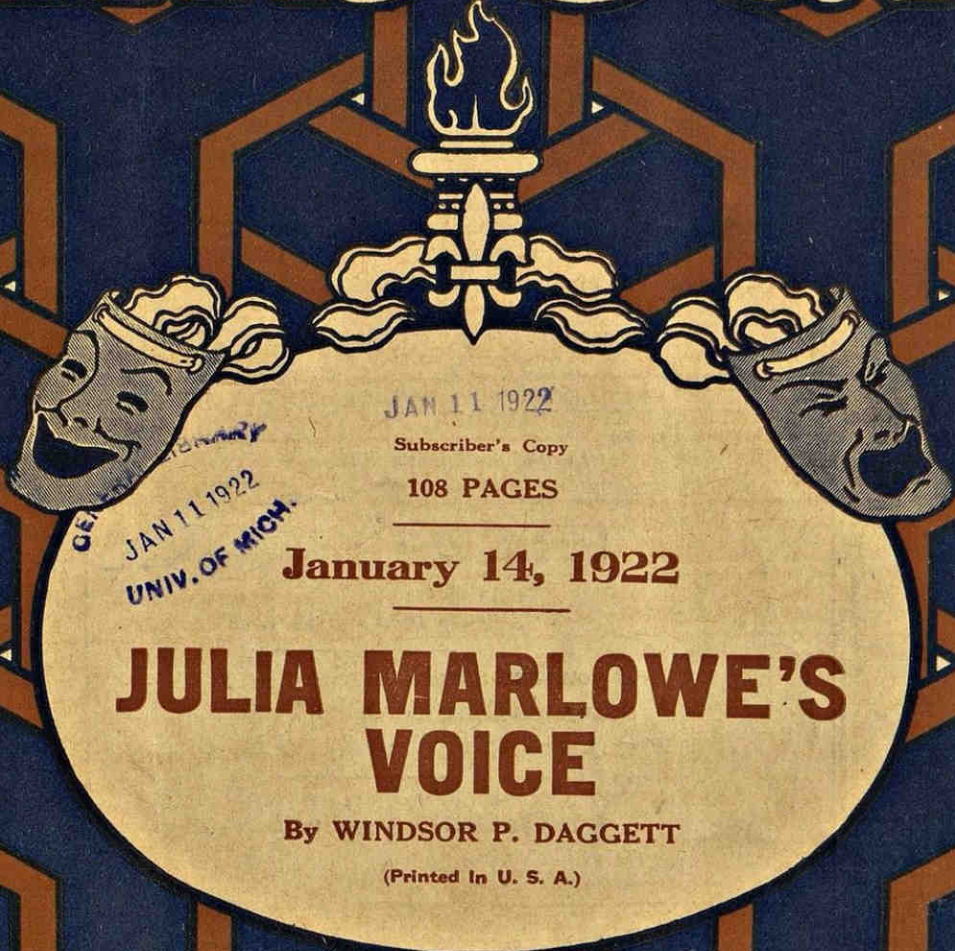


The PRICE 15¢ Billboard



A Weekly
Theatrical Digest
and
Review of the Show World

STREETMEN

Demonstrators and Peddlers



No.	Description	Gross.
B157	Paper Blowouts, Printed Snake	2.50
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Send \$1.00 For Sample Post Paid

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

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

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Jobbers

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

The Biggest Knock-out of the Season

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

They Are Proven Winners

Full particulars and quantity prices upon request.

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Agents and Demonstrators

HERE IS A GOLD MINE

Combination Shopping Bag and Coin Purse. When open measures 17 1/2 x 12 1/2. Greatest money maker out.

PRICE \$7.00 DOZEN

Sample mailed for 75c, retails for \$1.50. All orders shipped the day received. 1/4 deposit, balance C. O. D.

LAWDALE LEATHER GOODS CO.,
1241 South Lawndale Avenue, Chicago, Illinois

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

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EVERYONE'S VARIETY

The title of "Australian Variety and The Show World" has been changed to the foregoing. New capital and new blood incorporated and a new and virile policy adopted. It will continue to cover Motion Pictures, Vaudeville, Drama, Circus, Fairs and Chautauquists in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to **MARTIN C. BRENNAN, Mgr., 114 Castlereagh St., Sydney, Australia.**

AGENTS—FREE SAMPLE New patented Curtains, Rods. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. **HOMECURTAIN ROD CO.,** Providence, Rhode Island.

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

WORLD AT HOME SHOWS

NOW BOOKING FOR 1922 SEASON

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

O'BRIEN'S EXPOSITION SHOWS

PLAYING THE BEST SPOTS IN LOUISIANA

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

Updegraff Bros.' Consolidated Shows

OUT ALL WINTER

PLAYING THE MONEY SPOTS OF THE SOUTH

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

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

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

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



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

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



2619—Beautiful Silver Cluster, Octagon Shape Ring, with large fancy stone, surrounded by Brilliants. Big flash. \$5.50 per Doz.
2622—Pierced Plat. Inlaid Ring, set with attractive Gold Stone. 85c per Dozen.
2630—Platinoled Ring, set with three White Sapphires. \$1.00 per Dozen.
2631—Gold-Filled Cluster. Consists of seven White Sapphires. \$1.75 per Dozen.

2624—Ruby Solitaire, set in neat gold-filled, chased mounting. \$1.25 per Dozen.
2629—Beautiful Platinoled Onyx Stone Ring, surrounded with set with a White Sapphires. Very attractive. \$5.50 per Dozen.
2621—Platinoled Ring, with large Oval Cut, set in leather case, green lined. \$1.80 Each.
X81—6-Piece Set, in leather case, \$4.15 Each.
X78—5-Piece Set, in leather case, \$1.50 Each.

- OTHER BIG SELLING ITEMS**
- CHINESE BASKETS (Set of Five).**
 944—7 Rings, 5 Tassels, \$3.75 per Set
 Five.
 945—10 Rings, 10 Tassels, \$4.50 per Set
 Five.
 973—Rattan Baskets, set of three, excellent quality, \$4.00 per Set Three.
 - BLANKETS.**
 Emsond Blankets, 61x78 in. \$2.75 Each.
 Beacon Blankets, 60x50 in. \$3.60 Each.
 Beacon Blankets, 72x50 in. \$4.25 Each.
 - CLOCKS.**
 Dice Clock, \$12.00 per Dozen.
 6—Wood Clock, brass trimmings. Big flash. \$12.00 per Dozen.
 2093—Leatherette Traveler's Clock, \$9.00 per Dozen.
 - FANCY NECKLACES AND GIRDLES.**
 24-in. La Tausca Pearl Necklace, \$4.50 Each.
 18-in. La Tausca Pearl Necklace, \$3.75 Each.
 - 24-in. Keyva La Tausca Keyva Necklace, \$5.00 Each.**
 Cherry Red Necklaces and Girdles are in very big demand. We list a few that are going big:
 7450—Cherry Red Necklace, \$1.75 per Doz.
 7451—Cherry Red Necklace, \$3.00 per Doz.
 7452—Cherry Red Necklace, \$3.50 per Doz.
 7453—Cherry Red Necklace, \$5.00 per Doz.
 7454—Cherry Red Necklace, \$7.50 per Doz.
 - GIRDLES.**
 112—Fancy Metal Girdles, \$4.00 per Doz.
 4—As above (better grade), \$6.00 per Dozen.
 114—Fancy Metal Girdles, \$7.50 per Doz.
 3104—As above, \$7.50 per Doz.
- Order samples of these Girdles and you will clean up on them. There is nothing at the present time in greater demand. All the ladies want them.
 8—Oriental Rug, Biggest value ever offered. Size 25x18 inches, \$42.00 per Dozen. Sample, \$3.75, postpaid. Big Sales Board Item.

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

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

Attention, Concessionaires and Showmen! INDOOR MARDI GRAS

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

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

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A 25 CAR SHOW

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

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

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

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

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

SHREVEPORT, LA.

See Our Ad on Page
104

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

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

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15x24 DROPS Complete, \$20.00,
Made to Order.
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Diamond Dye, Oil or Water Colors.
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FOR HIRE**
Catalog. AMELIA GRAIN, Philadelphia.

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

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

WANTED—To hear from good, reliable CIRCUS SIDE
SHOW or CARNIVAL MANAGER, who is willing
and can pay a first-class salary for a first-class F&N
MAN. Age, 34 years; height, 6 feet, 3 inches;
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Team with dancing specialty. A-1 Chorus Girl, pony
or medium, and Straight Man, 5 ft., 6. Both have
excellent wardrobe. Youth and ability. Capable per-
formers with road and stock experience. Address
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OR SIDE MAN**
Experienced all lines. Union. Only reliable man-
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Blackface Comedian. Up in acts. Play piano. Change
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perienced in all lines. Up in acts. State salary.
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A-1 BLACKFACE COMEDIAN.
Up in all acts. Change for week. Join on wire. State
salary. JOLLY BERT STEVENS, Barnes Hotel, Buf-
falo, New York.

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

**AT LIBERTY—TWO VERSATILE PEOPLE,
BEN & CHARLOTTE WILKES**
BEN—General Business, Characters, Specialties, Cor-
net in Band, Band Leader, with music. Age, 40
years. CHARLOTTE—Piano, Slide Trombone, Small
Parts. Age, 33 years. Join anywhere. Address Al-
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Eleven years in Big Time Vaudeville Houses. Capable
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Reliable. Distance no object if position is permanent,
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60c Each in Lots of 25. F. O. B. Chicago. Sample \$1.00 Prepaid
The PUT AND TAKE BOARD is a 500-hole scoreboard containing two different
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ticket marked PUT he pays the amount marked on the ticket. When he draws a
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action assured, as every other ticket is a winner. There are 250 PUTS and 250 TAKES.
Here's the way it figures out for the retailer: ONE BOARD BRINGS \$12.50, 30%
PROFIT ON MERCHANDISE, \$18.75. TOTAL PROFIT, \$31.25. A sample will be
sent upon receipt of \$1.00. No free samples.
A. C. BINDNER, 5443 South Ashland Avenue, Chicago, Illinois.

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National Reputation. Big Feature, Circus, Carnival or Parks. Up-to-the-minute
programs, Classic and Popular Numbers. Full of Pep and Ginger. Address
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LEAD NUMBERS, PRINCIPAL
Wire GREEN & LAWLER'S PIONEER GIRLS,
FRANK LAWLER, Manager, V. C. M. C., - - Atlanta, Georgia

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

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

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

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

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

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

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

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

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

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

Moving Picture Rights For Sale
A three-reeler, in which Spiritualism is ex-
posed. A very highly sensational film, which
will run very well in any neighborhood. All
territory open. Write at once for State
territory rights. This picture has never been
shown before. Posters, 1. 8, 6, 12-sheets.
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**NOVELTIES! Theatre Mags, and Concessionaires. For
Interior Decorating: Glass Brackets, handpainted or
lettered, for adv. display, 20c run, inch. Glace Lamp
Shades, any description, 30c inch. For Fairy, \$1.75.
Novel Cupio Lamp Shades, doz., \$10.00; sample, \$1.75.
For Parlor Window Decorating: 12x14-inch hand-
painted Glace Landscapes, doz., \$10.00; sample, \$1.50.
3-oly Paintings, 10-inch, doz., \$9.00; sample, \$1.25.
ROTH BOSSO CO., Mfrs., 3027 N. 3rd, Phila., Pa.**

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

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

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

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

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

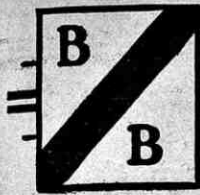
WANTED—ACROBATIC CLOWN
Man or woman, small stature. Must do some good
cross tricks for comedy act of circus and vaudeville
reputation. RELIABILITY, Billboard, Chicago.

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

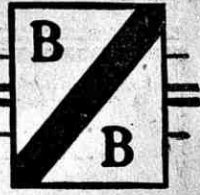
JUGGLING FERRIER
Just finished 45th week for the Loew Circuit. Have
this season open for some good show or minstrel. Ad-
dress 135 Bay 10th St., Brooklyn, New York.

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

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



THE BILLBOARD



DECORUM • DIGNITY • DECENCY

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RUSSIAN PLAYERS IN DIRE NEED

Piteous Appeal for Assistance Received by Owner of Bramhall Playhouse

MANY OBLIGED TO DO HEAVY LABOR

Butler Davenport Starts Fund—Contributions Urgently Needed

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

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

(Continued on page 99)

WORLD AT HOME

Under Personal Management of Robert Gloth—Executive Staff Otherwise Same

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

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

(Continued on page 92)

"LASSIE" CLOSES

Two Weeks' Salary Owing Company

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

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

PREMATURE

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

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

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

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

(Continued on page 92)

DIRECTORS

Of Columbia Amusement Co. Endorse Sam Scribner's Management

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

(Continued on page 99)

MICHIGAN ASS'N OF FAIRS BREAKS ATTENDANCE RECORD

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

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

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

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

(Continued on page 97)

SUNDAY WORK

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

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

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

FEBRUARY 22-23

Dates of International Association of Fairs and Expositions Meeting

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

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

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

WEST VA. FAIRS

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

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

(Continued on page 92)

FILM OPERATORS' STRIKE BELIEVED TO BE AVERTED

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

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

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

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

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

NO PAID CENSOR

For Fort Worth, City Council Says

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

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

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

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

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

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

NEW CORPORATION FORMED

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

JOHN MEEHAN

With Cohan Again—Books Passage for England

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

DETROIT THEATER ROBBED

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

CEDAR RAPIDS HOUSE CLOSES

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

"THE CLAW" TO STOP

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

BAYONNE WHIPPLE



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

—Photo by Apeda Studio, New York.

NEW THEATER PLANNED

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

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

CANTON THEATER LEASED

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

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

THEATER LOSS \$100,000

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

BALL FOR OPERA STARS

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

MILLIO ANTENORE, NOTICE!

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

NOTABLES SAIL FOR EUROPE

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

SUPREME COURT JUSTICE

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

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

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

CLARKE GOES TO MEMPHIS

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

MRS. B. F. KAHN

Annoyed by False Reports

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

STAGE EMPLOYEES REVEL

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

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

SOVIET CHIEFS

In Moscow To Lease Number of City's Leading Theaters

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

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President
PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec-Treas. GRANT STEWART, Cor & Rec. Sec.
115 W. 47th St. NEW YORK. Tel. BRYANT 2141-2.
CHICAGO OFFICE - 102-2-33 MASONIC TEMPLE BLDG.

Fair Play for the Actor

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

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

It Pays To Advertise—Honestly

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

Forestalling Censorship

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

Time-Clocks for Actors?

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

Truths About Liars

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

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

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

Concerning the Care of Children

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

Politicians, Note!

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

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

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

Food for the Censors

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

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

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

Our Wandering Members

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

Overheard

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

Perhaps a Raspberry Would Be Better

The following was overheard at a dress rehearsal:

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

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

Mentioning Mr. Cohan

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

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

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

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

(Continued on page 17)



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

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

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

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MADISON'S BUDGET

No. 18 NEW!!!

PRICE ONE DOLLAR

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



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



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

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

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

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

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

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

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

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

Begins to Put on Flesh

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

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

Tries in Vain to Reduce Weight

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

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

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

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

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

Finds Right Way

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

A Remarkable Reduction

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

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

What Is the New Discovery

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

Read What These Users Say!

LOST 28 POUNDS IN 30 DAYS.

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

LOSES 22 POUNDS IN 14 DAYS.

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

LOSES 44 POUNDS—REGAINS GIRLISH FIGURE.

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

LOSES 74 POUNDS.

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

LOSES 47 POUNDS—REDUCES HIGH BLOOD PRESSURE.

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

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

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

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

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

Send No Money

Mail coupon at once. The complete 12-lesson course will be sent to you promptly. When it arrives pay the postman only \$1.97 (plus postage) and the course is yours. You have the privilege of returning it and having your money refunded if you are not entirely satisfied after a 5-day test. If more convenient you may remit with the coupon, but this is not necessary.

Don't delay. This is a special offer and you can lose nothing—yet if you act at once you gain a valuable secret of health, beauty and normal weight that will be of value to you throughout your life. Mail the coupon NOW! The course will be mailed in a plain wrapper. Corrective Eating Society, Inc., Dept. W-2281, 43 W. 16th Street, New York City.

CORRECTIVE EATING SOCIETY, Inc.

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

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

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Conducted by EDWARD HAFFEL

JURISDICTIONAL WRANGLE REMAINS UNSETTLED

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

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

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

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

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

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

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

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

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

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

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

J. K. EMMET AND MARY E. RYAN



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

MAURICE AND HUGHES TO RETURN TO PARIS SHORTLY

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

MABEL TALIAFERRO FOR LOEW'S

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

ST. LOUIS THEATERS

Do Record Business New Year's Day

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

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

ALLMAN ATTACHES SHUBERT HOUSES

But Actual Tieup Forestalled When Surety Company Bond Is Pledged

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

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

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

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

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

DU' CALION MAKES DENIAL

New York City, Jan. 5, 1922.

Dear Mr. Editor:

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

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

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

Yours sincerely,
DU' CALION.

ORPHEUM PLAYERS

New Organization Presenting Vaudeville—Now Touring Indiana

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

TO WRITE MUSICAL COMEDY

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

BAYES PIANIST IN HOSPITAL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COMMERCIAL TRAVELERS HOLD MIDNIGHT FROLIC

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

FIRE IN PROCTOR'S THEATER

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

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

SPARKS FROM TABLOID

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

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

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

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

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

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

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

BUYING NEW SCENERY

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

MYSTERIES PRODUCTION CO.

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

GEORGIA O'RAHEY



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

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

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

NEW PIANO ROLL RECORDER

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

JOHN CHARLES THOMAS TO STUDY FOR CONCERT

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

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

ROYAL GEISHA OPENS

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

"THE BUDDHA GIRL" ACT

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

1921 VERY SUCCESSFUL YEAR FOR THEATERS OF COLORADO

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

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

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

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

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

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

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

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

AT ORLANDO THEATERS

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

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

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

WOMAN THEATRICAL MANAGER

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

LEASES HARTFORD THEATER

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

MAINE THEATER DAMAGED

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

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

NEW PERSHING OPENS

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

ARBUCKLE'S SECOND TRIAL

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

MINSTREL REPORTED CLOSED

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

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VAUDEVILLE NOTES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INSTITUTE PLAYERS TO GIVE THREE SKETCHES

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

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

WINCHELL SMITH SAILING

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

ETHEL BARRYMORE

As Rosalind in "As You Like It"

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

THIRD BILL AT NEIGHBORHOOD

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

FLORENCE MOORE LOSES CAR

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

COLUMBIA-BARNARD COMBINE

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

TO PRESENT MILLAY FANTASY

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

"THE PIGEON"

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

ROGERS' REVUE OPENING

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

LAUDER'S CHICAGO APPEARANCE

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

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OFF THE RECORD

By PATTERSON JAMES

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

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

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

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

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

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

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

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

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

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

There are five things the matter with the show business:

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

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

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

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

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

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

(Continued on page 92)

THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1493 BROADWAY, NEW YORK, N. Y.)

LIONEL ATWILL

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

LIONEL ATWILL

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

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

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

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

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

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

Mr. Atwill's Training

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

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

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

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

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

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

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

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

LIONEL ATWILL



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

—Photo by White Studio, New York.

