans Mardi Gras

New Orleans, Feb. 14.—Preparations have been made for what is said will be the most dazzling Mardi Gras in the history of the city. Indications are the carnival will be witnessed by at least 30,000 strangers. Reduced rates have been announced on all railroads, in addition to special steamer excursions from Cincinnati, Pittsburgh and Cairo. The first parade occurs Thursday night, February 19, while Rex arrives February 24, the last day of the celebration.

Band of 250 at World's Fair

Stillwater, Ok., Feb. 14.—If plans of Kappa Kappa Psi, national honorary band fraternity, materialize, a band of 250 pieces, comprised of musicians and former musicians of Oklahoma Agricultural and Mechanical College, will play at the World's Fair at Portland, Ore., in 1927. It has been announced at the college.

Canal Centennial Plans

Buffalo, N. Y., Feb. 14.—Plans for celebrating the 100th anniversary of the Erie Canal were discussed at a meeting of the Buffalo Real Estate Board at the Statler Hotel. The program was outlined in an address by George Clinton.

Masonic Circus at Savannah Fairgrounds

Savannah, Ga., Feb. 14.—The Masonic Circus and Bazaar is to be held at the Georgia State Fairgrounds, March 14 to 21, under the auspices of Richard Turner Lodge, F. & A. M., for the benefit of a building fund. L. C. Farthing is chairman of the committee holding the event and M. T. Sanders is the promoter. It is understood extensive plans are being made and carried out for introducing highly interesting attractions on the days mentioned.

Youngerman To Conduct Los Angeles Horse Show

Denver, Feb. 14.—Harry L. Youngerman, manager of the National Western Stock Show, has accepted an invitation to conduct the ring events at the Ambassador horse show at Los Angeles the coming week. The show is one of the big equine events of the year on the Pacific Coast, being held on the grounds of the Ambassador Hotel.

Texas Centennial Plans

Austin, Tex., Feb. 14.—The permanent head of the Texas Centennial celebration will be selected March 2 at Dallas by an Executive Committee of 22 members, named here recently by the committee of 100 prominent Texas men and women who have sponsored the celebration.

John Henry Kirby, lumberman of Houston, is prominently mentioned for the post of permanent head. The Executive Committee at its March 2 meeting also will select a seal for the celebration.

Firemen Sponsor Carnival

Houston, Mich., Feb. 14.—The Laurium Fire Department has completed negotiations with a street carnival enterprise for appearances here the week of July 4. The carnival is one of a series of amusement enterprises planned by the department.

Tulsa Rose Carnival

Tulsa, Ok., Feb. 14.—The Tulsa Rose Carnival Association was formed this week at a meeting in the City Auditorium of representatives of the real estate board, Chamber of Commerce and all interested organizations.



"Spring has come," leastwise it looked that way at Coney Island (N. Y.) February 8, when a crowd of visitors estimated at 100,000 "took in" the Boardwalk and beach, many taking to the water. Reports from Atlantic City were to the effect that the day was like a typical Easter Sunday. A wonderful start for a banner season.

Marvelous Melville, aerialist, writes from San Juan, P. R., that he recently spent a few days with Joel Goldberg, who, with his Coney Island attractions, is touring the island. Mel also met up with Joe Gordon, of boxing kangaroo fame, who is now playing the Theatre Bander, San Juan. The weather, according to the letter, was 87 in the shade.

L. B. Holtcamp, a former carnival owner, has been presenting his Georgia Smart Set Minstrels, a talented company of 40, at the Lafayette Theater, New York City, for the past two weeks to capacity business. A visit to the show netted the writer an evening of laughs, good music, songs and spiffy dancing. L. B. says no more carnivals for him.

Recent additions to the Otis L. Smith Trained Animal Show are 12 fine ponies, purchased from Alta M. Weaver of the Weaver Farm, Cortland, N. Y. White (Tarzan) Creamer is in charge of the training barns at Syracuse, N. Y.

No rodeo at the British Empire Exhibition this year! This intimation is conveyed in a letter sent by Frank Fox, assistant chief administrator to H. B. Amos, secretary of the Leeds Rodeo

Vicksburg Homecoming

Vicksburg, Miss., Feb. 14.—The Board of Trade is planning a homecoming to commemorate the 100th anniversary of the founding of Vicksburg. J. M. Fried is chairman of a committee which will be in charge of the arrangements. A week's celebration in May is under consideration.

Lafayette Centennial

The centennial of Lafayette's visit to Alabama in 1825 will be observed in April. *The Birmingham Age-Herald* announces.

Zanesville Exposition

(Continued from page 94) added feature each evening. Charles Dressel is general chairman. Vaudeville, drills by the Grotto patrol and concerts by the Grotto band will be given.

Shreve Legion's Indoor Fair

Shreve, O., Feb. 14.—The American Legion's three-day indoor fair opens February 26 in the armory. Vaudeville, free acts and a style show are billed. Booths will be operated by concessionaires and local merchants.

Stage Hardware Show

Buffalo, N. Y., Feb. 14.—The Broadway Auditorium this week was Buffalo's biggest hardware store, with merchandise appraised at close to \$400,000 on display by more than 100 dealer exhibitors.

Monster Auto Display

San Francisco, Feb. 14.—San Francisco motordom is busily preparing for the opening of the ninth annual Pacific Automobile Show in the Auditorium February 21. A monster exhibit is forecast.

168 Booths Reserved

Nashville, Tenn., Feb. 14.—One hundred and sixty-eight booths have been reserved by local merchants in the pure food show to open at the Billy Sunday Tabernacle March 3.

Exposition Under Canvas

Canton, O., Feb. 14.—The Canton Chamber of Commerce will hold an exposition of progress in West Park under canvas April 24 to May 2.

Auto Show in New Hall

Wheeling, W. Va., Feb. 14.—The Wheeling Auto Show will open February 23 in the new exposition hall of the State Fair Association.

100,000 See Food Show

Cleveland, O., Feb. 14.—More than 100,000 persons attended Cleveland's 24th annual food show by the Retail Grocers' Association.

before the carnival season opens. The Stefanik Troupe presents nifty tricks in magic and strait-jacket escape numbers.

A welcome addition to the fair publicity field is John Reddan, recently appointed by J. Fred Margerum, general manager of the Trenton (N. J.) Interstate Fair, to exploit the wonders of that splendid association.

The reappointment of Denis H. Dwyer, a Democrat, as superintendent of the New York State Fairgrounds, was made possible by Pierre Lorillard, Jr., of Tuxedo Park, a Republican, who lined up with three Democratic members despite the Republican majority.

Otis Decker, concessionaire and "king of bowling alley operators", who with Mam Decker has been spending the winter in New Orleans on the lots, informs that they stored recently and will "hibernate" until the opening of the World at Home Shows.

Matthew J. Riley avers that if "we showmen are going to succeed at all, it is just as probable that most of us will do so in small towns as large ones."

C. B. Colvin, manager of Mac's Bird Circus, asks the following question: "Now that horses are going out of style, can you tell me what circus will be the first to feature bare-back riders doing their stunts on the top of flivvers while going at law-breaking speed around the quarter poles?"

Happy Wells, who accompanied the Johnny J. Jones Midgets to France last fall, writes that they are all well and having a "real time". Announces that they recently attended a performance of the Bon Jour Paris Revue at the Casino, Paris, and pronounce it the grandest show they have ever seen.

Wonder when we will have a story on *The Life and Tricks of a General Agent*. Would be interesting, don't you think?

Speaking about stories, there was a good one printed recently in a Springfield, O., paper, the first of a series of three by Courtney Riley Cooper, well-known writer of circus stories.

Mike Zeigler, manager of the Monarch Exposition Shows, was a recent visitor to Philadelphia. Mike attended the fair meeting while there.

J. J. Kells, formerly of the William Dauphin Community Outdoor Attractions, recently purchased a chair-o-plane ride from the W. F. Mangels Company, of Coney Island, N. Y., and will place it in Golden City Park, Canarsie, N. Y.

"Try smiling until 10 o'clock each morning and the rest of the day will take care of itself." This is donated by Duke Golden of the Bernardi Greater Shows.

Victor I. Neiss, manager of the Canadian Victory Shows, with headquarters in Toronto, Can., came to New York for a short visit among his former friends. This was Victor's first visit to Times Square in 15 years, and he remarked that there was a noticeable change in the main street. Mrs. Neiss accompanied.

Recent additions to the Bernardi Greater Shows' lineup of fall fairs include Concord, Fayetteville, Goldsboro and Clinton, all North Carolina, and in the order named, according to advices received from Manager William Gilck.

Frank West, owner of the shows of that name, Sunday in New York, and announced that his shows would play Danville, Staunton, Winchester, Martinsville, Covington and Lexington fairs this (Continued on page 111)

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.

Wanted for Elks' Circus

MARCH 7 TO 14.

Acts that can double, doing Wire, Ground Acrobats, Tumblers and Gymnasts. THOS. COX, Elks' Circus, Brownsville, Pa.

COSTUMES
FOR HIRE
SEND LIST OF REQUIREMENTS FOR ESTIMATE
BROOKS NEW YORK 1435 B'WAY

SINGER BROS.

SPRING 1925

SPECIAL BULLETIN

JUST OUT

It's Free to Dealers

WRITE FOR IT.

Also ask for Booklet "B" on Salesboards. Also ask for Circular "C" on Candy.

SINGER BROTHERS

536-538 Broadway, New York

TIES

LOUIS TAMCHIN, proprietor of the Comb House of America, is back in business, selling direct to Pitchmen, Streetmen and Agents. Boys, I am ready to work faithfully with you again.

Junco Brand Ties
No. 200—FIBER SILK, in stripes and colors. DOZEN.....\$2.15

No. 305—SILK CUT FOUR-IN-HAND. Wonderful numbers, made in stripes, figures and satins. Best buy in the world. 3 1/2" in width. DOZEN.....\$3.00

No. 400—SWISS FLAT BIAS EFFECT STRIPES, in the latest colors and designs. Also Heathers and Plaids. Packed 6 to Box. DOZEN.....\$4.00

All of the above Ties are guaranteed full length, 43 to 45 inches. 25% deposit, balance C. O. D.

Send \$2.75 for Sample Assortment of one dozen.

LOUIS TAMCHIN

7-9 Waverly Place NEW YORK CITY

COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring decalcomania monograms on autos. Every motorist wants his car monogrammed. A painter charges \$3.00 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare or all time. Circulars, full instructions, etc., free. Write for Free samples or send \$2.50 for outfit by AMERICAN MONOGRAM CO. Return mail. Dept. 68 East Orange, N. J.

SAMPLE FREE

SELL BY MAIL

Mail Order Man, send for our Dollar Making Circular Service. Circulars with your imprint furnished at one-fourth original cost. Make 92 cts. profit on each dollar order. Add our service to your regular line and watch profits grow. PARTICULARS FREE!
D. A. ELFCO, 525 S. Dearborn, Chicago

AGENTS, SALESMEN, DEMONSTRATORS

Big profits selling new, marvelous RAY-O-LITE Cigar Lighters and Gas Lighters. Earn \$15.00 to \$25.00 daily. Fast sellers.

Rapid Mfg. Co.
799 Broadway, NEW YORK

MEN'S SILK SOX

(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.

TIES YOU DON'T HAVE TO PUSH

100% Pure Fibre Silk. No Mixed Cotton. Clear, Bright Colors. Fast Selling Patterns. Our Ties are used by some of the Largest Operators in the Country.

\$30.00 A CUSTOMER, ALWAYS A CUSTOMER. TRY US AND BE CONVINCED.

Gross **DNCE A DOZEN** 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.

GOVERNMENT SQUARE KNITTING MILLS, Government Square, Cincinnati, Ohio

SHARPENS KNIVES IN A JIFFY

Big money made on Knife Sharpeners. Here they are:
LARGE SIZE, 10 Sharpening Discs.....\$27.00 Gross, \$2.50 Dozen
SMALL SIZE, 2 Sharpening Discs..... 3.00 Gross, .50 Dozen

Send \$5.00 for two samples, one of each size. Shipped C. O. D. on a deposit of at least \$2.00 on each gross lot ordered.

JUMBO RED, Black Tip, Fitted with No. 5 Solid Gold Pen Point...... Dozen, \$15.00; Gross, \$162.00

JUMBO RED, Red All Over, No. 6 Special Solid Gold Pen Point...... Dozen, \$11.00; Gross, 120.00

JUMBO RED, Red All Over, Fitted with No. 5 Gold-Plated Pen Point...... Dozen, \$6.99; Gross, 65.00

SILVERTONE, ALL METAL, GOLD-PLATED, PEN POINT...... 20.00 Gross
BLACK PEN, with Red Top, Gold-Plated Pen Point...... 20.00 Gross

All American-made Pens. All clean stock, coming from the factory daily.

NOTE MY NEW ADDRESS: **KELLEY, THE SPECIALTY KING, NEW YORK.**

PIPES FOR PITCHMEN

BY GASOLINE BILL BAKER

(Communications to 25-27 Opera Place, Cincinnati, O.)

Understand that George Reed has been working beadwork at Norwalk, O. the way and reach Cincy in time for the next issue.

New Orleans Mardi Gras, the next "big doings" in the South.

Wake up, you knights working indoor shows—kick in with your bit!

Let's hear from the Wanderwells—if they have reached Frisco.

Quite a bunch of the lads will doubtless be at Fort Worth, Tex., for the Fat Stock Show in March.

Izzy Berger has been handling ties in Detroit. John Kregel also is reported as being in town.

Hear that Prof. Wm. Schultz, Doc Gooley and Doc Dorsey are working in a store in Brooklyn.

Joseph E. (Mike) Whalen availed himself of the opportunity to say howdy to some of his old Cleveland (O.) friends at Music Hall, Cincinnati, last week.

Doc C. W. Richardson has bought himself a "young farm" at Clyde, O., and is all set to raise lots of "pertaters", "percabbages", "perturnips", etc.—perhaps!

Burdie Simms was to open a store-show at Norwalk, O., late last week. Doc Richardson, whose feet have been set of "itchy" to get back in the biz, anyway, being in a rather dull season for his motorists' association work, had secured a good location, but only for a short time, and decided to help out until the show gets well under way.

Have you been watching the progress of the National Pitchmen's and Salesmen's Protective Association, No. 1, Los Angeles, reported in notes from it in the past several issues of Pipes? Those boys seem to be "getting somewhere"—per the notes in last issue there were 168 members in good standing. Later notes this issue.

J. G. Sterritt writes that he ran up against an unexpected employment "snag" at Portland, Ore. That a local theater man had advertised for a man to impersonate ex-President Lincoln and he answered the ad and passed inspection. But at the "last moment" the prospective employer changed his mind and an argument arose about Sterritt being paid for his time, etc., for which he was afterward handed \$10. J. G. says that outside of

CRACKERJACK OUTFIT AND WELL-KNOWN WORKER



Above is shown the motorized frameup of "Shorty" Treadway, of soap fame, who in most general dress is seen standing with his hands on the nickel-plated railing at the rear. Treadway, assisted by Clarence Heckendorf, is now working in the Southeast.

Doc George Reed says he worked one day last week at Columbus, O.—"Split time with Mickey Dougherty, one of the best and cleanest knife-sharpeners workers I ever saw," he says.

A report from Philadelphia had it that there has lately not been very much doing there for the knights—just a few of "those present" working sneaks during noon hours.

The Musical Relkerts, old-head medicine show entertainers, have decided not to "road it" the coming summer. Instead, they intend opening a large concession stand in a town near Buffalo, N. Y., on the Transit road.

Sorry we can't say "thanks" to the boys at Tampa for the Gasparilla and fair, for some one or more of them providing the readers a list for this issue of the fellows there for this outstanding event. However, some quibs may be on

that things have been going O. K. with him, altho it had been raining too much to allow of outside work.

Ray D. Giles penned from Tulsa, Ok.: "A few lines to let the frat. know that this city is still prominently on the map. Sid Sidenberg, sporting a new \$15 fountain pen, is all set for writing subs. Quick, Kelley, Linder and I are here with papers, and Burnsy, Barney Silvers and numerous others are occupying buildings and doorways on the main street with various lines of stock."

From Doc Nye, from Erie, Pa.: "I am just closing my demonstration in Evert's Racket Store. Have been here five weeks. P. F. McDonald closes Saturday, working Prairie Oil. Mr. and Mrs. Edwards also are closing with their embroidery needles demonstration. Haven't decided just where I will go, but will read the Pipes weekly. Hope all the boys in the 'Sunny South' broke the ice this winter. Where are Bill Meyer, Jetty and others?"

Doc Ross Dyer, of World's Medicine Company, wrote from Miami, Fla., that he is again vacationing in that section and expects to remain until about the middle of March. Says there is a large crowd of tourists there but prices on everything are high. Weather fine. Also that the streets of Miami are closed to the boys, but they can work in doorways or on private property—both of which are hard to get.

There were but two paper subscriptionists at the food show in the south wing of Music Hall, Cincinnati, last week. They were C. R. Schmidt and W. Stoffel, with a nice line of papers, clean-cut methods and most likable personality. But with these qualifications and despite their paying a good price for their concessions, the boys had a decidedly poor location and, consequently, but fair business. They had some big-city auto show to follow Clucy.

John L. McCloskey and family are hibernating in Philly. Hear (thru Doc

NOTICE: Due to fire at 21 Ann St., please note new address

All Orders Shipped Same Day
Hard rubber, clip attached, lever Self-Filling Pens. Colored tops and bottoms.

\$20.00 Per Gross

Chas. J. MacNally
110 Nassau St., NEW YORK CITY



Surely Can Find Profitable Sellers Here.

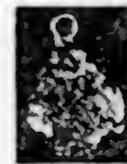
- Finest Nail Files, Gross.....\$1.75, \$1.90, \$2.50
- Sachet Packet, Gross.....1.35, 1.50, 2.15
- Court Plaster (3 Pieces), Gross.....1.50
- Potato Peelers, Imported, Gross.....2.00
- Tooth Picks (Celluloid), Gross.....3.10
- Basketball Scorers, Gross.....2.80
- Peruse Vials, Gross.....\$2.15, 2.50
- "Close Back" Collar Buttons, Gross.....1.35
- 4-Piece Collar Button Sets, Gross.....1.90
- Round Shoe Laces (Pairs), Gross.....\$1.65, 1.90
- Flat Shoe Laces (Pairs), Gross.....3.00, 3.25

Deposit required on all C. O. D. orders. No free samples. We ship promptly. Postage is extra on all goods listed. Send for price list.

CHARLES UFERT,

133 West 15th Street, NEW YORK

Nugget Jewelry



Looks like gold and wears like gold. Nugget Charms, per dozen, \$3.00; Pins, dozen, \$3.00; Links, pair, 50c; Watch Chains, singles, each, \$3.50; doubles, each, \$5.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charm, Pin, Link and Container for \$1.75. Latest of California Souvenir Coins quoted in circular. Send for circular.

R. WHITE & SON, MFRS.

P. O. Box 424, RED BLUFF, CALIF.

HAWWAY SELF LIGHTING

PULL TRIGGER GAS IS LIT
Gas Lighters—\$10.00 per Gross to Agents. Cigar Lighters, \$10.50 per Gross to Agents. Great 25c Sellers. Also 22 other exclusive Novelties. Big profits. Easy to demonstrate. Write for our proposition explaining how to sell to stores, restaurants or house to house and become independent. **B. B. BERNHARDT,** 148 Chambers Street, NEW YORK.

AMBER UNBREAKABLE COMBS

LARGE DRESSING, \$20.00 PER GROSS. We make 'em. Write for Catalogue **BARNES THE COMB MAN** 24 Calender Street, PROVIDENCE, R. I.

NEW AGENTS—Pipe Reamer

A new Pipe Reamer that works like a charm. Wonderful to demonstrate. Over 100% profit for you. Sells for 10 cents. Looks like 25 cents. This is a wonderful item for Streetmen and Demonstrators. Send 10 cents for sample. **PERFECTION SALES CO., 73 E. 90th St., New York.**



A MONEY GETTER! Try it and see! Pitchmen, Demonstrators, Radio Strapper holds and sharpens all Safety Blades, Sample Strapper and Home 25c Strapper, \$3.00 Gross. Home \$3.50 Gross. 25% on C. O. Ds. **RADIO STROPPER CO.,** Chicago, Illinois.



THE DUPLEX Button Package
Send 25c for Sample and Special Package Price **J. S. MEAD, Mfr., 4 W. Canal St., Cincinnati, O.**

MEDICINE SHOWMEN

STREETMEN, AGENTS! Get Our 1925 Prices. Private Brand Goods Our Specialty. Write us your requirements today. **THE SEYLER MEDICINE COMPANY, Inc.,** 1615 Central Avenue, Cincinnati, Ohio.

European Bonds AND MONEY BIG SELLERS! MONEY CIRCULARS FREE! \$1.00 Britain, Big Bull, 25c Bonds, Money Coins, 100 Pieces **HIRSCH & CO., 70 Wall St., New York**

Advertise in The Billboard—You'll be satisfied with results.

BALLOON MEN, CLEAN UP!

Double your sales. Don't have a very poor day. Make every day a big one. Here's how you do it.

Have your BALLOONS printed with name of Celebration or Fair or Park you are going to work.

Your name and ad printed on a No. 70 and shipped same day. \$21.00 per 1,000.

No. 90—Heavy, five colors, pure gum Gas Balloons, fifteen different assorted pictures on both sides. Gross, \$4.00.

No. 70—Patriotic. Gross, \$3.60.

Spa. where. Gross, \$3.00.

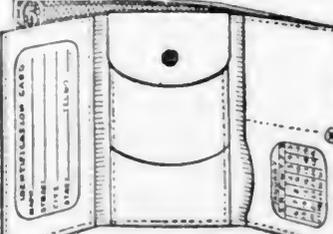
Wilson Sticks. Gross, 25c.

No personal checks accepted. 25% with order, balance C. O. D.

YALE RUBBER CO.
15 East 17th Street. NEW YORK CITY.

KING'S SERVICE IS BEST

Many letters received during last 10 days praising our king service. Telegraph orders filled. Write for catalogue of a dozen assorted samples. C. O. D.



Buy from KING, who has made and sold over 1,000,000 Bill Folders.

King Razor & Leather Goods Mfg. Co.

B. B. Street, Indiana, Pa.

AGENTS—SALESMEN

Big Money Monogramming Cars. Make \$20.00 to \$25.00 Daily.