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

Scores Long Runs

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

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

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

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

The Remedy

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

TO PRESENT DANCE DRAMA

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

CAST FOR OBERAMMERGAU PASSION PLAY IS CHOSEN

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

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

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

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

TAX REQUIRED

On Paid Ticket, Not Theater Pass

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

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

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

EXPERIMENTAL THEATER

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

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

"GOLDEN DAYS" CLOSES TOUR

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

CHICAGO GIRL IN "PETER GRIMM"

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

GREEK THEATER PROPOSED

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

NEW PROGRAM

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

LOU HOUSEMAN HEADS PRESS CLUB OF CHICAGO

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

GUILD'S "JANE CLEGG"

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

CHRIST ON ENGLISH STAGE

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

NEW PLAY FOR LARRIMORE

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

NEW PLAYS

(Continued from page 19)

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

The "SPOKEN WORD" Dear Sir:

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sweetie and doesn't know where to find her. Delightful idea that! So Spanish (according to Madame Petrova), the I dare say not altogether approved by the ecclesiastical authorities.

tress and dresser never shone brighter. Don't make any mistakes! Madame Petrova never is indelicate in her attire. She may be foolish, but she has a weird modesty.

In this meager slumber robe she settles herself comfortably to read herself to sleep with a few choice works on quadratic equations, and it is into

this peaceful scene that Izzy crashes with his tie and sash and his burning words of love. The senora's husband has sent him to prison for a murder he did not commit, and he is getting square by breaking into the wife's bedroom.

Madame Olga Petrova's accent is a delight. It is a blend of cockney Yiddish, Skowhegan, Maine; Sandusky, Ohio; Joe Peterman's "Song Sheet" and Madame's imitation of a parrot, which is familiar to vaudeville patrons and which will intrude itself whenever an "r" appears in sight.

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Number of consecutive performances up to and including Saturday, January 7.

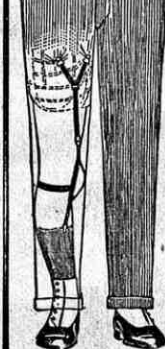
IN NEW YORK

Table listing dramatic plays and their performance records in New York, including titles like 'A Bill of Divorcement', 'Alias Jimmy Valentine', and 'The Bat'.

IN CHICAGO

Table listing dramatic plays and their performance records in Chicago, including titles like 'Daddy's Gone A-Hunting', 'Lightnin'', and 'Little Old New York'.

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STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

ROBERT SHERMAN

Busy Organizing New Stock

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

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

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

SYDELL LANDREW BURNED

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

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

LEITH-MARSH PLAYERS

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

PERMANENT PLAYERS PLEASE

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

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

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

BIG XMAS SPREAD AT STRAND, LANSING

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

PRICES REDUCED

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

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

MARJORIE FOSTER



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

WILLARD MACK

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

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

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

TOM CASEY PLAYERS

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

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

BROADWAY PLAYERS

At Dallas Disband—Contractors Bidding on Reconstruction of Burned Capitol

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

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

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

B. L. FEINBLATT

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

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

EDWIN SCRIBNER

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

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

FRANK HAWKINS PLAYERS

Have Delightful Christmas Party

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

JACK X. LEWIS PLAYERS REVIVE "LENA RIVERS"

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

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

STOCK COMPANY OPENS IN LAWRENCE, MASS.

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

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

HOUSE REPERTOIRE TENT

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

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

MARCH 1

Selected as Opening Date

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

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

NEW DRAMATIC COMPANY OPENS IN CINCINNATI

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

LYCEUM COMEDY COMPANY

Doing Better Than Normal Business, Says Walter H. Curtis

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

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

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

K. C. SHOWMEN IN DEBT

Says Stockholder Who Files Application for Receivership

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

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

PRICE-BUTLER CO. LAUDED

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

LOOMIS-O'BRIEN COMPANY DOING EXCELLENT "BIZ"

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

BRINGING THE STRANDED HOME

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

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

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

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

ORPHEUM PLAYERS SUCCESSFUL

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

PAUL BROWN WRITES

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

ARP'S NATIONAL PLAYERS SOON

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

ROBISONS IN CINCY

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

BIG BUSINESS FOR ANDERSON CO. IS REPORT

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

EARLE YOUNG COMPANY PROSPERING IN MISSOURI

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

BILLY TERRELL

Explains His Plans of Operation for Next Season

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

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

OLIVER KIGHT

Is Advocate of Clean Material

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

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

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

OBECHT PLAYERS REHEARSING

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

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

College Dramatics

In The Independent of December 10 Charles W. Elliot, president Emeritus Harvard University, writes of the "Degradation of the English Language." He closes his brief survey in these words: "Altogether good English usage in speech and writing seems to need more advocates and exemplars. Will American schools produce them? Apparently the families will not."

I found a happy answer to this question on the evening of December 23. I attended a performance of "The Duchess of Padua" by Oscar Wilde, presented by The Pipers of Hunter College, New York City. I take this performance to be a "sign" of a new impulse in American education, and the sign says that the schools will produce exemplars of good English usage. The sign says that the work has begun.

This play at Hunter College was the first play in English I ever attended where the center of instruction on the part of the student actors and instructors was "good English usage in speech" such as Mr. Elliot refers to. I have seen French plays presented for the purpose of drilling students in the French language, but I have never seen English students in English plays for the sake of learning English speech as it should be learned. Hunter College is demonstrating a big idea.

A recent issue of The Billboard recorded some interesting data "About College Dramatics." Courses in dramatic composition, in acting, in pageantry, in "little" and "community" theater movements have sprung up in colleges, large and small, and even the high schools have undertaken preparatory work in these arts. This same issue of The Billboard, however, has a pointed remark about the professional value of this work under the heading, "Mr. Sothorn's Lament." This remark, quoted from The Portland Oregonian, has this to say:

"It is a striking fact that at the time when Mr. Sothorn is calling for a play of 'significance and importance' there exist more schools which purport to teach the art of playwriting than there ever have been in our history. There is too much theorizing in proportion to results."

The Oregonian states the case. There is too much college dabbling in play-making for the sake of entertaining the "would-be." A university with the experience and equipment of Harvard may make its influence felt in a more or less "professional" laboratory of dramatic art. But when the small colleges and high schools "purport to teach the art of play-writing" those of us who eat sandwiches around the corners of Broadway are inclined to question. In this "hard-boiled" city Olga Petrova exhibiting her "white peacock" offering cigarettes to a red-sashed outlaw in a Spanish bedroom has the march on the small-town playwright.

College dramatics as college dramatics are excellent. All depends on their aim. If the aim is individual and community expression, well and good. But when the college classroom writes over its doors, "Gateway to Broadway," it should admit its students only on an oath of poverty and disillusionment. The professional theater in America isn't a matter of books or sentiment or ideas. It is a matter of "shop," money and salesmanship. Sometimes ideas and salesmanship go together, but not of necessity.

When college dramatics aim to make professional "actors" out of students of chemistry it is taking the chemist out of his course. If the dramatic club gives the chemist a more vital imagination, if it makes him more presentable at the dinner table, if it makes him more conversable with persons of culture, if it enables him to "speak" at all times and on all occasions like an educated man, it may be teaching him salesmanship in chemistry.

College dramatics that teach salesmanship in chemistry are worth a great deal more than college dramatics that teach acting or play-writing with no conception of a market. There is no sense of writing or disporting at an outer "gate" for the sake of filling an outer wastebasket.

Hunter College knows all this. It has no departments making press propaganda about "playwriting," no inventors of "acting." Its chief concern is making citizens and teachers. For the present it has nailed but one plank into its platform, the plank of "good English usage in speech."

Miss Henrietta Prentiss, director of the Department of English Speech, Hunter College, knows what she is about. She is making Hunter College dramatics hit a nail on the head. The situation is this: Hunter College is a free college for women of New York City. As a

free college it comprises the whole range of education from the nursery to the university. Its students represent various elements in the life of New York City. They represent neighborhoods from East Side to West Side. Their names suggest some of the mixed blood that comes to our shores. What shall be done?

Well, something was done Wednesday evening, December 23. These students, from hither and thither on Manhattan Island, gathered into a play, came nearer to using a consistent and uniform standard of English than many of the professional companies that play on Broadway. Their acting may have lacked professional tempo, but their speech was a credit to education. That is the nail that was hit on the head.

Harvard has a "Harvard English." What stands approved as Harvard English by the faculty and the mature undergraduates is a Standard English, true to the history of the English language, true to modern English, true to America. Last spring, when I saw the commence-

WEBSTER'S DICTIONARY

How shall the actor and director use a Webster's Dictionary? When The Billboard announced the winning vote in favor of Webster's Dictionary (December 31), it reviewed the statements of Frank Gillmore, executive secretary of the Actors' Equity Association, who proposed the adoption of a single dictionary as a single authority to "stick" to. As popular dictionaries go, Webster's is a happy choice. Webster's Collegiate Dictionary is an agreeable book to handle. It is as sound an "authority" as any popular dictionary is. I use my copy twenty times a day. I couldn't do without it.

But can Webster's Dictionary settle anything? Can it always be right? Can the intelligent actor be made to "stick" to Webster? Must Julia Marlowe never again say "ceremony" as she pronounced it in "The Merchant of Venice"; must she always pronounce "three" as it is spelled? I trust that this question has been answered in these columns many times. I think it was answered last week on the word "chocolate." What a pity if all actors must always say "chocolate" as it is pronounced in Webster's Dictionary. What a pity if our first-class actors must always pronounce the "o" in "today" like the "oo" in "look," according to Webster's Dictionary.

Last Sunday at St. Bartholomew's Church I heard Rev. Leighton Parks say "today," "to be," "to light" a dozen times without ever using the "oo" in "look," and none of his congregation walked out. If we are to "stick" to Webster, our second-class actors will come to the front and our first-class actors will go back to kindergarten. Our "spelling pronunciation" will be the pride of the American stage.

This is not the fault of Webster's Dictionary. The dictionary is a "word" book, not a "speech" book. It is an "eye" book, not a "sound" book. It is a "general" book, not a "final authority." It contains a "dead" record of the past, not a "living" knowledge of the present. It has no scientific method of representing sounds, and, if it had, the reader has no scientific training in recognizing those sounds. This type of dictionary is a commercial product. It is a copy of an older copy. It is retouched by the "editor" who undertakes the "job," and the editor works under such restrictions as are placed upon him by the president of the publishing house. The living phonetician is the only authoritative judge in matters of speech. How much he is consulted in the making of a dictionary depends on the publisher.

A cultured actor who has profited by travel and good social environment knows a hundred things about speech that are not even hinted at in the dictionary. Shall a dictionary-plugged director hit an intelligent actor over the head with a Webster's Dictionary and make a dunce of him? May the prompter on the American stage not be a glue-backed man with a book in his hand, but a student who has knowledge and mental ability to render a judgment? We shall not disguise our ignorance by hiding our heads in the leaves of Webster's Dictionary.

Is the actor going to be satisfied to be a parrot, to wag his tongue and not know what he is talking about? If he is, the Webster rule will add to his prestige as a parrot. But if the stage is going to be alive in matters of speech, if the actor is going to be ahead of the children in the public schools and ahead of the immigrants on Ellis Island, he is going to wake up. He is going to buy dictionaries that cannot be bought at the corner drugstore. He is going to know the Alphabet of the International Phonetic Association. He is going to read phonetic transcription. He is going to stand on his own feet. He is going to be his own dictionary and have more reasons in his head than a parrot says to Noah. A little child shall lead them. The school children within the next few years will be able to prompt the actor on pronunciation.

ment plays at Wellesley so beautifully done on the campus, I confess a little disappointment to detect no consciousness of a Wellesley Standard of speech. Pronunciations, of course, were creditable, but there was the "mixture" which indicated that the students had not faced the problem of a Standard Pronunciation with the consciousness that is necessary if our colleges are to do the work which the family has left undone.

Hunter College is making its students conscious of speech, making them conscious of neighborhood dialects in contrast to Standard English, showing them the value of the larger standard against the smaller. The result on the stage is artistic. The practical benefits are immeasurable. It is a lesson that may leave the loaf.

The Diction

The speech of each member of the cast probably represented progress in personal attainment, both to the student and to the teacher. When such is the case it seems a pity to look for faults. But real students, I am told, crave criticism. Miss Helen Luckey, as Guido Fer-ranti, made an excellent "young man." She sustained illusion with evenness and force through the five acts of the play. Her tongue showed weariness, or the self-consciousness that an amateur's tongue will sometimes show, on the letter "u." The sound was spread slightly so that a suggestion of "sh" was noticeable on

words like "space," "spears," etc. In the sound of "e" the breath is directed against a point. The tip of the tongue often needs education in this respect.

On the word "soul" the vowel sound became mixed, due to a thick "l." Anyone who has heard Ruth Draper's sketches depicting female lecturers of provincial education will forever scorn the thick "l." In itself it lacks the clear and liquid quality that may be given this sound; its thickness disturbs the vowel mold introducing a third vowel (o in novel) noticeably. It is unusual that a professional actor is faulty on this sound.

In the line, "Florence was wont to . . ." I heard "wont" with the sound of "o" in "on." Edward Mackay, in "Swords," pronounced this "wont" with "u" in "up." Ben Greet pronounced it with the "o" in "no." The first represents American usage; and the second British. Aside from these there is no choice. Miss Luckey said "virtue" with the sense of good values that one notices in the Sothorn-Marlowe Company.

Like other members of the cast Miss Luckey had frequent occasion to use the possessive pronoun, "my" "my loyal service," "my love." The "my" seemed always to be pronounced with the "u" in "up." On the stage one hears this pronunciation only in low comedy or colloquial dialect. But no. Since writing that sentence I have heard Mr. Fritz Leibler, in "Machbeth"; and Mr. Leibler says "mau hair," "mau hand,"

with open "o." The greater number of our careful speakers use this pronunciation. I hear it from Rev. Leighton Parks, from the pulpit of St. Bartholomew's Church on Park avenue, New York City. It is the pronunciation of Clarence Barnes, William Faversham, Estelle Winwood, Walter Laurence, Harold Heaton and V. L. Granville. It is the standard British pronunciation, and it is the only pronunciation given in Webster's dictionary. "What" was pronounced with the "u" in "up" by Helen Luckey. It has that pronunciation with many American actors on Broadway. But careful speakers render a verdict against it, and I have come to look on it as second class.

The "a" in "father," with Miss Herstein, goes too far back in the mouth. It is too much like the French "a" in "pas" in, "Je ne sais pas," and it sometimes verges on a "dark" open "o." Her difficulty in this is doubtless being overcome. Her acting shows that she is a student.

Someone in the cast said "fancy" with broad "a." That is an impossible pronunciation in cultured speech. It is the sort of mishap that may occur with persons who are changing their pronunciations and adopting broad "a" for the first time. There are many surprising exceptions in the inconsistency of language in the broad "a," and "fancy" is one. "Mass" is another word. Miss Rees as the Duke of Padua, pronounced "mass" with broad "a." That is not incorrect. Mr. Frank Peters, as Polonius, uses that pronunciation in the Sothorn-Marlowe Company. But Otis Skinner says "mass" with "a" in "at" in "Blood and Sand"—a play that very consistently sticks to broad "a" pronunciations. The "a" in "at" in "mass" is the one most frequently heard in British usage.

The scenery in "The Duchess of Padua" had much artistic beauty both in line and color. It indicated great industry and respect for detail on the part of the committee. The costumes were careful reproductions, carefully executed. They were the work of students. The Pipers' aim at "good English usage in speech" is a credit to Hunter College.

The Varying Shore

Elsie Ferguson has a stubborn and grudging voice. It left me empty and it left the play empty. I had a kinder feeling for Ethel Barrymore and Marjorie Ransome than ever before, for I concluded that the charm and personality of their voices had caught the feeling of Zoe Akins in a way that Elsie Ferguson is incapable of doing. I don't know what Miss Ferguson might do in another play, but to my hungry ears her voice gave the lie to many lines of the play and to the sense of "The Varying Shore" as I understand it.

Julie Venable is described on the printed "Prolog" of the program as an old angel—"the sinner's saint." All her life she gives, gives, gives. "Sacrifice" is her word. She goes through old age beloved by children and beggars, romantic by instinct and gay at ninety. This woman must have been lovable, impulsive, generous. In view of that I should like a lovable voice, a generous and impulsive voice.

Miss Ferguson's voice is not lovable. It is a very self-centered, static and deliberate voice. It is more selfish than generous—selfish because it builds no bridges of friendship or desire. It communicates but it does not embrace. It excludes impulse more than it lets it in.

In the Virginia girlhood I sensed a voice that was stubborn, willful, rebellious. It suggested a character that inspired no sympathy. In the next stage the voice was filled with indifference. It never once suggested the generosity that suffers from abuse. In act 3 (Paris)—the best of the lot—there was a little insincere warmth in speeches about the son. Yet the mother love had none of the deeply buried and suppressed force such as draws the handkerchief in the child story of "The Squaw Man." It was much nearer to the superficial and self-centered love of the mother in "Wo Girl." I am still in a muddle over "The Varying Shore," for I cannot reconcile all the selfishness and unfeelingness of Elsie Ferguson's voice with the palaver about "give" and "sacrifice" and "old angel." I like to have voices tell the story as well as the words.

I got my money's worth at "Trilby." Miss Charlotte Walker's voice has some of the sympathy and generosity and love that goes with the woman of varying shores who loves and wants and comes to no happiness, but yet smiles on, beautiful in the moods of womanhood.

Miss Ferguson has this same selfishness in her facial expressions. I'd rather watch McKay Morris' face in one scene as feeling as a Pavlova dance than to watch Miss Ferguson for an evening. She may coax up a tear that stretches from lash to lash, but she takes no chances with her beauty mask. Her features keep a self-protected composure which utterly lacks the infinite sympathy that we look for in a woman's face. As I left the theater I heard the audience calling the actress "beautiful." I was not convinced.

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Educating Musical Taste
of Public

One hears and reads much these days about educating the masses to appreciate good music. The dictionary defines "appreciate" as "to make or form an estimate of worth or quality, to esteem adequately or highly, to recognize as valuable or excellent." To be able to estimate the worth of, or recognize the value of anything, it is necessary for one to have observed, to have had opportunity to study and to have become familiar with the best works on the subject. What chance is there for the general public to familiarize itself with the best musical compositions? Little or no effort is put forth to bring to the attention of the people of this country music that is worth while, that will tend to create a desire for music that is good. Artists and composers alike have been and still are urging that publishers, manufacturers of records and music dealers give greater exploitation to classical songs and other songs of real merit. "Popular music" is the music that is best known and to make songs "popular" music publishers spend huge sums of money. But this money is spent on the "jazz" and lighter music and few publishers or makers of records or music dealers are willing to expend their cash on the class of music which is essential to a cultivation of a taste for good music. How often have you, after attending a song recital, gone to the music dealer in your vicinity and tried to buy some certain classical songs which the artist presented and been able to get it? Hasn't it been your experience repeatedly to be informed that he has not a copy, but can send for it for you? Do you have that experience very frequently when you try to buy a so-called "popular" song?

A well-known composer and singer, who has appeared in concerts throughout the United States, while talking with your editor recently, commented on the difficulty people had in obtaining the good music. He stated that almost without exception he is asked at the conclusion of every concert: "Where can I get that song you sang; by whom is it published?" How can the people acquire a love for the best in music when so little effort is made to give them opportunity to become familiar thru study of the composition, thru repeated hearings, thru learning the song or the work themselves?

Men and women who are and have long been actively interested in furthering the cause of good music, deplore the poor facilities for "popularizing" or familiarizing the better music. Clara Clemens, wife of Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, and well known as a distinguished singer, in a recent interview said: "If I could, have my wish it would be to see publishers of classical music pushing it, advertising it, making it so familiar to the American people that the whole music-loving public would instinctively turn to good music." Mrs. Marx Oberndorfer, active worker in the Federated Music Clubs, in her addresses before many prominent organizations thruout the country, has constantly urged that "good" music be advertised with the same prominence given "popular" music. And one might append herewith a lengthy list of names of those who desire to see the worthy compositions given prominence and exploited as their excellence justifies. Progressive dealers of records usually learn before hand the titles of the songs to be sung by any noted artist who is to give a concert in the city, and the dealer advertises that these records can be obtained. Were the music publisher and the music dealer to follow this plan and make it easier for the public to obtain copies of the compositions presented at concerts the masses would buy and thus a big step forward would be taken toward developing a desire for only the best in music.

Mae Graves Atkins, soprano, will give a recital in Kimball Hall, Chicago, January 19.

STOKOWSKI

And Philadelphia Orchestra Give Brahms' Symphony and "Fire Bird" —Elena Gerhardt Disappears

New York, Jan. 4.—Famous Carnegie Hall has never held a more appreciative or better pleased audience than that which attended the fifth one by the Philadelphia Orchestra, under Leopold Stokowski's superlative direction. As usual with him, he used no score and devoted his entire attention to his men and the bringing out the perfections of his splendid program. Brahms' Symphony No. 3 was exquisitely read

VERA POPPE

Gives New York Recital

New York, Jan. 4.—Yesterday a matinee recital was given by Vera Poppe, one of the comparatively few lady cellists of considerable promise. Only a fair-sized audience expressed enjoyment and faith in her work and compositions. Bach, Rameau, Boccherini, Lalo and Tschalkowsky were included in her program. Miss Poppe's own "Sketch Book" was tapped for the most interesting and pleasing numbers during the afternoon. Five numbers were given: "Poem," "A Lotus Pool," "The Cathedral,"

MANY CONCERTS

Scheduled for Boston During Next Two Weeks

Beginning with the New Year the musical season in Boston is keeping lovers of music very busy. Since the first of the month each day has brought one or more concerts and this will continue thruout the month. On January 11 Vladimir Rosing will give his second and last recital of the season, on the 12th the usual symphony concert for which Paul Kochanski, violinist, will be soloist, and on the 13th the usual afternoon symphony concert. On Saturday afternoon, January 14, in Jordan Hall, a concert will be given by Esther Dale, who created a most favorable impression at her previous appearance, and in the evening there will be the customary Saturday evening symphony concert. Sunday will bring to Boston Frieda Hempel, noted singer, who will present a program of old airs, operatic selections and French and English songs. Other artists who will be heard during the next two weeks are Estelle Liebling, Mrs. Hudson-Alexander, Harriet VanEmden, the Flonazley Quartet, and there will also be a concert by the Apollo Club with Marjorie Moody as assisting singer.

OPERA STARS TO AID CHARITY AT A CONCERT

Chicago, Jan. 5.—The foremost stars of the Chicago Opera Company will furnish the program for a gala charity concert to be given Sunday evening, January 15, in the Auditorium. The Illinois Children's Home and Aid Society will receive half of the proceeds and the other half will go to three French war societies in which several of the French artists are interested.

Among the artists announced to appear are Lucien Muratore, Mme. Galli-Curci, Tito Schipa, Serge Prokofeff, Pavley-Oukrainsky and others. John Alden Carpenter, Chicago composer, will play some of his own compositions. The artists will give their services free. Harold F. McCormick and Mrs. R. T. Crane, Jr., have contributed the use of the Auditorium and other incidental expenses are gratis.

NEW YORK TRIO

To Play at First Frederic Warren Ballad Concert

The first in the series of ballad concerts to be given in New York by Frederic Warren during the New Year is announced for January 23 at the Selwyn Theater. An interesting feature on the first program will be the appearance of the New York Trio, Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello. Other artists on the program are Olga Warren, soprano, and Lionel Storr, bass-baritone, with Meta Schumann at the piano. The other concerts in the series will be given February 19, March 12 and April 9, and on the last date Lisa Lehmann's Song Cycle, "In a Persian Garden," will be sung.

MARTIN-SMITH MUSIC SCHOOL

Gives Benefit Concert at Carnegie Hall

A concert was given recently at Carnegie Hall, New York City, for the benefit of the Martin-Smith Music School. The school is devoted to the Negro child in the various departments of music, and the program included numbers by a children's orchestra, a particularly commendable number being Haydn's "Menuetto" in G Major. The Senior Orchestra played the opening movement of Schubert's B Minor Symphony. Vocal solos were presented by Lula Robinson-Jones, soprano, and J. Arthur Gaines, and an excellent reading was given a group of Negro Spirituals by the Young People's Chorus, assisted by a string orchestra, organ and harp.

CHICAGO MACDOWELL CLUB STRING QUARTET

To Present Lorna Wakefield

For their concert, which is to be given at Racine, Wis., January 25, the Chicago MacDowell Club String Quartet will present as soloist Lorna H. Wakefield, who has but recently concluded an extensive concert tour of the State of Wisconsin.

SONGS BY AMERICAN COMPOSERS

PRESENTED IN NEW YORK RECITALS RECENTLY

The Odalisque	John Alden Carpenter.
Slumber Song	John Alden Carpenter.
The Great Awakening	A. Walter Kramer.
May, The Maiden	John Alden Carpenter.
Retreat	Frank LaForge.
Song of the Open	Frank LaForge.
I Hold Her Hands	Alexander Russell.
Serenade	John Alden Carpenter.
Bring From the Craggy Haunts	H. F. Gilbert.
Iris	Harriet Ware.
At the Fountain	Harriet Ware.
A Call	Florence Turner Maley.
When May Is Turnin' to June	Arthur Penn.
When Love Is Lord at Last	Florence Turner Maley.
The Time for Making Songs Has Come	James Rogers.
Tyrant Love	Edward MacDowell.
The Pansy	Edward MacDowell.
The Lawd Is Smilin' Thro' the Do'	John Alden Carpenter.
Dreamin' Time	Lily Strickland.
Dirge	Horace Johnson.
Awake, It is the Day	Cecil Burchleigh.
The Last Song	James H. Rogers.
Glory and Endless Years	Mabel Daniels.
Prosperity	
Sheep and Lambs }	Sidney Homer
Cuddle Doon	
Tell Me If This Be True	Mana-Zucca.
Cradle Song	Henry Hadley.
I Came With a Song	Frank LaForge.
Thy Dark Eyes To Mine	Griffes.
To a Violet	Frank LaForge.
Wings of Night	Wintter Watts.
The Quiet Road	Oley Speaks.
Mente	Edward MacDowell.
Longing	Frank LaForge.
To a Messenger	Frank LaForge.
Autumn	Ethelbert Nevin.
In the Falling Snow	Kathleen Blair Clark.
The Gull	Mabel Wood Hill.
Now Like a Lantern	A. Walter Kramer.
When I Was Seventeen	Kramer.
Love Went A-Biding	Frank Bridge.
Pierott	Watts.
Little Ghosts }	Fay Foster.
One Golden Day }	

and all of his players seemed striving to meet his every demand upon them.

Stravinsky's "Fire Bird" furnished six numbers, including the beautiful introduction, for the final program group. Kastecher's Infernal Dance was uniquely and well done and in decided contrast to the Berceuse and Finale.

Midway between Brahms and Stravinski, Elena Gerhardt, a much-heralded Wagnerian soprano, essayed to render three Wagner songs: "In the Hothouse," "Pains" and "Dreams." In spite of the excellent and careful accompaniments furnished by the orchestra, she experienced great difficulty in reaching the notes called for, more especially in the first number, while her sustaining quality and finish of many of her notes were lost to those in the further recesses of the hall, which was surprising because of the apparent capacity of the artist to have all heard. The song texts on the program were in English only, but were offered in German.

Stokowski and his men are adding constantly to their popularity in Gotham and are not carrying their coats to Newcastle.

"The Song of Pan" (encored) and "LaChanson Russe." Miss Poppe plays well, shows talent in interpretation and style, but lacks enough at present to keep her within the bounds of parlor musicales and smaller concert halls rather than attempting the more trying task with orchestral backing. Mr. Coenraad Bos, as is his custom, assisted admirably; in fact, buoyed up the young artist continually.

YOUNG PIANIST,

Evelione Taglione, Gives First Recital in New York City

New York, Jan. 4.—Last evening, at Aeolian Hall, Evelione Taglione, young piano pupil of Ethel Legniska, gave her first New York recital. The youthful artist included in her program compositions by Bach, Mozart, MacDowell and Chopin, and displayed a technique of splendid fluency and excellent training. In the second part of her recital she was joined by her teacher, Mme. Legniska, in playing compositions by Ornstein and Stravinsky.

PHILHARMONIC ORCHESTRA

To Present American Composition for First Time in New York

For the two concerts to be given by the Philharmonic Orchestra, with Josef Stransky conducting, in Carnegie Hall, New York, the night of January 12 and the afternoon of the 13th, a part of each of the programs will be devoted to a memorial performance of a Brahms work. The First Symphony in C Minor will be heard at the evening concert and the Fourth in B Minor on Friday afternoon. The balance of the programs will be the same and include Strauss' "Death and Transfiguration," the overture to "Tannhauser" and a novelty by an American composer in Whitthorne's symphonic fantasy, "In the Court of Pomegranates." This will mark the first hearing in New York of this work, and is also the ninety-fifth orchestral work by an American composer given under Mr. Stransky at the Philharmonic concerts, over sixty Americans contributing to this list in less than eleven years. This number does not include songs with orchestral and piano accompaniment which have been heard at the Philharmonic performances in that time, of which there have been some thirty-odd American compositions.

JOSEF STOPAK,

American Violinist, To Give Second Recital This Season

In Carnegie Hall, the evening of January 14, Josef Stopak, young American violinist, will give his second New York recital of the season. Mr. Stopak was born in New York and received his musical training in that city, making his continental debut in Holland in 1920. His American debut was made at Carnegie Hall, New York, in October, 1920, and since that time he has played in many of the principal cities of the East. He is now on tour with Feodor Chaliapin, the Russian basso, as assisting artist, and recently appeared as soloist with the New York Symphony Orchestra under Walter Damrosch at New Rochelle, N. Y.

MUSICAL EVENTS IN NEW YORK CITY JANUARY 11 TO JANUARY 25

- AEOLIAN HALL**
- Jan. 11. (Aft.) Piano recital, Harold Morris. Opera recital, Amy Grant. 12. (Aft.) Noon-hour concert, under auspices of the Aeolian Co. and The Evening Mail. Chas. D. Isaacson, chairman. (Eve.) Song recital, Bertha Erza. 14. (Aft.) Piano recital, Percy Grainger. (Eve.) Song recital, Walter Lee Nolan. 15. (Aft.) Piano recital, Alexander Sliott. 16. (Aft.) Joint recital, Margita Rebeczy, pianist; Fausto Cavallini, tenor. Concert, Schumann Club of New York. (Eve.) Piano recital, Myra Hess. Concert, Fionzaley Quartet. 18. (Aft.) Piano recital, Frances Nash. 19. (Eve.) Concert, Singers' Club of N. Y. 20. (Eve.) Piano recital, Katherine Bacon. 21. (Aft.) Piano recital, Ossip Gabrilowitsch. (Eve.) Song recital, Marcel Salinger. (Aft.) N. Y. Symphony Orchestra, Guy Maier and Leet Pattison, pianists, soloists. 23. (Aft.) Concert, Sittig Trio. (Eve.) Recital, Elsa Fischer String Quartet. 24. (Aft.) Song recital, Amy Ellerman. (Eve.) Song recital, Harriet Van Emden. 25. (Aft.) Song recital, Henrietta Conrad.
- CARNEGIE HALL**
- Jan. 12. (Eve.) Philharmonic Society. 13. (Aft.) Philharmonic Society. (Eve.) Song recital, Frieda Hempel. 14. (Aft.) Piano recital, Josef Hofmann. (Eve.) Violin recital, Stopak. 15. (Aft.) Philharmonic Society. (Eve.) Mozart program, Biley Ney, soloist. 17. (Eve.) Violin recital, Fritz Kreisler. 18. (Eve.) Piano recital, Lhevinne. 19. (Eve.) Philharmonic Society. 20. (Aft.) Philharmonic Society. (Eve.) Benefit Concert.
- TOWN HALL**
- Jan. 11. (Aft.) Song recital by Estelle Liebting. (Eve.) Violin recital by Leon Sametini. 18. (Eve.) Song recital, Josef Shlisky. 19. (Eve.) People's Liberty Chorus. 20. (Aft.) Concert and Ballet Intime, John Alden Carpenter, Poldowski, Adolf Bolm, George Barrere and others. 21. (Aft.) Song recital, Louis Graveure. (Eve.) Concert and Ballet Intime. 22. (Aft.) Song recital, George Meader. 23. (Aft.) Piano recital, Alexander Sklarowski. 24. (Aft.) Song recital, Marguerite D'Ai-reres. 25. (Aft.) Piano recital, Arthur Schnabel. (Eve.) Violin recital, Maxmillian Rose.
- METROPOLITAN OPERA HOUSE**
- Metropolitan Grand Opera Company in repertoire.

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"CARMEN"
At Special Matinee, With Geraldine Farrar

A special matinee of "Carmen" will be given by the Metropolitan Opera Company on Thursday, January 12, with Geraldine Farrar, Mme. Bori and Messrs. Martinelli and DeLuca in the cast. For the balance of the week the operas scheduled are "Boris Godunoff," Thursday night; "Ernani," Friday; "Lohengrin," Saturday matinee, and "Aida" that night.

SPECIAL PERFORMANCE
Of "Tosca" To Be Given for Crittenton League

For the benefit of the Florence Crittenton League of New York City, a special matinee performance of "Tosca" will be given January 18, in the Metropolitan Opera House with Mme. Maria Jeritz and Antonio Scotti in the leading roles. The League maintains a home for girls who are in need of a helping hand.

FIRST PLAYED WORKS
To Be Featured by John Meldrum

John Meldrum, pianist, will give his annual recital at Aeolian Hall, New York, on January 26. Included on the artist's program will be Deems Taylor's Prelude, Op. 5, No. 1, and Poem Op. 5, No. 2; Emerson Whitthorne's Chimes of Saint Patrick's, Op. 40, No. 2, and Pell Street, Chinatown, Op. 40, No. 3. This will be the first performance of both of these compositions and Mr. Whitthorne's are from his manuscript suite "New York Days and Nights." Mr. Meldrum will also give the first performance of Saminsky's Conte Hebraique, Op. 17, No. 1, which has been brought out on the continent and is about to be published in this country.

SERGE PROKOFIEFF
To Play Own Concerto With Symphony Orchestra

The noted Russian pianist and composer, Serge Prokofieff, will appear as soloist with the New York Symphony Orchestra in Carnegie Hall, New York, at the pair of concerts January 26 and 27, with Albert Coates, guest conductor, directing. Mr. Prokofieff will play his own Concerto No. 3 in C, for piano and orchestra.

CONCERT AND OPERA NOTES

John McCormack will give a concert in the Auditorium, Chicago, the evening of January 15. Sousa and his band will give a concert in San Antonio, Tex., on January 13 at Beethoven Hall. The Mozart Society of San Antonio, Tex., will give the first concert of the 1922 series on February 27. The Glee Club, of Mt. Vernon, N. Y., will give a concert on January 26 with Irene Pavloska as soloist. The young American contralto, Elizabeth Lennox, has been engaged for a recital at Newport News, Va., on March 2. On Saturday afternoon, January 21, Louis Graveure, noted baritone, will give his only New York recital in the Town Hall. On January 18, 19 and 20 Theo Karle, American tenor, will give recitals at Reading, Pa., Brockton, Mass., and Bloomsburg, Pa. Alice Gentle will be soloist with the San Francisco Symphony Orchestra when it gives its fifth concert of the season January 15. Mme. Calve, recently returned to this country, made her first New York appearance in Carnegie Hall Sunday afternoon, January 8. Paul Althouse, tenor of the Metropolitan Opera Company, has left for Colorado, where he opens a Western concert tour at Pueblo this week. The Chamber Music Society of San Francisco will have as soloist Harold Bauer, the distinguished pianist, at its next concert on January 17. The Cleveland Orchestra, under the direction of Nikolai Sokoloff, will give its only New York concert in Carnegie Hall the evening of January 24. Under the local management of Frank W. Healy, of San Francisco, arrangements have been made for a recital at Newport, News, Va., on March 2. Miss Louise Davidson, formerly press representative for the International Concert Direction of New York City, has been appointed special

ANNIVERSARY WEEK
In Commemoration of Caruso's Birthday To Be Held Week of Feb. 27

Arrangements are being made for a nationwide participation to observe Caruso Anniversary Week, to open February 27, the forty-ninth anniversary of the noted tenor's birth. Committees are now being formed in the various States to have the assistance of the musical societies and artists, and thru the executive committee of the Caruso American Memorial Foundation comes the announcement that governors of States, public school officials and others are asked to co-operate. Concerts in which notable artists are to be soloists will be given in the principal cities. This anniversary celebration will mark the beginning of a national effort to raise \$1,000,000 as an endowment fund for the Caruso American Memorial Foundation, the annual income of which is to be used for scholarships to deserving students of music.

NEW YORK SYMPHONY ON TOUR

With Albert Coates as guest conductor and Alexander Sliott, Russian pianist, as soloist, the New York Symphony Orchestra left the early part of this week for its mid-winter tour, which commenced at Rochester, N. Y., on the 9th. The orchestra is also giving concerts this week in Buffalo, Toronto, Cleveland, Columbus and Wheeling, and on the 16th and 17th will be heard in Washington, with appearances in Baltimore on the 18th, Philadelphia, 19th; Morristown, 20th, and will return for a concert in the Brooklyn Academy of Music on January 21.

WILSON LAMB
To Open New York Studio

Wilson Lamb, a vocal teacher of much prominence in East Orange, where he has been established for some years, is opening a New York studio this month. Mr. Lamb has accomplished excellent work as an instructor, and has a number of pupils meeting with success in the profession.

A concert tour of England will be started on January 17 by Dr. Richard Strauss, who recently left this country. The noted conductor-composer will appear at Albert Hall, London, January 17, conducting the London Symphony Orchestra.

completed for a concert by Frits Kreisler at the Exposition Auditorium, that city, during the month of April. The first of the joint recitals to be given by Jacques Gordon, violinist, of the Chicago Symphony Orchestra, and Edouard Bente, pianist, will take place January 18 in Kimball Hall, Chicago. Mme. Claire Dux of the Chicago Opera Association has been engaged as soloist with the Chicago Symphony Orchestra, directed by Frederick Stock, for the pair of concerts on February 10 and 11. The Harvard Glee Club will open its spring tour with a concert in Carnegie Hall, New York, on April 17, following which it will appear in Wilmington, Del.; Philadelphia, Washington, Pittsburg and Buffalo. The Lewis and Clark Chorus, of Spokane, Wash., composed of eighty voices and an orchestra of fifty, under the direction of George S. Stout, will present the cantata of "The Departure of Hiawatha" on January 18. To encourage composition among Michigan musicians the Federated Music Clubs of the State will offer an opportunity for presentation.

(Continued on page 92)

MOTION PICTURE MUSIC NOTES

Madame Shank, grand opera singer, is appearing as soloist in all the Capitol theaters in cities of Northwestern Canada. She is making tone tests for the Edison in all the principal cities of the Dominion and was persuaded to sing in the large movie theaters by Oral D. Chisney, manager of the Capitol Theater in Winnipeg. The musical programs offered at the Royal Theater, San Antonio, have taken on new interest since the new organ has been installed. Next to the Robert-Morton organ in the Empire Theater, this is the largest organ in San Antonio, and due to the excellent playing of Herbert Koch, organist, theatergoers are enjoying unusually interesting programs. Mr. Koch came to San Antonio from Louisville, Ky., where he was organist of the Rialto Theater. He studied music at the Louisville Conservatory of Music and was president of the State Guild of Organists. The orchestra of the Capitol Theater, Earle O. Hill, director, in Winnipeg, Ont., is attracting much attention as a result of the carefully prepared and well played programs which are being offered. Director Hill each week presents soloists of merit and gives an excellent musical interpretation of the pictures being shown.