Automobile owners want initials on their cars. You apply the initials while waiting, charging 25c per letter, three letters on each side of the car. Six initials letters in all for which you charge the car owner \$1.50, and you make \$1.41 profit. They could not get finer work if they paid \$5.00; then again, no sign painter could give them as nice a job as you could do without experience in 15 minutes. You can sell to individual auto owners, or you can sell to garages and supply stores complete display outfits, like the one illustrated, at big profits.

10 Transfer Monogram Letters in three of our most popular styles, with eight borders to match and complete working outfit only \$5.00. Send money order or certified check. Outfits sent C. O. D. upon receipt of \$1 deposit.

World Monogram Co., Inc.
Dept. 1, NEWARK, N. J.

NEW NUMBERS

Onyx stone set in even better looking than illustration.

King on right side comes in ladies' and men's, with blue sapphires on sides. Very flashy. All rings some price. GET INTO THE MAIL ORDER BUSINESS. We sell you 10-page Jewelry catalog, with your name imprinted on cover. We supply you with merchandise, etc. Write for information.

H. REISMAN & CO. 551 W. Lake St., Dept. B, Chicago.

RUGS At Factory Prices

WE WANT representatives in every district. YOU MAKE BIG PROFITS.

Sample Outfit Free.

Man or woman. Our Rugs sell on sight. Every house a prospect. Every sale brings repeat orders. Write today for particulars. **MAISELY PAYNE MFG. CO.** 617 Southbury St., Boston, Massachusetts.

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 25c.

PLEASE DIE WORKS, Dept. D, Winchester, N. H.

George Reed) that this vet. of novelties already had his familiar bally cowbell and chain all gilded up attractively and his keister and tipes in good working order about a week ago and then happened to sight a robin—which "early spring prophet" he most courteously tipped his hat to and said: "Friend, lowly!" (and a couple of days later it was cold again).

As this is written word comes from Kansas City, Mo., that Charles H. Conrad, of The Durnoes, well-known medicine show entertainers and in repertoire circles, mention of whose illness was made in last issue, had passed on and that funeral services were held at the Elks' Club in Kansas City February 19, with interment at Forest Hill Cemetery. "Bill" joins the many friends of The Durnoes in extending heartfelt sympathy to Mrs. Conrad in her bereavement. It is probable that further data on the passing of Charles will be received in time for the obituary columns of this issue.

Jack Dumphy (Buffalo Jack) "shot" from Winter Park, Fla., near which place he has been camping: "Had the pleasure of meeting several of the profession who stopped in camp (Camp Osceola), including Billy and Eva McClintock, with a large housecar; Mr. and Mrs. Ray Stowell, with their two Dancing Sisters; Mr. and Mrs. Cato and their two boys, the musical entertainers, and Jack DeMondo, comedian (as funny as ever). All did their share of entertaining in town halls, etc., along their ways down south, as also did Princess Arga, Dakota Bob and myself."

Albert Brice "shoots" from Washington, D. C., that he has been working monograms in that vicinity all winter but not to big receipts. "Red" Roberts, on paper, and Bill Stanford, novelties, also are there. Brice says the Capital City has been practically "closed". He opines that since the route of the forthcoming Presidential inauguration parade has been cut to a minimum, and the boys can't work on Pennsylvania avenue, it looks like "tough sledding" there for the lads this spring. Says he would like a pipe from Billy Rinner, his ol' paper pal in the South.

One of the boys in Detroit shoots: "Among the knights of the torch here now are: Leo Plant, with oil; H. Mouldenhauer, spitfire; B. Glaumer, book-back; Bill LeBeau and Archie Smith, resurrection plants; Charlie Casper and Harris buttons; John Brennan, nickel-plate; Gene Maillon, shoe laces, and John Graham, fire alive. Rumor has it that Jetty Meyer intends leaving the Motor City in his new car this spring for Los Angeles. Arthur Engel intends working at the food show here with pens. Most of the boys are leaving, as the new mayor has put the lid on tight and many of the shops are closed for pitching."

From Jerry Daniels, from Washington, D. C.: "I ran into quite a number of the boys, including 'Red' Roberts, on paper. Among others here are 'Whitey' McCuddin, Langford, Greek Jimmy, Joe Lubar, Haden, one of the Brennan boys, Kramer, 'Red' Berdue, Ray Calhoun and Tom W. Woodward, who has a radio shop, which he reports as doing a nice winter business. Roberts and I had a good day's work Court Day at Westminster, Md. 'Red' says he soon must go back to a government hospital for further treatment for T. B., which he contracted while with the A. E. F., but hopes to be out in time for work at fairs with paper (he would like to hear from C. B. Barnett, care of The Billboard). Before he goes to the hospital 'Red' and I will step over

(Continued on page 98)

Here is a BIG MONEYMAKER!
Sells on a Mement's Demonstration to Every User of Gas.

Retails at only 25c. Leaves 15c profit on every sale—35c profit on a gross. 350% profit for you.

Radio Gas Lighters
(No Friction)

Lights Instantly—Sells Instantly

Write for full particulars and self-selling plans. To save time enclose \$1.00 for sample dozen, or \$10 for a gross.

B. MASTERLITE MFG CO.
110 East 2nd Street, NEW YORK

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 Ustia Square, New York, N. Y.

BUYERS' GUIDE

In English, published in Germany. Over 3,500 firms, covering all character of products. Postpaid, \$1.00.

AREA SPECIALTY CO., 263B Fifth Avenue, New York.

TUMBLING CLOWN
Will tumble and roll forever. Nothing to get out of order. A wonderful ten-cent seller.

Per Gross \$5.00
Sample Dozen 75 Cents



Just received Famous Combination Tooth Pick, Ear Spoon and Manicure Knife. Fast seller. \$4.00
Sample, 10 cents. Gross



Our Famous Peerless 5-in-1 tool. Big seller. Packed each in box with illustrated circular and instruction sheet. Gross \$16.00



PENS We are Headquarters for Self-Filling Fountain Pens and all Demonstrating Articles. Write for catalog.

BERK BROS., 543 Broadway, New York

Write for Canadian prices on these items to **BERK BROS., Ltd.,** 220 Bay Street, Toronto, Canada

PEDDLERS—DEMONSTRATORS

Needle Packages at Special Prices

All contain 5 Papers, Needles and Patch of Darning Needles.

No.	Name	Per Gr.
B701	Army & Navy	\$8.00
B702	Reinforcer	8.00
B704	Mama	7.50
B705	Asca	8.00
B706	Marvel	8.00
B708	Polly Prim. All Cloth Stock.	9.00

Sample set of one of each by mail, prepaid, for 75c.

We carry big stock of Watches, Clocks, Jewelry, Beads, Cutlery, Novelties, Notions, Carnival Goods, Paddie Wheels, Tickets, etc. Catalog free. No goods shipped C. O. D. without cash deposit.

SHRYOCK-TODD NOTION CO.
824 No. 8th Street, St. Louis, Missouri

FOUR-IN-HAND BETTER MADE TAILORED NECKWEAR

Guaranteed to retain their original gentle wearing appearance five times as long as store ties.

We will mail postpaid one tailored Cravat for \$2.00, or three for \$5.50. ON TEN DAYS' TRIAL. State color or combination of colors desired. Wear the tie—if after ten days you are not satisfied with the quality, and the way it stands up, return it to us and we will refund your money.

Samples submitted for larger selection.

THE BETTER-MADE CRAVAT CO.
Wholesale Dept. 24, COLUMBUS, O.

RUBBER BELTS PEDAL PADS and KEY KASES BELTS

8 1-3c each

First Quality Belts. Prompt shipment.

Belts with Polished Brass Buckles \$12.00 Gross
Belts with Polished Rollie Buckles \$12.00 Gross
Belts with Eagle or Initial Gold Buckles \$13.00 Gross
Key Cases, Brown or Black \$12.00 Gross
Ford Pedal Pads \$2.85 per Doz. Sets

Belts can be supplied in one inch and 1 1/2 inch width, in plain stitched, ribbed or wairus style in either black, brown or gray colors.

Terms: One-fourth cash with order, balance C. O. D., F. O. B. Galton, O.

Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service.

NATIONAL MAILING CO., Box 151, Galton, O.

Sell Every Man Neckties

It's easy when you have a line like this. Excellent values at 50c. Fancy sellers, \$1.00. 100% profit for you. Write for sales plan, or send \$3.00 for sample dozen ties, which includes Greenlines and better-grade ties.

WEPTEN KNITTING MILLS, 67 East 8th Street, Dept. 5, New York, N. Y.

SIGNS, BANNERS, CARDS

Easily Painted with the all-time favorite Letter Pattern. Simply draw around a letter pattern and fill in. Made in a large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples. **J. F. RAHN,** 62433 Green View Avenue, Chicago.

\$945 in ONE MONTH!

That's the earnings of R. A. Prentiss, taking orders for Comer All-Weather Topcoats and Raincoats. We need representatives in every community. No capital, experience or training required! No collecting or delivering! Immediate profit in cash and a chance to get a Dodge Touring Car FREE! Write for details quick.

The Comer Mfg. Co.
Dept. C-445, Dayton, Ohio

AGENTS Some Seller at \$200

Looks Like \$500 Worth Gives You \$1.10 Profit!

You should see our Nifty Nine Package. Our Representatives introduce our products with a first sale of beautiful combination sets of Toilet Articles, Soaps, etc., at half store prices. No fancy talk—they sell on sight. Make twenty to thirty sales a day with \$1.10 profit on each.

Easy to Average \$1000 a Week

Could you ask more while introducing line establishing a permanent business for yourself? Another plan calls for no deliveries—no investments—no delays. You bank immediate profits. Also a winning plan, a premium to each sale. Write today for illustrated circulars explaining our unique plans. Act now.

E. M. DAVIS CO. Dept. 9532 CHICAGO

AGENTS—STREETMEN

Pen and Pencil Set, Gold Finish, Self-Filling Pen, in Velvet Box. Dazen, \$3.75. Sample, 50c.

Item	Gross
Army & Navy Needle Books	\$ 4.00
Comb Cleaner, Metal	3.00
Electrical White Stone Polish	3.00
Snap Links, Best Quality	5.50
Leather Key Case, 6 Hooks	4.00
Square Aluminum Pencil Sharpener	4.50
Packet Combs, Leather Cases	9.00
Blissell Gilt Clutch Penholder	10.00
Assorted White Stone Rings	10.00
Steel Nail Files	2.00
Tooth Paste, 2c Seller	6.00

Samples of above 10c each with order.

Item	Price
Artists' and Madals' Picture Glass	24.00
Clutch Combination Locks, Nickel	18.00
Fountain Pens, Gilt, Letter Filler	20.00
Fountain Pens, Gilt, Coin Filler	13.00
Gillette Style Razor, Nickel Box	24.00
Barber Razor, Assorted Handles	39.00
Gillette Blades, 10 to Pkg. 10 Pkgs.	2.00
30-lb. Opal Pearls, Per Dozen	4.00
60-lb. Opal Pearls, Per Dozen	6.00
3-Strand Pearls, Colored Stones, Dozen	11.00

Send 1c extra for postage for samples. 25c deposit, Bal. C. O. D. Send for circular.

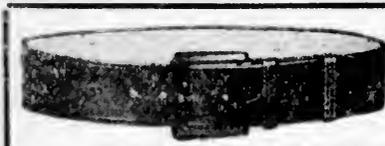
SPIEGEL CO., 153 Canal Street, New York.

TRICK CARDS AND NOVELTIES FOR PITCHMEN. Wholesale Catalogue and List free. **LINDHORN MAGIC SHOP,** 1339 1/2 South Broadway, St. Louis, Missouri.

THIS IS A CURMANCO SIGN WRITE AT ONCE

Make Dollars Talk!

LITTLE WONDER CHANGEABLE LETTER SIGN.
All metal, 10x15 inches, 6 spaces, 185 1/2-inch letters, figures, characters. Easy Seller, \$1. Some get \$2. Every storekeeper buys 2 for windows and shelves. Mackin sold 100 3 1/2 days, \$113 profit. Factory price, \$5.00 Dozen, \$30.00 per 100, complete. Two Samples, postpaid, \$1; Foreign, \$1.50. Order samples or stock; save time.
CURRIER MFG. CO., INC., 1001 Central Ave., MINNEAPOLIS, MINN



WIDE - COLLEGIATE BELTS

GENUINE COWHIDE LEATHER.
Colors, Black, Corvian, Grey, Russet
Samples, 75c. Prepaid.
Sample Dozen, \$6.00. 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.

EXCLUSIVE COUNTY REPRESENTATIVES

Greatest money-making and money-saving invention for Fords since Ford itself. 100% profit. Costs you \$2.50; sells for \$5.00. Every demonstration a sale. No competition. Quality product. Write fully. Address S. E., care Billboard, Crilly Bldg., Chicago, Ill.

FOR BIGGER PROFITS

Pen and Pencil Set, Gold finished, fancy coated, self-filling Fountain Pen, with Pencil, with attractive display box. \$35.00 Gross Sets. Sample, 40c. \$3.25 per Doz. Sets.
Hard rubber clip attached, lever self-filling Pen and colored tops and bottom, \$20.00 Gross, \$2.00 Doz.
25% deposit, balance C. O. D.

ACE IMPORT CORP.

137 East 14th St., New York.

Agents \$60 a Week



Sell guaranteed hosiery for men, women and children. All styles. Seamless cotton, mercerized lisle, drop stitch, plus silk. None better made. Highest quality. Wonderful new line of silks for Summer, latest and most popular shades, including peach, blonde and french tan.
Guaranteed to Wear
Often take orders for dozen pairs in one family. Repeat orders make you steady income. Sell for less than store prices. Whether you devote spare time or full time, it will pay any man or woman to handle this brand new line. Write today for samples.

Thomas Mfg. Co., H-718 Dayton, O.

Large Profits Easy Sales

Handling "VAPO" Vaporizers

To Distributors and Agents selling the "VAPO" Vaporizer—a unique, automatic, patented device that gives greatly increased motor power, reduces gas consumption 25% to 40% (guaranteed) and WILL remove carbon by a simple operation. Installed on any motor without expense in a few minutes—no holes to drill. Money back guarantee. Very attractive sales proposition. Write for details and samples.

"VAPO" Specialty Company

450 North 12th St., Philadelphia, Pa.

HOUSE DRESSES

\$10 Per Dozen

Assorted styles. No two alike. Made of fine Percale, Gingham, Chambray, etc. All sizes, all popular colors. Value \$15 to \$24 a dozen. Retail from \$1.50 to \$3. You can easily sell a dozen every day.

1 Doz. Assorted Dresses \$10.00

1/2 " " " \$5.25

1/4 " " " \$2.75

Sent Postpaid.

WRITE FOR FREE CATALOG.

ECONOMY SALES COMPANY, Dept. 102,
104 Hanover Street, Boston, Mass

EARN BIG MONEY Selling Shirts

DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples, Dept. B.

THE SENECA CO.
145 West 45th St., New York

RUGS AGENTS CONCESSIONAIRES PREMIUM MEN

Buy direct. Save two profits.
No. 614—Service Felt Rug, 31x51, Dozen... \$12.00
No. 617—Pineer Smyrna Rug, 26x52, Dozen... 30.00
No. 616—Mottled Axminster, 27x54, Dozen... 30.00
Compare these three specials with Rugs costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above Factory Prices.
MAISLEY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters
Guaranteed to cover tarmlsh. Anyone can put them on Signs and Office Windows. Enormous demand. Large profits. Paul Clark says: "Smallest day \$25.70." R. L. Reel made \$920 in two months. Write today for free sample and liberal offer to general agents.
Metallic Letter Co., 439 N. Clark, Chicago.

GO INTO BUSINESS for Yourself

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Candy booklet free. Write for it today. Price just 10¢ off.
W. H. MILLER BROS., 42 EAST ORANGE, N. J.

PIPES

(Continued from page 97)

to a Court Day at Annapolis, Md., but I will return here."

From Doc Robert A. Smith, from St. Petersburg, Fla.: "As some of my friends requested in a recent issue that I pipe a few lines—here's shootin'." "Ol' Georgia is at this time about flooded with water and Florida with med. men, so, you see, we have 'opposition' all around. Jacksonville had three big med. shows, Tampa the same and Miami will be in line, as I know of several burning gas in that direction. Docs Ross Dyer, 'Andles' Palm, C. K. Cruze, A. D. Brown, Harry Reilly and I shot some pipes together while in Jacksonville. And my sidekick, Doc Larry Barrett—well, we had one big time in Tampa. Expected to meet Doc Frank Hauer, but I guess Frank's busy picking beans or peppers and couldn't make Tampa. I left the Tampa Fair in full blast and some big crowd there. I liked the picture of Charlie Graham's outfit in a recent issue of 'Pipes'."

The steadily increasing number of automobiles has dealt the street salesman a severe blow as to his locations in streets. Yes, blame a great deal of such restrictions on "Mr. Auto". But when the clean-working salesman is "denied" (am putting that word in "quotes", as the right to deny it is quite questionable) the liberty of selling in a rented doorway, and is gruffly bawled out by some hard-headed, would-be-intimidating official, then who is usually to blame? Only one guess needed to answer this—that's right, it isn't the officials, other than that they discriminate in favor of the "baby crabs" of some high-headed, yet egotistical and penny-grabbing town merchants, the main cause of the propagandistic so-called "complaints". Here's a question for some of those "hard-boiled", "lordly", "bawled-out-the-pitchman" town and city officials to answer: Outside of "our dear 'home merchants" and their political and social friends, how often have they (or anyone else) heard citizens kick on a street or doorway salesman selling his wares in "our town"?—unless the fellow is a "crooked" worker, which nowadays is the exception rather than the rule among pitchmen.

Notes from the N. P. and S. P. A. No. 1, Los Angeles, by Secretary George Silver: "At the last regular meeting of the National Pitchmen's and Salesmen's Protective Association, No. 1, there were 73 members present, all anxious to hear and see the 33 communications received from various parts of the country, the previous week, which (with numerous old-timers present who have retired from the game, but who are always ready to help) gave us enough encouragement to fight for our rights as far as the U. S. Supreme Court, if necessary.

"Among the new members elected at the last meeting were M. Lanzet, Frank Sullivan, N. Waldman, Al Davis, Charles Larkee, R. L. Glass, S. A. Field, W. C. Blik and Bill Wilson and George Negus, the well-known vegetable knife workers. "The rapid increase in membership and the heart-and-soul activity of all members means only that we are making every post a winning one in the race to attain our goal, and so far we have done it."

"With the slogan 'In union there is strength' always in their minds, and the hard work, persistent plugging and everlasting efforts of all the members, this assures the ultimate success of the organization."

John A. Maney, well-known Cleveland novelty man, and crew of three, made the



J. J. Brennan, Chicago, Ill.

WRITES:
"In 12 hours I sold 46 sets."
Profit, \$66.70

You, Too, Can Make Big Money with Harper

NOT A CENT OF MONEY REQUIRED TO START.

We make it easy so you can make money quick. Our agents easily average \$7.50 to \$30.00 a day from the start. You get territory you want with protection.
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.

Over 100% Profit

Martin Buckley, New York City, writes: "Yesterday I sold 25 sets." Profit, \$36.25.
Wm. H. Burgen, Ia., writes: "I sold 36 sets in eleven hours." Profit, \$52.20.
Don't wait. Start today and send coupon for full particulars.

(Cut on dotted line and mail at once.)

HARPER BRUSH WORKS,

106 3rd Street, Fairfield, Iowa.

Please send me full particulars concerning your proposition and how I can start without investing a cent.

Name

Address

City

State

SALES BOARD ASSORTMENTS

That Are New and Different for

JOBBERS AND OPERATORS

Illustrated Catalogue and Price List FREE Upon Request.

COMPARISON PROVES YOU'LL DO BETTER AT **GELLMAN BROS.,**
118 No. 4th St., MINNEAPOLIS, MINN.

SOUVENIRS

- 4-in. Birch Bark Canoes, Dozen, \$0.35
- 5-in. Birch Bark Canoes, Dozen, .60
- Miniature Dutch Wooden Shoes, Dozen, 2.00
- 4-in. Oozes, Dozen, 2.00
- 6-in. Birch Bark Canoes, Dozen, 1.20
- 12-in. Tomahawks, Dozen, 1.00

PADDLES

- 18-Inch Paddles, Dozen, \$0.00
- 14-Inch Paddles, Dozen, .64
- 14-in. Fancy Paddles, Dozen, 1.00
- 20-in. Fancy Paddles, Dozen, 2.40
- 12-in. Cross Paddles, Dozen, 2.75
- 10-in. Cross Paddles, Dozen, 2.00
- 12-in. Cross Paddles, Dozen, 2.25
- 14-in. Cross Paddles, Dozen, 4.00

Name of park or town burned on free. **BRADFORD & COMPANY, Inc.**
St. Joseph, Michigan

Genuine Diamond



Men's Scarf Pin, set with genuine diamond, heavy gold plated, in a variety of designs, \$6.00 per Doz. Sample, \$1.00. Headquarters for Montana Diamond Rings, heavy gold filled, \$3.00 per Dozen. Send for Free Catalogue.

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show in Cincinnati last week, and when the writer visited them Thursday night all seemed to be doing nicely. John A. was handling pens, Arthur O'Dea adeptly demonstrated vegetable-knife sets. Harry Anderson likewise operated at the jar-wrench stand and E. L. Zeldner graced the large bond-work store. Following this date the workers were to operate independently, O'Dea and Anderson going back to Cleveland, Zeldner to Akron and John A. to a big food show in Detroit. Maney has a very promising return date in Cincinnati March 18-25 at a Woman's Home Beautiful Exposition, which is to occupy both the north and south wings and the main auditorium of Music Hall. Incidentally, John A. had two wonderful weeks' business, with several stands, various articles, at Music Hall during the Cincinnati Fall Festival two years ago.

Another one of the boys at the food show was Edward J. Campion, of New York, who had a small but neatly arranged perfume booth in the end of the exhibit lineup, and also seemed to be getting his share of customers (Ed had a good-looking tip and the writer did not have time to wait and would not stop him from working to say "howdy"). However, one of the boys informed that Campion intended going to Pittsburgh for this week.