Owing to the success of the film-opera, "Carmen," at the Rialto Theater, New York, last week, Hugo Riesenfeld has moved it to the Rivoli this week for another showing on Broadway. The Rivoli Orchestra, conducted by Frederick Stahberg and Emanuel Baer, interpret the Bizet music which has been matched into the picture's scenes. Betty Anderson, soprano, is soloist at the New York Rialto Theater this week, singing Chauncy Olcott's "My Wild Irish Rose."

As the feature picture at the Capitol Theater, New York, is being held for a second week the elaborate musical program also remains the same. A specially engaged chorus of forty voices is an interesting feature of the musical presentation, and the Capitol Ballet Corps is augmented to twenty dancers with Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thella Zanou as soloists. Herbert Waterous, basso, who returns to the concert stage after an absence of nearly two years, is singing at the Strand Theater, New York, this week. In the prolog to the feature picture Richard Bold, tenor, is the principal soloist.

Irene Williams has been engaged as soloist with the Minneapolis Symphony Orchestra, under Dr. Emil Oberhofer, at its concert in Minneapolis on Sunday, February 19. The Mendelssohn Club, of Spokane, will give a concert on Monday evening, January 16. The club has a membership of thirty and is under the direction of Charles Paul Tanner. Announcement has been made of the appearance of Mischa Elman, who is now touring in Europe, on February 23 as soloist with Sir Henry Wood and the London Symphony Orchestra. Arthur Middleton, the well-known baritone, who has been on a concert tour since the first week in November, is giving recitals this month in the States of California, Colorado, Texas and Kansas. Gustaf Holmquist and Bruno Esbjorn will give a joint recital in Kimball Hall, Chicago, February 16, and on the following day Bruno Esbjorn will be presented in a concert at Rock Island, Ill. The English character singer, Thomas Sydney, arrived in this country recently and is scheduled to play his first American engagement at the Princess Theater, New York, on January 24. Under the local management of Frank W. Healy of San Francisco arrangements have been

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 92

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TABLOIDS

(Communications to Our Cincinnati Offices)

RATHERINE COX has been spending the holidays with her mother at 789 N. Boulevard, Atlanta, Ga. She says she is having a wonderful time and expects to remain in Atlanta indefinitely.

THE "LIVE, LOVE AND LAUGH REVUE" was given a dinner by Manager Hal Kitter at Quincy, Ill., December 25. The trio, including Jack Harley, tenor; Vic Kennedy, baritone, and Johnnie Sneed, lead, entertained with vocal selections. The show is booked until late in the summer.

THE CORTEL STOCK CO. is laying off in Pittsburgh, Pa., as a result of the destruction by fire of the Arcade Theater, Brownsville, where the show played nine consecutive months. Bert Cortel advises that he is investing in new scenic effects and wardrobe and will reopen in about ten days.

THE CONSOLIDATED THEATERS CO., owners of a string of houses in Grand Rapids, Mich., gave a Xmas banquet on the stage of the Orpheum Theater, Christmas Day, to all the employees and the members of the Orpheum Musical Revue. The revue is in the twenty-third week and is booked there until July 1. Harvey Arlington is house manager.

MRS. E. SCHOENBERGER appeals to The Billboard to locate her son, Emil, from whom she last heard in November, at which time he was playing with a saxophone quartet, a feature of the Max Reynolds "Review Girls." Any information regarding the above will greatly relieve the aching heart of a sick mother, who can be addressed 196 Menahan street, Brooklyn, N. Y.

"BROADWAY FLIRTS" continue to please patrons of the Orpheum Theater, Lima, O., where they are booked indefinitely. The show is said to afford an evening's entertainment of mirth and melody, topped off by specialties of a high grade. Arthur Harrison, manager and producer; Irish Billy Lewis and Claude Gareau have joined the B. P. O. E. No. 54 of Lima. Artie Lewis and Jack (Snooze) Kearnard are also Elks.

NIG SHOPE'S "Whirlie Girlie Revue" has just finished its fourth return date at the Arcade Theater, Paducah, Ky., in six weeks time. Manager Kyle, of the Strand Amusement Company, presented each member of the company with a handsome Xmas present, while Mr. Shope tendered a Xmas dinner to the "bunch." New additions to the company are Smith and Gordon, Babe Smith, sobret, and Tom Gordon, second comedian.

JOE CRAWFORD, of Aubrey Day's "Town Topics," now playing in stock at the Queen Theater, Ft. Worth, Tex., reports a big holiday business and favorable prospects for the future. The show is playing script bills, and the cast includes Bobby Ryan, producing comedian; Izzy Goldberg, second comic; Eddie Ryan, ingenue; Jo Hart De Vere, sobret; Chet Umpleby, straight; Joe Crawford, characters, and a fast-stepping chorus of six. Bill Mahlan is acting manager.

LARRY HYATT, Hyatt's Booking Exchange, Chicago, told The Billboard last Wednesday that the exchange has added theaters in the Texas cities of Dallas, Mexia, Breckenridge, Beaumont, Orange, and Port Arthur, also a house in Lake Charles, La., to the No. 1 Hyatt Wheel. Mr. Hyatt added that the cities named must be in very good condition financially, as almost all of the managers are buying the shows outright, instead of playing them on a percentage.

TAB. STOCK, with two acts of vaudeville, is the new policy at the Louisiana Theater, New Orleans. Last week Jim Lee in "Love Time," with a company of twenty-five, received warm praise from the local press, as well as those in attendance. Mr. Earle and Company in "Sawing a Woman in Half," the first time in

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RICTON'S THEATRICAL AGENCY CINCINNATI, OHIO. Suite 401 Provident Bldg.; VAUDEVILLE FURNISHED FOR ALL OCCASIONS. Managers, state wants. Acts, Chorus Girls, write, call. Managers of Road Shows, we can give you the people you want. Wire us. THE AGENCY WITH THE GOOD REPUTATION. N. B.—Mr. Lew Conn, Ricton's Office Representative; Mr. Wm. Kettie, Ricton's Field Representative for Cincinnati and outlying houses. SPECIAL NOTICE—Willing to work hand in hand with man, wife or company of 4, 5 or 6 clever Med. or Rep. People. Change often. Lots of time here, if you're willing to go after it. Work contests. Give away junk, etc. If you have own band, that's great. You would have to locate here. If above proposition seems good, communicate with this office. But if you are not financially able to pay your own, pass this up.

WANTED Musical Comedy and Tabloid People in all lines A-1 PRODUCING COMEDIAN with script bills and musical openings. Must be able to produce two or three bills weekly, for short stock engagements of two to three months each. PRIMA DONNA, strong enough to feature. CHARACTER WOMAN, STRAIGHT MAN and CHORUS GIRLS. All must possess youth, appearance and ability. This is for twenty-people tab., playing short stock engagements. Peete T. Reed, Bobby Fitzsimmons, Clyde (Rube) Hooper and Harvey Gatchett, wire if at liberty. Also Patsy Gil-son, Ruby Pilgreen, Grace Conley and Vic Gilbert, who can also place Musical Director. Address JACK KANE, Southland Hotel, Dallas, Texas.

RED WALTERS WANTS AT ONCE Tall, neat appearing Straight Man. Salary no object if you can deliver the goods. Also Producing Comedian, Second Comedian, Prima Donna and Chorus Girl. Wire RED WALTERS, 705 Green St., Philadelphia, Pennsylvania.

WANT QUICK, STRAIGHT MAN WHO SINGS AND DANCES Dress his parts. Singing Prima Donna, Chorus Girls who can lead numbers, Chorus Girl who can put on real numbers, dancing; one-lead Feature Act and Comedian. AITON & BOYA, Girl From Broadway, Portsmouth, Ohio.

AT LIBERTY--MR. and MRS. JACK RIPPEL Man Rube, Black and Light Comedy, Singing, Eccentric Dancing, Musical Specialties, Bass, Sax, and Flute, Lead or Baritone in Quartet. Lady Sobrette or Chorus, lead numbers. Wire National Hotel, Chicago, Illinois.

the city, pleased the entire week. Larry Kiquia became manager of this house January 1, succeeding Larry Montgomery, for whom the lure of the road was too strong.

AL J. LEWIS has changed his copartner to Al De Clercq for what he considers good and sufficient reasons. De Clercq is with the Danny Lund Musical Comedy Company, which is booked indefinitely at the Sun Theater, Springfield, O. "This is one of the most pleasant engagements I have ever worked," he writes. "Mr. Lund is a big favorite in Springfield, and I consider it an honor to work with him. He is a showman in every sense of the word, and the members of his company are the most congenial bunch of performers I have ever been associated with."

THE BILLBOARD is in receipt of a letter from Billy Watts, stage manager of the Yale Theater, Okmulgee, Ok., in which he states that "Wallie" Wallace, one of the principals of James Arnold's "Northland Beauty" Company, attached the box-office the night of December 31 for salary alleged to be due him. Mr. Watts further states that on Saturday, December 24, the singing comedian was served with a notice to leave, effective December 31. According to Mr. Watts there was no trouble between Arnold and Wallace, except that the latter would not agree to a cut in salary.

REPORTS FROM TABLOID MANAGERS are that Bowling Green is fast becoming one of the greatest theatrical cities in Kentucky. Walter Rechin, manager of Minnie Burke's "Stardust Girls," who recently played the city, speaks very highly of Bowling Green, so far as the theatrical possibilities are concerned. He advised in a recent letter that the new Diamond Theater would be a credit to a city many times the size of Bowling Green. Rechin says the house

collective prediction that "it won't pay." Gabe Laskin, of the Laskin Enterprises, which operate similar attractions at Dallas, Beaumont and Houston, took over the Lyceum at a time when it appeared that the showhouse was going to be dark for the season. The rent—about \$12,000—appeared large. Laskin made a few changes and at the end of a week of renovating sent for Memphis Pete Pate and his "Syncoated Steppers." The house opened November 12 and has changed bills twice weekly. With hardly an exception crowded houses were the rule until the immediate holiday season set in, when a slight decline in patronage was noted. Tabloid is new to Memphis, and the progress of the innovation has been closely watched. Three new theaters opened there within approximately a year, and have added nearly 8,000 to the theatrical seating capacity of the city. Loew's State (vaudeville), Pantages (vaudeville and pictures) and Loew's Palace (photoplays) are making strong bids for patronage. In addition to these the Orpheum is running its two-a-day house, and there are many smaller picture houses, and tabloid musical comedy, under the local management of Raleigh Dent, appears to be a permanent contender for theatrical prestige. Pate has a number of girls. His cast also includes Zoe Fraxzell, who plays character roles, designs and makes the costumes, chaperones the misses and makes herself valuable in many other ways; Inez Johnson, of Little Rock, who has built up a distinct clientele, and Laura Paulette, a vivacious brunet from St. Louis, whose stage work savors of the big time. Miss Paulette got her first musical comedy experience with James Heffner and later with Roy Dalton of Dallas. If straws indicate the way the wind blows Pete Pate and his "Syncoated Steppers" are in Memphis to stay.

"THE U. S. LEGION GIRLS," under the management of Bowman and Farrell, opened their season at the Opera House, Coatsville, Va., December 29. The roster includes Fred Bow-

(Continued on page 45)

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MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

NEW PLAYS

"UP IN THE CLOUDS"

"UP IN THE CLOUDS"—A musical comedy in two acts with book by Will B. Johnstone and music by Tom Johnstone. Presented by Joseph M. Gaites at the Lyric Theater, New York, January 2, 1922.

THE CAST

Archie Dawson Hal Van Rensselaer
Curtis Dawson Walter Walker
Betty Dawson Florence Hedges
Ferdie Simpson Mark Smith
Jeffreys Page Spencer
Ruby Alredale Gertrude O'Connor
Millicent Towne Gladys Coburn
Bud Usher Skeet Gallagher
Louise June Roberts
J. Herbert Blake William N. Bailey
Jean Jones Grace Moore
Gypsy Venus Dorothy Smoller
Gerald Tuttle Angelo Romeo
William Tuttle Van J. Meino
Will Tuttle John J. Weis
Willie Tuttle Roy Alexander
Premiere Danseuse June Roberts
Character Dancer Arthur Corey
Classical Dancers
..... Melissa Ten Eyck and Max Welly

"Up in the Clouds" tells the story of the formation of a film company to exploit a young idealist's opinion of what this country should be—a land of equal opportunity, as he expresses it. The company is formed by roping in an elderly banker and a young millionaire, and the star is an unknown who afterwards proves to be very well known. Mr. Gaites should not give away the secrets of film finance in this way. It isn't clubby at all. After this exhibition of veracity the book sheers away from the golden path of truth and becomes farcical, with some bright lines and some badly tarnished ones.

The music is reminiscent, catchy and rather well sung. The settings and costuming are good and the company competent in the main. Grace Moore made a favorable impression as the heroine of the proceedings. She is pretty, natural, has a sweet voice and acts well. Skeet Gallagher took the comedy honors as a cameraman. He is easy and unctuous, dances splendidly and sings well enough. Mark Smith also shone as a comic, getting many laughs during the evening. Hal Van Rensselaer, juvenile, with a head well besmeared with cup grease or Crisco, sang intelligently, and when he did not pose acted competently. Unfortunately he seemed to remember that he was on the stage most of the time and had a keen desire to act out. This hurt an otherwise good performance. Much the same can be said of Gertrude O'Connor, programmed as a "faded society bud." Miss O'Connor, who thinks that the word wed is pronounced doo, tried hard to be funny with less, rather than more, success and danced excellently. Page Spencer played the part of an English butler with a dialect that he may think is English but will fool nobody else. The high spot of the performance was the dancing of Ten Eyck and Welly. Mr. Welly does some prodigious stunts juggling Miss Ten Eyck and both dance gracefully. The rest of the cast had smaller roles and handled them well. If the arid spots in the book are properly treated it will help "Up in the Clouds" a lot. Much of the material is good, the music is up to average quality and several tableaux introduced in the show are exceptionally well done, making effective stage pictures. Another suggestion for improvement would be the removal of the piano from the orchestra pit. It altogether spoils the tone of the orchestra and is not necessary.—GORDON WHYTE.

EXCERPTS FROM THE NEW YORK DAILIES

Tribune: "Up in the Clouds" is exceptionally pleasing entertainment."

World: "It is all corking good fun, and it will leave you with a memory of its enchanting melodies. Here, we say, is real musical comedy."

Post: "Taken all in all, it is a pleasant evening's entertainment."

Globe: "It is a cheerful and hilariousodge-podge with some really entertaining and graceful moments between long spells of stale and borrowed wit and tableaux reminiscent of the Winter Garden."

VIVIENNE SEGAL SUES

New York, Jan. 6.—Vivienne Segal, prima donna, has brought suit in the Supreme Court against the Dislocated Honeymoon, Inc. This company produced "A Dangerous Maid" earlier in the season with Miss Segal in the cast. The play failed and she claims there is \$550 coming to her for unpaid salary. Miss Segal says she was engaged at \$650 per week, but only received \$100 altogether from the company and paid her own fare back to New York when the show closed after one week of playing.

"THE ROSE GIRL" TO CHICAGO

Chicago, Jan. 9.—"The Rose Girl," a musical comedy by William Carey Duncan and Anselm Goetzl, will take the boards in the La Salle Theater February 5. Marjorie Rambeau will act "Daddy's Gone a-Hunting" there until that time.

MARY SPEAR BREAKS HIP

Springfield, O., Jan. 7.—Mary Spear, member of the "Million-Dollar Dolls" musical comedy, sustained a fractured hip when she slipped and fell during the Thursday night performance here at the New Sun Theater. The seriousness of her injury was not realized until yesterday and Miss Spear was removed to the City Hospital where physicians say her condition is fairly good.

MAURICE AND HUGHES TO LEAVE

New York, Jan. 6.—Maurice and Hughes, dancers in "Good Morning, Dearie," will leave that show in the early spring and take a trip to California, where they will dance for a short season. After that they will return for an engagement in Paris and come back to this country for the fall season.

EARL CARROLL MOVES IN

New York, Jan. 6.—Earl Carroll moved into the brand-new offices in his brand-new theater early this week. The theater, which will bear the name of the Earl Carroll, is rapidly nearing completion at Fifth street and Broadway.

"CHAUVE-SOURIS" COMPANY IS COMING TO AMERICA

Comstock and Gest Book Famous Russian Revue for Broadway To Open Week of January 30

New York, Jan. 7.—Morris Gest announces that he will bring the celebrated Chauve-Souris company of Russian artists to New York late this month, in association with F. Ray Comstock. The announcement was rather unexpected, as it was currently reported that the players were to sail for South America at the conclusion of their London engagement. In making known the engagement Mr. Gest said:

It is the most unique theatrical organization in the world, and I think it will be just as much a wonder in New York as it has been in Moscow, Paris and London. It is presented by a company of thirty-five people, all Russians. These players give one-act plays, comedies, tragedies, songs, dances and musical numbers, in gorgeous and bizarre costumes. Nikita Balleff, the directing genius who brought these artists together and staged all of the productions, is an artist of superb attainments. Besides directing he comes before the curtain for each episode and act and explains to the audience in English just what the players are about to do. His comedy is infectious, and he establishes a close understanding at once between audience and players.

"The Theater de la Chauve-Souris, or the 'Bat Theater of Moscow,' as it was called, began in curiously intimate circumstances. It is an offspring of the famous Art Theater of Moscow. Before the war, and after, the artists of the Art Theater were accustomed to meet after the night performance in a little cafe and make up impromptu entertainments for their mutual delight. Altho these gatherings were jealously guarded from the public their fame spread, and the demand for public performances became irresistible. But in giving public presentations, the Theater de la Chauve-Souris preserved carefully the atmosphere and character of good humor that had prevailed.

"A year ago this group of designers, dancers, players, artists and musicians moved from Moscow to Paris," continued Mr. Gest. "I saw their performance there twenty-one times last spring and was fascinated. I tried to close a contract with Balleff then, but he was already under contract to visit London. They will sail on January 17, arrive in New York about January 25 and will open at a theater on Broadway during the week of January 30 for a brief engagement, giving ten different plays,

MARCUS SHOW CONTINUES

The Marcus Show of 1921, billed to open a week's engagement at the Philharmonic Auditorium, Los Angeles, December 26, did not arrive until the next night at 8 o'clock. This was due to flood conditions in the southern part of the State, there being for two days no trains out of San Diego, where the attraction played Christmas Day. The large audience present Tuesday evening at the auditorium was entertained by having the curtain raised permitting the people to see the stage set, the performance finally starting at 10 o'clock. The local press gave the show, on the whole, a fair mention.

Manager Gayle Burlingame denied the report published in recent theatrical papers that the Marcus Show would close at the end of the Los Angeles engagement. He stated the show was booked for a week at the Tulane Theater, New Orleans (Jan. 8-13), following a week of one-night stands en route there after the Los Angeles engagement.

OSCAR SHAW SICK BUT PLAYS

New York, Jan. 6.—Early this week Oscar Shaw, one of the principals of "Good Morning, Dearie," had an attack of ptomaine poisoning but pluckily kept on playing, notwithstanding the pain and his weakened condition. He is slowly recovering and will probably be restored to complete health in a few days.

farcies, comedies and musical numbers at every performance. "Accompanying Balleff with the Chauve-Souris will be Wavitch, the managing director of the organization; Lucian Wurmser, M. Sondelkine, the designer of many of the extraordinary costumes and scenery; M. Reznisoff, who designed the other costumes and scenery, and the following principal artists: Mmes. Karabanova, Birs, Nikitina, Dianina, Nikolaeva, Erschova, Devkarkhanova and Messieurs Malakoff, Dalmatoff, Gorodetzky, Lampkin, Marlevsky, Gontcharoff, Zotoff, Glinzky, Kotchetovsky and Mlle. Rakovskala, premiere danseuse."

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 7.