Here's one from an oldtimer who is very seldom heard from. (George Wm. Horn: "Town, St. Louis; Time, 10 a.m.; Weather, raining—so I pipe. First, in looking over the last Christmas Special of *The Billboard* (the sixth pipe in Pipes) I noticed one about old-time jewelry packages and how they were sold. Here's one we put up about 35 years ago at 10 cents: One cake of soap, one pair of white-metal elk-head sleeve links and one ring—ye, gads, what a package for a doomer. Here's another: One cake of soap, one card of ad-tested buttons, four on a card; one ring—this also at a dime. Pitches at that time were made on Fourth street, also Broad street, St. Louis—as many oldtimers can doubtless remember. And remember in Frisco in 1891 and '92, when the town was infested with fleas, how we sold flea preventive? Yessir, the fleas would get up one's leg, and what an itching there would be—and scratching. The folks would buy bottles of the preventive and apply it right there and then. But in those days when we took in \$10 to \$12 a day it was equal to \$25 and \$30 these days. At this writing St. Louis is open, almost everywhere. There is a good crowd of the boys here, most of them from Chicago. Harry McGinley and wife are here, back from the South. Doc Kellett has a new Easter joint. I am pitching pokes and buttons. I celebrated my 59th birthday anniversary last November. I hope this catches the eyes of some of the oldtimers, especially those on the Pacific Coast."

Vanisa Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY
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Lang Beach Pier Redondo Beach Seal Beach

Los Angeles, Feb. 11.—The big local amusement event last week was the Wampus Ball, with a \$5 admission scale, at the Ambassador Hotel Auditorium. All hindom, it seemed, turned out. This

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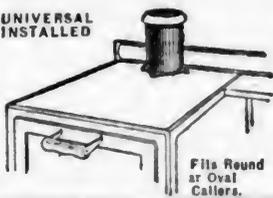
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UNIVERSAL HEATER MFG. CO., 1000 North Vandeventer Avenue, St. Louis, Mo.

week is one of regular amusements. The National Automobile Races are scheduled for February 22 at Culver City. The advance sale is heavy.

Col. Wm. Ramsden, who was confined to his room with a bad case of la grippe the past week, is convalescent.

Abner Kilne was in from Lodi, where his show is wintering, to spend the week-end. He expects to start the season with one of the best outfits of his long career.

The Long Beach Harbor Industrial Exposition will be held this year, April 22 to 29, in the Municipal Auditorium with J. David Larson, secretary of the Long Beach Chamber of Commerce, as manager.

Chas. Cook is back in winter quarters of the Al. G. Barnes Circus and directing a huge force in getting the show ready for the new season. The advance car crew is expected in a few days.

Bert Chipman, secretary of the Pacific Coast Showmen's Association, is receiving many offers to take the road again this season. Bert has had a world of circus experience.

Chicken Feed is offered by the Morosco Theater Stock Company this week. Charlotte Treadway, Harland Turner, George Whitman, Ann McKay, Jane Morgan, James Donian, J. Morris Foster, Joseph Eggerton, John O'Tonnel, Dorothy Eggerton and Harry Hoyt are prominently cast in it.

J. B. Sturtevant, well known in the show world and now in the real estate business here, has donated a framed testimonial of the donors to the monument of the Pacific Coast Showmen's Association for the organization's rooms. It is an artistic piece of work and highly appreciated by the association.

Alleging that three operations failed to correct a deformity in her nose and left a scar, Marjorie Fleming, an actress, has filed suit for \$50,000 damages against a Los Angeles surgeon.

A letter from Honolulu gives the personnel of the show for the Elks' Club there as follows: E. K. Fernandez, manager; Manuel Macias, Cuban wire walker; Ben Beno, high trapeze and juggling; Rue and Laura Enos, contortion marvels; monkey trapeze act, Dixon Riggs Trio, bicycle and acrobatic act; Victoria and Frank, hand-to-hand act and club swinging. Good business is reported.

David Davis, president of the Venice Amusement Men's Association, announces that the program for the summer season at Venice will be the best ever offered there.

The report submitted last week by the management of the Los Angeles County Fair, held annually at Pomona, shows that with no outstanding obligations they have nearly \$50,000 in assets. The directors were re-elected and they selected the same officers who have served the last three years. Jack Affelbauch, vice-president and manager; Fred Whyte, second vice-president; George W. Cobb, secretary, and B. Chaffey Shepherd, treasurer.

The beauty pageant committee which will select "Miss California" for 1925 has outlined a program for the beauty contest to be held June 10 at Santa Cruz.

Lee Teller this week signed with the Abner Kilne Shows for the coming summer. Last year he was with the Golden and the Snapp Bros.' shows. He will again be part of the side show.

Sponsors of the annual Carnival of States at Long Beach propose a special taxation with a view to raising \$25,000 of the city's funds each year for exploitation of the carnival.

Harry Wooding has been confined to his home by a severe cold and was missing from his concession on the Venice Pier 'coit Mine the past week. He expects to be able to resume his duties in a few days.

John Golden, New York producer, will be present at the opening February 16 of the remodeled Mason Theater, which is to be dedicated by his presentation of *Seventh Heaven*. It will be Mr. Golden's first visit here.

Lou Berg says the 1925 season will be a big one. He bases his judgment on the large number of tents he is making at Downie Bros. for Coast attractions.

Lala Coolah, appearing at the Smith Museum in Main street, states that he will make Los Angeles his home and has brought his family with him.

BOSTON
JACK F. MURRAY
Phone, Beach 0651
821 Colonial Bldg., 100 Boylston St.

With the Shows
Boston, Feb. 13.—The Chicago Civic Opera Company's two-week engagement here, ending last Saturday, hurt theater business for the time, but managers report that business has picked up a bit this week.

Three new shows are coming next week—*Simon Called Peter* replaces *Grounds for Divorce* at the Plymouth, *Be Yourself* gives way at the Tremont to *Peter Pan*, and *The Swan* follows *Meet the Wife* at the Hollis.

Eddie Cantor in *Kid Boots* is due at the Colonial following the end of the four-week engagement of the *Ziegfeld Follies*.

Rumor has it that *Rose-Marie* draws nearer to Boston and that *Close Harmony* will reach here soon. An operative version of *If I Were King* also is spoken of for Boston.

Bostonians With Current Shows
Among Bostonians with shows current and coming here are Evelyn Gardiner, Beach Hill society girl, with *I'll Say She Is*; Lota Cheek Sanders, with *Simon Called Peter*; Jack Devereaux, with *New Brooms*; Drake de Kay, James Ripley Osgood Perkins and Ann Carpenter, with *The Beggar on Horseback*.

Madeline Kettle of Roxbury recently made a hit in opera at Nee. Clara Shear, coloratura soprano, from Malden has a contract with the Chicago Civic Opera Company for next fall. Mrs. Madeline Massey of Cambridge, wife of E. Massey, who directs the Harvard Dramatic Club shows and is also a playwright, is playing in *Rose-Marie* on Broadway.

The silver anniversary of Columbia Burlesque is being fittingly celebrated this week by the Gayety and Casino theaters.

Hub-Bub
May Yohe, famous actress of 20 years ago, and of Hope diamond fame, recently appeared on the program for the annual dinner of the Jewelers' Club at the Copley-Plaza.

Cissie Loftus tops the bill at Keith's Theater this week and is standing 'em up.

Little Billy, midget "single" from the Keith-Albee Circuit, replaces Carol Chase in *Peter Pan* when it opens here, as the law won't allow the 7-year-old Miss Chase to play the part of Liza.

Abe Shore was a caller recently and reported that Shore's Greater Shows will take to the road in the spring bigger and better than ever, with some good spots booked in this territory.

Charlie Payne, of the Payne Trio, which includes his wife and daughter, last year on the Johnny J. Jones Exposition, is playing vaudeville dates around the Hub these days. They are Hawaiian musicians.

Colby Harriman and Dave Traugott, here with *The Lost World*, First National's big picture, dropped in to say "hello".

"Texas" Jack Moriarity, formerly with the 101 Ranch and big circuses, is wintering here. He and his wife, Billie Perry, are rope spinners and trick riders and may go with Miller Bros.' Wild West this season.

"Happy" Hawkins, drummer, was a recent visitor.

M. Ozarf, magician and Punch and Judy worker, is playing clubs and independent theaters thru New England. He reports several engagements as a result of his efforts while selling magic at Jordan-Marsh's during the holidays.

Loew Theater folk recently enjoyed a party and dance at the Strand Ballroom, Jamaica Plain, that was well attended.

Mose Eberstein, who owns the Odeon cinema theater at Riverside, R. I., visited the office while in the Hub buying pictures and got to reminiscing of the Dundee-Thompson days at Omaha, Neb., in 1900. Mose may desert New England for Los Angeles' balmy climate before long.

Barton Bros.' Indoor Circus, playing at the Bowdoin Square Theater, visited the Children's Hospital one day this week and entertained the kiddies.

Col. Joe Miller in New York
New York, Feb. 14.—Col. Joe C. Miller, of the Miller Bros.' 101 Ranch Show, is a week-end business visitor here.



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More "Inside" Information (?)

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E. C. SPEUHLER, 315 N. 21st St., St. Louis, Mo.

ADDITIONAL OUTDOOR NEWS

League Holds Last Meeting Before Party of February 18

Chicago, Feb. 14.—All plans for the Past Presidents' Party, February 18, were announced to be fully matured at last night's regular meeting of the Showmen's League of America. There had been some question whether the clubrooms will be large enough to accommodate the crowd. In anticipation of the subject being brought up for discussion last night Acting President Fred M. Earnes had consulted the management of the Auditorium Hotel as to what the league would be able to do in case it was deemed advisable to hold the party and dance elsewhere than the clubrooms. Mr. Barnes said the Auditorium management would give the league the use of two banquet rooms on the ninth floor free of charge and that lunch would cost \$1 per person.

The matter was discussed with interest and the sentiment appeared strongly in favor of clinging to the clubrooms. The matter was put to a vote and the result was unanimously in favor of holding the affair in the league clubrooms.

President Barnes reminded the membership that the meeting was the last one before the annual election of officers, Tuesday, February 17. On motion of Col. Fred J. Owens a standing vote of thanks was extended Acting President Barnes for his prompt and able services as first vice-president during the year just closing. Everybody stood up and cheered, and Mr. Barnes responded briefly in a pleasant vein.

Several applications were filed and adjournment was had.

World at Home Shows

Philadelphia, Feb. 14.—This week marked rapid progress at the winter quarters of the World at Home Shows here.

Dan Martin, carousel manager, and Bill Beester, Dan's chief assistant, have arrived and the machine will be completely overhauled.

Irving J. Polack was a winter-quarters visitor last week and he expressed himself as well pleased with the progress made on the equipment. Eddie Davis has booked five concessions. Jack Hoyt, who is now playing a prominent cabaret in Philadelphia, has contracted his 12-piece band with the show for the coming season. The staff as at present organized: Irving J. Polack, general director of the show and advance; Frank S. Haggerty, special representative; "Lud" Hamilton, promoter; Carleton Collins, assistant manager and publicity; John Holland, treasurer; Billy Klein, legal adjuster; W. F. (Spud) Baldwin, lot superintendent; Jack Hoyt, musical director; Buster Crone, head porter. William Forney will manage the whip. Floyd Anderson the seaplane and Eddie Lau the Over the Falls. Joseph Marks signed a contract this week for four concessions. Eddie Lau returned to winter quarters Sunday after spending a few days with his family near Lebanon, Pa. He reports Mrs. Lau and their two children eagerly awaiting the first note of the "bluebird". While in the city Mr. Polack announced that Cecil E. Vogel had been engaged as manager of the Irving J. Polack Circus for the summer season of 1925 and will complete the winter season as one of the advance representatives on the Polack Indoor show. Among visitors to winter quarters last week was H. F. (Pitzie) Brown, who was with the World at Home Shows a number of years.

CARLETON COLLINS
(Director of Publicity).

West's World's Wonder Shows

Greensboro, N. C., Feb. 12.—Rejoicing was prevalent at the winter quarters of the West World's Wonder Shows when word flashed over the wires Tuesday evening that Manager Frank West had just been exonerated from any blame for free-for-all fight which ensued on the Tasley (Va.) fairgrounds during an engagement of the shows there last August and which resulted in the death of a young townsman. The West Shows had exhibited several times at the fair during the past few years and had made a host of friends among the representative citizens there. Frank White, secretary of the fair, served as one of Mr. West's attorneys and rendered every aid and courtesy. Word, wires and letters of congratulation are being received from public officials, fair managers and showfolk, which is exceedingly gratifying to Mr. West.

The show will come out of quarters in flying colors, for progress has not been impeded. New cars, new rides, new wagons, new shows and new fronts have been added. The Greensboro Daily News recently carried a story of the new baby lions in one of its Sunday issues and since the winter quarters are being crowded with visitors. Permits have been granted for the engagement of the show here, under the auspices of Elks, assisted by the ladies of the Eastern Star and the Greensboro Women's Club. The location is in the heart of the business section and the opening date has been set for Monday, April 13. General Agent R. A. Josselyn advises that he has

already closed contracts for the following fairs: Marlinton, W. Va.; Staunton, Va.; Covington, Va.; Lexington, Va.; Martinsville, Va.; Danville, Va.; Emporia, Va.; Asheboro, N. C.; Greensboro, N. C., and the Roanoke Fair at Williamston, N. C. Tom Howard was a visitor and will probably have his Wild West show in the lineup this season. Mr. and Mrs. Frank J. England expect to join with their novelty attraction, "Vivette". L. A. Nolan will have his Broadway Style Show behind one of the elaborate wagon fronts. A massive water show is in the making. The new merry-go-round has arrived from Herschel-Spillman and the new Mangles chair-plane is on its way, as are also several flat cars and a number of wagons recently purchased from Rubin Gruberg. Ferrald Ebert had his Autodrome remodeled and it is in readiness. Jack Morro, middle-weight wrestler, will have the Athletic Stadium. The new funhouse purchased from Fred Lewis is a valuable addition. K. E. Moore called at quarters and took orders for the new canvas and seats needed this season. Oliver V. Bucklen will have a splendid new cookhouse. Frank Pope is back from Florida to prepare his several concessions. Secretary F. Percy Morency is still resting up at his home in Montreal, Can., but is expected in Greensboro ere long. Special Agent John H. Weaver is getting anxious for the call to duty. All of which is according to an executive of the above shows.

Demarest to New Quarters

Newark, N. J., Feb. 14.—Barney H. Demarest, well-known horseman, will move his Helen McLaughlin running-horse combination of 12, the New York Liqueur combination of 6, 5 head of ponies, 2 bucking mules and 5 head of Wild West stock from their present quarters to Riviera Park, Belleville, N. J., which place will be their headquarters until the fair season opens. The arrangements were made thru Leon S. Harkavy, new park manager.

Clarence A. Wortham's World's Best Shows

The heads of Clarence A. Wortham's World's Best Shows are looking forward to an unusually good season in 1925. There has been more forethought of "how to arrange a midway to attract the multitude" bestowed on the shows this winter than ever before. New riding devices will be a distinctive feature, new shows will also be added, and new faces will be remarked upon by those who are familiar with the old personnel of the show. Beckmann and Gerety, owners and operators, are rapidly maturing their plans.

The Circus and Wild Animal Show will be all new. The Water Circus will present innovations in that line. The Congress of Fat Folk will be new this year. Cary Jones, he of "Snake Oid" fame, will have a new laugh factory on the midway. He also will have the Crystal Maze. Riding devices will be conspicuous because of their number as well as by their quality.

The organization of the staff will be but lightly changed. Edgar T. Neville, secretary of concessions, has spent much of the winter at quarters in St. Louis. He has been instrumental in rendering material help to Messrs. Beckmann and Gerety. It is likely the shows this year will enjoy a long season. An early opening is looked for, and bookings now indicate the close will be late in the fall. Beckmann and Gerety have little work of importance to add to the show. Practically all that remains to be done is handling the maze of small details accompanying the usual spring opening of a big traveling amusement organization.

BEVERLY WHITE
(Press Representative).

Coleman in Windy City

Chicago, Feb. 12.—George Coleman, well-known general agent, was a Billboard caller today.

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

Another Eclipse Expected WITH THE SPRING NUMBER

OF The Billboard

ISSUED MARCH 17
DATED MARCH 21

Packed and jammed with data of vast interest to everybody in the amusement profession, those of the outdoor fields in particular.

Illustrations in abundance. A cover in four brilliant colors. Appropriate lists of all kinds including, FOR THE FIRST TIME IN ANY PUBLICATION, A TABULATED CIRCUS INDEX, showing at a glance what cities and towns throughout the United States and Canada had railroad circuses of more than two cars, as well as the dates, in the past five years—a list that will be of inestimable value to circus owners, managers and agents in particular.

Then there will be the usual Circus and Carnival Rosters and last, but by no means least, a number of special articles by writers who KNOW their respective fields, among them being

W. R. HIRSCH

Mr. Hirsch is one of the best informed as well as most popular fair secretaries in the country. He has been successfully guiding the destinies of the State Fair of Louisiana for many years, first serving as president, then president-secretary, and for the past 10 years or more as secretary.

FRED W. PEARCE

Mr. Pearce is a widely known builder and operator of roller coasters and other park rides and is thoroughly conversant with conditions in amusement parks throughout the United States. His long experience qualifies him to speak with authority. His subject should be of great interest to park men.

ROBERT E. HICKEY

Former general press representative of the John Robinson Circus, Mr. Hickey is returning to that institution after a year's contract with the World Amusement Service Association, Inc. Previous to his circus connection he was publicity promoter for seven years with J. Alex Stuart. He has also been connected with many daily newspapers and the Associated Press.

AL FLUDE

Mr. Flude, editor of The Platform Department of THE BILLBOARD, is one of the best authorities in the chautauqua branch of the entertainment world. His article will deal with the chautauqua.

JOS. C. MILLER

The name of "Colonel" Miller in the Wild West world is a household word. He and his brothers are returning to the fold the coming season with the famous "101 Ranch" after an absence of some years. Because of this an article from him should be all the more interesting.

MRS. FRANK W. GASKILL, JEAN DEKREKO, GEO. F. DORMAN, FRED P. SHIELDS, HAROLD BUSHEA, W. H. RICE and other pioneers will give their versions of the origin of traveling carnivals—a symposium.

JAMES F. DONALSON

Thru his long connection with amusement enterprises, particularly circuses, as press representative, and many years devoted to the daily newspaper field as news writer, reviewer, etc., Mr. Donalson has been able to study thoroughly the connecting links between amusements and the dailies, and it is on this subject that he will contribute an article.

ROBERT F. DEMOREST

Mr. Demorest, owner and manager of the Demorest Stock Company, has been in the show business some 23 years. With resiliency as his motto, he has established a very good reputation in the south, both in houses and under canvas.

BARRY GRAY

Mr. Gray has spent about 35 years in the show business, entering it as a singing comedian in 1883. Before retiring from the road some years ago to enter a commercial field he had done a marionette art; in fact, he did marionette manipulating for approximately 31 years in vaudeville and with circuses and other shows.

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WANTED

CAN PLACE EM No. 5 WHEEL. Play in four best locations in ST. LOUIS, THEN ON THE ROAD UNDER STRONG AUSPICES. ALSO HELP FOR TWO-ABREAST. Victor Hunt, can place you on Grease Joint. Address JOHNNY BALE, 3840s Page Boulevard, St. Louis, Missouri.

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Pit Show, Musical Show, Platform Show. All Wheels, \$25 00; Ball Games and Grind Stores, \$20.00; includes light and railroad transportation. Have some Flat Wagons for sale, also Seaplane. This show will play Iowa, Minnesota, Wisconsin, North and South Dakota. Open in Boone, Iowa, in April. Address ED A. EVANS, Leavenworth, Kansas.

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Tel. Revere 1036-J.,

185 Campbell Ave., REVERE, MASS.

(We answer all mail promptly)

Show Gossip

And Other Things of Interest From the South Seas

By WILL LEA

Writing from Suva, Fiji, December 22, Will Lea, who is clowning his way around the world, says:

"I just put in 24 days in the Fiji—about the most strenuous and exciting of my touring experiences. Back in the days of the wagon shows thru the wilds of Arkansas, Louisiana, etc., the festive rube used to keep us guessing what was going to happen next. This had it beat. "Thru the courtesy of the British Government, from the Acting-Governor of Fiji, down to the European police inspectors and native constabulary, in conjunction with missionaries, both Catholic and Protestant, I was enabled to make a two-week tour of the islands. On the river, island of Ovalau (the original capital of the group), where I gave my clown stunt as a finale to the natives' fire dance, which they put on for our party, there were some 200 natives, in various form of Garden of Eden makeups who had never seen an acrobat, let alone a clown. They watched my stunts and antics in perfect silence, but their facial expressions would have been some study for a movie director. When I finished with a swift routine of acrobatic and contortion work, landing close up to a crowd sitting on a log, half of them went over backward off the log, and got to their feet running for the bush, and most of my audience followed—in fact, we had quite a time coaxing them back, as members of our party told me that they were puzzled over whether I was a man-god or a man-devil.

"It is quite easy to understand why I have been received with such an ovation here. I have been the center of interest since my arrival, the reason being that I am the first trouper in my line to hit these shores within the memory of the oldest inhabitant. In case someone else wants to make the tour, here is the information:

"It is eight days' passage from Honolulu by the Royal Canadian Pacific mail steamer. The fare is \$150, one steamer a month. Suva is four or five days' journey from New Zealand, fare \$11; five to seven days' sail from Sydney, Australia, fare \$15 to \$25. Suva is the seat of government, with a population of about 1,500 Europeans, men, women and children; about 500 Fijians—good Christians that won't work—some 700 of mixed nationalities, and nearly 3,000 East Indians who do all the work, and were imported from their native land for that express purpose. I forgot to mention that the Fijians make excellent police and soldiers—that job just fits them. The aboriginal in general won't work for the white man, and on some of the most fertile and prolific islands the appearance of a Hindoo, Chinaman or Jap. would mean an immediate call to a war council, war dance, and the finish of the intruder. Therefore the natives seldom have any money, and they don't want or need it.

"With a rainfall the year 'round, a climate not nearly so humid as Hawaii and many other islands bordering on the equator, a variety of wild fruits and edible vegetation which abounds as in no other part of the globe, the ocean at their front door, the rivers teeming with fish, a variety of bird life, no carnivorous animals or venomous snakes, some of the natives do not even wear the first awakening of our fall—the proverbial fig-leaf.