IN NEW YORK

Blossom Time.....	Ambassador.....	Sep. 29.....	118
Blue Kitten, The.....	Joe. Cawthorn.....	Jan. 15.....	—
Bombo.....	59th Street.....	Oct. 6.....	113
Chocolate Soldier, The.....	Century.....	Dec. 12.....	34
Get Together.....	Hippodrome.....	Sep. 3.....	208
Good Morning, Dearie.....	Globe.....	Nov. 1.....	82
Greenwich Village Follies 1921.....	Nov. 17.....	49	
Midnight Follie.....	Ziegfeld Roof.....	Nov. 17.....	49
Music Box Revue.....	Music Box.....	Sep. 22.....	129
O'Brien Girl, The.....	Liberty.....	Oct. 3.....	115
Perfect Fool, The.....	Ed Wynn.....	Nov. 7.....	74
Sally.....	Miller-Errol.....	Nov. 7.....	441
Shuffle Along.....	Geo. M. Cohan.....	May 23.....	290
Tangerine.....	Shubert.....	Nov. 17.....	49
Up in the Clouds.....	83d Street.....	Aug. 9.....	176
Wild Cat, The.....	Casino.....	Jan. 1.....	5
	Lyric.....	Nov. 28.....	49
	Park.....		

IN CHICAGO

Greenwich Village Follies.....	Garrick.....	Oct. 30.....	81
Merry Widow, The.....	Illinois.....	Dec. 25.....	15
Ragged Robin.....	Chauncey O'Connell.....	Jan. 1.....	18
Under the Bamboo Tree.....	Bert Williams.....	Dec. 11.....	38
Ziegfeld Follies.....	Colonial.....	Dec. 25.....	18

MUSICAL COMEDY NOTES

"The G. V. Follies" has reached the 150th performance mark.

"Good Morning, Dearie" has passed its century mark for performances.

Irene and Louise McGovern joined "The Chocolate Soldier" last week.

"Shuffle Along" is still going strong with 275 performances to its credit.

Edna Bates, engaged to play a part in "Red Pepper," started in Philadelphia.

Geneva Mitchell won the recent pogo stick contest on the Ziegfeld Roof, New York, and gets a trip to London and an engagement in "Sally" there.

W. H. Post, playing in "Thank You," is author of the book, "Marjolaine."

Hassard Short was given a dinner last week by the five principal dancers of "The Music Box Revue."

Frank Gillespie, who staged the dances in "Blossom Time," will be judge of the dancing at the Art Models' ball.

The Ducos Brothers, a pair of Belgian entertainers, have been added to the show at the Hippodrome, New York.

Olga Cook, prima donna of "Blossom Time," has been invited to sing via wireless telephone

(Continued on page 36)

BERT BENGE'S HELLO GIRLS

Want Musical Comedy People in all lines, Specialty People, Wives double chorus, Musical Act, Chorus Girls. Top salary. This is an eighteen-people show playing Hyatt Time. Address BERT BENGE, week commencing January 15th, Palace Theatre, Beaumont, Texas.

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UNION STAGE CARPENTER or PROPERTY MAN. I AM ALSO A-1 PERFORMER (Juvallies). Have good wardrobe; age, 28; height, 5 ft., 9; weight, 140. Can furnish best of references. ARTHUR L. LINES, care Opera House, New Castle, Pa.

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| <input type="checkbox"/> Banjo | <input type="checkbox"/> Sight Singing | <input type="checkbox"/> Trombone | <input type="checkbox"/> Drums and Traps |
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MELODY MART

THE POPULAR SONG BOURSE
Conducted by E. M. WICKES

MUSIC MAKERS

A few weeks ago Albert Von Tilzer opened a music publishing business at 1593 Broadway, New York City, taking with him, as a partner and collaborator, Neville Fleeson. This makes Albert's third venture as a publisher. On the other two occasions he started off with a hit, and he's quite confident that he's going to repeat this time with "Alabama Mammy" and "You'll Be Sorry You Made Me Cry."

Al Von Tilzer is a good judge of songs. At present he has two of the big sellers in "Dixie Dan" and "If You Only Knew," which are pub-



ALBERT VON TILZER

lished by the Broadway Music Corporation. Al never raves about anything he writes. He does his best and then hopes for the best. Every day of his life he carries in his hip pocket a wad of tissue paper, and when an act asks him what he thinks of his latest song he whips out the tissue paper, holds it up as exhibit A, and replies:

"It's about as valuable as this paper; and it won't have any more value until singers and musicians inject a value into it. The fact that I wrote the song means nothing to the public. Mighty few of the people know that I exist. All I can hope for is that I have something that will appeal to you fellows. I always try to get what you'll like, but I don't always succeed. However, that is part of the song game."

In the past Albert Von Tilzer has written about forty songs that went over, including "Teasing," "Tell Me That Beautiful Story," "Take Me Out to the Ball Game," "Smarty," "Good-by, Sweetheart, Good-by," "Put Your Arms Around Me, Honey," "Don't Take My Darling Boy Away," "My Little Girl," "Oh, How She Could Yaekel Hackel," "Down Where the Swanee River Flows," "I May Be Gone for a Long, Long Time," "Au Revoir, But Not Good-by, Soldier Boy," "Forever Is a Long, Long Time," "Oh, by Jingo," "Chill Bean," "Alcoholic Blues" and "I'll Be With You in Apple Blossom Time." He also wrote the music for the musical comedy, "The Honey Girl."

Persons who have heard Albert Von Tilzer's new numbers, "Alabama Mammy" and "You'll Be Sorry You Made Me Cry," say that it won't be long before he can add them to his list of hits. Al says he will not predict anything. He will just work hard, wait and see.

If Albert Von Tilzer had listened to his brother Will, who is president of the Broadway Music Corporation, the Broadway would not have two hits at present in "Dapper Dan" and "If You Only Knew." Furthermore, had Al taken his brother Harry's advice he never would have become a successful song writer. You, provided you happen to have a desire to become a song writer, may howl because publishers—utter strangers to you—offer you no encouragement, but think of the noise you'd make if your own brothers gave you the silent treatment.

When Harry Von Tilzer was with Shapiro & Co. years ago Al was working for the same firm helping to exploit Harry's songs. Later, when Harry went into business for himself, Al joined him. Then he began to write songs himself. Harry never thought much of Al's numbers, and never encouraged him to continue. Harry did publish several of Al's songs, but Al says it was

done simply to kid him along and keep him in good humor.

"I carried the chorus, words and music of 'Teasing' around in my pocket for six months," said Al. "I showed it to Harry, and everybody else in the place, but no one could see it. They all looked upon it as a joke. Even when I spoke of going into business for myself and using 'Teasing' as my first number they told me I was crazy. Well, I did not kid myself that I had something that would have been a credit to Wagner or Shakespeare, but I thought I had a tune and an idea, and I was willing to gamble with it."

Al did gamble, putting all he owned, and all he could scare up, into his business. "Teasing" was a hit a month after he opened his office. After he had been in business for a time and had put over several hits he began to play vaudeville to help out his catalog. Finally he quit publishing and gave up all his time to acting.

"Two years later," Al said, "I decided I wanted to get back into the song game. I felt that was where I belonged. So I went to

After seeing what had happened at Proctor's Al hurried to his brother Bill and offered the latter the song. Bill thought it had possibilities and suggested that Al stay with him and see that "Please Don't Take My Darling Boy Away" became popular. Given the opportunity to prove that he was not a dead one, Al worked night and day on the song until it went over. Then he wrote "My Little Girl" with Dillon and continued to write hits for his skeptical brother until he turned in "Dapper Dan" and "If You Only Knew," when he quit and decided to go into business for himself again on Broadway. Al has not said anything about what he will accomplish, but he'll be mighty glad to have you take a peep at "Alabama Mammy" and "You'll Be Sorry You Made Me Cry."

DEMAND FOR OLD FAVORITES

Few persons realize that there is a steady demand for the songs that were popular ten, fifteen and twenty years ago. Most folks think that after a song dies out in the big towns it

METROPOLITAN MIRTH—MELODY—MUSIC

COLUMBIA BURLESQUE CIRCUIT

"TIT FOR TAT"

TENNY HILSON AND ANNA O'CONNELL—"Virginia," "Stop and Rest awhile," "Peggy O'Neil."
ELENORE WILSON—"Tippy Canoe," "Emaline," "Stolen Kisses," "Lady of the Lamp," "Across the Sea."
HELEN SPENCER—"Mimi," "Bimini Bay."
NIBLO AND O'DONNELL—"Dancing Specialty."
ANNA O'DONNELL—"Tennessee."
NIBLO, SPENCER AND O'DONNELL—"Way Down Yonder."
TENNY HILSON—"Moonlight."
STENO AND SPENCER—"Dancing Specialty."
STENO, NERI AND MISS HILSON—"Operatic Specialty."

AMERICAN BURLESQUE CIRCUIT

"MISCHIEF MAKERS"

ENTIRE COMPANY—"Pucker Up."
HELEN CLAYTON—"Lolly Pop," "When Francis Dances With Me," "Dixie," "Dapper Dan."
FRANCES CORNELL—"Daddy for Every Girlie," "How Do I Know," "Amorita."
MABEL CLARK—"Sunny Tennessee," "Carolina," "Mandy and Me," "Susquehanna Shore."
MESSRS. McNALLY, CROSBY, PUGET AND WILSON—"Singing Quartet."
JOHNNY CROSBY—"When I Say Good-By To You."
MABEL CLARK AND JOHNNY CROSBY—"They Needed a Songbird in Heaven."

see my brother, Bill, who had organized the Broadway Music Corporation. Bill had an idea that I'd be all right to help him with the business, but he could not see me as a song writer any longer. He figured I had been away from it too long."

Being turned down by your own brother is about the limit. However, it did not discourage Al. He called on another publisher who he knew well.

"If you will give me a certain guarantee," Al said to the publisher, "that will enable me to live, I'll be happy to stay with you and give you the benefit of my professional following and my knowledge of song writing."

"I'll be glad to give you anything you want," replied the publisher, "provided you show me something."

Was not that some jolt? Al, a hit writer, could not get a look-in. The publisher did not have enough faith in him. The average bird would have become disgusted and quit. While Al was trying to devise some method to force his way back into the song game he met Will Dillon. Even Dillon thought he was a has-been, and when Al suggested that they write a few songs together Dillon looked as happy as if Al had tried to touch him for a hundred-dollar Liberty Bond.

Knowing that Dillon could turn out good lyrics Al kept on his trail until he talked him into writing a lyric called "Don't Take My Darling Boy Away." Al was playing Proctor's Newark house and sang the song from a typewritten set of words. The song was such a hit that he had to sing it several times.

"Of course, I realized that the song went over owing to the war sentiment at the time, but it was something the public wanted just then," he said. "Later I wrote 'I May Be Gone for a Long, Long Time.'"

is done forever. But the publishers of old hits, jobbers and the mail order houses know it is not so. One big mail order house in the West orders every year about 15,000 copies of "On the Banks of the Washaw," "In the Good Old Summertime," "Say Au Revoir, But Not Good-by," "Sweet Adeline," "Goodby, Dolly Gray," and others.

Knowing of this demand, and owning the copyright on a number of former hits, the Robbins-Richmond, Inc., is preparing to issue a book of songs called "Fifty Famous Favorites," which will retail for twenty-five cents.

SEYMOUR BROWN BACK

Perhaps you never heard of Seymour Brown. He is the fellow who wrote "Oh, You Beautiful Doll." And when he wrote it he started a cycle of dapper songs that still hold. Brown also turned out "My Baby" and "If You Talk in Your Sleep Don't Mention My Name." When the royalty checks dropped to the size of a plumber's yearly salary Brown concluded there was not enough money in the song game to hold him, so he started to write plays and vaudeville sketches and has been busy at it for the past three years. He has had as many as eighteen vaudeville sketches playing at the same time. During his leisure moments Brown wrote several plays that were produced, as well as a few that were not.

Now Brown has returned to his first love—the song game. He figures there will be oodles of money in the game during the coming season and he wants to grab off a slice of it. Do you blame him? Albert Von Tilzer, who thinks that Brown can still deliver the goods once he puts his mind down to it, has taken him under his wing as one of his collaborators.

RAZZING JAZZ

In Chicago jazz is booked to get the gate, so Fenton Bott of Dayton, O., has informed the world in a recent statement. Mr. Bott, being Director of Dance Reform of the American National Association, should know what he is talking about. Maybe he does and maybe he does not. Jazz is not likely to get the gate until the public gets sick of it. Then the music publishers, writers and performers will give it the air without any circus parade to herald their intentions.

However, Bott has his own idea. And he is entitled to it. Every man has a right to think. Some folks agree with Bott.

The trouble with the fox-trot, which is included in jazz, according to those who want to eliminate jazz, is that the fox-trot receives the most abuse by the dancer. The trot is written and played in a jazz fashion which causes the dancer to abuse it. There is nothing wrong with the trot itself, say the reformers, but it is the Oriental suggestiveness and broken time of the trot that tends to demoralize dancing.

The American National Association of Masters of Dancing started two years ago to purify the present dance craze. Since then many other associations have taken up with the idea, and reports say that the movement is making good headway.

These associations are opposed to all exaggerated movements, especially those of the upper part of the body. Don'ts issued by the various associations are:

Don't permit vulgar music to be played. Don't allow tight holding—no hugging. Don't permit cheek-to-cheek dancing. Don't permit neck or strangleholds. Don't permit the shimmy or toddle. Don't permit unusually long or short steps. Don't allow dancing from the waist up. Don't allow extreme stage dancing.

A certain music publisher after hearing about the "don'ts" remarked: "Some dancing masters, and a raft of would-be masters, are never happy unless they are destroying the happiness of others. They always tell you what you should not do. They are always criticizing, but never take the time to tell people what they might do and get the same pleasure. I have an idea that some of them are peeved because they have nothing new to teach. The present generation has not bothered to learn the waltz or two-step, considering it old-fashioned and behind the times, and now these dancing generals would like to compel everyone to learn the old waltz and two-step just so they could reap a golden harvest. How often do you hear of one of them inventing a new dance? If it were not for popular melody writers and professional dancers they would starve to death. I suppose some of their suggestions would run as follows:

"Insist that each dancing pair keep a double bolster between them, see that every woman dances with a railcoat on, each man should be blindfolded before entering the ballroom and should not be permitted to ask a young lady to dance until after he has donned rubber gloves, re-enforced by a layer of cement. Before each dance the crowd should sing a hymn and give thanks to the masters that they are allowed to breathe. Every dancer should wear ear muffs and keep in step by looking at the orchestra. Dancers, especially the male, should be forced to wear rubber heels, this to absorb all vibrations which might be detrimental to the female's moral equilibrium. Dancers should not be permitted to drink anything but water, which should be injected by a syringe. After the dance each dancer should be tied to a leash and led home by his or her parents. By adopting these suggestions and seeing they are carried out the various dancing masters would be enabled to get an excellent crop of the Dead Sea turned to land. But they'd be happy. And the rest of us need not care."

TO PUBLISH KUMMER SONGS

Once upon a time Clare Kummer wrote a hit called "Dearie." She wrote others, including "Egypt," which was featured in the "Girl From Kays." Then she took to writing plays. At this time she has "The Mountain Man" running at the Maxine Elliott Theater, New York. Charles L. Wagner, the producer, does not care to see Miss Kummer's song writing talent go to waste and has formed a music company to publish her new numbers, "Cut Down the Tree" and "Thru All the World."

SISSE AND BLAKE

Noble Sisse and Eubie Blake, appearing in "Shuffle Along," which has been playing at the Music Hall, New York, since last May, wrote the lyrics for the show. When Sisse has nothing else to do he makes phonograph records for the Emerson Company.

Sisse and Blake wrote a number of songs for the show. Several of them appeared to make a big hit with the audience. The same numbers make the same big hit at every performance. "Love Will Find the Way," "Bandanna Days" and "Gypsy Blues" are the songs that stand out and get the big hands. Other performers could make good use of these songs, but they will not get an opportunity. Judging from the way the songs go over one would be led to think that Sisse and Blake should gather in a wad



Another Sensational Hit that will LIVE
(Last 8 measures of Chorus)



There's sil-ver in your snow-white hair, But there's gold with-in your heart.

There's Silver in Your Hair
(But there's Gold Within Your Heart)

Like "Silver Threads Among the Gold" It takes a few minutes to learn and A LIFE TIME to forget. *A Song with Human Interest*

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NEW YORK

of money in royalties. Maybe they will and maybe they won't. Too bad if they don't. If Leo Feist had the songs they could figure out almost to a nickel just how near twenty thousand apiece they would get. Feist is reported to have paid out something like \$50,000 in royalties to the writers of "Trene" songs. But Feist hasn't got them. However, the songs are with an established firm and should bring Sissle and Blake a nice piece of change. Once the leaders throughout the country get hold of the dance orchestrations they will help swell the royalty coming to the writers.

REFUSED TO KILL THE GOOSE

You would not think that a song writer who burlesques love and romance in his lyrics would possess any sentiment, or would fall for the blue eyes of a blonde, especially a song writer, who spends most of his time in and around Tin Pan Alley. Well, the other day when this song writer left a chair in one of the tontorial parlors in the Great White Way, he slipped the barber a tip that made the latter smile a mile wide.

"You look as if that fellow handed you a Liberty Bond," said a steady customer as he settled back in the chair vacated by the song writer.

"Liberty Bond, nothing!" grunted the barber. "He slipped me a thin dime—his limit. You saw me work over him an hour and I gave him everything but a drink. But I must smile. It's a rule of the house."

"He's a regular piker, eh?"

"With me, yeh," said the barber. "He's a song writer, and those birds make good money. But he don't pike with the blond nail trimmer. She's got a strangle hold on him, and as long as she holds it I'll be the receiver for a thin dime. He comes in every second day, hands me a dime for an hour's work, and her two berries for twenty minutes' play."

"Is he stuck on her?"

"Mad about her."

"Why doesn't he take her out to a show and a dinner?" asked the steady customer.

"Take her out? Oh, boy!" gurgled the barber. "He's been trying to coax her out for months. But she keeps stalling him. I wish she'd fall for him, then he might loosen up with me."

"If he's so liberal with her and she has nothing against him," remarked the man in the chair, "why doesn't she go out?"

"She may look like a doll and foolish," chirped the barber, "but she has brains—a business head. I asked her one day why she kept handling him the gate. Her answer convinced me she has brains."

"How do you make it out?"

"Louie," she said, "if you were a woman and in my line, you'd starve to death—maybe lose your rep. in the bargain. To get the jack in this business you gotta use tact. Take that song writer, for instance. To me he is better than clipping Liberty Bond coupons. He blows in three afternoons a week, and, just before he fades out of the picture, after trying to make a date, he slips me a two-spot. As things stand it's a—It's strictly business. He's got no claim on me and there ain't nothing between us—not as much as a whisper. Now suppose—just suppose—because I ain't gonna lose my head—that I should go out with him. Then we'd be friends, in a sort of a way, wouldn't we? Feeling that he was my friend he would not want to insult me three times a week by offering me a two-spot. And, as I need the money, I gotta go one turning him down at two dollars per turn. Ain't that logical, Louie?"

Louie sighed and stopped to strop a razor. "She's got the right dope," he said, applying the latter, "but it's pretty tough on me to have to suffer for her prosperity."

BASS NOTES

Hearn's Department Store on Fourteenth street, New York, offered hit songs last week at fifteen cents a copy. Next some store will

WHEN MY SHOES WEAR OUT FROM WALKING I'LL BE ON MY FEET AGAIN

ONE-STEP SONG

TROPICAL BLUES | **CARING FOR YOU**
FOX-TROT SONG | WALTZ SONG

TO MAKE ME HAPPY MONDAY | **LAUGHING TROMBONE**
JUST GIVE ME MY SUNDAY | **ONE-STEP SONG**

Full Orch. and Piano, including Saxophones, 25c Each
Orch. Leaders, be sure to get these Vaudeville Singers, send for Prof. Copy.

CHAS. E. ROAT MUSIC CO., Battle Creek, Mich.

Berlin's latest creation. Berlin possesses a wonderful knack for giving old ideas a new twist.

The Columbia Graphophone Company's report for the nine months ending September 30, 1921, shows a deficit of \$3,662,341.

Tourists back from Europe say that it is impossible to escape American jazz on the other side of the Atlantic. Europe is jazz crazed and displays no inclination to recover from it.

Jimmie Hoskins, Lee Lacy and Bernie G. Clement of Hot Springs, Ark., have written a song called "The Girl With Those Sky-Blue Eyes," which is published by the Universal Music Company of the same city. Hoskins intends to spend his royalties to help cure his brother who is a patient at a sanitarium in Woodman, Col.

John F. Reyster and Bob K. Doran have teamed up to write songs. At present they are at McKeesport, Pa., working on "My Little Rosebud Fair."

"Whistle the Blues Away" is the title of a new song by Jack Coale, which is published by Nat Goldstein of San Francisco. Coale and Joseph Mello are conducting a piano-phonograph-sheet music store at Stockton, Cal. Coale also manages the Arcade in Stockton, where his own orchestra furnishes the music. Mello plays the piano with his own orchestra at the Fontana Cafe.

James O. Hudson and Charles Raymond of Chicago have completed two new songs, "Egypt Maid," a fox-trot, and "Sunshine," a waltz. "Remember the Girl in Your Old Home Town," by Sergeant Ret Crosley, was recently featured by a sextette of sergeants at the Hotel Crillon, the American Peace Headquarters. A Y. W. C. A. nurse performed at the piano.

Floyd P. Keeney, who has tooted a cornet with Haverly's Minstrels, "The Girl of the Golden West" and other notable shows, recently had published two new songs entitled, "Caroline" and "Twilight Visions."

Hoxie, Ark., has lost its ear for music. The town must be dead. In the future dancing will be in the same class with John Barleycorn. According to a new ordinance any one caught dancing in public in Hoxie will be fined twenty-five dollars. One man was set back ten dollars for merely renting his place to some young folks for dancing purposes.

Ray Walker wound up the old year in great style. On December 31 Ray worked during the day in Berlin's studio, New York; during the evening he played piano for a vaudeville show, and after that he blew a trombone at a dance that lasted until morning.

Miss Vaughn De Leath, Okeh phonograph artist, was recently tendered a reception at Los Angeles by the Countess Von Hardenberg. To entertain the two hundred guests Miss Leath sang a number of songs. Miss Leath writes that "Say It With Music," "When the Sun Goes Down," "Sweetheart," "Ain't You Coming Out, Malinda," and "Wabash Blues" are big hits on the coast.

Paul Melzer of Fort Pierce, Fla., has written a new song called "In the Valley of Kissimmee," which is published by a New York concern. Melzer's home town paper thought well enough of the number to give it a write-up.

The Greatest of All Ballads!!!!

THRILLS

A THRILLING FOX-TROT BALLAD BY
EUGENE WEST
WRITER OF "BROADWAY ROSE," "EVERYBODY SHIMMIES NOW"
AND OTHER HITS

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DANCE ORCHESTRATION, 25c EACH

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GREAT DEMAND FOR SONGS

To make a success of marketing your own composition, a book covering all essential points is published. Contains over 100 pages of valuable information, including lists of ten-cent stores, music jobbers, record and piano roll manufacturers, music dealers, musical magazines, etc. Positively the best and up-to-the-minute book ever offered. \$1.00, postpaid, and if not as claimed will refund money. Send for detail.

JACK GORDON PUB. CO., 201 No. Hoyne Ave., Chicago

be offering them at twelve cents, then eleven, then ten. That's the way it started years ago. On New Year Day a phonograph concert was held in Sing Sing death house for the benefit of the condemned prisoners. Owing to many requests received, the United Song Writers, Inc., 1958 Broadway, New York, has released a special quartet arrangement of "Northern Lights," fox-trot by Jack Mahoney. "Granny, My Mammy's Mammy" is Irving

LEARN PIANO BY EAR IN ONE WEEK

By the quickest and easiest system in the world. Teaches you all tricks and pointers for playing correct BASS, which is just what you need. Anyone can learn in a week.

Write F. W. LITTLE, Box 36, Arsenal Sta., Pittsburgh, Pa.

BRASS TACKS

By VAUD. E. VILLE

The Editor of The Billboard has handed me the letter printed below, he probably thinking it comes closer to "Brass Tacks" than anything else. The letter is signed "Anonymous" and is dated at Boston, Mass., December 30.

"Please accept my sincere thanks," "Anonymous" writes, "for the publication of that wonderful article, 'The Decadence of Vaudeville' in your Christmas issue. It is to be regretted that no signature was carried on the page, because men who know vaudeville as well as that writer does deserve to be known and credited.

"Another item for which I extend grateful thanks is the note in the column of your Boston correspondent regarding tryouts. I am sorry that ethics prevented the 'certain agencies' from being openly named, although most of us know who 'they' are.

"If your expert who wrote that 'Decadence' story could only be sent to Boston for a week or so to study the local conditions, I am confident he could write a humdinger on 'The Decay of a Booking Office.'

"If the agencies would receive the legal commission to which they are entitled, the managers would receive a better show with which to build business, the artists would receive nearer decent remuneration, and the public would see bills that would please instead of drive away attendance.

"If the BOSSES in NEW YORK know what is done up in this neck of the woods, then all of this talk of ADVANCE, NEW ERA and UPLIFT is BUNK, and we might as well know it. If the BOSSES do NOT know, IT IS TIME THEY LEARNED.

"Cannot The Billboard, with its power, do something to start a cleanup of Boston as a booking center?

"The artists cannot be blamed if they fear to come to the front as individuals. I know what would happen to my future if I came forward alone to fight the windmill. But the acts will talk to YOU and you can find enough corroboration as regards the conditions to satisfy yourself that things are really unbearable.

"Having satisfied yourself that those conditions exist, and knowing what those conditions are and how they could be corrected, you could give them publicity enough to correct them without any individuals being obliged to be offered as sacrifices.

"I am ashamed to admit that I am afraid to sign my name, but I'm only one of the many in the same state of moral cowardice. But in our defense I will add that it has been beaten into us.

"And so, by necessity, this is

"ANONYMOUS."
If conditions are as outlined by "Anonymous" and THE POWERS THAT BE ARE IN IGNORANCE, this letter should serve as food for thought to them. The subject should be investigated and conditions righted if wrong. In the meantime let's hear from others who have such experiences to tell as "Anonymous." Write the Editor of The Billboard in detail and don't be afraid to sign your correct name, as it will be held in strictest confidence if so requested.

Remember the "resident" manager sends in the report on your act from his house. He may not believe you "knocked 'em dead" on Broadway, but the "office" can tell by his report what you did to 'em in his town. That's one of the things he's there for.

Is the reason so many acts "play" or "work" the Broadway houses so much because they would not "do" out of town?

What is an "office" act?

What is a "standard" act?

What is a "big-time" act?

What is a "big small-time" act?

What is a VAUDEVILLE act?

Who classes 'em, for how much, and why?

A few men we consider real judges of vaudeville acts: Harry Jordan, "Eddie" Darling, "Mike" Shea, Carl Lothrop, Clark Brown, Messrs. Shamberger, Lovenberg and Larsen.

Do they personally "catch" your act when you are "showing" it?

What is "small-time" booker? Do any of them ever book acts in "big-time" houses?

Why are "small-time" acts booked into "small-time" houses at "big-time" salaries?

And—why are "big-time" acts booked into "try-outs" and "show" houses for "expense" money when "small-time" acts are booked into "big-time" houses at "big-time" salaries?

AMERICA'S GREATEST AND LATEST MOTHER BALLAD

YOU MADE THE WHOLE WORLD MINE

Inspired by Miss Mary Carr's Wonderful Portrayal of "Mother" in

"OVER THE HILL"

Composed within Prison Walls by men now serving sentence, and who are taking these means to "COME BACK" when they are liberated. The song is endorsed by Miss Carr and permission given to use her Photograph on the title page.

Beautiful Melody PRICE, 25c Inspiring Words

Copies may be obtained from the Writers and Publishers at their "PRESENT" address

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Prof. Copies to recognized performers. Dealers, write for Wholesale Prices.

THERE'LL COME A TIME

SENSATIONAL FOX-TROT BALLAD

In Key of "G"—from "D" to "D." In Key of "Bb"—from "F" to "F."

LOVE IS LIKE A BUBBLE

BALLAD

In Key of "C"—from "C" to "E." Low. In Key of "D"—from "D" to "F." Med. In Key of "F"—from "F" to "A." High.

\$1.00 Year Orchestra Club Fee

ARROW MUSIC PUB. CO., INC.

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Western Representative: CALMON T. CHARACK, Ellers Bldg., Portland, Oregon.

A GREAT NOVELTY SONG WITH A WONDERFUL PATTERN

MY HAWAIIAN MELODY

By Dave Ringle and J. Fred Coots.

LYONS & YOSCO'S BIG SUCCESS ON THE ORPHEUM CIRCUIT

ITALY

By Cal de Voll, E. Clinton Keithley and F. Henri Klickmann

Professional Material Free to Recognized Performers.

JOIN OUR ORCHESTRA CLUB—\$1.50 PER YEAR.

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MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting Your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Your Songs Before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book. Only one of its kind on the market. Only \$1.00, postpaid. Money back if you say so. Send for circular. UNION MUSIC CO., Cincinnati, Ohio.

Why don't Mr. Pantages move to New York if he is going to continue "personally okaying" the acts that play his circuit? Then he might not need that clause, "fourteen weeks or more."

What is a "copy" act? Do booking offices EVER encourage these acts? If so, why?

What is an N. V. A. contract?

"Opposition is the life of trade." Is the Fox Circuit considered opposition to any of the other New York circuits? Is Fox a member of the V. M. P. A.?

Of course there is no "blacklist." Who says so? Why? Ah, that's the reason—or rather the answer.

Familiar names mentioned often by vaudeville artists: "Goldie," "Simmons," "Samuels," "Lubin," "Aleck," "Martin," "Walter" and "Doc."

Famous vaudeville expressions: "These places don't mean anything," "I'm only breaking in some new stuff," "It's a cut for everybody," "They ain't saw this act yet," "I used that bit six years ago in the other act," "How do they get booked?" "I'm going to get me a real agent," "When we played the Palace," "The fire-proof thing is a 3p," "A route at that figure, or else—well, what is the best you can offer?" "We ALWAYS are on next to closing."

If there is a printed stipulation in all vaudeville contracts to the effect that in order to have a certain "spot" on a bill it must be so stated in the contract, how comes it that some acts walk out of bills and leave the troupe flat—and get away with it?

Reports are current that there are 12,000 acts laying off in New York now. How many of the acts laying off are worthy of regular bookings? How many of the 12,000 are bona fide vaudeville acts who can get by without the aid of "imitations," "pianos," "dress suits," etc.? In other words, who have up-to-the-minute acts that can please an audience on their merits? Answer that, and prove it, then prove why so many others who are not to be classed as "regular acts" are working.

Why do vaudeville artists figure that they may get bookings, regardless of their merits, if they advertise in the trade papers? Certainly, advertising is a good thing if artists keep their names before the vaudeville-going public. Why not spend your money getting an act that will make a name for you with vaudeville patrons? Any time you can make them talk and remember you for your talent, the managers will be only too glad to advertise you. Think it over.

How can a vaudeville writer turn out real material for you unless he has seen you work and is familiar with the style of material that will suit you? Think this over. Don't fall for those acts submitted to you by mail or over the phone. It's all April fool.

When you do get an act where the material, etc., is original, copyright it with Uncle Sam at Washington. Then when a "chooser" lifts or infringes on your property have your attorney notify all booking circuits that they will be held responsible for all infringements.

All booking offices know this. And they have protected themselves by a clause in their contracts to that effect.

If your own material is protected at Washington you don't have to worry about registering your stuff with any of the trade papers, The N. V. A. or anybody else. The U. S. courts will protect you fairly and play no favorites. The other protection is a laugh.

What is a "production" act? Who is to blame for it? How long will it last?

In vaudeville parlance, what is referred to when it is said, "my agent has to cut it up?"

We have had "all-girl bills," "oldtime bills," "request bills," "anniversary bills." Why not put out a vaudeville bill composed of present-day agents who used to do acts.

Have the bookers look them over, then they will wonder how some agents are judges of vaudeville talent.

"SWEETIE PLEASE TELL ME"

Captivating Waltz—Jolly Song

Professional Copies Free.

Orchestrations, 10c, "Small" or "Full"

McDOWELL PUBLISHING CO., Providence, R. I.

FROM FAR OFF BURMA

Columbus, O., Jan. 3, 1922.

The Billboard,
Cincinnati, O.:

Gentlemen—We are inclosing for your perusal a letter from Fred Warren, superintendent of Capt. Jack Denver's Shows, now appearing in Rangoon, Burma, in which he asks for copies of our numbers, and states, as might be expected, that he saw our ad in The Billboard.

Just a little more proof that The Billboard is in a class by itself as an advertising medium (Signed) R. C. YOUNG,
Young Music Publishing Company

A SONG OF HOPE

Philadelphia, Jan. 7.—At the Eastern Penitentiary here, motion pictures are shown the prisoners every Saturday afternoon. Recently "Over the Hill," featuring Mary Carr, was screened. Two inmates, Gillespie and Barrington, were so inspired by the wonderful portrayal of the "Mother" part by Mary Carr that they composed the words and music of a song and named it "You Made the Whole World Mine."

The piece has a beautiful melody and inspiring words of comfort and hopefulness. Both men are young and are serving sentence for implication in a robbery. Their ambition to lead a life of betterment is voiced in the inspiring composition.

Shortly after they had written the song Mary Carr paid a visit to the penitentiary, and was informed of the song composers. She interviewed them and heard the composition. Greatly impressed she endorsed it and presented the writers with her photograph and permission to use it on the title page of the now published copies.

OLD LYRICS TO REPLACE JAZZ

Detroit, Jan. 7.—Jerome Kelt, general manager of the Jerome Remick Music Publishing Company, New York, was here several days this week consulting with Jerome Remick on the firm's policy and business plans for 1922. Mr. Kelt conferred with Richard Whiting, well-known local song writer, checking up on several new Whiting numbers soon to be published by the Remick Company. Mr. Kelt said: "The days of silly jazz and rag melodies are numbered. The music-loving public is fast turning to the simple, sentimental lyrics of oldtime popularity which have appropriate verse themes."

"TIT FOR TAT"

(Continued from page 32)

proprietor of the hotel he starts off by conspiring to hold as guests Prima Wilson and her niece, Ingenues Hilson and O'Donnell, to meet Lord George Niblo and Johnny O'Donnell, who came on in somewhat eccentric tramp makeup and mannerism for a fast dance. Helen Spencer, mounted by her full form and graceful carriage, surrounded by her Frenchified facial registrations and mannerisms, has it all over many of the smaller women when it comes to gracefulness and vivaciousness in songs, dances and work in scenes. As a trio Miss Spencer and Comics Niblo and O'Donnell are an example of conscientious, talented workers that many aspirants to featured roles can follow with advantage to themselves, for they are at it every minute they are on the stage and at no time can they be accused of cheating; in fact, they are gluttons for work.

Prima Wilson rehearsing Ingenues Hilson and O'Donnell in meeting the comic lords, Straight Connors' generous springs, Soubret Spencer's vamping of comics for diamond ring and bank roll, and Prima Wilson's table bit with comics were one and all laugh evokers.

Scene 2—Was a drop for Steno and Neri in the makeup and mannerism of recently arrived aliens for an Italian comedy song that was well received.

Scene 3—Was a novelty with the exterior and interior of a street car, with Comic Niblo as the conductor, Comic O'Donnell as the motorman, Straight Connors as an inspector, and the girls, led by Ingenues Hilson and O'Donnell, as the

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- "PRETTY MAMIE"
- "JUST A LITTLE LONGER"
- "SOME DAY" (You'll Care for Me)
- "GYPSY LADY, I LOVE YOU"
- "MARY-ANNA"
- "PLEASE DON'T ASK ME WHY"
- "ON THE OLD COUNTRY ROAD"
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fare registering, bantering passengers, and let it be recorded here that it is one of the best worked bits in burlesque.

Scene 4—Was a drop for eight prancing ponies, and as the drop ascended on an Oriental set Soubret Spencer was revealed in a golden-fringed bodice and tights that showed her shapely limbs as they danced on and off the stage to encores that brought on Comic Niblo for a final flash. Straight Connors' gun drill of comics was another big laugh-getter worked along unusual lines.

PART TWO

Scene 1—Was a street scene in Paris for Ingenues Hilson and O'Donnell to introduce several catchy Irish songs and dances that went over great. Comics Niblo and O'Donnell came on in a change of attire for a shoe-buttoning session with the girls and further take part in a kissing bit, staged by Straight Connors. Comic Niblo's "dignity" bit with Prima Wilson and "kissing" bit with Ingenues Hilson and O'Donnell was fast and funny.

Scene 2—Was a pictorial drop for Soubret Spencer in Spanish costume and Comic Niblo in near-Turk attire, with guitar, to do their "Yama Yama" number to uproarious applause.

Scene 3—Was a Parisian cabaret set for Prima Wilson to appear in a gorgeous gown of old gold and an apropos headress for her opening song, "Lady of the Lamp," thereby bringing on the girls in lamp-shade costumes of grandeur that they carried well while waiting the reappearance of Prima Wilson in a modiste creation of feathers, pearls and brilliants for the close of song, which caused many ohs and ahs from the delighted audience. Stone and Neri, in full evening dress, came on for vocalistic operatic treat, which was enhanced by the costly and attractively gowned Ingenue Hilson, who surprised everyone with her operatic ability, thereby making the number stand out as something extraordinary for burlesque and stopped the show. Soubret Spencer in a gown and headress of jet at a table with Straight Connors, served with booze from a horse-size hypo. by Comic Niblo, first did a crying and then a laughing drunk that was a classic.

COMMENT

The scenery up to the standard. The gowning and costuming far above the average. The company, individually and collectively, talented in their respective lines, and, altho Niblo and Spencer are the featured ones and dominated the stage while on it, they, nevertheless, gave way frequently to the other principals, and there was every evidence of constant co-operation on the part of one and all alike to please the audience, and the latter's continuous laughter and applause must have been sweet music to the entertainers, for they never lagged a moment from start to finish of show. The program credits Joe Hurtig with its direction, Straight Jimmy Connors with the staging, Bennie Bernard with the dancing numbers, and H. Shubert with the music, and far from being lost or least is Sam Morris with the book, which, while it offered nothing classical, did in fact provide burlesque that in the hands of this capable company was fast and funny, and it is one of the very few shows that we have reviewed in which double entendre abounds without in any way being obnoxious, for it was handled so dexterously by Morris in the script and the artists in lines and action that it was acceptable even to those morally inclined. Taking it all in all it was a rattling good burlesque show and a credit to the circuit.—NELSE.

Look thru the Letter List in this issue.

MISCHIEF MAKERS"

(Continued from page 32)

coming and his session with Comic Crosby on his sister Alaska kept them coming. Straight Puget, furnishing husbands for Prima Cornell and Soubrets Clayton and Clark by having Comic McNally impersonate various characterizations, kept the laughter going.

Scene 2—Was a street drop for Comics McNally and Crosby to put over a blind beggar bootlegging bit until pinched by third comic, Chuck Wilson, doing a somewhat eccentric Dutch.

Scene 3—Was a palace interior for individual singing numbers and Comic Wilson's put and take top for kisses and get what you don't expect. Comic Crosby's singing specialty, which went over better than ever for numerous encores; Ingenue Clark's introduction of girls and their individual lines to the by-play of the comics led up to the finale.