"Fiji is out of the track of the regular world's tourist, except the port of Suva, the capital of Viti Levu or Levuka, on the island of Ovalau. In order to get to the other islands or up rivers, you must travel by shallow draft or native boats on account of coral reefs, waterfalls, etc. It is a glorious sight, but you are liable to be grossly guessing what is going to happen next to fully enjoy it. There is a Town Hall, also two movie theaters at Suva; a movie at Levuka, 60 miles from Suva; a movie at Nausori (12 miles from Suva) the center of one of the big sugar plantations of the islands, where some three or more thousand Hindoos are employed; a movie at Lautoka, on the other side of the island, the largest center of sugar planting, and a movie at Ba, some 20 miles from Lautoka. At Nausori I never saw one Fiji native humping at any job except looking there on police duty, and, as the Hindoo is about as peaceful as his sacred cow looks, the policeman is seldom put to any exertion.

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Steady customers know our big values. Don't delay. Get acquainted now. 25% with order. Add postage on sample gross. Money back always if not pleased. SEE STORES—We want your name on our mailing list. We often have many small close-outs, too small to advertise.
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"That is the full extent of the Amusement Circuit. The movie houses seat between 200 and 400 persons. They show anything they can get, when they can get it, from New Zealand and Australia—mostly our old familiar American brand of wild and woolly movie, occasionally varied by a special attraction. "Among the vast variety of fruits and wild vegetables which need no cultivation there is one plant the natives do labor to cultivate, and that is the plant from which they brew their national drink, Yagona (pronounced 'yagona') or Kava. Like the pulka plant of Mexico, the bano of the Philippines, the hashesh of the desert Arab, etc., they seem to thrive on it, and 50 years of missionary work and white man's civilization has only enabled the natives to brew a better quality—so they say—than formerly."

Frank Watrigant Injured

Salinas, Calif., Feb. 13.—Frank Watrigant, only surviving member of the once world-famed Watrigant troupe of flying trapeze artists, who toured America and Europe with P. T. Barnum's Circus, and who more recently was a hotel clerk here, is in a critical condition in the San Benito County Hospital as the result of being run down by an auto. Physicians say he is suffering severe internal injuries. Watrigant, who is 40 years old, has been a resident of Monterey County for 30 years. Years ago he was a member of the London Road Shows.

Barnum Night Celebrated

Prominent Circus People in Attendance

Bridgeport, Conn., Feb. 13.—"Barnum Night" was celebrated this week by the Algonquin Club, of Bridgeport, the city of which P. T. Barnum was at one time Mayor, and where he is now buried. In honor of the event Dr. C. C. Godfrey, personal friend and physician of the late showman, presented the club with a fine likeness of Mr. Barnum. He took the people of Bridgeport to task for the poor support they are giving to the Barnum Institute, a museum which Barnum donated to the city, and which, because of lack of support, the directors were compelled to rent a portion of for commercial purposes. Much enthusiasm for the museum was worked up

during the meeting and support in the future was promised by all present. Among some of the circus men present were Charles Hutchinson, Carl Hathaway, Fred Warrell, Fred DeWolf, Dr. Shields, J. D. Miller, W. J. Conway, Thomas Lynch, John McLaughlin, George Denman, W. H. Lusborough, John Patterson, F. A. Cook, A. L. Webb, P. T. Kelley and George S. Hill.

Showfolk Entertain at Veteran Soldiers' Home

Leavenworth, Kan., Feb. 13.—A holiday was observed at the National Soldiers' Home here yesterday. At night, under the auspices of the United Spanish War Veterans, a vaudeville program was presented in the home theater, with a number of entertainers in the outdoor show world wintering in Leavenworth on the bill, including the following: Pat Brogan, last season with the Noble C. Fairy Shows, and George Veix put on their act, Koo-Koo Nuts; Simon D. J. Collins his act, She Used to Ride a Trolley Car; Frank S. ("Uncle Sam") Colburn gave a talk on Lincoln and sang his latest published song, If You Don't Go to School With Me I'll Go to School With You; Count Zeino did his magic, Dorothy King and Mrs. Crail sang several songs, and John McGregor did his free-eating act. Among showfolk who went to the home with the acts were Mrs. Ira Wilson, Mr. and Mrs. Ed A. Evans and Mr. Crail, all guests of Lago May, former trainmaster for the James Patterson Circus, who took the party thru the home and then to supper at a hotel. This was the first vaudeville show presented at the home for several years.

Buy Tickets Anyway

Chicago, Feb. 14.—Edward P. Neumann, chairman of tickets for the Past Presidents' Party at the clubrooms of the Showmen's League of America Wednesday night, February 18, asks that parties not buying tickets because they cannot be there to send in their money anyway. He calls attention to the fact that the money goes to the Cemetery Fund of the league and that every dollar is needed. Send remittances to Showmen's League of America, 177 North Clark street, Chicago.

75	125	175	225	275	325
375	425	475	525	575	625

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Attractions

St. Louis, Feb. 14.—A sellout for every show is reported at the American Theater this week for the *Music Box Revue*. A special matinee was given Friday to take care of the overflow.

The Woodward Players drew splendid houses this week with Elinor Glynn's *Three Weeks* at the Empress, where *The Monster* is slated for next week.

The Chicago Grand Opera Company is scheduled for three performances at the Shubert-Jefferson, March 6 and 7. Prices will range from \$3 to \$7.50, a high mark here.

Theater Robberies Frequent

Three daring theater robberies were committed this week, following closely on the heels of others perpetrated during the last two months. The Skouras Brothers, owners of a chain of theaters in this city, have been especially hard hit. At the West End Lyric last Monday two armed men robbed Cullen Espy, the manager, after he had counted the money in the box office and was waiting for an officer to accompany him to a bank.

The safe at the Delmar Theater was blown open early Thursday morning and about \$1,000 was stolen, reports Hector M. E. Pasmazoglu, manager and president of the Super Theater Corporation, which also operates the Plaza, Yale, Congress and Critteron theaters. Robbers carried a 300-pound safe out of the office of the Red Wing Theater Thursday night. Cash had been removed from the safe following the closing of the show, and the bandits secured only valuable office papers.

Theater Robberies Frequent

Steve Chulick, proprietor of the Lowell Theater, was exonerated by the Grand Jury yesterday on a charge of homicide in the death of Elroy Finke Tuesday evening following a disturbance in the theater. Finke resisted ejection from the theater. The jury exonerated Chulick on evidence that he fired the shot which killed Finke in self-defense.

New Mutual Burlesque Theater

Joseph Oppenheimer this week showed plans for the Mutual Theater and hotel, work on which is to commence in May. The site has a frontage of 110 feet on Seventh street and 135 feet on Chestnut street, immediately adjoining the American hotel. The lease of the Garrick, where Mr. Oppenheimer is presenting Mutual Burlesque, expires May 1. It is expected to have the theater completed by September 1. There will be about 500 hotel rooms and the theater's seating capacity will be 1,700.

Pickups and Visitors

Lee Shubert is expected to arrive today from New York to confer with his local manager George H. Lighton, and others regarding a new theater. The Shuberts' lease for the Shubert-Jefferson expires November 1, by which time the building must be vacated. Those in the know claim that a site further downtown than Twelfth street, where the Shubert-Jefferson is located, will be chosen.

Johnny Bale was a visitor today and advised that he will open his carnival in April and play local lots for two months, after which he will play smaller towns in Missouri and Southern Illinois.

Robert J. Katell was a visitor yesterday, coming from Springfield, Ill., where he filled a vaudeville engagement. In Chicago, a few weeks ago, he played a piano for 81 hours, 14 minutes and 36 seconds.

C. W. Finney, general agent of Miller Bros., 101 Ranch Wild West, was in the city Sunday on his way to Louisville, Ky. While here he made several railroad contracts and visited Ora O. Park, press representative of Loew's State Theater. Clifton Kelley was here en route to Indianapolis and Chicago. He is associated with a fireworks concern.

Wallace and Pauline Cobb, who have been wintering here, left last week for Peru, Ind., to take up their work at the winter quarters of the Hagenbeck-Wallace Circus.

Hoffman and Hughes were callers Monday, arriving by auto, after touring the South for a few months. They will again be with the Henry Marx Exposition Co., opening at Memphis, Tenn., March 9.

Louis Lapage was a recent visitor, coming from Granite City, Ill., winter quarters of the Barlow Shows, for which he is contracting. He will again have the big posing show with Barlow this year.

C. L. Doerr, orchestra leader, has returned from Hot Springs, Ark., where he played a five-month engagement at the Eastern Hotel. He will play in this section for a few months.

Ed. C. Talbot, general agent of the D. D. Murphy Shows, returned to St. Louis Tuesday from Chicago and other northern points, where he signed several contracts for the coming season for his show.

Charles DeKreko was a *Billboard* visitor Tuesday with his niece, Anna DeKreko. He informed that his brother, Andre, who was dangerously ill for three weeks, is on the road to recovery.

WISE SHOWS CAN PLACE

For Season, Opening March 7 to 14 in Bessemer, Ala.—Attractive, legitimate Concessions. Few choice Wheels open. Can place Blankets, Silver, Floor Lamps. Dolls and Lamp Dolls. All people booked report March 2. Have good lineup of fairs starting August. All address DAVID A. WISE, Box 286, Bessemer, Ala.



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NOTICE, Sam E. Spencer Shows, 1925 SEASON

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WANTED—Penny Arcade, Fun House, Walk-Through Show, small Wild West, Platform Shows, Grind Shows, Minstrel Show. I will furnish outfits for first-class Showmen. I have a few choice Wheels open, at \$35.00. Can flash anything on Stores. Also a few Grind Stores, \$25.00; Ball Games, \$20.00; American Palmistry, \$10.00. I own four of the best Rides in the business. Call Summerville, Phone 484-W. SAM E. SPENCER SHOWS, Brookville, Pa.

Harry R. Overton, agent of the Ringling-Barnum-Bailey Circus, was in the city for several days on business in connection with a Cincinnati show printing house. Mr. Overton formerly managed the Colonial Theater here.

The Moore & Allen Productions are rehearsing a new musical comedy show, *Vanities of 1925*. The cast includes Billy Moore, straight; Babe Moore, soubret; Tom Breen and Jack Berry, comics. In the chorus are Clara Young, Olive Klump, Gene Farris, Hazel Dean, Clara Thurman, Billy McKnight and Alberta Ware.

E. G. Via, formerly part owner of the Miller-Via Shows, who returned from an extensive trip thru the East last week, left yesterday for points in Iowa.

Billy S. Finnegan was a visitor Tuesday en route from Louisville, Ky., to Chicago.

Pat Walsh and his wife, who have been wintering with their folks in Southern Missouri, are in town this week. They soon will rejoin the C. R. Leggette Shows.

Jake Milandt, president of the Burlington (Ia.) Fair Association, was here Tuesday.

Fred Beckmann and B. S. Gerety, owners, and H. H. Sanger, general agent, of the C. A. Wortham World's Best Shows, and Les M. Brophy, general manager, and Art Daily, special agent of the D. D. Murphy Shows, leave tonight for the Fair and Showmen's meetings in Chicago.

Ben Sturges arrived this week at winter quarters of the C. A. Wortham World's Best Shows, where his crew is repairing and painting cars. Sturges will be master transportation man with the show this year.

Ralph V. Ray, who is wintering here, and who last year managed concessions on C. A. Wortham's World's Best Shows, has signed up to manage the D. D. Murphy Shows' concessions for the coming season.

Jack Morgan visited *The Billboard* office while en route to Christy Bros' Circus winter quarters in Beaumont, Tex.

The famous Bullock Family, headed by Gus Bullock, arrived today to prepare its show at the D. D. Murphy Shows' winter quarters. The Bullocks will be a feature attraction of the Murphy midway.

Indiana State Fair Splits Free-Act Contract

The Indiana Board of Agriculture met on Tuesday, February 10, to award contracts for carnival and free acts for the Indiana State Fair.

The Greater Sheesley Shows, represented by Messrs. Barkley and C. W. Craft, were awarded contract for the midway. A stiff fight was being waged between the various agencies present for the free-act contract. After a lengthy discussion, and after the board had adjourned till the following morning before rendering a decision, an arrangement was finally arrived at whereby the Gus Sun Co. and the Western Vaudeville Managers' Association split evenly in the contract to furnish the platform attractions. Gus Sun was personally present, while H. Rittenfeld handled his case before the board. Western Vaudeville was repre-

sented by Earle W. Kurtze and Mr. Pollock.

The contract for fireworks was given to the Gordon Fireworks Co. of Chicago.

Other showmen present were Chas. Duffield and Ed. F. Carruthers for the World Amusement Service, A. D. Alliger for Potts Fireworks, Jimmie Simpson of the Zeldman & Pottle Shows, Doc Waddell for T. A. Wolfe Shows, and others.

Glenn Davis' Daughter Ill

Undergoes Unusual Operation at Lincoln Hospital in New York

One of the most extraordinary operations ever performed in Lincoln Hospital, New York, was that on Dorothy Davis, six-year-old daughter of Glenn Davis, manager of Rotax Bros. Humpty-Dumpty Circus and Minstrel Shows, of 351 E. 135th street, that city. The youngster was removed to the hospital January 22 after her windpipe and bronchial tubes had become so clogged with pus that she could breathe only in gasps. After a hurried examination doctors diagnosed the case as laryngeal diphtheria. She was prepared for an immediate operation. One of the doctors attempted to stimulate respiration artificially while the other administered a dose of adrenalin. For fully two minutes the child was apparently dead. Her breathing had entirely stopped and no heart action was discernible. The operation involved an incision into the trachea, or windpipe, below the point of infection and the insertion of a steel breathing tube. She was removed to a ward and within a half hour her breathing and circulation had become normal. She was then removed to the Willard Parker Hospital for special treatment, the tube preventing her speaking. It is still too early to know whether she will recover, but at the Willard Parker Hospital it was said that her condition was as good as could be expected.

Circus Officials in Accident

Zack Terrell, Dan Odum and Frank Gavin Narrowly Escape Serious Injuries When Auto Overturns

Peru, Ind., Feb. 16.—Zack Terrell, manager, and Frank Gavin, concession manager of the Sells-Floto Circus, and Dan Odum, manager of the Hagenbeck-Wallace Circus, narrowly escaped serious injury last week when Odum's sedan turned completely over on State road No. 7. They were en route to Wabash to attend a horse sale, and when near the Erie church Mr. Odum, driver of the car, turned out to allow an approaching auto to pass. Owing to the condition of the road, the rear wheels skidded and the machine turned turtle. The heavy construction of the sedan top saved the men from a more serious fate. All were more or less cut and bruised, but it is expected that they will be completely recovered within a few days.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

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HURRY! one of the greatest propositions ever offered for Carnivals and Fairs. You can make a whale of a lot of money out of it—either on a full-time basis or a part-time basis.

The idea is this: Sell HARRISON CLOTHES from the selling kit we supply you. They're the finest clothes \$24.75 ever bought—latest New York styles, wonderful materials, perfect tailoring. They're a cinch to sell. Particularly because we help you sell them.

We supply you with an order taking kit that could almost make sales all by itself. We give folders and cards and instructions—everything to make it easy for you to make money.

You collect your liberal commission when you make the sale. Customer pays balance direct to us. No troublesome details to attend to.

It is a wonderful proposition for a man that will get behind it. You're bound to earn big profits every day, every week. You can sell along the route and you can come back for repeat business. It is the chance of a lifetime.

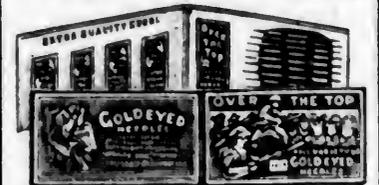
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WANTED—Shows. Will furnish outfits for Pit, Minstrel, Athletic, Snake or any clean show. All Concessions open except Cook House. Positively no grill. Route furnished to interested parties. WANTED—Help for Eli Wheel, Merry-Go-Round and Merry Mix-up. Address R. E. (HUCK) WALTON, 4519 Bryce St., Fort Worth, Texas.

L. J. HETH SHOWS
WANT

Experienced and capable party, to organize and take charge of No. 2 Side Show. Will furnish complete new outfit. Tent, size 20x120. WANT Acts suitable for circus side show. Address L. J. HETH SHOWS, Box 104, North Birmingham, Alabama.

PHILADELPHIA

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Philadelphia, Feb. 14.—New plays here this week are Moon Magic, at the Broad Street Theater, and Conscience, at the Walnut Street Theater.

The Stepping Stones, with Fred Stone, tonight finishes a six-week run at the Forrest Theater.

Durie to Broadway promises to continue for some time at the Lyric.

Here and There

Blossom Seeley heads the Keith bill this week and with her excellent company is a winner.

The Hogmanay String Band, winner of a Mummer parade prize, is a hit at the Cross Keys. Downie's Circus is at the Broadway, the Penitential Masqueraders at the Ophian and Vera Gordon and Company at the Earle.

In the ill-fated Romola continues big at the Aldine, likewise Janice Meredith at the Arcadia and The Golden Bed at the Stanton. The Fox has a Barbara Lamarr picture and a large bill of added attractions.

The Mendelssohn Club held its Golden Jubilee Concert at the Academy of Music Tuesday night with great success. The chorus numbered 200 and music was by the Philadelphia Orchestra.

The celebrated Sittig Trio, Margaret, violin; Edgar H. cello, and Frederick V. piano, gave a wonderful concert in the Academy of Music Foyer last night.

Lowell Sherman in High Stakes, a play in three acts by Willard Mack, comes to the Adelphi Theater March 16, and the Ziegfeld Follies, featuring Hazel Dawn, will appear at the Forrest March 2.

Mac Desmond and Her Players offer Top Tonight, Dearie, at the Desmond Theater this week.

Welch's Theater, with the Emmet Welch Minstrels, has another winner this week in How to Marry Off Your Daughter.

Willie Creager and His Symphonic Recorders are registering at the Fox Theater this week. At the Fays Theater are the Four Mounters, Clark and Villani, Kramer and Doll, Frear, Baggett and Frear, and the Seven Brown Girls. A fine bill.

Great White Way Shows

Nitro, W. Va., Feb. 11.—Everything is moving along nicely at the winter quarters of the Great White Way Shows here. A great deal of the construction work has been completed and the painters are now busy on their part of the re-embellishment program. The show will have a 15-car train this year.

Mr. and Mrs. P. W. (Bert) Cobb have arrived from Augusta, Ga., with their caterpillar and merry-go-round. C. E. Weekly, of Huntington, has booked his cookhouse with the show for the season. Mr. and Mrs. Zimple have again signed their two concessions, making their third season with this organization, and Mr. and Mrs. William Mackey have signed their two concessions. Optimism regarding the forthcoming season being a successful one for outdoor amusements is freely expressed by members of this company. All of which is according to an executive of the above shows.

Great Eastern Shows

Birmingham, Ala., Feb. 11.—The Great Eastern Shows are getting everything in readiness here for their opening in March. Among the attractions Geraldine Shadd will again have her "Springtime" show, "Mac" and Olla Davis their Hawaiian Show and Musical Revue, Kid Mack his Athletic Show, and E. Robinson his 5-in-1. Among the concessions Joe Neal and wife will have their string, Jack Thomas, three; H. Caney, two; Joe Hoye, six; Eddie Connor, ten and the management seven. The writer (J. Young, representative) returned a few days ago from an engagement booking trip which was gratifyingly successful.

Johnny J. Jones Exposition

Tampa, Fla., Feb. 11.—The second week of the South Florida Fair and Gasparilla Carnival has started wonderfully and gives promise of being very successful for the Johnny J. Jones Exposition.

In order to correct a possible wrong impression regarding the Johnny J. Jones Exposition, whereby it might be construed that the organization now playing here has the same attractions that will play the regular season, the writer wishes to advise that there is a world of construction of paraphernalia and applying of color and glistening embellishments going on at the show's winter quarters at Orlando, Fla., and a great deal of the equipment here with the show will be replaced when the "big thing" is ready for its journey north.

A big bit of the travelling midway here has been Bison Bill's wax figure exhibition, an expensive attraction depicting nationally known personages, each figure being a work of art.

After the Orlando Fair next week a 20-car show will play the fairs at Bradenton, Plant City, Lakeland, St. Augustine, Daytona and Palm Beach, three

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SEASON OF 1925

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P. S.—Notice, park and fair managers, beware of false letters being sent around. My band is the only band playing here season 1923-24-25. Information Chamber of Commerce.

weeks at Miami and then go to Jacksonville, where all the attractions of the show will be assembled and the big aggregation will leave from that point to Washington, D. C., where the regular season for 1925 will open early in April. According to present plans the show will play Boston, New York City, Worcester, Springfield, Providence, Hartford, Bridgeport, Albany, Syracuse, Rochester, Buffalo, Pittsburgh, Dayton, Cleveland, Chicago, Detroit and into Toronto for the big exhibition.

At this writing the writer is on the broad of his back in the Gordon Keller Hospital, Tampa, where he has been for the past week, and this epistle is being dictated to a stenographer.

ED R. SALTER (Johnny J. Jones' Hired Boy).

"Increase License" Bill In Indiana Legislature

A report reached The Billboard from Indianapolis last Friday to the effect that Representative Sherwood had on Thursday introduced in the Indiana Legislature, in session, a bill (No. 332) that had the earmarks of being aimed almost directly at carnival amusement organizations. The bill was said to be one to amend the law of 1917, to increase current rates of licenses for circuses and carnivals in cities and towns to \$100 a day for 10 cars, and a pro rata increase according to the number of cars carried by shows. As the bill was presented late in the current session of the legislature, it was thought by opposing interests to its passage that the sponsors of it might be hopeful of "jamming it thru." Further than the recording of the bill's introduction the House had not acted on it up to its Monday session.

Lippa Amusement Co.

Detroit, Feb. 12.—Leo Lippa, general manager of the Lippa Amusement Company, has put 10 men to work in winter quarters at Alpena, Mich., and work has started in earnest on the equipment.

A partial list of the shows, rides and concessions booked to date: Circus Side Show, Musical Taborid, owned and managed by Mr. Lippa; Midget Village, Wm. Bahnsen, owner; Jerry, the eight-legged horse; John Mayne's Mechanical City; merry-go-round and ferris, owned by the management; Jackie Smith and Chet Taylor, six concessions; C. A. Thorpe, two; Mr. and Mrs. Sam Silberstead, two; M. L. Weddington, cookhouse and Juice; C. Lovell, palmistry; Louis Landesman, one, and Thomas Getner, two, according to an executive of the show.