PART TWO

Scene 1—Was a garden set for the ensemble of choristers, followed by Comic Wilson and Ingenue Clark to do the "Father built the Brooklyn Bridge, look me over kid," bit, followed by Prima Cornell's "Amorita" number, in which she looked and acted the part well. Comic McNally discarded his tramp attire for one of black and white eccentric, while Comic Wilson appeared in a Palm Beach suit on a settee, razing each other over the love making of Comic Crosby to their wives, Prima Cornell and Soubret Clayton, served with love-making drinks by Ingenue Clark, who one and all put it over well. Soubret Clayton, in a bizarre Oriental costume that showed her well-formed body to advantage, put over a song number and sinuous movement parade that stopped the show, for they couldn't get enough.

Comic Crosby, dreaming over a book on fishes, brought on Soubret Clayton as a mermaid with vamping inclinations until interrupted by her husband, the devil, in Straight Puget, followed by Prima Cornell awakening Crosby from his apparent dream, and it was well put over. This was followed by Straight Puget on stage as hypnotist with Ingenue Clark as subject and Comics McNally, Crosby and Wilson working from boxes and orchestra, and the only part worth while was the mechanical doll of Ingenue Clark and the dancing of McNally, which brought the show to a close.

COMMENT

The scenery up to the standard, likewise the gowns and costumes. The comics, McNally and Crosby, worked well together, but it was noticeable that when Wilson appeared in scenes the comedy slowed up, for in the first part Wilson had little or nothing to do, and in the second part what he did do didn't in our opinion help the show to any extent. The chorus was about fair to middling. However, the show went over with sufficient laughter and applause.—NELSE.

PICKED UP IN PHILLY

Holiday week in Philly town was a hummer. Each house did a capacity business the whole week and each ran a cracker-jack show.

People's Theater, with "Peek-a-Boo," did a record-breaking business. The statement in an Eastern theatrical sheet that the People's had the "lowest record for poor business" is all "boah." Every principal and every specialty and every chorus number went over big at all shows. Manager Denbow wore big smiles, and his surrounding office staff, courteous ushers, dandy orchestra and live-wire stage crew all looked the same way.

The Gayety had a good bunch of peppy principals: Hal Ratbun, Joe Mack, Eddie Miller,

Gene Hart, Babe Ward, Pep Bedford and Alma DeMarr, and our peppy Gayety chorus right there every minute. The Gayety's Christmas tree was on the stage at all times, and was one of the best (and the only one in a burlesque house stage in Philly this season) that we have seen for many years. Everybody worked with a holiday smile.

At the Bijou "Harum Scarum" was the attraction, and it was a hummer. Sam Mical and Edgar Bixley scored finely, as also did Miss Hastings. Madlyn Worth, Lillian Rocky, Harry Smiri and a cracker-jack chorus.

The Trocadero had a good holiday show and a hard-working bunch of principals: George Crawford, Ed Smith, Bert Benn, Flo Allen, Bessie Fagen, Grace Beggs, and our versatile and snappy beauty chorus put over good hits. Howard McNab in his dandy specialty scored a great hit.

Colonel Robert E. Deady, manager of the "Troc.," with his usual big-hearted generosity, presented everybody connected with the house and all showfolks playing there with a handsome money gift on Christmas Day.

At the Casino "The Whirl of Gayety" was a great show from start to finish. Mickey Markwood, our Philly town boy, was a scream, and received fine receptions the entire week. Dainty Soubret May Hamilton was a dynamo of pep, and the artistic singing of Harlle Mayne was a treat. Likewise Penelope Dean and Nadine Grey, and standing out finely was the work of Leon DeVoe, Walter Brown, John Bohman, Marty Ward, George Scully and Chas. Ellis. The chorus was one of good looks and shapeliness.

Harry (Hello, Jake) Fields, while in Philly playing the Bijou, was presented with a magnificent Elks' ring by his many local friends. It is one of the most beautiful rings of its kind we have ever seen.

Everybody had a fine Christmas here. Lots of parties were held after shows at the show-folks' rooms and hotels, and, while the majority were away from their home towns, they all took on the holiday spirit and had a good time with a big "G." May the New Year of 1922 be a happy and prosperous one to every one in the show world.—ULLRICH.

DETROIT DELINEATIONS

Vic Travers, the ever popular manager of the National Theater, spent the holidays in Toronto and other Canadian cities.

The National continues to be the favorite musical comedy house on Monroe street, due to (Continued on page 44)

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BOKAYS AND BOWS

ELMER TENLEY'S CRACKS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Vaudeville agent with a bushel of acts on his books is trying to sell them by the pint.

Will Rogers jumped out of vaudeville before they had a chance to tell him they "Want to see him."

There are more vaudeville acts today than there are railroad ties. Never mind the quality of them, they are vaudeville acts just the same.

Nothing in the world can travel as fast as a new joke in vaudeville.

Taking money out of an envelope is the latest trick Harry Houdini is doing. I could do that trick without any trouble if I could get hold of an envelope that had "dough" in it.

Some people call vaudeville a theatrical business. Might just as well call a fish a prairie hound.

Connie Farber, late of the Farber Girls, was presented with an ermine coat for Christmas. Oh, looka.

Ed (Tramp) Collins is out on the Pacific Coast cutting up all kinds of capers and is getting a world of praise for his work. The kid's clever.

Bob Richmond is playing thru Pennsylvania with his blackface angle, and is making jumps in a "divver." Bob did the "Doctor Shop" for a number of years under the name of Dr. August. That's his right moniker.

Hardest job in the world is breaking a pair of William goats for a vaudeville act. There are two Williams in Jersey getting ready to butt into vaudeville.

Most small towns take vaudeville like a child takes medicine. Nine times out of ten it has to be forced on them.

There is room at the top in everything except a vaudeville bill. It is very seldom that the strength lies in the top of a bill.

Emma Carus is a great vaudeville favorite and is always at the top of the list. Emma has worked hard for her success and deserves it.

Kello Mino has a great act that went over big in Europe and it will go over for a "kick" here if she can break thru the lines with it. She was "billed" to come over here on speculation and it was a mistake on her part to come here without booking.

Shaun O'Farrell will shelve his Irish sketch and do a single. Shaun has an excellent singing voice and should be a punch in vaudeville.

The lack of speed has killed many a vaudeville show. Shoot 'em on and shoot 'em off and keep up the action.

Counting the acts that have "flopped" on Staten Island is like trying to count a car load of shelled peas.

Arthur Rigby lost a string out of one of the shoes he works in and it has interfered with his dialect.

It takes very even tempered people to control themselves at the Monday morning rehearsals.

The Great Clayton was soaked fifty iron men for speeding over in Jersey. He was trying to beat the report on his act to the Palace Theater building.

Edith Helena is a great favorite in Brooklyn and is one of the foremost artists in vaudeville today. She has a wonderful voice that seems to improve as the seasons slip by.

Mollie Fuller is looking for a vaudeville vehicle that will suit her talents. If Mollie can land the proper act she can certainly put it over. Not only that, the United Booking Offices will give her time.

Why is it that song writers of today can not turn out a song that will stand up as the songs of long ago have stood up?

There never will be a demand for clog dancing again. Dancing has improved wonderfully since that style was in vogue. Hard shoe dancing will always be acceptable and is a great art.

Had the vaudeville stage developed as many good comedians as it has dancers it would have helped the game. Seldom see a natural comedian any more. Those "nerve" and "gall" acts have about reached the end of the rope.

Miss Norton and Paul Nicholson, while playing in Fort Worth, Tex., were presented with a cactus plant that blooms every time they lay off and produces oranges, bananas, pickles and liver and onions.

New York's "four hundred" have been reduced to one ninety eight. They will soon be on the five and ten counter.

The new tube to Staten Island will have two tubes. One for citizens and the other for "tryout" acts.

William Marshall is laid up with "Emphus-complexus-vondominix." If the complaint is as bad as the name it must be sumpin' awful.

Trixie Friganza says she was taught that the world was round, but says she has found it to be flat everywhere she has played except in Kansas City, Mo. It has taken Trixie a long time to find out that the world is not on the level.

The Arctic Zone is a warm place compared to vaudeville, if you happen to have an act that is not in demand.

Callahan and Blise and their "Atta boy, Petie" crack have created more talk than any act that has hit Broadway in fifteen years. These boys had a hard time convincing the wise ones that they are big timers.

There are a number of agents who do not know that an act is of big-time timber until they see it on the big time.

Milton Hayes arrived from Europe to play Schubert vaudeville. Clever fellow and should do big if given a chance. Welcome, stranger.

"Nancy's Fancy" has been dug up and revised and makes a corking good vaudeville act.

Ike Rose has been buying only one ticket on the railroads for the two girls grown together, under his management, and getting away with it. Ike is there with the magic stuff.

The Crimmins boys and Alice are hitting all of the high spots along the line and will soon be seen in New York City.

Vaudeville acts never sink. They just keep on going down. There is absolutely no bottom to the thing.

Where is my wandering boy tonight? He is following a forty-five-minute picture three times a day in a joint that plays two acts.

It takes exactly two hours and a half to get forty-five minutes from Broadway. Would take longer only the distance is not far enough.

Those imitations of musical comedies are the cause of the slump in burlesque. It takes high-class specialty people to put burlesque over, and it was those people who originally put the game in the running.

Eddie Mead has taken the management of Capt. Bob Roper and is going to point him for the heavyweight championship. Eddie was formerly a vaudevillian of promise.

Dick Staley and Belle Birbeck are playing vaudeville again. The musical blackamits, a transformation act that they are doing, is one of the greatest, if not the greatest, acts ever produced on any stage. This is one of the acts that helped to make vaudeville. I wonder if vaudeville appreciates it?

The rumor will not down that John P. Martin has been fooling around wedding bells. I am trying my best to keep it a secret.

We have had all kinds of twins in vaudeville and some of them were related to each other. Now we are going to have the "Earl Triplets"—all girls.

Ike Rose writes to ask if I could saw his grown-together women in half. Better write to some of the managers who have been sawing salaries in half, as I think they could handle the job.

Who originated that crack, "All the world loves a lover?" Many a gent who has been walloped by Dan Cupid does not take any stock in that crack.

Tom Shaw says he was ruined twice in his life—once when he lost a law suit and once when he won one. According to that, if you win in law, you lose.

If a peach is one and a pair two—is an apple tree?

The only way for a true gentleman to look at the faults of a pretty girl is to shut his

eyes. That, of course, will keep a man's eyes closed two-thirds of the time.

Alice Kane says she will allow no gent to

uss her for a walking stick. George Washington never told a lie. That was because there was no vaudeville in George's day.

Cal Del Pal, a former acrobat, is now a successful writer in France. That boy certainly could turn over.

Women's rights is one question and women's lefts are widowers. The girls have us coming and going.

A lot of girls will never marry a man who travels. They figure a husband at home is worth ten with a burlesque show.

If the dinner hour in New York City gets much later we will soon be eating dinner for breakfast.

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MUSICAL MUSINGS

Conducted by O.A. PETERSON

Where is Roy Davis?

Scotti Grezair, pianist, is with one of Fuller's Novelty Orchestras.

The All-American Novelty Five are featuring "Teasing Eyes" nightly in New York.

Jean Allen's All-American Band, wintering at Lake Charles, La., will open with C. R. Leggette's Shows March 4.

The Jenkins, Marie and Lucius, report that they are still doubling in B. and O. on the W. I. Swain Show, playing thru the South.

Creator was at the Imperial Theater, Montreal, Can., last week as guest conductor, directing an augmented orchestra of 40 players.

Roy Wilson, who headed the featured orchestra last season with the Fanchon-Marco Show, is traveling thru Ohio and Pennsylvania with a dance combination.

Rex Witter, formerly of Canton, O., and recently pianist at the Princess Theater, Ft. Dodge, Ia., has taken over the music department of the Boston Store, that town.

J. A. Tierney says there are so many troupers wintering in Hopewell, Va., that a special column in The Billboard will be necessary to herald their news-if a few more tooters arrive.

Wm. J. Kuhn's Concert Band, last season with the Mighty Doris & Col. Ferrari Shows, created one of the musical hits in the Mummies' Parade in Philadelphia, New Year's Day.

The new Schimpf Cafe, Mobile, Ala., successor to the half-century famous Klosky's Restaurant, was recently opened with the Imperial Jazz Five, of New York, purveying the syncopating for dancers.

Upon suggestion of Lemis Clement, of the Toledo (O.) Symphony Orchestra, the mothers of that city are co-operating with the Musicians' Union to eliminate musicians' jazz contentions in local ballrooms.

Frank Leslie, whose "Famous Orchestras" are well established in musical circles of Winnipeg, Can., states that things may be dull in some places, but it is necessary to keep going in that section to avoid freezing.

Max Montgomery is playing trombone at the Winter Garden, Fort Worth, Tex., where he will remain until early in April, when the J. George Loos Shows strike out for the 1922 season and he again assumes the role of bandmaster.

The Wolcott (N. Y.) Board of Trade voted Lester Caster a salary of \$500 to organize and lead a town band for weekly concerts from June to September. An out-of-town band was engaged last year and drew big crowds to Wolcott.

The faces of some old troupers are to be seen in the pit of Empress Theater, Hastings, Neb., where Osman Ingraham is violin-director; Pete Hamilton, piano; Wm. English, cornet; J. D. Miller, trombone; W. D. Sharp, oboe, and Wm. Place, drums.

Timothy Schultz, who was a member of Sweeney's Famous Cowboy Band with Buffalo Bill's Show and leader of the 40-piece Willys-Morrow Band and other organizations, is now playing drums and xylophone in the Glover Theater Orchestra, Gloversville, N. Y.

Chas. E. McBride, violinist, who has been identified with orchestras and road shows for forty years, reports from Penfield, Pa., that he is working on an invention that will enable a pianist to operate a trap drum while presiding at the keyboard. He says he was orchestra leader of the June Agnost Show in 1901 and wants to know what became of players Leyton Stark, Geo. Labby and O. O. Walton.

Cy DeVry, trainer at the Selig Zoo, has organized a "Chimpanzee Jazz Band" of three pieces which has become one of the sights of interest in Los Angeles. Mary is first violin leader; Mike plays the guitar and doubles—not in brass, but vocally—and Bill picks on the mandolin. After they have mastered syncopation, Cy says he intends trying the monks out on an old-fashioned Wagner.

The lineup of Jimmie Johnson's Famous Orchestra, wintering in Brownsville, Pa., is: Frisco Maurice, piano and banjo; Fritz Baldy, violin and sax; Jean Noble, trumpet; Bill Mason, sax and clarinet; Ivan Morris, banjo and piano; Bud Addie, drums and xylophone, and R. Green, trombone. James A. Johnson and Earl Bane are managers. The boys will

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be seen at an Indiana resort in the summer, it is said.

Earl Fuller and members of his famous New York orchestra and some of the boys of the Lassies White Minstrel Show were recent visitors to Al Sanders and his Novelty Orchestra at the Seelbach Hotel, Louisville, Ky. Sanders continues at the ivories; Largo Selbert is featured on violin and sax, and Roy Coleburn, trumpet and sax., and Lee Benedict, four-hammer xylophone player and drums, also are underlined in solos.

Arthur N. Pettengill, conductor of the Lewiston (Me.) Brigade Band, advises that 1921 was the best year the organization has enjoyed since its formation in 1887. Rehearsals are under way for the coming season with a 28-piece lineup. The Lewiston band has put in the following consecutive engagements: Maine State Fair, 31 years; Burnside Post, G. A. R., Memorial Day parade, 34 years; Lewiston Municipal Concerts, 32 years; Lewiston Commandery, K. T., 30 years; Oxford County Fair, 12 years; Dunlap Commandery, K. T., St. John's Day, 11 years; Bates College, Commencement Week, 12 years, and Bowdoin College, Class Day, 3 years. Frederick G. Payne, founder of the band, was leader from 1887 to 1898; Charles C. Johnson from 1899 to 1901; Henry M. Gifford, 1902 to 1909, and Mr. Pettengill has been conductor since 1910.

It looks quite ridiculous to see a trouping band leader directing clear thru a straight march instead of playing his instrument and letting the tempo carry itself. Victor Herbert does not bother to beat time thru a march, and really it is not necessary, especially in a small band where everybody should play.

Many years ago, at the St. Charles Hotel, New Orleans, I saw a solemn bewhiskered old man stand in front of a four-piece orchestra beating time as seriously as tho he had forty men under him. The effect was quite ludicrous. Most leaders take themselves too seriously and

greatly over-estimate their importance. In extremely small bands and orchestras every man should play an instrument. A mere time beater is an expensive luxury, even tho he may be the contractor. And again, a simple course in directing, such as Vandercook sends out, is sadly needed by many leaders.

When it comes to musing George Washington (Slim Jim) Dukelan is qualified to sit up and take notice with the oldest of old troupers still active. This week Mr. Dukelan is celebrating the seventy-eighth anniversary of his birth and also the sixth anniversary of his joining up with "Rubeville," the big vaudeville act, in which he plays violin and a horn. When in his teens he left home in the East to travel as a musician with an overland circus. He has been on the go ever since. After putting in many seasons with the white tops he served a lengthy career with leading minstrel shows. In late years he has been in vaudeville and recently, when playing one of the Keith theaters in Cincinnati, Mr. Dukelan visited this department and, among other things, let it be known that he has no intention of deserting the trouping ranks at an early date. Except for the silvery tinge in his hair Mr. Dukelan could pass for a man half his age, as he is very active and has the reputation of being the center of life among "Rubeville" "boys" on and off stage.

A good leader once said to me: "Don't worry if you lose your count; I'll bring you out all right." That is what I call a real leader and a regular fellow. That is as it should be. A leader has all the essential parts cued in exactly for that reason, so that he may be able to "help a main in" at the right time and place—and he should do so. But many leaders do not. A side man—on cornet, for instance—may have 37 measures rest to count, but he might become confused and lose his count. This may happen to any of us; no one is infallible. At such a time the leader or director can "bring us in" with a pleasant

nod and a down beat in our direction. That is why the parts are cued in to his score—so he may be helpful to us, not merely to keep tab on us. Parts cued in for a side man should be played in the absence of the original instrument. That is exactly the reason it is cued in. Not for your guidance as in the leader's score, to show what someone else has, or to help you keep track of it. It is there to be played if needed. Otherwise they would merely give you rests to count. So many men are there to be looked at. A small orchestra would sound mighty empty if we did not play all the cued notes. The cornet gets many oboe parts, which should be played muted to give oboe effect. The horn parts should be played with derby hat over the bell. In an early issue I will describe an improvement in the way of using a derby hat to give a perfect horn effect—and in tune.

PREDICT HIT FOR NUMBER

New York, Jan. 7.—Goodman & Rose's fox-trot novelty number, "I've Got My Habits On," has been interpolated in the "Greenwich Village Pollies" at the Shubert Theater with great success by Donald Kerr, juvenile dancing marvel.

The song is rapidly becoming one of the hits of the new year, and its publishers predict that it will be no less a sensation than was "Darktown Strutters' Ball." "I've Got My Habits On" is a number of that type, and is proving sure-fire with the many leading vaudeville acts using it.

"I've Got My Habits On" has been recorded by phonograph record and player roll companies, and the majority of the releases will occur in February.

NEW THOMPSON SONGS

The warm manner in which acts and orchestras are receiving "Mammy's Loving Lullaby," a waltz, and "Brown Eyes," a fox-trot, makes the Fisher Thompson Music Publishing Company, Gaiety Theater Building, New York, feel confident that the success of these numbers will equal that of "Rio Nights," the popularly received piece, also written by Mr. Thompson.

"GOOD-BYE, JAZZ"

Allegan, Mich., Jan. 7.—H. D. Tripp, music publisher, of this town, has made preparations for the publication of a new song, "Good-Bye, Jazz," which, he says, was inspired by an article in The Billboard, entitled "Jazz Being Fanned."