Narder Bros.' Shows

Philadelphia, Feb. 11.—Preparations for the opening of the new season by Narder Bros.' Shows are advancing nicely at the winter quarters at Hog Island, where a crew of men under the supervision of Trainmaster Arthur Courtenay is rebuilding and repainting every piece of paraphernalia. The show this year will have not less than 20 cars and will carry 7 riding devices and 15 shows, not less than 8 of which will have wagon fronts. A new Water Circus, unique in design, will be built and it will have 15 people. There will also be a Fashion Revue, Minstrel Show with its own band and orchestra, Circus Side Show and other features. W. E. Sineley and W. K. Davison will again be with the show with their lineup of riding devices. The show will open early in April in Philadelphia and will play there several weeks on various locations, then will move into territory never before played by this

show. General Representative Edward K. Johnson has been having very satisfactory success with his contracting of engagements, including the Fourth of July spot. General offices of the show have been opened in Philadelphia.

The staff personnel will be as follows: Narder Brothers, owners; Nat H. Narder, general director; Edward K. Johnson, general representative and traffic manager; Jack DeUrberville, press representative and director of promotions; Irving Narder, secretary; Sylvester A. Kerr, electrician, and Arthur Courtenay, trainmaster.

Two promoters will be used this year ahead of the show, under the direction of the writer, and will make each week a novel promotion. Special paper has been designed and will be turned out by a Philadelphia concern for the show this year and there will be a billposter three weeks ahead of the show.

JACK DEURBERVILLE (Press Representative)

Hu-Hil Attractions

Birmingham, Ala., Feb. 10.—The Hu-Hil Attractions are nesting in winter quarters at 2500 Third avenue here, following 46 weeks of trouping on their initial season. Thirty-six of the weeks were played in and around Birmingham and it proved a successful experiment in showdom for Mr. Hill. During its first season the Hu-Hil attractions featured exclusively rides—no shows being carried. There were 15 concessions. For the coming season, however, there will be no concessions with the exception of novelties and eating and drinking stands. But there will be shows.

Mr. Hill's attractions will be assembled into a sort of portable park this year, consisting of four rides and seven shows, all having panel fronts. This galaxy will be enclosed by a portable fence and he will use a gate. All rides and shows are owned by the management. It is Mr. Hill's plan to carry sufficient free acts of such a meritorious nature that he can command a gate charge, the acts also serving the double purpose of keeping the people on the lot. "I'm all set insofar as hooking is concerned," states Mr. Hill, "for eight weeks prior to the opening of my park in Birmingham, where we will hold forth until Labor Day, following the holiday close with a series of fairs and auspicious bookings." Winter quarters is a busy scene with these winter days. A crew of carpenters, mechanics, painters and electricians putting the rides, etc., in shape for the summer grind. The opening is set for March 15. All of which is according to an executive of the above show.

North Tonawanda, N. Y., Feb. 10.—George L. Dobyns has placed his order with the Spillman Engineering Corporation for an Over the Jumps, with a special-carved cornice and a special set of head shields, finished in gold leaf, and wired for about 750 lights. The Over the Jumps on the Rubin & Cherry Show will have a duplicate of the cornice made for Mr. Dobyns. H. L. Rinard, the well-known ride operator, of Everett, Pa., and manager of Narrows Park, Cumberland, Md., has placed his order for two Over the Jumps. Leo Lippa, of the Lippa Amusement Company, purchased a new carousel for his live-wire organization. Al Spillman, treasurer and chief engineer of the Spillman Engineering Corporation, and Bert Earle will sail February 17 for England to close up a contract for a new device that made a tremendous hit at the British exhibition. Mr. Spillman is planning to make several stops in France and Germany before returning. At the present the plant is working full capacity and it is only a matter of a few weeks when it will be working overtime.

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New Southern Shows

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San Francisco, Feb. 13.—Some time ago the local lodge of Scots bought out the house at the Alcazar Theater for next Tuesday night under the impression that the play would be Just Married. Learning that the play would be So This Is London the Scots were disappointed and a committee so told Henry Duffy, who satisfied them by arranging for a special performance of Just Married.

Owing to illness Claudia Muzio, prima donna, who was to appear here February 16, canceled the engagement and will sing here later.

Henry Miller is to open at the Columbia Theater in April for a period of about 20 weeks.

Ten thousand persons attended the final municipal concert by the San Francisco Symphony Orchestra Tuesday evening at the Exposition Auditorium.

Will King's engagement at the Strand Theater terminates February 20 and there is talk of his moving to the Casino.

The Orpheum has taken over the old Fox Theater in Oakland, which will be altered and redecorated at an early date.

Oliga Petrova is getting considerable favorable publicity from the local press in connection with The White Peacock, now playing to crowded houses at the Columbia.

Two new film theaters are to open early in March in upper Market street. One is to be located next to the Imperial Theater, near Seventh street, the other next to the Crystal Palace, Market near Eighth street. Each house is planned to seat only 400 persons, and the management of both is to be in the hands of Max Graf.

Gaetano Merola, director general of the San Francisco Opera Association, returned Monday after a sojourn of several months, during which he visited the great music centers on the continent.

San Francisco will have a building at the Reno Exposition next year in commemoration of the completion of the trans-continental highway. Funds will be provided for it in the next city budget.

Joe Short, clown of the Ringling-Barnum Circus, dropped in to say that he had signed for the coming season and leaves for New York tomorrow by way of the Panama Canal.

Rue and Laura Enos, contortionists, write that they are doing good business in the Hawaiian Islands under the direction of E. K. Fernandez.

Ben Beno, well-known aerialist, writes that he is now playing the coffee country and has one more stand in the island of Hawaii, then will go back to Honolulu for the Mid-Pacific Show. After the Elks' Show he will go to Australia.

W. M. King, of the Two Kings, vaudeville artiste and outdoor showman, and his wife are taking a vacation and expect to spend the next two months here.

Colonel and Mrs. C. E. Bray arrived a few days ago and expect to remain here for several months. Bray formerly was head of the Orpheum Circuit here. After getting the Western Vaudeville Managers' Association well under way he gave up active business, and, with his wife, went to Europe on a vacation.

Max Bradfield's Orchestra and Myrtle Dingwell, comic opera favorite, are booked for the Warfield Theater next week.

Grammer & Custer Shows

Lawton, Ok., Feb. 11.—Preparation for the coming season is well under way at the winter quarters of the Grammer & Custer Shows here, their opening spot, Clay Bondurant, who has the Ferris wheel and four concessions, is here and will give his wheel a coat of aluminum paint. Frank Loudis advises that he will soon arrive from Albany, N. Y., to repair his three-abreast merry-go-round. The merry mix-up will arrive in March. Joe Keys will have the Wild West show, which will be featured. Fred Calkins, who has a store show in San Antonio, Tex., informed that he will be on hand about two weeks before the opening with his big snake and some concessions. Jimmie Odore will have the Athletic Show. All shows will have panel fronts, including the five platform attractions. The Congress of Fat Folks will arrive about March 15.

F. M. Sutton, who formerly operated the Great Sutton Shows, now operating a hotel and restaurant in Marianna, Ok., and a stockholder in the Grammer & Custer Shows, is expected to visit winter quarters in a few days.

GEORGE SUTTON
(Press Representative).

Corey Greater Shows

Pottsville, Pa., Feb. 11.—Work in the winter quarters of the Corey Greater Shows at Harrisburg, Pa., is under way in good shape. In addition to the mechanics individual outfit owners are there, getting ready for the show's opening here April 22.

Billy Howard is rebuilding the Barrel of Fun and Mechanical City, New canvas for the One-Ring Circus, Athletic Show and Minstrel Show has been ordered. The Frazers have been signed with their impalement act for the 20-in-1 and Jack Wilson to manage the circus. Preston Jenkins, with several assistants, is repairing the rides. P. J. Finnerty and Jack Rodgers, of the advance, arrived from Florida last week and will immediately start promotions going at Pottsville. M. L. Hopper writes from Orange, Va., that he is building a new cookhouse. Joe Hollander, who will have charge of the Athletic Show, is wrestling in South Carolina this winter. Harry (Whitey) McKinley, electrician, also concessionaire, and wife are wintering at Pittsburgh, as are also Mr. and Mrs. J. H. Brown. George (Whitey) Usher, wintering in

slopes to Sarasota Bay. The Whitfield Estates is the former Richard Ringling home and grounds.

Zeidman & Pollie Shows

News of importance to the outdoor show world is contained in an official announcement from the executive offices of the Zeidman & Pollie Shows at Spartanburg, S. C., that Henry J. Pollie has become their general representative, and has for the past few weeks been busily engaged in signing contracts for important Southern dates, his latest successes along these lines being the Georgia State Fair at Savannah; the Fall Festival at Augusta, Ga., and the Georgia State Exposition at Macon. Mr. Pollie has a host of friends in the show world, and his quiet and effective work the last few weeks has been a source of great satisfaction to General Manager Jimmie Simpson and Treasurer William Zeidman. Other data from the show's office included that work had been started on a new show to be called the Cliff Dwellers, that Alpine, the Florida Fat Girl, will again be among the features and that the organization will open in Spar-

in the circuit, giving seven weeks without losing a day. Credit is due Mr. Garrett in the lining up of these fairs to the continuous circuit they are now formed in.

When the organization takes to the road this spring it will be a 10-car gilly show, and one of the finest on the road, with four riding devices, eight shows and about 25 concessions. The show will open in Vancouver May 2, under auspices, the event being backed by various leading civic organizations, and a banner opening week is looked forward to.

Messrs. Conklin & Garrett are kept very busy at present getting everything in shape for the opening, and have a crew of men working steadily at winter quarters in Bowman's warehouse, a building that gives plenty of room to set up the show fronts and the rides for painting purposes. The down-town location of the shows' headquarters is at the Castle Hotel.

Taking it all in all, a great deal of credit is due the management of this show in landing a plum the size of the "B Circuit", especially in consideration of the fact that this is only the second year for this organization.

J. RICHARD FOX (Press Rep.).

John T. Wortham Shows

Paris, Tex., Feb. 11.—With the opening date of the John T. Wortham Shows but a few weeks away, work in the winter quarters is being speeded up. A new crew of painters will be put on Monday, in charge of C. M. (Red) Miller, to finish the two coats of orange and green being given all the baggage equipment. Trainmaster Riley Hutchinson and crew have nearly completed all repairs needed on the train and will soon paint the flats and underframes.

Work in the training barn is coming along very satisfactorily, according to Wm. Schoene and trainers. The mixed group arena act is all ready, also the pony drill broken this winter. A new bally attraction is the seven Lewellyn setter dogs born on the show last summer. The Animal Show will have a number of worthy acts on its program.

Ratcliff's Wall of Death has been overhauled and repainted. Clark Briney is putting the finishing touches on his Monkey Circus and Speedway. Clark will feature "Bobo", a bicycle riding monkey of the rhesus species. L. Glen Jones will have the lunch stands and cook house (which is a thing of beauty, now completed), three other concessions, a Rocky Road to Dublin, a wagon platform show. The Big Circus Side Show of H. B. (Doc) Danville, general agent, has been fitted up with new double-deck banners, etc.

Mr. Wortham is having the tables enlarged in the cook house to accommodate new arrivals and those expected to arrive soon. E. W. Gordon, special agent, arrived Thursday. Mrs. Wm. Schoene has been called to Ohio on account of illness of relatives. Mrs. Florence (Wortham) Briney and Mrs. John T. Wortham have been among those on the sick list, but both have recovered. Mr. and Mrs. Eddie Brown have arrived, and Eddie will be "on the job" daily from now until the opening.

ROY E. LUDINGTON (for the Show).

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South Carolina, has signed to manage the Minstrel Show. Julius and Helen Young, of that attraction, are operating their own tab. show in the South. Capt. John Schremmer and wife, who had the Punch and Judy Show last season, are wintering at Johnstown, Pa. "Gov." Macey recently received a letter from his old friend, Sig Sautelle, who is wintering at Glens Falls, N. Y. The weather in this section the past two months has been the most severe for the same dates in many years, with plenty of drifted snow in evidence, but the staff and other members of the company are looking forward to a "warm summer" and a successful season. All of which is according to an executive of the above shows.

Improving Former Richard Ringling Home and Grounds

Improvements on Whitfield Estates at Sarasota, Fla., are being made with exceptional speed and the extreme expanse of 800 acres is rapidly taking on a finished appearance. Many of the streets have been laid out, and special attention has been given by the tourlets to the beautiful sweeping curves with which these wide boulevards roll down the

tanburg April 11 for seven days, then make a big jump up North, with but one intermediate engagement.

General Manager Simpson intended to attend the February meeting of fair men in Chicago this week. Mr. Pollie and William J. Hillier, the show's press representative, had motored from Spartanburg to Greenville and spent the evening watching Dante, the magician, and after the show had sat in Dante's dressing room and talked and "confabbed" until 5 a.m.

Conklin & Garrett Shows

Slated To Open May 2 at Vancouver

Vancouver, B. C., Feb. 11.—There was a great deal of merrymaking at the winter quarters of the Conklin & Garrett All-Canadian Shows upon the return of Director Speed Garrett from Edmonton, Alta., where he was awarded the contract for the show to furnish all shows, rides, and concessions at the "Class B" fairs this year. This is the first year that this circuit has been so formed that the shows are allowed to play two fairs each week. This year there are 14 consecutive fairs

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Mardi Gras Features

New Orleans Carnival Starts Thursday of This Week—Many Festivities Leading Up To Big Event

New Orleans, Feb. 14.—The monstrous Mardi Gras carnival opens officially Thursday, February 19, and, with the exception of Saturday and Sunday, special parades will be the order of the day and night. Rex arrives February 24, the last day of the celebration.

The Gates Flying Circus is making arrangements for airplane exhibitions daily, and in order to augment its force has imported dare-devils from the four corners of the country.

In addition to the general display in the center of the city, market sections will stage regional celebrations in miniature.

The local lodge of Elks will open its riot of fun at its club house tonight, and will hold "open house" till the close of the carnival with a gigantic bazaar, with theatrical entertainment, a dance and cabaret as adjuncts. The acts include Lucile Sisters, Yama-Yama Trio and Billy Corran. In the cabaret will be Hazel Vergez, Adams and Steele Company and Bernie Howard.

The Druids are running the Elks a close second this year, and in their home, on Camp street, carnival balls and entertainment are promised galore.

New Orleans will be decorated as never before, and thousands of incandescent lights in various colors have been strung, not only in down-town Canal street but in intersecting thoroughfares.

The Lions' Club will stage a street dance in the old French quarter.

Numerous carnival organizations will frolic in halls.

Morris & Castle Shows

Shreveport, La., Feb. 11.—Work around the winter quarters of the Morris & Castle Shows is going on with "full speed ahead". As soon as Jack Rhodes' building gang gets a wagon ready Superintendent Pete Thompson has it hauled to the painting quarters for the boys over there to "pretty" it up. Two scenic artists and letterers are engaged in the paint department, as after the wagon job is completed there is much work to be done on the fronts.

Phil Little has arrived from Dallas, Tex., and he and his partner, Sid Tannehill, are going over plans with Rhodes, Thompson and Mr. Castle for their new elaborate portable cafeteria, which promises to be far superior to the one of last season. Louis Friedel (Murphy) is rebuilding his beautiful 32-foot Japanese concession booth. Eddie Hearts, manager of Mr. Bejano's Palace of Wonders, and "Punch" Allen will arrive this week from the North, where they have been playing vaudeville engagements. They write of a most enjoyable visit in Kansas City, Mo., where they often visited the Heart of America Showman's Club. Mr. and Mrs. Chas. Ellsworth Jameson will return after the Mardi Gras in New Orleans.

Mrs. John R. Castle is "the host" most every night in her private car "Shreveport", giving radio concerts. At present Milt M. Morris is in Chicago, where he will be joined by the show's general representative, Robt. L. Lohmar, and "Plain" Dave Morris, all of whom will be in attendance at the February meeting of fair secretaries. J. C. (Tommy) Thomas, now in Chicago, will also be a member of the show's staff at this meeting. Word from H. C. Milions & Sons, Coney Island, N. Y., was that the \$20,000 carousel bought by Messrs. Morris & Castle will be shipped not later than the middle of March. Chas. Patterson, who is in charge of Fred Bond's and Johnny Bejano's freak animals, is to be complimented on having so far wintered this large collection and has not had a casualty or death occur, and the worst part of the winter is over. Zeke Shumway has completed building the motordrome, which is now being painted.

JOE S. SCHOLIBO
(Director of Publicity).

K. F. Ketchum's 20th Century Shows

Paterson, N. J., Feb. 12.—Bridgeport, Conn., has been selected as the opening spot for K. F. Ketchum's 20th Century Shows, the engagement under the auspices of the 8th District Republican Club. Everything is shaping nicely for what is expected to be a successful season. A partial list of attractions includes Tom O'Connell's merry-go-round, Al Frons-dorff's Ferris wheel, Venetian swings and airplanes owned by Mr. Ketchum, Al Herzog, with three attractions; athletic show, Dick Henry's platform show, and a motordrome. Among the concessionaires will be found Sam Ingalls, Question Lewis, Jimmie Root, Modelsky, J. Souk-pet, each with from one to four neatly framed stores. The cookhouse will be operated by N. Bradna. There will be two free attractions under the direction of the F. F. Fredericks. Ed Hulbert has been engaged as electrician, Mrs. Ruth Ketchum will act as secretary. James Lewis will look after the managerial end and K. F. Ketchum will do the booking. Bookings to date include Waterbury, Conn., for the Veterans of Foreign Wars; Beacon, N. Y., under the Lewis Tompkins House Co., and Newburg, N. Y., for the P. O. Sons of America.

H. WHITNEY (for the Show).

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Shows of all kinds. Palmistry, Juice, Corn Game, High Striker, Hoop-La, Darts, Buckets, Glass Store, Fruit Wheel, Silver, Candy, Leather Goods, Floor Lamps, Dolls, Aluminum and Wheels of all kinds. Have six new Concession Tents which I will furnish people booking with my shows. Address 151 East 16th Street, Paterson, New Jersey. Phone, Lambert 3782-J.

Dixieland Shows
Arrange To Open at Helena, Ark., Feb. 28
Helena, Ark., Feb. 12.—At a special meeting last night council granted permission to the Dixieland Shows to exhibit inside the city limits as their opening of the season engagement, starting February 28, under auspices of the American Legion. Permission was granted in consideration of the legion and the fact that the show has its winter quarters here. The Dixieland Shows previously played here on two occasions, during which the personnel was found to be clean-cut and the same has been manifest during their winter stay here.

May & Dempsey Shows
Detroit, Mich., Feb. 11.—Wonderful progress has been made in the past few weeks in getting the May & Dempsey Shows ready for the coming season. Since the last "show letter" in *The Billboard* an order has been placed with the Spillman Engineering Corporation, of North Tawanda, N. Y., for a two-abreast merry-go-round, to be delivered in Detroit March 15. Also an order has been placed with Smith & Smith, of Springfield, N. Y., for a new merry mixup, to be delivered March 15. With Bert Montgomery's Ferris wheel, this will make three rides. A 10-piece band has been contracted for, which will be carried the entire season, including the fairs. Bookings for attractions and concessions are very encouraging. J. H. Dixon, of Blairsville, Pa., advises that he will add another show to the outfit, making two. The management has just placed an order for a new top for Mr. Dixon. Mr. Stebbins, who will have his All-American Glass and Novelty Show with the organization, is wintering here, and many improvements have been made on his attraction, which makes it one of the best of its kind on the road. Lew Waddington, who will have the cook house and juice, writes that he arrived in Cincinnati from the South and will ship into winter quarters soon. Other concessionaires who have made contracts are: Fred Hall, two; John Faron, two; T. C. Siefert, two; William Schwartz, one; George Stinson, two; Chester Haase, one; Tom Sterling, two; Gordon Holtzauer, one.
Mr. May will look after the booking of the show, and he reports a number of dates already contracted. Mr. Dempsey will stay back with the show. The management is sparing neither time or money to make this one of the best and flashiest five-car gilly shows on the road. A complete roster and date of opening will appear in a later issue of *The Billboard*. All of which is according to an executive of the above shows.

S. L. C. Semi-Annual Meeting
Chicago, Feb. 15.—The semi-annual meeting of the Showmen's Legislative Committee scheduled for February 15, 16 and 17 was called to order this afternoon at the Auditorium Hotel, but owing to the fact that so few members had arrived in the city and attended the session was adjourned until 2 p.m. tomorrow. Members in attendance thus far are Fred Beckman, Jimmy Simpson, Lester M. Brophy, John Francis, Jean DeKreko, Harry G. Melville and Tom Johnson.

Lachman Buyer at Kennedy Sale
(Continued from page 5)
the new owner, or make satisfactory adjustment.
It is believed here that all litigation is ended, on the grounds that all claims for individual salaries for services against Con T. Kennedy were wiped out by his death and claimants' failure to present suits in time. The Government sold the title right for alleged unpaid taxes and penalties. Mr. Lachman is at this time thought to be in Kansas City, Mo., and Mrs. Kennedy is reported as ill at Miami, Fla.

Schuster Bookings
(Continued from page 11)
ville, Ky., tabloid stock; Charles Greiner and wife, with Ada Meade, Lexington, Ky., tabloid stock; Homer Meacham and wife, with J. J. Musselman, Star Theater, Louisville, Ky., tabloid stock; Bert Berry and wife, same stock; Lawrence P. Wall, with the Barney Gerard show, Columbia burlesque; Harry Sweeney, with State-Congress Theater, Chicago, burlesque stock; Earl Miller, with Fox & Krause, Milwaukee, burlesque stock; Goldie Mantell, with G. C. Christman, Kansas City, burlesque stock; Mae Kennis, with Bert Smith's *Smiling Eyes* Company; Betty Payne, with Hurley's *Jolly Follies* Company.

Karl Way To Put Stock Company in Springfield, O.

Chicago, Feb. 14.—Karl Way has organized a stock company for Springfield, O. The company will open March 12. Mr. Way has played leads in stock in Springfield and is well known there with a strong following. He played the difficult role of The Unknown in *The Bat* for nearly a year during the memorable run of that piece in Chicago and later went with the company on the road. Prior to that time he had played one of the leading parts in Willard Mack's *Poker Ranch* during its Chicago engagement. Mr. Way has been playing leads with the Harry Minturn stock in Hammond, Ind., for several months, together with Mrs. Way (Cora King).

Fined for Violating Child Labor Law

Detroit, Feb. 14.—In court yesterday before Judge Charles L. Bartlett Emil H. Beck, manager of the Strand Theater, was fined \$100 when he pleaded guilty to violation of the child labor law. The violation occurred February 2 when he permitted the Juvenile Follies to go with an evening performance despite a warning in the afternoon by two special inspectors for the State Department of Labor. Beck said that he was ignorant of any law breach and that he had booked the child act many times in the last five years innocently. The children who appear in the act range in age from 4 to 16 years.

Circle Players Closing

Dallas, Tex., Feb. 14.—The Circle Theater players will close their season here next week with *Strange Bedfellows*. Manager A. H. Hilton has announced that the policy of the house for the rest of the season will be Broadway successes furnished by the Erlanger interests, arrangements having been made thru Al Sanders, their representative here. The first of the shows will be *White Cargo*. A feature of the final week of the Circle Stock Company will be a reception on the stage for patrons following the performances.

Norma Talmadge Returns

New York, Feb. 14.—Norma Talmadge, who arrived yesterday after a three months' vacation in Europe, will go to Hollywood directly to be starred in *Graw-stark*. Returning with her was her husband, Joseph Schenck, and Lobo Bara, sister of Theda Bara.
Miss Talmadge recently donated \$5,000 to the fund for the erection of a new Studio Club for Girls at Hollywood.

McCormack Recital Postponed

New Orleans, Feb. 13.—John McCormack, scheduled for a recital in this city Tuesday night, canceled at the eleventh hour on advice of his physician, postponing same till March 9. The celebrated tenor left Wednesday for a month's visit in Florida. Concerts scheduled for Birmingham, St. Louis, Memphis and Jackson will be held during March.

Reuben Ray's Animal Show
Reuben Ray reports that his one-riding animal show is faring well in theaters and outdoors in San Joaquin Valley towns in California, where it has been since early January. The attraction is moving north and is due to reach San Francisco territory in about a month.
A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

DEATHS IN THE PROFESSION

BASSAY—Sig., 55, well-known magician and illusionist, died February 2 at the Los Angeles (Calif.) General Hospital from a complication of diseases. The deceased was connected with Snapp Bros. Shows last season. He was a member of Lodge No. 1224, B. P. O. E., of St. Petersburg, Fla. Funeral services, conducted by Lodge No. 49, B. P. O. E., of Los Angeles, were held at the Pierce Undertaking Parlors February 4. Burial was in the Elks' Plot at Englewood Park Cemetery.

BEINKAMP—John A., Jr., 33, widely known newspaper man, critic and cartoonist, died in Denver, Col., February 9. He was at one time employed by *The Kansas City Star* and later by *The St. Joseph Gazette*, where for several years he was dramatic critic and cartoonist.

BERNSTEIN—William, New York theatrical man, died suddenly February 12 at Oakdale, L. I.

BILLINGS—Joseph, 82, father of James Billings, leading man of the Orpheum Players, Duluth, Minn., died at his home in Lehigh, Ia., recently.

BOYLAN—Hughie, an attache of the McBride Ticket Agency offices, New York, for 16 years, died February 10 in the hospital at Welfare Island. The deceased had been ill for several years.

BUCKMAN—Walter R., 48, one of the organizers and secretary of the Philadelphia County Fair, and also vice-president of the Pennsylvania Association of County Fairs, died February 9 at the Episcopal Hospital, Philadelphia, after an illness of three years. During his early life the deceased was an explorer of note. He was a member of the Jerusalem Lodge No. 506, F. and A. M. He is survived by his widow and two children. Funeral services were held February 12 at the late residence, followed by interment in William Penn Cemetery.

BURROUGHS—Mrs. Catherine, mother of Edward C. Burroughs, manager of the Palace Theater, Flint, Mich., died at her home in Rockport, Mass., February 9.

CANFIELD—William F., a well-known actor of many years' standing, died in New York February 14. Just previous to his death Mr. Canfield was a member of the Theater Guild Company presenting *Professional* at the Garrick Theater, New York, and had appeared in many Broadway productions, among them being *To the Ladies*, in which he supported Helen Hayes. The deceased also was well known in vaudeville and motion pictures, having appeared extensively in both. Funeral services were held in the Universal Funeral Chapel, New York, February 15 under the auspices of the National Vaudeville Artists, after which the remains were taken to the deceased's home in Detroit, Mich., by his nephew, Ray Warren.

CARLSON—Robert, 30, actor, died suddenly at Long Island City, N. Y., February 2. The deceased formerly was assistant advertising agent for Hurlitz & Seamon's Theater, New York.

CARR—Gerald, seven-month-old son of Mr. and Mrs. Bert Carr of South Wales, died January 27 at Crewe. Interment was at Crewe January 30.

CAVALIERI—Fred, 36, was fatally injured in the fire and explosion which occurred at the National Evans Film Laboratory at Ft. Lee, N. J., and died at Englewood Hospital February 12.

COHEN—Henry (Kid Miner), well known in the outdoor show world, died suddenly at Saginaw, Mich., recently of heart failure. The deceased had been connected with the Buffalo Pan-American Exposition, Bostock show, P. J. Mundy Shows, Hagenbeck-Wallace Circus, and at the time of his death was identified with a prominent publishing house of Buffalo, N. Y. He is survived by his mother, also well known in the show world as Rose Monroe, who for many seasons had been connected with the Ben Wallace Circus; a sister, Mrs. Lottie Rutherford, wife of James Rutherford, a theatrical manager, and a brother, Morris. Funeral services were held at St. Mary's Church in Buffalo.

CONLEY—Georgia, 17, chorister with Eric Karle's tabloid shows at Milwaukee, Wis., died at Clark Hospital, Kenah, Wis., recently, following an operation for appendicitis. The deceased had been a member of the chorus at Fox & Krause's Gaiety Theater, Milwaukee, and with her sister, Alpha, became exceptionally popular with burlesque audiences.

CUNNINGHAM—Jerry, one of the old-time comedians and Negro minstrels, for many years connected with Carncross & Dixey, Dumont's & Emmet Welch's Minstrels, died January 15.

DAVIES—Mrs. Sarah, wife of William Davies, well-known London (Eng.) traveler, died recently. Funeral services were held at the Fairground, Stratford, London, and interment was in Manor Park Cemetery.

DAY—Fannie (Mrs. George Linderman), 55, died February 1 at her home in Cleveland, O. Miss Day was one of the Day Sisters, Fannie and Minnie, who appeared in vaudeville for some time. She was connected with several circuses

in her early years and was well known as a ring performer.

DEAKYNE—William F., 75, former Philadelphia real estate operator, died suddenly at his home in Atlantic City, N. J., February 5. At one time Mr. Deakyne was the owner of the world's champion trotting horse, Endow.

DE LOUIS—Louise Octavia, 77, former organist at St. Ambrose Cathedral and well known in musical circles in Des Moines, Ia., died suddenly a few days ago. At one time the deceased was a teacher of music in the public schools of Des Moines.

DOBSON—Edward, 63, veteran movie actor, died at San Jose, Calif., February 7, following a brief illness. He had come from Hollywood to visit relatives. The deceased, it is said, assisted several who are now screen stars to get their start.

DRAPER—Paul, 38, well-known tenor and prominent in New York thru concerts he gave in that city and who appeared as soloist with the Boston and Chicago symphony orchestras, died suddenly of heart disease February 14. The deceased was the son of the late Dr. William H. and Ruth Dana Draper of New York. He attended Harvard University, after which he undertook cultivation of his voice under Braggiotti in Florence, Italy. Later he moved to London and placed himself under the guidance of Von Zurmühlen before returning to this country in 1914. He gave concerts in England and Germany and shortly after arriving in America gave a series of recitals at Aeolian Hall and the Princess Theater, and later was engaged by Karl Muck for the Boston Symphony. Funeral services were held at Grace Church, New York, February 16.

DUNBAR—Charlie, known as Royal Colosso, in his early twenties and a native of Scotland, died recently. Mr. Dunbar was on tour with Brose Harvy for some time.

DYER—F. J., 60, United States consul at Coblenz, Germany, died recently there. At one time the deceased served as Washington correspondent of California newspapers and was the Washington commissioner for the Panama-California Exposition in 1911. He is survived by his widow. Interment will be in San Francisco.

EGAN—Tom, well-known Irish tenor and grand opera star, died recently of acute pneumonia, according to information furnished by his widow, Lillian Bretton, lyric soprano of international renown. Mr. Egan was about to produce his own play, *The Minstrel Boy*, at the time of his death. He was born, reared and educated in Dublin, and gave up a proposed career in medicine to enter the concert and opera field. He was successful from the start. The Duke in *Rigoletto*, *Marrico in Trovatore*, *Carlo in Pagliacci*, *Riccardo in Ballo in Maschera*, *Don Jose in Carmen*, *Elvino in Sonnambula* and *Faust* were the parts which won him acclaim all over Europe. He had the distinction of being one of the first three English-speaking artists who won artistic and popular success in Italy. His success was phenomenal and 12 years ago he first came to New York in concert and opera work. The body was taken to St. Paul, Minn., for burial in the family plot.

GRAY—Jackie, 20, in private life Mrs. Jackie Levy, chorister with Ed J. Ryan's *Round the Town* Company on the Mutual Burlesque Circuit, died February 13. The deceased appeared in burlesque for the past three years with Harry Flelds and his *Hallo Jake Girls* and George Yeong's *Follies of 1924*. She is survived by her husband, a nonprofessional.

IN LOVING MEMORY OF MY DARLING HUSBAND,
HARRY GREEN
Died February 17, 1924, at Sumter, S. C., aged 54 years, 6 months and 2 days.
Words cannot express how I miss you, pal of mine. Your devoted wife,
ELIZABETH E. GREEN.

GUTSTADT—Max M., 68, well-known theater owner and manager and one of the founders of the Ithaca Conservatory of Music, died recently at his home in Ithaca, N. Y.

HASTINGS—Francis (Doc). It has just been learned that "Doc" Hastings, who was one of the leading clowns in his day, and was with most all of the big tented shows, died at Hospital No. 5, 156th street and Clero avenue, Oak Forest, Ill., August 30. The deceased had suffered from paralysis and blindness for the past four or five years, being confined to hospitals in Cincinnati and Chicago.

HAVEZ—Jean, 52, well-known songwriter and author, died suddenly of heart disease at his home in Los Angeles, Calif., February 12. He was the author

of several notable song hits, the best known of which was *Everybody Works But Father*, featured by the late Lew Dockstader in his minstrel show some years ago. He had written several of the comedies which contributed to the fame of Charley Chaplin, Buster Keaton and Harold Lloyd. Among his best works were songs for Trixie Friganza, Lew Dockstader and the late Bert Williams. At one time he was advance man for Nat Goodwin. The deceased was one of the organizers of the Friars' Club, and for three years had been connected professionally with Fred Block, well known on Broadway.

JOBSON—Edwin, 65, old-time stage comedian, died recently at the home of his niece in San Jose, Calif.

LARSON—Lawrence, 74, old-time circus performer, recently died at Bridgeport, Conn., where he went six years ago with the Ringling Bros.' Circus, with which he had been for 20 years. One of his first connections was with the Burr Robbins wagon show. After years of varied acrobatic activity he became a keeper of elephants. Burial was in potter's field, efforts to locate relatives being unsuccessful.

LOWDER—George, 55, stage manager of the Orpheum Theater, Altoona, Pa., died February 3 of heart failure. For many years he served as secretary of Local 150, I. A. T. S. E. & M. P. M. O., and was financial secretary of Lodge 32, T. M. A., Altoona. He is survived by his widow, several brothers and sisters. Many beautiful floral offerings were sent from companies playing in distant cities.

MACK—Eddie, 47, proprietor of Mack's clothing shop on Broadway, New York, well known to many in theatricals, died February 16 at his home in Far Rockaway, L. I., of heart failure. The deceased was a member of many prominent organizations, among them being the Jewish Guild and Lodge No. 1, B. P. O. E., New York. He is survived by his widow and two children.

MITCHELL—Rolf, famous vaudeville artiste, died suddenly February 10 at Manchester, England.

NOLAN—Mrs. Sadie, died recently at Houston, Tex., after a three-day illness. The deceased was the mother of Mrs. Roy S. Fisher, formerly with Harley Sadler's Company, and now of L. D. Brunk's Comedians. Another daughter, Florence Delmar, of New York, also is in the profession. Two sons also survive. The deceased spent her summers on different repertoire companies.

PEDRO—Col. W. D., 53, well known in the circus world, died February 6 at the Detroit (Mich.) Receiving Hospital. The deceased had been featured for years with the Buffalo Bill Wild West Show as an Australian whipcracker and sharpshooter and was reputed to be one of the best whipcrackers of his day. At one time he owned and operated a small wagon show. He is survived by his widow. The body was sent to Nashville, Tenn., the home of his mother, where burial took place.

PEEL—Sir Robert, father of Robert Peel, well-known revue manager and husband of Beatrice Lillie, comedienne of *Charlot's Revue*, died at Tamworth Staffordshire, Eng., February 13.

PENFIELD—Edward, 58, former president of the American Society of Illustrators, died February 8 at Dr. Sionum's Sanitarium, Beacon, N. Y., as the result of an injury to his spine in a fall more than a year ago. The deceased was born in Brooklyn, N. Y., and received his professional training at the Art Students' League there. He had been art editor of *Harper's Weekly* and *Harper's Bazaar* from 1891 to 1901 and was a member of the Salamagundi Club and the Artists' Guild. His widow and one son survive. Funeral services were held February 11 at the home of his father-in-law, Major Chas. A. Walker, at Pelham Manor, N. Y.

PLUMMER—Fred G., 54, for many years a buck-and-wing dancer with the old Thatcher, Primrose & West Minstrels, died at Cedar Rapids, Ia., February 7.

RANGER—Frank, oldtime side-showman and pitchman, died January 27 at Dallas, Tex. The decedent and his wife were well known thruout the West. He is survived by his widow.

RAWLINS—Son of Harry Rawlins, a prominent member of the Pacific Coast Showmen's Association, died recently in Los Angeles.

RHODES—Mrs., mother of Loretta Rhodes, vaudeville actress, of the team of Rhodes and Watson, died at her home in Mexico, Mo., February 12. The deceased had been ill since last fall. Miss Rhodes was at her side when death came. She and Miss Watson were compelled to cancel a Keith-Albee route recently owing to the illness of Miss Rhodes' mother.

ROBBINS—Charles A., 48, died at St. Mary's Hospital, Hoboken, N. J., Feb-

ruary 13 of pneumonia. He was the husband of Rose Bennett Robbins, formerly a rider in the Frank A. Robbins Circus, and was well known in the outdoor show world. He was noted as a knife thrower and trick rider, and of late had been connected with John Lowell Russell of Ft. Lee, N. J., in picture production. He also leaves a daughter, Frances.

RUSSOTTO—Henry, 55, composer of *Hi Tikvah*, Jewish hymn, and *King Leah*, the Jewish version thru which he gained fame, died of heart disease February 14 at his home in New York. The deceased had arranged musical programs for many prominent cantors thruout the country.

SALSBURY—Guy M., 36, cellist for years at the New Detroit Opera House, Detroit, Mich., died there February 9 after an illness of three weeks. The deceased was a member of Palestine Lodge, F. and A. M. Funeral services were held February 11 in Morenci, Mich., under Masonic auspices.

SMITH—Mrs. C., youngest daughter of Mrs. C. Slatter and well known among showfolks of the London, Eng., district, died January 19.

SWAYNE—Frank, connected with circuses and outdoor shows for many years, died February 14 at Brookville, Ind.

TAPLEY—Mrs. Daisy, one of the leading musicians of the colored race, died at her home in New York February 5 from cancer. The deceased was prominent in musical circles, both white and colored, and her opinion on musical matters was highly regarded. She was associated with such noted singers and musicians as Harry Burleigh, Clarence Cameron White, Florence Cole-Talbert and Roland Hayes. In 1915 she was a member of a famous quartet, the other members being Burleigh, Hayes and Minnie Brown. Recitals were given by the quartet in leading halls of Boston, New York and other cities. She was a pioneer in the establishment of educational recitals which have done much to develop musical activities of the colored race. Mrs. Tapley began her musical career at an early age and at 12 she was organist at Quinn Chapel in Chicago. She was a pupil of Clarence Eddy and Amiel Liebling, famous pianists. She was also a prima donna in the noted Williams & Walker productions. Funeral services were held at St. Mark's Church February 8 and interment was at Sag Harbor, L. I.

THOMAS—John Lloyd, 68, well-known musician and singer, died February 6 at New York. The deceased was a vocalist and musician of ability, was a member of St. Paul's Lutheran Church, Cumberland, Md., and was one of the first to give local talent operas, in which he took the leading tenor parts, in Cumberland.

TURTLE—John, 36, general manager of the Premier Circuit, Inc., Brooklyn, N. Y., for the past eight years, died at the Jewish Hospital, Brooklyn, February 7. Funeral services were held at the late residence there and interment was at Mt. Hebron Cemetery, Cypress Hill, N. Y.

ULEN—Nicholas G., 70, died suddenly February 7 in his violin shop at 1840 Irving Park boulevard, Chicago. He had made and repaired violins for many of the foremost artists of the world. It was his pride that Ole Bull, greatest Swedish virtuoso, played one of the violins of his make. Great violinists who came to his studio were Edward Remenigi and Carl Becker. The deceased was born in Kiergurp, Sweden. His widow and a son survive. Burial was had in Rosehill Cemetery February 9.

VAN DEN DEEMT—Hedda, 45, widely known composer, conductor and teacher of music, died February 16 from pneumonia. He had been conductor of the Philadelphia Operatic Society, the Frankfort Operatic Society, the Frankfort Symphony Orchestra, the Savoy Opera Company and maestro of the band and orchestra of the University of Pennsylvania, and also director of the Philadelphia Conservatory of Music. The deceased was born in Holland and came to Philadelphia in 1901 as first violinist of the Philadelphia Orchestra, of which he subsequently became concertmaster. He is survived by his widow and three children.

VANTIANO—Joseph S., 26, well-known circus performer, died February 2 at the National Military Home, Dayton, O. The deceased had been connected with several Wild West shows and circuses and also appeared in vaudeville. He is survived by his widow. Burial was at the Soldiers' Home Cemetery, Dayton.

WILLIAMS—Maie, 25, well-known actress, and better known under the name of Bobbie Williams in burlesque circles, died February 5 at her home in Pittsburgh, Pa. A fall suffered while dancing three years ago injured her spine, resulting in the long illness which ended with her death. She is survived by her husband and two children.

WISE—Marvin, 45, owner and operator of a chain of moving picture theaters in Birmingham, Ala., and vicinity, died there recently of pneumonia. Funeral services were held at the late residence, followed by interment in Elmwood Cemetery.

YOUNGBLOOD—Jane, mother of Cora Youngblood Corson, popular orchestra

under in vaudeville, died February 8 at the Rector Home, Anadarko, Ok. Two daughters also survive, Mrs. Glenn London, wife of the editor of Vaudeville News, and Mrs. Anna Rector.

MARRIAGES

In the Profession

CAPRON-DEALEY—Bob Capron of burlesque fame and Elaine Dealey, also an actress in burlesque, were married recently at Chicago, Ill.

CASH-FEINGOLD—Maurice J. Cash, widely known in the tabloid field, being owner and manager of Frisco Frolities Company for the past five years, and Pearl Feingold of Chicago were wed recently at the home of the bride.

EVANS-LEGROH—Christopher Evans, wealthy son of an old American family and who holds an important position in one of the Federal departments, and Charlotte Legroh, one of the trio of eccentric acrobats appearing with Ed Wynn in The Grab Bag, were married February 8 at Washington, D. C. The other two members of the trio are the bride's brothers, Alfred and Edward Legroh.

FRANCIS-ELLIOTT—Crawford Francis, son of Mr. and Mrs. John Francis, owners of the shows bearing their name, and Vivian Elliott of Decatur, Ill., were wed recently in that city, where both attended school. The newlyweds will both enter the Illinois University next fall.

HADDON - COURTREIDGE — Peter Haddon, now appearing in Charlot's Revue, and Rosaline Courtreidge, English ingenue actress and a daughter of the well-known manager, Robert Courtreidge, were married at All Souls' Church, Langham Place, London, Eng., February 3.

HICKERSON - PIERSON — Allan E. Hickerson, black-face comedian playing in burlesque, and Lois J. Pierson, non-professional, of Trenton, Mo., were married January 10 at Kansas City, Mo., where they will make their home.

KING-ALEXANDER—James King and Mrs. Clara Alexander, widow of John Alexander, were married at Glasgow, Scotland, recently.

LEIGH-THOREAU—Claude M. Leigh, wealthy real-estate agent of London, Eng., and Myrtle Thoreau, winner of three beauty prizes and a former member of the Ziegfeld Follies, were married February 11 in the London Registry Office. The couple will spend their honeymoon on the Riviera.

LOEWE-SMITH—John W. Loewe of the Southern Enterprises Company and Helen Louise Smith were married February 11 in the projection room of that company at Oklahoma City, Ok. Rev. Robert L. Selle, chaplain of the House of Representatives, performed the ceremony.

ROBINSON-CARROLL—Frank Robinson, assistant manager to Clinton E. Lake at the Hippodrome, New York, and Theresa Carroll, a member of the cast of Al Johnson's Big Boy at the Winter Garden, were wed February 12 at New York. The bride is the niece of Billy Lahiff, owner of the Tavern, a resort popular with theatrical folks.

THORNTON-O'NEAL—Michael Thornton, a fancy roper, well known in the outdoor show world, and Cheerful O'Neal were married recently at Charleston, S. C.

TULLY-MYERS—James Tully, author, and Margaret Myers were married recently at the bride's home. One hundred guests were present. The bride is a student at the University of Southern California. Mr. Tully is the author of Emmet Lavelle and Begars of Life.

WALKER-MILLS — J. R. (Doc) Walker, who has charge of the concessions on the Sparks Circus, and Mrs. Edith Mills were married February 8 at Benton Harbor, Mich.

WHITESIDE-LAURENCE — Thomas F. Whiteside and Lois Laurence, tight-rope artists, were married in Atlanta, Ga., February 10 at the home of the bride.

WOODS-HEARN—Reginald C. Woods of Norwich, Eng., and Rosie Hearn, daughter of the late George Hearn, an Eastern Counties traveler, were married in the Church of St. John, Norwich, Eng., recently.

Notice of the marriage of G. Clifford Green and Billie LaVern in the February issue was erroneous. It is learned, Miss LaVern notifying that The Billboard was misinformed and she asks that correction be made of the false impression given.

COMING MARRIAGES

In the Profession

George N. Brown, champion walker and vaudeville actor, and Gracia Brown, singer and dancer, now playing the Bow Bow will be married at the completion of Mrs. Brown's present engagement, which will be in three weeks, according to an announcement made by Brown. According to unconfirmed reports Lor-

raine Manville, former actress, who played in the Plain Jane Company opposite Jay Gould, is engaged to marry him.

Roscoe (Fatty) Arbuckle and Doris Dean, leading woman in a comedy now being directed by Arbuckle, will be married in Pasadena, Calif., immediately on the return of the couple from a three weeks' trip on location.

Jack Hall, musical director of the Dan Fitch Minstrel Company, which is making a vaudeville tour, and Gene McFall of New York are to be married in Pittsburgh February 9. The bride-to-be is also well known in vaudeville circles, being a dancer.

Jessie Reed, one of the three Reed Sisters, prominent in vaudeville, will be the last of the group to leave the stage, as she is engaged to marry Lew Herman, wealthy manufacturer, February 22, according to an announcement made recently.

BIRTHS

In the Profession

Born to Mr. and Mrs. Eddie Kuhn of Kansas City, Mo., an eight-pound boy February 7 at Lakeside Hospital, that city. The father is manager of the Eddie Kuhn Orchestra, a local favorite dance orchestra.

Albert A. Schrempp, magician, of Omaha, Neb., became the father of a nine-pound boy February 1. Mother and son, named Donald James, are doing nicely.

Mr. and Mrs. Reuben Ray announce the recent arrival of an eight-pound boy who has been christened Reuben Lester Ray. The father is well known in the show world, conducting a trained animal show.

Bud Anderson, who was in charge of the Athletic Show on the S. B. Williams Shows last season and will again have charge of the same this season, was presented with a daughter recently at Ft. Worth, Tex. The child has been named Grace Louise.

Mr. and Mrs. William Berger, the former a Western Vaudeville Managers' Association booker, are the parents of a daughter born February 3 at the Michael Reese Hospital, Chicago, Ill.

Mattie Dorsey Whitman, "coon shouter", adopted sister of the Whitman Sisters, gave birth to a 15-pound boy February 9 at the Vanderbilt Hospital, Nashville, Tenn.

Mrs. F. Perkins, better known as Dolly Varden, who is well known in theatrical circles, gave birth to a son recently at Newland Terrace, Battersea, S. W., Eng.

DIVORCES

To Members of the Profession

Verne Hauser recently filed suit for divorce in Las Vegas, Nev., against Allan Hauser, former equestrian director of the Sparks Circus.

Mrs. Gordon C. Thorne, better known as Helen Maginnis, formerly of Ziegfeld's Follies, has filed suit for divorce.

Bob Capron, well known in burlesque, was recently granted a divorce from Dorothy Dana Capron by Judge Sabbath in the Superior Court, Chicago.

Erma Howe, better known in the theatrical world as Erma Barlow, has filed suit for divorce in Kendallville, Ind., from Arthur Howe. The couple were married in 1908, when Mr. Howe was a performer with the Barlow Family Circus.

Mrs. Katherine Flood, a chorister, was recently granted a divorce by Judge W. A. Frost of the 63d District Court, San Antonio, Tex., from Harvey Flood, a motion-picture operator of Davenport, Ia. Cruelty, non-support and desertion were alleged in the petition.

Colo. Fair Men Meet in Denver

(Continued from page 5) adopted throughout the land there will be a decided advancement in the racing game. The meeting was well attended. Hon. J. H. King, State Senator from Sterling, president of the association, presided. Hon. John J. Tobin, ex-State Senator, and well known in fair circles throughout the State, addressed the assembled delegates on Educational Advantages of the County Fair. He pointed out that county fairs were a real advantage to any community and that the fact that they were sponsored was evidence of the progressiveness of the community where they are located. He told the delegates of the wonderful features displayed at a fair which can not be seen any place else.

Pure Food at the Fair was the subject of the Hon. Slim H. Loeb, State pure food commissioner of Colorado. He pointed out that too much care cannot be exercised in the food served at fairs and that pure food should be one of the outstanding interests of those interested in fair work. His remarks were enthusiastically received.

Dick Jay, popular manager of the Colorado State Fair, was much in evidence at the meeting. He discussed the subject How County Fairs Help the State Fair.

He urged co-operation and interest of the various county fair associations in the State fair. He said that only with such co-operation could the State fair officials properly present a State fair with credit to themselves, the county fair associations and the State itself. Jay predicted the most successful State fair this year of a. v.

James Morrison, county agent of Logan County, one of the most progressive agricultural counties in Colorado, talked on Will a Free Gate Pay? This subject has been argued so often and so many times without a conclusion being reached that it is nothing new to the members.

Co-Operation by Co-Operative Clubs was the subject of George Duggan of Denver. His contention was that co-operative clubs could do a world of good to the fair associations and that their main objective should be to that end.

The Duty of County Commissioners to County Fairs was an interesting discussion by C. M. Morris, manager of the Douglas County Fair. It was urged by the speaker that perhaps no influence outside the fair itself was of more importance to any county association than the attitude of the boards of county commissioners toward fair projects. For the most part, it was urged, the commissioners thruout Colorado are doing their utmost to make the various fairs a success.

Selections were rendered during the sessions by the Colorado Sallor Boys thru the courtesy of the United Producing and Amusement Co. of Denver. They were well received.

Friday night a complimentary banquet was tendered the delegates by the members of the Gentlemen's Driving and Riding Club of Denver. This is said to be the only bona-fide club of its kind in America. It has maintained its existence since early Colorado days when racing was at its height.

Other subjects discussed in round-table fashion were: What Method of Advertising Pays Best? Can Boy Scouts Be Used to Advantage? The Best Method of Accounting.

Greeley was chosen as the next meeting place. The dates were left to the newly installed officers.

All of last year's officers except vice-president were re-elected. They are Senator J. H. King, president; J. L. Miller, of Rocky Ford, secretary; Miss Z. B. Richards, of Sugar City, treasurer; C. D. Rue, of Longmont, was elected vice-president.

Carnival contracts and free-act contracts were left to the individual county associations.

Lord's Day Alliance Hits at Vaude. and Burlesque

(Continued from page 5) should be no "un-American privileges granted to any."

Commenting on the measure already introduced Mr. Ferguson points out that "paragraph seven prevents the use of the day for unnecessary business. So many exceptions have entered into the present law that it has become very unfair. There is no reason why one kind of merchant should carry on his business seven days in the week and another kind of merchant be compelled to close his place of business one day in the week. If one is right, all are right; if one is wrong, others are wrong."

In this statement Mr. Ferguson hits at the vaudeville and burlesque interests which are permitted to operate on Sunday, whereas the dramatic and musical comedy are not. As Mr. Ferguson agrees, no one has ever been able to point out a law which specifically gives one the right to play on Sunday and denies the other the same privilege.

"Paragraph 11 of the present law, Section 2152, entitled 'Theatrical and Other Performances on Sunday,' Mr. Ferguson declares, 'has been enlarged by the inclusion of a number of public performances and entertainments which have crept in thru the indefiniteness of the present law or by the evasion of the law. These have been enjoying an un-American privilege and constitute an unjust discrimination. The American spirit of fair play does not permit such discrimination that one man should conduct his business for gain seven days in the week while another with just as much right is forbidden to do so.'

Because of a clause inserted in the measure now lying in Albany to the effect that no amusements would be permitted on Sunday when admission was charged, not very high hopes are being held out for its passage. It was the plan of the Lord's Day Alliance to allow shows on Sundays by municipal vote. That this proviso in the measure would assist materially its chances of passage is not accepted now as a good platform plank by the advocates of the bill.

This turn in the forecast of the measure's chances came when it was divulged that amusements would not be permitted in any city of the State, even tho the people voted for it by referendum, at which admissions would be charged. With theaters and other amusement places being allowed to remain open only when no price is charged for the entertainment given, the vote by referendum to determine whether the people wanted Sunday shows or not doesn't mean anything.

Section 11 of the new bill reads: "The performance of any tragedy, comedy, opera, ballet, Negro minstrelsy, Negro or other dancing, wrestling, boxing with or without gloves, sparring con-

test, trial of strength or any part or parts therein; or any circus, carnival, equestrian, vaudeville, dramatic performance or exercise; or the operation of any carousel, merry-go-round, scenic railway, Ferris wheel or other mechanical amusement device; or any performance or exercise of jugglers, acrobats, club performers, or rope dancers; or the exhibition of any motion pictures, art display, agricultural or industrial products; or the holding of any concert, vocal or instrumental, or debate or discussion; or the holding of any air or water carnival, meet, race or exhibition, on the first day of the week, to witness which an admission fee is charged or received, directly or indirectly, is prohibited."

Movement Is on To Clean Up Salacious Shows on Broadway

(Continued from page 5)

the clean play. He maintains that he produced A Good Bad Woman to direct attention to this and has offered to take off his play if the other managers with sensational attractions will do likewise. Broadway, knowing that Brady was one of the first managers to produce a play with a salacious situation in Simon Called Peter, which was produced last year, is smiling at this declaration. It is looked on as being a shrewd move of a showman who has never been backward in getting into the spotlight when it would do him or his productions any good.

A specimen of Brady's press stuff capitalizing the situation he has created is as follows: "Mr. Brady and Miss MacKellar will doubtless go down in theatrical history for their efforts in cleaning up Broadway theatrical enterprises of a shady character. Mr. Brady, by producing the most wild-eyed of all wild-eyed plays, started comment in the press towards the evil play, and Miss MacKellar, by announcing her stand towards the role she interprets in A Good Bad Woman at the Comedy Theater, brought out the villainess of current plays so strongly that the Police Department are beginning a movement to make our theaters clean, decent and moral. The theatergoing public and the theater itself should be gratefully indebted to Miss MacKellar and Mr. Brady for their sincere efforts towards starting the movement now under way. It is hoped by all concerned that the proposed 'cleanup' will be a real and a thoro one."

Among the newspapers the lead in pressing the necessity of curbing managers who produce indecent plays is being taken by The World. This paper wrote a scathing editorial when Belasco produced Ladies of the Evening, considered the most indecent show on Broadway until A Good Bad Woman came along. It followed the same course with the Brady play, printing the following editorial this morning:

"HOW TO SUPPRESS ROTTEN PLAYS

"William A. Brady, by his own statement, believes that the real way to sweep filth from the New York stage is to pile more onto it. He admits The World's charges against his play of obscenity and degradation, excepting only our accusation that its realism is false. 'But maybe I produced it for a purpose,' Mr. Brady hints, and he says he will withdraw his fold offering immediately if 'the other plays of the same character now running are withdrawn'.

"The first chance Mr. Brady had to clean the stage was by declining to produce this play and telling the public why. He has not been reticent of such personal revelations in the past. Now he has a second chance to serve his own interests by withdrawing the play from production. What the other producers who pander to the lowest public tastes may do is not Mr. Brady's responsibility. He can answer only for himself, and he has much in his past record which would conform to the public spirit he would show if he withdrew this play.

"But what the other producers do with their plays is the public's responsibility, though it be not Mr. Brady's. The Police Department, it is announced, is to make an immediate investigation of the extent to which current New York productions violate the plain law against obscenity. Whatever the effect of this may be, however, the uninformed citizen has a stouter club than the policeman. Plays like these come to the boards based on a cunning estimate of low public taste. That taste supports them, plus the disclamation of the average adult American publicly to admit moral shock. But if those who find themselves witnessing such spectacles offensive to the ordinary standards of decency would begin leaving the theaters in the middle of the plays the revolt would instantly strike the most vulnerable part of the producers' positions—their box offices.

"Certain definite signs of this revolt begin to appear, and it will not wait much longer on whether the other producers of gutter plays accept or reject the offer made by Mr. Brady."

It is held on Broadway that Brady, whether he really wanted to or not, has brought about a situation which will compel action by the police and the district attorney. It is the general belief that he has gone so far in the matter with his publicity that this time the lid will be clamped down hard on dirty shows, which have been produced this season with more freedom from interference than ever before.

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Browning, Dorothy
Browning, Joseph
Buckner, Dorothy
Burgess, Mrs.
Burke, Margie
Burns, Maude
Cameron, Gustave
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MISCELLANEOUS

Continued from page 73

- Brace, Geo. M., Vaudeville Circus No. 2. Dorothy Clayton, mgr.: Campbellton, N. B., Can., 16-21; Neweastle 23-28. Craig, Chas. H., Magician, Columbia Icecream Bureau, mgrs.: Surprise, Neb., 20; Lehigh 23; Dodge 24; Worth, Mo., 28. Daniel, R. A., Magician: Spartanburg, S. C., 16-21. Dante, Magician, Felix Biel, bus. mgr.: Tuscaloosa, Ala., 18; Birmingham 19-21; Demopolis 23; Meridian, Miss., 24-25; Hattiesburg 26; Laurel 27; Gulfport 28. Dickinson's Independent Shows: Cienfuegos, Santa Clara, Cuba, 16-22. Hathaway, Magician: (Poll) Hartford, Conn., 19-21; (Strand) Stamford 23-25; (Palace) New Britain 25-28. Heart of America Trio, Willis Edwards, mgr.: Fairfield, Tex., 20-23; Palestine 25; Marshall 26; Winona 27. K. C. Four No. 1, Al Hekerson, mgr.: Athens, Tenn., 18; Cleveland 19; Benton 20; Ringgold, Ga., 21; Callhoun 22; Bluebridge 23; Cleveland 24-25; Demorest 26; Dawson 27. K. C. Four No. 2, Robt. Walker, mgr.: Freeport, Fla., 20; Milton 21; Pollard, Ala., 22; Brewton 23; Evergreen 24; season ends. Lucy, Thos. Elmore, Poet-Humorist: Rockport, Tex., 18; Sinton 19; Robstown 20; Carrizo Springs 23; Asherton 24; Cotulla 25; Dillee 26; Pearsall 27. Mysterious Smith Co., A. P. Smith, mgr.: New Castle, Pa., 16-21. Newmann, the Great: Wahpeton, N. D., 16-21; Fergus Falls, Minn., 22-28. Norwood, Hypnotist: (Grand) Davenport, Ia., 16-21; (Clinton) Clinton 23-28. Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Henderson, Tex., 18; Grand Saline 19; Kaufman 20-21; Etna 23-24; Cleburne 25-26; Breckenridge 27-28. Pala, Lucy, Co.: Victoria, Tex., 19; Goliad 20; Delgado 21-22; Beeville 23-24; Kennedy 25; Cuero 26-28. Reno, Great & Co.: Reading, Pa., 16-28. Smith, Mysterious, Co., A. P. Smith, mgr.: Pittsburgh, Pa., 16-21; Ellwood City 23-25. Turtie, Wm. C., Magician: Chicago, Ill., 21. Tweedy Bros., Musical Entertainers: Lisbon, O., 17.

Additional Routes

(Received Too Late for Classification)

- All Aces Revue, Billy McCoy, mgr.: (Bell) Belle Vernon, Pa., 16-21; (Orpheum) Altoona 23-28. Atkinson's Circus (Correction): Calexico, Calif., 19-22; Mexcala, Mex., 23-25. Carlisle, Tice: Olean, N. Y., 16-21. Clark's, Billie, Broadway Shows: Punta Gorda, Fla., 16-21. Covington & Kent: (Kellih) Bradford, Pa., 19-21; (Hipp.) McKeesport 23-25. DeKos, Gene & Gabby, & Chas. Cheer: (Klan Circus) Clarksburg, W. Va., 23-28. Delmar Quality Shows, C. J. Keppier, mgr.: (Correction) Liberty, Tex., 16-21. Delmar, the Wizard: Laurinburg, N. C., 18-19; Fairmont 20-21; Lumberton 23-24; Raeford 25; St. Paul 26-27. Empire Greater Shows: Dudley Ga., 16-21. Gardner's Greater Shows, Lefty Gardner, mgr.: Cross City, Fla., 16-23. K. C. Four, Co. No. 3, Vergne Walker, mgr.: Flomaton, Ala., 16-21. Liberty Belle Revue, Ray Ewing, mgr.: (Princess) Belmont, N. C., 19-21. Matt & Jeff, Frank Cosgrove, mgr.: Dubois, Pa., 18; Olean, N. Y., 19; Wellsboro, Pa., 20; Galien 21; Emporium 24; Brookwayville 25; Barnesboro 26. New Southern Shows: Columbiana, Ala., 16-21. Woodland Mills, Virg. Downard, mgr.: (Wilson) Wilson, N. C., 18-21. Texas Kidd Shows: Hearno, Tex., 16-21. Thomas, Kid, Amusement Co.: Streetman, Tex., 16-21; Wortham 23-28. Walton, Boots, Bubbleland Co.: Asheville, N. C., 16-21.

Out in the Open

(Continued from page 95)

season, and that his organization would be "as fine as any on the road."

Eddie M. Males, concessionaire, well known in Eastern park circles, writes from Detroit, Mich., that he will in all probability have three or more stands at Grand Park, that city, during the coming season. Eddie is a likable chap and will be missed in the East.

F. D. Mead, secretary of the Howard County Agricultural Society, informs that the fair this year will be held August 18-22, that last year's fair was the best

in Northeastern Iowa and that several new buildings are under course of construction. The fair is held at Cresco, Ia.

Louis W. Greeman, well known in the outdoor show field, more especially among the concessionaires, was recently appointed manager of the Import Specialty Department of Bingham & Co., importers of merchandise from the Far East, the Orient and the Occident. Greeman's many friends will be pleased to learn of his entrance into this well-known organization.

"If it were not for what the other fellow has we would all be satisfied with our lot," avers George H. Hamilton.

Sunday, February 8, saw quite a gathering of visitors at Coney Island, N. Y., but few of the amusement places were open. Noah's Ark, at Steeplechase, a new addition facing the Boardwalk, and open for the first time, took in a considerable amount of money judging from the crowd filtering in and out.

Mrs. Annie Scattergood, of Atlantic City, announces the probable installation of a dodgem ride in connection with her holdings on the Boardwalk, and that she is making extensive alterations on her amusement hall and Columbia Village property. Mrs. Scattergood is one of the leading amusement operators at this famous resort.

Rendezvous Park, Atlantic City, which was last season purchased by the city as the site for a convention hall, has been leased to a syndicate until October 1 for amusement purposes. The rental price, it is understood, was \$40,000. Work of constructing the new Convention Hall will not begin until next fall.

"The Dark Angel"

(Continued from page 10)

proud as Hilary Trent. In the first act he gave just a hint of the courage which came to the fore in the last act, when as a blinded soldier he summoned it to renounce the girl he loved. This was done with consummate art and it made the last act, which is as beautiful an episode as one would wish to see, doubly effective. I am glad to see Mr. Mason in a role which calls for something more than a feeling for tempo and keeping his hands out of his pockets. He has risen to it splendidly and I hope he will henceforth be cast for parts similar to this one.

A clever delineation of an ungrateful role was contributed by Claud Allister, who reminds me of G. P. Huntly. His tricks of accent and some of his gestures are very reminiscent of that great comedian's style, but they are not rank imitations. I feel they are just as much a part of Mr. Allister's equipment as Mr. Huntly's, and, certainly, they were just what was needed for this part. For the rest of the cast all were well suited to the roles they played, but a particular word is in order for Stanley Logan, Florence Edney and J. H. Brewer, who were all very fine.

I forbear telling the story of The Dark Angel, since it was told at length in last week's issue of The Billboard. I must, tho, pay a tribute to the direction of Robert Milton, who got all the juice out of this play by superb staging. The settings and lightings were right, tho some might object to the Italian interior that was palmed off as that of an English house. It seems to me that I saw this set earlier in the season in The Far Cry the first of Mr. Milton's productions. However, that is a minor matter. What counts is the character of the play and the way it is played. Both can be unreservedly praised.

An excellent play; produced and acted with spirit. GORDON WHYTE.

"The Dove"

(Continued from page 10)

play. For even its most ardent admirers will have to admit that The Dove would not amount to much without the Belasco direction, I am sure.

The play is clap-trap melodrama, tricky and theatrical, showy and shallow. Its story of a rich and sensuous Mexican who is willing to have about all the crimes in the statute book violated that he may come into possession of a singer in a cabaret is ordinary transpontine stuff. The characters are mostly all sharpened into caricatures of human beings and some of the situations are as wild as any conceived in the brain of a

motion picture serial writer. But Mr. Belasco has taken this lot of unlikely material and so cast and directed it that it becomes a play full of color, full of action, and pretty continually interesting. It is true that one may come out of the theater regretting that he put all this talent into a play so piffing, but while in the auditorium one has no regrets at being present.

In the part of the Mexican caballero, Holbrook Blinn is doing a slightly modified version of his "Bad Man" of another season. It is as effective a performance, in its way, as the other but the character is not so well drawn, nor is it so faithful to life. Mr. Blinn, tho, does get out of it all there is to be got.

I am sorry to see Judith Anderson playing the role of the cabaret girl. When she appeared in Cobra I ventured the opinion that she was star material and that opinion was formed because she had a role she could sink her teeth into. This she proceeded to do and the result was as thrilling a performance as it has ever been my lot to see on a Broadway theater. But this part she plays in The Dove is not that at all. It is a descent from Cobra. Any bright young leading lady might play it just as well as she does, and since the part is in the Spanish dialect, about all she will get out of it will be a comparison with Lenore Uric. In that comparison she will not fare badly, it is true, but an actress of Miss Anderson's caliber—and I believe that to be of the very highest—should seek roles more suited to her splendid talents. Stardom she has gained, but her performance, faultless as it may be, will bring her little kudos.

Perhaps the best bit of acting in the whole performance is that of William Norris, as an ex-jockey turned croupier. Mr. Norris put all that fine skill, that precise knowledge of effect which is his, into the playing of this role and the result was a fine sketch of a really viable man. It was splendid work. Of the rest of the large cast, Sidney Toler managed the part of a cabaret proprietor very well and, Earle Mitchell, Josephine Deffy and Ruth Dayton deserve credit for able work. Lastly, there is William Harrigan, who injected the breath of life into the role of the hero. Mr. Harrigan gave a sterling performance, creditable in every way to him.

But, while I have just dubbed Mr. Harrigan the hero of the piece, I am tempted to modify that statement and pass the palm to Mr. Belasco. But for his work, The Dove would have been a sorry entertainment. If entitled to that appellation at all. He took the scenes, drenched them with moonlight and atmosphere, set a pace for the players and held them to it, put in a telling touch here and there, which all piled up into a whole that turned out splendidly. I am also glad to say that The Dove is a spotlessly clean show. Once more Mr. Belasco demonstrates his extraordinary ability as a stage director and the strength of the organization he has built to carry out his wishes. I cannot help regretting, tho, that all this talent and all this resource is not put into a play worthy of it.

Crude melodrama made into good entertainment by the genius of Belasco. GORDON WHYTE.

What the New York Critics Say

"The Rat"

(Colonial Theater)

TIMES: "A straggly melodrama." HERALD-TRIBUNE: "Was not in our opinion good melodrama."—Charles Belmont Davis. WORLD: "Nothing in recent months has so smacked of the 10-20-30."—Quinn Martin. SUN: "Most of it is superficial and rather clumsy melodrama."

"The Dove"

(Empire Theater)

HERALD-TRIBUNE: "A good, big, honestly artificial show."—Percy Hammond. WORLD: "Not even the art of Judith Anderson can make the play anything but clap-trap."—Haywood Brown. TIMES: "Good, old-style, rattling, romantic melodrama."—Stark Young. SUN: "A bright colored and panting melodrama."—Alexander Woolcott.

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C. A. Vernon Shows

Houston, Tex., Feb. 10.—At this writing the winter quarters of the C. A. Vernon Shows here are a hive of industry, with 20 men busy on the shows, rides and concessions. Nearly all canvas will be new, including all banners, and all equipment not new is being overhauled and repainted. Mr. Vernon is himself overseeing operations. Bob McPherson, in charge of building operations, raised the tower of the ride, which is being built complete in quarters and nearing completion, for the first time last week. He is also overhauling the merry-go-round and wheel. Secretary Tonnings has also made himself quite busy with his saw and hammer on new and repaired work. Tom Martin has two assistants in the canvas repair department. E. T. Boyd is building two new show tops and about 15 concession tops, with two assistants. Mike Zinney (Gully-Gully Mike) has three men busy building his new Arabian Nights, which will be in a new 35x50 top, ordered from the Fulton Bag and Cotton Mills, of Dallas. Johnny Hatfield and Silvio Checoco are framing a good athletic show. Tex Chambers and three assistants are building a new cookhouse and several other concessions. The writer, who will handle the pit show and the new monkey speedway, which he built at the close of last season, has already booked enough attractions to make a good show. The speedway will be in direct charge of Jake Dixon, now in quarters. The show will hit the road about the second week in March, with 4 rides, 4 bally shows and 5 grind shows and 25 or 40 concessions. Tom Hickox, who will have several concessions, is working small towns previous to the opening. Howard Trainer, who was on the staff last season, and who has been handling a flourishing sign business most of the winter here, recently took the front of a store show, which has been doing a good business on Main street. G. Raymond Spencer, handling the advance this season, attended the recent meeting of the Nebraska Association of Fair Managers at Lincoln. He has since been in Kansas and Oklahoma and has been doing excellent work. He will have three promoters and expects to make every spot a promotion. W. E. Tomson, who will handle the minstrel show, recently left for a few weeks' visit in Galveston and other towns. Mrs. C. A. Vernon has returned from a visit with her daughter, Thelma, in Oklahoma City, Ok. "Doc" James and wife recently returned from a visit to Hull, Kirbyville and Brooklyn, Tex. Mrs. John Hatfield, who has been ill the past few weeks, is reported much improved. Jos. Smith, the popcorn and snow-ice concessionaire, received word from Uncle Billy Thomas that he is rapidly recovering from an operation at Winfield, Kan. Incidentally Smith is the master painter at quarters and is assisted by "Bull-Dog" Joe Turner. Mysterious Lester, now in Iowa, will again be one of the entertainers in the pit show. Among recent visitors were Capt. Farnsworth, Bob Morelock, Jess Scholtz, Iola and W. J. Kehoe and others of Dodson Shows on their way to winter quarters at Port Arthur, Tex. HARRY LEVI (for the Show).

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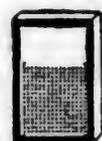


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Kansas City, Mo., Feb. 14.—The 19th annual Automobile Show, one of the largest in the country, which was wiped out early this morning when the American Royal Pavilion was consumed by fire, drew big attendance. Selections from operas were rendered by the Boston Grand Opera Quartet each afternoon and evening, and music was furnished by the Riley-Earhart Orchestra.

Abie's Irish Rose ends a 14-week engagement at the Mission Theater tonight, a record run in this city.

The Missouri Stock Company, with Louise Jane Campbell, daughter of Sam B. Campbell, of the Coates House, and a local favorite, playing ingenue roles, opens an indefinite engagement tomorrow at the Missouri Theater.

Marion Harris, headliner on this week's bill at the Orpheum Theater, is a former Kansas City girl and is well recalled as Miss Harrison.

George Edwards, formerly of the W. I. Swain Shows, was a recent visitor. His visit here was in the interest of the Lewis Stock company of Memphis, Tenn.

Kingsley and Roberts, singing, dancing and talking team, of the Doc Little Beaver Show, arrived recently, the show having closed at Wood River, Neb., January 31. They will be here a few weeks.

George F. Dorman, manager of the Rice & Dorman Shows, was a caller February 7 while on his way to Chicago.

Walter F. Stanley, of the J. George Loos Shows, was a recent visitor while on his way to Texas.

Dave Lachman, of the Lachman Exposition Shows, was here lately en route to Omaha, Neb., to take up the matter of adjustment of his recent fire loss in winter quarters there.

Babe Drake, who has the Doctor Dippy and Oh, Boy, shows on the Isler Greater Shows, also transferred for the organization, is wintering here.

Al Thompson, formerly with the Holtkamp Georgia Smart Set Minstrels, was in the city February 6 and informed that he would leave the next day for Chicago to open a booking office.

Rex Bonns, formerly of the Malvern Troupe and who has not been with circuses in recent years on account of the ill health of his mother, is living here and frequently visits the office. He has several offers with circuses for 1925.

Jockey E. Day writes from Tulsa, Ok., that he is still staging indoor circuses and had a good date at Tulsa the first week in February. Jockey adds that he will be in advance of a circus again this season.

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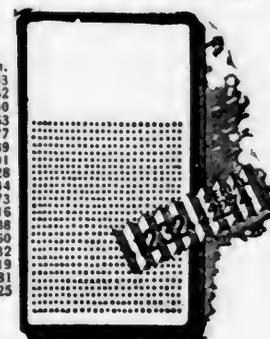
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A 300-Hole Tiny Baby Beard, with 12 Genuine Pearl Handle Knives, Complete, \$5.00.

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Broadway Sales & Novelty Co.
2037 Broadway, Kansas City, Mo.
ORDERS SHIPPED SAME DAY AS RECEIVED.

For Bigger Profits "BUY LA BAROT PEARLS"

DIRECT FROM IMPORTER. Look at the Prices:

24-inch	\$3.00 Dozen
30-inch	3.50 Dozen
36-inch	4.50 Dozen
60-inch	6.00 Dozen
72-inch	7.00 Dozen

All the above have clasps with brilliant R. S.

BOXES, \$2.00 TO \$5.00 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.

Ladies' 10 1/2-LIGNE, SIX-JEWEL Wrist Watches

Na. B-3002—Small Tonneau, Hexagon, Cushion or Octagon Shapes. LEGITIMATE and ABSOLUTELY GUARANTEED 20-Year Quality Case, engraved Bezel, sides and back. Blue Sapphire in winding crown. Fancy Silver Dial. \$3.35 Complete in Push Pad Display Box. Each.

Na. B-3022—Same as above, in Tonneau Shape only, with Luna Quality Platinoid-Finish Case and Nickel-plated Jeweled Movement. Each Only. \$2.85

25% cash with all C. O. D. orders. For samples include 25c extra for postage and insurance.

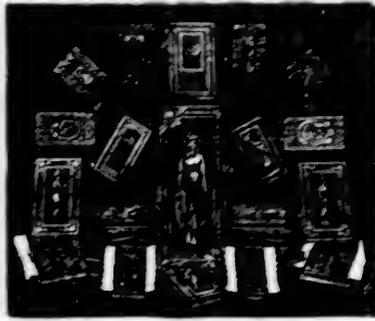
Write for Our New Illustrated Catalog. "The Red Book That Brings Profits to You."

Headquarters for Watches, Jewelry and Premium Specialties. 333-5 WEST MADISON STREET, CHICAGO, ILLINOIS

KURZON-SAIKIN CO.,

"HARLICH'S KICKLESS SALES BOARDS"

We use them with all our assortments because they are the best on the market.



29 BOXES HECHE'S WELL-KNOWN HIGH-GRADE CHOCOLATES and Cherries, including a \$5.95 box for last sale and a 600-hole Baby Midget Sales-board. **\$5.95**

WHEN SOLD BRINGS IN \$30.00.

Complete, each in carton, No. BB 42 \$5.95
12 Lots..... 5.90

38 Larger Box Assortment and an 800-Hole Baby Midget Sales-board. When sold brings in \$40.00.

No. BB 900—Sample..... \$8.25
12 Lots, each..... 8.10

NET NO Discount **GOLD DIGGER BOARD** 4,000 Holes, 5c or 10c Sales Each **\$7.50**, 10 lots \$6.00

NET NO Discount **SLOT MACHINE BOARD** \$7.20 3,000 Holes brings in \$300 at 10c, or \$150 at 5c sale. State which you want. Sample, each \$9.00. In 10 Lots, each

25% WITH ORDER, BALANCE, C. O. D.

Assortments, as well as merchandise without boards at prices that defy competition, are listed in our just out No. 27-1925 Spring and Summer Catalogue. If you have no copy send for one.

HECHT, COHEN & CO., 201-203-205 W. Madison St. CHICAGO, ILL.

HAMILTON GUARANTEED SALES

100% BOARDS PUSH AND PULL GARDS
BEST SALES BOARD IN AMERICA—BABY OR MIDGET

HAMILTON MANUFACTURING COMPANY
Hamilton Buyers MINNEAPOLIS, ILL. Valuable or Paid Satisfied Customers U.S.A. or Catalog Free



Indestructible Pearl Necklaces

24-Inch, Rose, White or Cream, with Rhinestone Safety Clasp. (Standard Merchandise.) Dozen.....\$3.50

Rhinestone Double Safety Graduation. Dozen. 6.00

24-Inch, Special French, Small Graduation, Perfect, Cream White. Dozen..... 9.00

Leatherette Covered Satin-Lined Boxes. Dozen..... 2.25

Special Velvet Covered Boxes. Dozen..... 6.00

All Spanpler Midge, sold under a money-back guarantee.



160 N. WELLS ST. CHICAGO ILL.



SALESBOARD ASSORTMENTS

20% 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,	24-40c Boxes Choc.	Price,
3-50c Boxes Choc.	\$6.45	6-50c Boxes Choc.	\$12.00
2-80c Boxes Choc.		8-75c Boxes Choc.	
3-81.00 Boxes Choc.		2-\$1.25 Boxes Choc.	
1-\$3.50 Box Choc.		1-\$2.00 Box Choc.	
600-Hole 5c Board FREE.		1-\$5.00 Box Choc.	
		800-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.

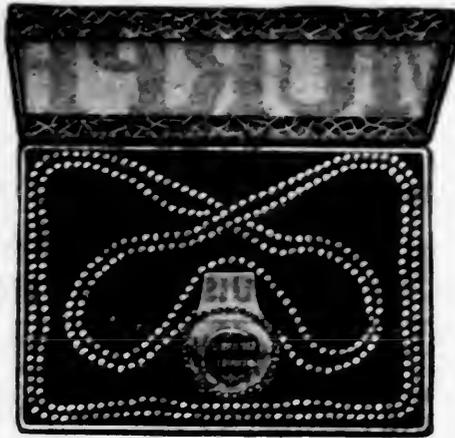
OPERATE A SEEBURG PIANO

Become independent by operating on commission the greatest little money maker in the musical field. Many slot machine operators and others have 100 or more SEEBURG pianos out on commission. Write for details.

J. P. SEEBURG PIANO COMPANY, 1510 Dayton Street, CHICAGO, ILLINOIS.

WE WILL RELEASE TO OUR TRADE THE GREATEST SALES STIMULATORS EVER MADE—CIRCULAR ON REQUEST

HAMILTON MFG. CO. 413 South 5th St. MINNEAPOLIS, MINN.



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

Sell the Same Audience Over and Over Again—The Answer Is:

ALICE DEE The Big 25c Seller—8-COLOR PACKAGE

Honest Values and a Square Deal. Every Customer repeats. An article of value in each package and Real Candy—yes, Real Candy.

10 BIG FLASHES
100 Real Ballys to every 1,000 packages, including the 10 big Flashes.

PRICE—\$ 12.00 Per 100 Packages, Including 1 Large Flash
60.00 Per 500 Packages, Including 5 Large Flashes
120.00 Per 1,000 Packages, Including 10 Large Flashes

Deposit of \$20.00 required on each thousand

Write us about Juliette, our Ten-Cent Package.

THE DEE CANDY CO.
728 W. Randolph St., Chicago, Ill.

OPERATORS SALESMEN } NO CLOSED TERRITORY { CONCESSIONAIRES AGENTS—JOBBER

NATIONAL BREAK TOURNAMENT GAMES

(NEW) IT TAKES THE PLACE OF PUNCHBOARDS. (DIFFERENT!)

Game of Skill. For Billiard Parlors, Break Balls instead of a Punch. Has 1,440 Breaks at 10c per Break. Takes in \$144. Gives 18 Hour Prizes, 1 Grand Prize, 81 Trade Prizes. Prize Assortments such as Elgin Watch, Pipe Sets, Gold Pen and Pencil Sets, Knife Sets, Brush Sets, Manicure Sets, Beaded Bags, Cameras, Cigarette Cases, Red Pen, Razor Sets, Flasks, Poker Sets, Pearls, Jewelry Sets and other latest Premiums. PRICE, \$36. Assorted Prizes and Game. YOU MAKE 100% per Game. First Order received for 5 Games or more receives exclusive rights for your territory. Full or 25% cash with order, balance C. O. D. Territory application free. Act Quick. Territory Going Fast. No Competition To Meet.

NATIONAL BREAK TOURNAMENT COMPANY, 159 N. State St., Chicago, Ill.

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 prepaid Assortment of 10 Rings for \$6.00, similar to cut, \$80.00 per Gross. WITH OUR USUAL GUARANTEE.

J. G. GREEN CO., 901 Mission Street, SAN FRANCISCO, CALIFORNIA

MONKEY ACTORS FOR SALE

NINE TRAINED RHESUS MONKS FOR SALE. Kello and Perk, Globe Walker, High Dive, Somersault, Tight Wire, Bicycle (partly broken), Two Mothers with Babies. One Mother, to have baby in March. Wonderful breeders. Smart, young, smart, healthy, acclimated Monks. No cough or disease. Guaranteed. I have had these Monks for five years, playing Big Time Fairs. Anyone looking for a once-in-a-lifetime buy for cash, come and see this act or write. Plans for Loop-the-Loop and my Frame-up goes with the above.

ALL ABOARD WESTERN CANADA AND 14 BIG STATE FAIRS

WANTED—FUN HOUSE HELP.

FOR JAZZER—Capable, sober Man who understands engines and can show speed on front.

FOR GLASS HOUSE—Capable, sober, grinding Ticket Seller who will work.

FOR CROSS-WORD PUZZLE SHOW—Manager, single. Your own terms if you can show speed.

Playing 10 Biggest Fairs, starting in June.

WILL BUY—A ROLL-A-KAUFER FOR CASH.

CLIFF WILSON, Rubin & Cherry Shows, Montgomery, Alabama.

The Last "Word" in Your Letter to Advertisers, "Billboard"

Salesboard Agents! Jobbers! Operators!



Here's a record breaking seller for 1925. A 5-color lithographed heading salesboard like this is sure to draw big money. Run a race on every sale. All the well-known horses carry odds ranging from 20-1 to 1-1. The tickets are so arranged that the dealer is banking a sure 2-1 shot. If played for 5c a sale will take in \$15 and pay out \$7.50

Simply demonstrate this board a dozen times a day and make a dozen sales at \$2.00 each.

JOBBER'S PRICES—Sample, \$1.00. \$7.72 for one dozen. \$51.00 per hundred. Terms—Deposit with order, balance C. O. D.

Send for Free Illustrated Circulars on our Complete Line.

Manufactured Exclusively by

The Field Paper Products Company, Peoria, Ill.

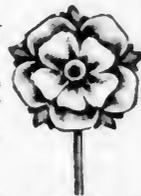
SHAMROCKS and ROSES

FOR ST. PATRICK'S DAY



SILK SHAMROCKS — A perfect reproduction of the national emblem of Ireland. Covered with green silk, about 1 1/2 inches wide by 2 inches long, one gross in box.

No. 93N16. Per Gross..... 80c
No. 93N15. Better quality. Per Gr... 90c



CELLULOID ROSE — A splendid reproduction of a genuine Irish rose, green-leaf back, two-layer red rose, glass head center. One gross roses in box.

No. 3N501. Per Gross 55c



Special Indian Blankets

Getting top money at all indoor shows. Wool mixed, extra large size, wonderful colors. Showmen, compare our new Blankets with what you are using. Samples and prices upon request.

Always in Stock

Big Chief, Esmond and Beacon Blankets

Thousands of new and dependable items in our fall and winter "SHURE WINNER" Catalog, No. 104. Yours for the asking.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

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... \$ 8.00
800 Holes, 12 Pillows... 11.50
1,000 Holes, 16 Pillows... 12.00
1,000 Holes, 16 Pillows... 15.00
1,500 Holes, 21 Pillows... 10
Pillows, 36 Pennants, 24 Dolls, 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 484 Tabor Opera Building.

Salesboard Operators



No. 63 Assortment

35 Boxes
25-.30 Boxes
5-.60 Boxes
4-.75 Boxes
3-.85 Boxes
2-1.50 Boxes
1-4.00 Box

for last sale
PRICE \$7.50
600-Hole 5c Salesboard FREE

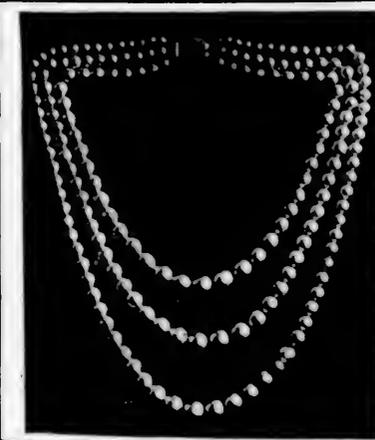
Special Discount to Quantity Buyers. Send for Complete Assortment Catalog, One-third Deposit, Balance C. O. D.

No. 64 Assortment

55 Boxes
25-\$.40 Boxes
10-.60 Boxes
8-.75 Boxes
5-.85 Boxes Cherries
2-1.50 Boxes
1-2.00 Basket Chocolates and Cherries
1-3.00 Basket Chocolates and Cherries
1-4.00 Basket Chocolates and Cherries
1-7.00 Basket Chocolates and Cherries
1-10.00 Basket for last sale.

PRICE \$19.50
1,200-Hole 5c Salesboard FREE

WEILLER CANDY COMPANY,
1209 Clybourn Ave., Chicago, Ill.



YOU CAN'T BEAT THESE PRICES

SPECIAL

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.,
736 Broadway, New York City



The most convenient Memorandum Book for Managers, Agents and Performers in all branches of the show world is

The Billboard DATE BOOK

(Leather Covered)

Just fits the pocket. Plenty of space for writing memoranda for each day for 14 months, commencing January 1, 1925.

Contains complete calendars for the years 1924-1925-1926, maps, space for recording receipts and disbursements of money, census of the largest cities of the U. S. and much other valuable information.

Mailed to any part of the world for 25c each. Also on sale at all offices of The Billboard.

Address

THE BILLBOARD PUB. CO.
Date Book Dept. Cincinnati, Ohio.

Play the Ponies! The Sport of Kings **PLAY THE PONIES** The King of Sports

ANOTHER WONDERFUL MONEY GETTER

That will repeat and repeat and repeat. Made the same as our nationally known "PLACOLOU" 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.

Size Not Folded, 12x17 inches
Size Folded, 6x12 inches.

SUPREME PRIZE PACKAGE

FASHION DAINTIES—a package that beats them all. Candy nut chocolate caramels. Wonderful assortment of prizes and ballys. We pay all express charges.

\$45.00 per 1,000. 200 for \$9.00

Twenty Ballys to Case.
Send \$9.00 for sample carton of 200. Remember, we pay all express charges. 35% deposit required.

DELIGHT CANDY CO.
64 University Place, NEW YORK.

If Your Jobber Cannot Supply You With **"LACKAWANNA PHOTO KNIVES"**

write direct to us. Ask for eight different sample Photo Knives priced at \$3.90. Save useless correspondence by sending check or money order for these knives. Money refunded if you wish to return the knives

LACKAWANNA CUTLERY CO., Ltd., NICHOLSON, PA

"GOLDEN MIST"

Quality 100% Flash 100% Sale 100% Profit over 100%

Containing the most wonderful assortment of novelties ever enclosed in a ten-cent novelty candy package! Containing an entirely new, novel and delicious confection! *This confection will be a veritable revelation to the showman, concessionaire and the public!*



THE ULTIMATE PRODUCT OF YEARS OF EXPERIENCE! Embodying every essential necessary in the creation of a novelty candy package that is an absolute masterpiece. Combines novelties of enormous value, a confection without parallel, and a package which is an artistic triumph.

Conceived and originated to fulfill the requirements of the showman and the concessionaire handling the "FAMOUS FROZEN SWEETS" and "SMILES AN' KISSES," who, when playing for periods of time in the same location, finds the necessity of offering his patrons a change of confections in order to uphold their interest.

Will Increase Your Sales 25 to 50 per cent

"GOLDEN MIST"

\$45.00 Per Thousand Packages

Packed 250 packages to a carton — Shipped in any multiple of that amount.

250 Packages	\$11.25	500 Packages	\$22.50	1000 Packages	\$45.00	2500 Packages	\$112.50
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\$10.00 DEPOSIT REQUIRED ON EACH THOUSAND PACKAGES ORDERED

Above Prices F. O. B. Chicago, Ill.---Fort Worth, Texas---San Francisco, Calif.
ADDRESS ALL ORDERS AND CORRESPONDENCE DIRECT TO CHICAGO HEAD OFFICE

UNIVERSAL THEATRES CONCESSION COMPANY
RANDOLPH AND JEFFERSON STS., - - CHICAGO, ILL.