(RESERVED)

Never mind this empty space
BELWIN, INC.
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BELWIN, INC., 47th ST. AND 7th AVE., NEW YORK CITY

JULIA MARLOWE'S VOICE

By WINDSOR P. DAGGETT

DAVID GARRICK'S reading of the church service is recorded in the following terms: "Even tenor of smooth, regular delivery," "fervent tone," "sincerity of devotional expression," "repentant tone," "evenness of voice," "tone of solemn dignity," "of supplication," "of sorrow and contrition."

Dr. James Rush felt dissatisfied with these descriptions of speech, and in 1827 he published his "Philosophy of the Human Voice." He endeavored to furnish a scientific description of intonations, based on musical notes and glides on the musical scale. Dr. Rush was not a teacher of elocution, but he furnished a "philosophy" for two or three generations of elocution teachers, who made a "system" out of Rush's "tone," "semitone," "wave," "tremor," "radical stress," and who drilled their pupils in "orotund," "offensive orotund," "expulsive orotund," "explosive orotund."

These teachers knew just what sort of a splash the voice ought to make in a piece of poetry, and they taught their students how to turn on the hose and splash with proper variations. When it came to the "various feelings or states of mind" that apply to reading, Rush passed these by in favor of his mechanics of voice.

In 1831 Dr. S. S. Curry, of Boston, published his "The Province of Expression," which sounded the modern note in the art of the speaking voice. The dominating idea of Dr. Curry's philosophy is that expression starts in the mind and soul. It can never be reduced to a mechanical performance.

As late as 1870 William Russell, of the mechanical school of elocution, wrote "Oratorical," based on Rush's work. According to Russell, the perfection of "orotund" is found in the mechanical art of calling. We can imagine a workman calling for the ferryboat across a river. That would be the perfection of vocal sound.

To get a vivid idea of "old style" elocution, we have only to turn to Russell's book, published in 1870, to learn that passion, inspiring the soul, demands that volume and force should predominate in expression, to indicate "the delight the soul feels in the consciousness of powerful action."

"He called so loud that all the hollow deep of hell resounded."

"The human voice," says Russell, referring to this quoted line, "here, superadding intense emotion to the mere physical act of shouting, becomes at it were, translated to a sphere of superhuman force and grandeur." That, in a nutshell, is the "old style" elocution.

Dr. Rush had a valid idea to work on. He attempted to do what no one has yet succeeded in doing, to analyze and record the intonations of speech. The teachers who followed him fixed his artificiality upon elocution. Dr. Curry drove artificiality into oblivion. These three names stand for three aspects of voice. Rush may be allowed to stand for Musical Speech; Russell, for Mechanically Applied Musical Speech, and Curry for the Vocal Expression of Character and Experience.

DOES Julia Marlowe belong to the "old style"? For a decisive answer, No. She is far removed from the mechanical school. As for the music, even artificial music, she has it, but she blends it with modern feeling for character and experience.

Miss Marlowe has that personal insight and broad development which takes her out of any school. She is Julia Marlowe. I have known Miss Marlowe for a long time. Not that I have sipped with her or chatted with her. I have simply sat at her feet in the theater with open ears and admiring eyes. During the first Boston season of "Sothern-Marlowe," I bought a pew at the old Hollis Street, and, during the last New York season, before the retirement, I saw the repertoire.

At last, I felt that I knew the Sothern-Marlowe dialog by heart. I knew just where the tones were coming. I fancied I had tired of the Marlowe voice. When Sothern and Marlowe returned to the stage I stayed away. I said I would not disturb my memories of Hollis Street. Then the season of 1921 opened at the Century and I ventured in. I saw every play. Julie Marlowe's voice came to my heart as of yore, and I concluded that the American stage was richer and lovelier because of Julia Marlowe. I was glad to fill up again with the purity of speech and music and understanding and character that is wafted on Miss Marlowe's breath. It all came back; the womanly impulse and high humor, the deep tragedy, all the variegated emotional subtleties that fit thru Marlowe's voice like silken threads blown in the wind.

It is the noble beauty of Julia Marlowe's voice that makes it splendid. It is full-throated, musical, searchingly human. It is a tone that lives in space. Whether the pitch be high or low, the voice is always beautifully

released from the body and it has the feel of life. It is a "cultivated" voice, cultivated in musical freedom of tone and melody. To this extent it is artificial and idealistic of the old style. The whole tendency of modern acting is to be "natural." Julia Marlowe creates beauty of speech for the sake of beauty of speech.

The thing that relates Miss Marlowe to the "old style" is that she intones. There is no disputing that she intones the vowel in certain syllables of certain lines. Rush gives a definition of intonation. He calls it the "performance of the function of pitch," and he compares the voice to the handling of an instrument in striking musical pitch. A true intonation is singing on the pitch, and a bad intonation is singing off the pitch. We, therefore, see that intonation is a precise sounding of notes on the musical scale.

Miss Marlowe strikes musical notes with precision of pitch and holds them with a musical effect that beautifies speech artificially. These effects are artistically blended into a style of reading that has a noble sense of naturalness. But the musical notes are there. They are radiantly intoned, and they are not the usual thing in speech, even in elevated style.

If a scene opens with Miss Marlowe on the stage, she soon establishes herself on a full-fledged, beautiful "note." The silvery bell of Marlowe's voice is sounded and you know that she is there. In the beginning of Act II, "Taming of the Shrew," Miss Marlowe establishes her voice on the second syllable she utters:

"Of ALL thy suitors, here I charge thee tell . . ."

"All" is a word that strikes a beautiful note. These beauty notes run thru Miss Marlowe's reading in a play. They blend with the runs and vanishings of expressive speech. They charm the ear, fit reasonably with the sense and give to Miss Marlowe's characters a personal touch that makes the actress and her characters inseparable.

Does Miss Marlowe "sing" her lines? This is a pertinent question. To my ear she does not sing. I believe that the last thing one can accuse Miss Marlowe of is monotony or sing-song of any kind, or of lyric continuity that drowns thought in a trance. Miss Marlowe's lines, whether in comedy or tragedy, are held in the clutch of dynamic thought and speech stress. She could not "rant" if she tried. Her mind is too scholarly, it is too well disciplined. Her emotional and mental powers are too well balanced. When one sees Miss Marlowe, one sees intelligence harnessed. Whatever Miss Marlowe does, she does with breadth, decision and "authority." She slips out of speech into music on individual notes, not on a tune. The rest of her voice has all the ramifications of speech.

In the larger pattern of her reading one may say that there are earmarks of a tune, because we know that the "notes" are going to be sprinkled in, and, in the course of time, we learn to look for them. Certain phrases of Miss Marlowe's repertoire ring in my mind with a pattern, because of the "notes" that are struck as Marlowe strikes them: Viola's, "A BLANK, my lord;" Juliet's, "It was the NIGHTINGALE and not the LARK;" Ophelia's, "PALE as his SHIRT," are part of my musical mem-

ory, because I associate Julia Marlowe's chimed words with the chiming of Shandon:

With "the bells of Shandon that sound so grand, on The pleasant waters of the river Lea,"

In the lines quoted, the "tones" come as a blast of beauty in tranquil speaking. It is a musical note, struck with fullness and precision, and sometimes with a tremolo that is not a tremolo, but a spontaneous wave from the heart.

No one has more barricades against monotony than Miss Marlowe. The range and flexibility of her voice is complete. The "placement" of her voice has all the ramifications of breath control, perfect attack and melody, throat freedom and adjustment of resonators. She throws tone into inflections that have rainbow colors and lightning curves. Her mood can change in a single speech. Her gentlest, subtle expression can be balanced in a moment with incisive, dagger-like tones or with bludgeon cudgels to fit any requirement of mental or emotional crisis.

Juliet's speech, after learning Romeo's identity at the ball, comes crammed with feeling: "My only love sprung from my only hate! Too early seen unknown and known too late!"

Miss Marlowe always gave those lines a youthful pathos, a tragic portent and an impact of quiet force that made one's heart sink as the curtains closed.

My other stock example of Miss Marlowe's technique is her indignant speech of two lines, from "Much Ado About Nothing":

"Kill Claudio!"

The boomerang note by which Miss Marlowe could shatter the chandelier in the auditorium with the little vowel in "kill" is one of my glass-covered souvenirs of acting.

I have an actor friend who has added to my collection the one-word speech from "Barbara Frietche," in which the heroine drags her wounded lover up the stairs, and cries:

"Live! Live! Live! Live!"

Miss Marlowe's style has breadth. In humor she extracts an individual richness that is as lofty as it is roughish. This comes from subtlety of inflection and tone quality, and also, of course, from that light of personality that shows in action. In Viola's line, "I am the only daughter of my father's house," Miss Marlowe conveys a rich feeling for comic situation without in any way belittling the ideal qualities of Viola. A more joyous humor springs from Portia's line, "I gave my love a ring." This speech sparkles with the music of conquest and love radiant with vitality. A single exclamation from Miss Marlowe, as "Oh," when Bassanio chooses the right casket, has this mirth mingled with love notes. In "Portia's" longer speech,

"You see me, Lord Bassanio, where I stand . . ."

her voice clings to poetic words like a rosebush rambling in blossom time. In the Court Scene, her "No haste," to Shylock, has the darting curves of decisive force.

Miss Marlowe varies her tempo as she varies all the elements of her style. She can speak of being married to a "death's head with a bone in it," with rapid trippingness that begets laughter. To Antonio, respecting Shylock, she can speak with judicious weight, "What mercy can you render him, Antonio?" To Katherine she can add stubbornness, to Viola longing, to Ophelia the tenderness of a flower.

Miss Marlowe has no imitators. Her resources are too rich, too deep, too large, and Miss Marlowe is too normal to invite imitation. It is her

ability to sustain her style and stamp it with authority that makes her what she is.

When Alma Kruger speaks, or when Alma Kruger has a scene of large opportunity in the Sothern-Marlowe company, I immediately feel a new atmosphere on the stage. Miss Marlowe's art is too artificial to be all inclusive, and it leaves out of its compass a directness of realism, a letting go of the inward self, which gives to Miss Kruger's acting another sort of power. The comparison is worthless, except to suggest there is room for many types of acting in Shakespeare. By training and impulse I am closely wedded to that direct contact between impression and expression which I enjoy in Alma Kruger and Walter Hampden. What binds my allegiance to Miss Marlowe is the fact that her intonations and artificiality have never taken from her those qualities which are described in Garrick's reading of the church service as "fervent," "devotional." Julia Marlowe never rings false.

Julia Marlowe studied voice. She studied her dramatic text. She not only knows Shakespeare's plays, she knows her English poets intimately. She has the culture of genuine firsthand knowledge of vital things.

Mr. Sothern, in an interview with The Christian Science Monitor, says: "Mrs. Sothern studied three years before she ventured to act an important role in Shakespeare. When she sought out an eminent New York vocal instructor he told her that as she had no middle register to her voice she could never succeed on the stage. Six months later she returned to him. She had developed the register. Where are the actors of today who would labor several hours daily to produce total quality?"

My four evenings at the Century Theater during the Sothern-Marlowe season, brings this question home: Can the stage afford to let all the beauty of the "old style" go by default? From my first playgoing, at five years of age, to the present day, I have responded to the "total quality" of the individual actors in a play. It made no difference whether it was Madam Jannauechek, in "Mary Stuart," or some subordinate actor in a small-town "rep." "The play's the thing" was never the thing with me. It was the actor and the sympathetic understanding of his voice. Without voices the theater degenerates into something worse than silent drama. It becomes harsh, feeble and ugly.

THE voice problem in spoken drama is a live issue. Lionel Atwill does not hesitate to say that he studied voice production and elocution for three years before he went on the stage. Mr. Sothern reports that he interviewed fifty persons in order to select five players for some of the lesser parts in his company. Mr. Atwill tells me that it seems incredible to know the number of young persons Mr. Belasco tried out for the small-speaking parts in "Deburau." He was flooded with applications, but to find young persons with voices of any "total quality" or with speech that was even passable was extremely difficult.

The oldtime "elocutionist" had his faults in teaching voice. The schools of oratory have shared these faults. Mechanical exercises, often overdone, produced "hardness" of tone or a self-conscious artificiality. The colleges, with their 5,000 enrollment, or even with a 500 enrollment, cannot teach voice culture en masse. American carelessness in diction leads to disregard of total quality. Singing teachers often have no mastery of lyric diction, and no understanding of the mechanics of speech. Going to a singing teacher for the speaking voice depends entirely upon the teacher. Rush had a vital idea to work on. The speaking voice should have beauty. It should have richness of tonal quality, the gamut of the scale, and "authority."

The stage does not ask for repetition of talent, but it does ask for standards of talent. I am somewhat awed by the momentary realization that Julia Marlowe's voice has become a part of my life.

THEATRICAL BRIEFS

The Royal Theater, Hamilton, Tex., was sold at public auction to J. M. Roddy.

Fire destroyed the Liberty Theater at Tryon, Ok., recently. Damage was estimated at \$17,000.

"The Bluebird Theater, Mangum, Ok., has been purchased by George Slatem, an experienced theater man.

Charles F. House, manager of the Midway Theater, Rockford, Ill., since December, 1919, resigned his position January 1.

John H. Rebold, prominent oil operator, has purchased the half interest of H. D. Cook in the Orpheum Theater, Okmulgee, Ok.

G. M. Solon, who recently sold a half interest in the Solon Theater, Spencer, Ia., to Earl Moore, has repurchased Moore's half.

I. G. Kilgough, Honey Grove, Tex., will close his Topic Theater there and operate only the Strand. The change was due to dull business.

The new picture theater building at the corner of Third avenue and 112th street, New York City, has been sold by Niblott & Ricci

to the newly organized B. L. & R. Bealy Company.

Samuel Wasserman and Barnet Badner have purchased from Elmore Glutney the land and motion picture theater on the west side of Gratt street in Chicopee, Mass. The purchase price was \$14,500.

The Lyric Theater, Anniston, Ala., has been reopened under the management of Coleman & Moorefield and is now showing road attractions. It is reputed to be one of the best equipped theaters in the State.

A new pipe organ costing \$9,500 has been installed in the Columbia Theater, East Liverpool, O., by Manager Mack McOlnock. The instrument, a Wurliizer-Hopewell, was used Christmas for the first time.

J. F. Luft, associated with Dusenbery Theatrical Enterprises in and near Columbus, O., for the past twenty years, is manager of the new State Theater in Columbus, which opened the latter part of December.

The Saenger Amusement Company, New Orleans, La., gave its annual banquet at the Elks Club one night last week. The affair was attended by employees and executives of the firm of New Orleans and immediate vicinity.

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NOTICE—THEATRICAL PEOPLE WANTED—Information leading to the present whereabouts of Miss May Powers, age 34, light hair, brown eyes, weight about 80 pounds. Left Memphis, Indiana, with Jack Ford, age 67. Address E. B. BOWERS, care The Billboard, Cincinnati, O.

ROUTE DEPARTMENT

Managers and performers are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of January 9-14 is to be supplied.

A Dress Rehearsal (Davis) Pittsburg. Abbott, Al (Orpheum) Madison, Wis., 12-14. Abbott, Pearl, & Co. (Garden) Kansas City. Abel, Neal (Orpheum) New Orleans. Abraham Lincoln (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 16-21. Adair, John, & Co. (Temple) Rochester, N. Y. Adams, Phil, & Girls (Metropolitan) Brooklyn. Adams & Barnett (Orpheum) Winnipeg, Can. (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21. Adams & Griffith (Palace) Chicago; (Orpheum) New Orleans 16-21. Adelade & Hughes (Orpheum) Omaha 16-21. Adler & Dunbar (Keith) Lowell, Mass. Adler & Ross (Palace) Chicago. Ahern, Dan (McVicker) Chicago. Ahern, Chas. (Keith) Boston. Ahron, George (Orpheum) Jackson, Mich., 12-14. Alexander Bros. & Evelyn (Keith) Washington. Alexander & Fields (Majestic) San Antonio, Tex. Allen & Moore (State) Buffalo. Allen's Minstrels (Orpheum) Tulsa, Ok., 12-14. Alpha & Deltakane (Albee) Providence, R. I. Alvin & Kenny (Crescent) New Orleans. Alvin & Alvin (Bijou) Birmingham. Amaranth Sisters (Princess) Montreal. American Comedy Four (Kings) St. Louis. Amoros & Jeanette (Lyric) Cincinnati, O. Amoros & Obey (Lincoln Sq.) New York. Anderson & Yvel (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-18. Anderson & Graves (Columbia) Davenport, Ia., 12-14; (Hennepin) Minneapolis 16-21. Angel & Fuller (Foll) Waterbury, Conn., 12-14. Anselmths, The (Princess) San Antonio, Tex. Anthony & Arnold (Plaza) Bridgeport, Conn., 12-14. Archer, L. & J. (Temple) Rochester, N. Y. Ardell, Franklin (Orpheum) St. Louis 16-21. Arlington, Billy (Majestic) Milwaukee; (Palace) Chicago 16-21. Around the Clock (Loew) Toronto. Ashley & Dorney (Delancey St.) New York. Aubrey Wilson Trio (Shea) Buffalo. Austin & Cole (Kedzie) Chicago 12-14. Avey & O'Neil (Majestic) Springfield, Ill., 12-14; (Hipp.) Terre Haute, Ind., 14-15; (Empress) Decatur, Ill., 19-21. Ayon Comedy Four (Majestic) Erie, Pa.; (Orpheum) St. Louis 16-21. Bailey, Cliff, Duo (Orpheum) Joliet, Ill., 12-14; (Orpheum) Galesburg 16-18; (Orpheum) Chicago 19-21. Baker, Bert (Hipp) Youngstown, O. Ballet Trio (Keith) Indianapolis. Ball, Rae E., & Bro. (Auditorium) Quebec, Can. Ball, Ernest R. (Palace) Chicago; (Orpheum) St. Louis 16-21. Ballroom Trio (Majestic) Grand Island, Neb., 12-14; (Liberty) Lincoln 16-18; (Empress) Omaha 19-21. Barbetta (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21. Barlett, Smith & Sherry (Strand) Washington. Barlow, Billy (Loew) Holyoke, Mass. Barrack, Marjorie (Orpheum) Omaha, Neb.; (Majestic) Cedar Rapids, Ia., 16-21. Barrett & O'Connell (Capitol) Hartford, Conn., 12-14. Barrios, Jean (Majestic) Dallas, Tex.; (Majestic) Houston 16-21. Barry & Whittedge (Majestic) Houston, Tex.; (Majestic) Galveston 16-18. Barry, Lydia (Moore) Seattle; (Orpheum) Portland, Ore., 16-21. Barry, Mr. & Mrs. Jimmy (Keith) Syracuse, N. Y. Bass & Allen (Loew) Ottawa, Can. Beatty & Evelyn (New Mars) La Fayette, Ind., 12-14. Beers, Leo (Fordham) New York. Baked Dancers (Majestic) Houston, Tex.; (Majestic) Galveston 16-18. Bell, Adelaide, & Co. (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 16-18; (Orpheum) Joliet 19-21. Bell, Rose & Lee (State) New York. Ben Nee One (Empire) Chicago 12-14. Bender & Herr (Delancey) St. New York. Bennett Sisters (Majestic) Chicago; (Rialto) St. Louis 16-21. Bennett, Lois (Keith) Lowell, Mass. Bennett, Joe (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21. Benny, Jack (Shea) Toronto. Bentell, Harry (Liberty) Cleveland 12-14; (McVicker) Chicago 16-21. Berkey, A. P. (Hipp) (Keith) Norwich, Conn. Bergere, Valerie (Albee) Providence, R. I. Berk & Saun (Majestic) Milwaukee 16-21. Bernard, Rhoda, & Co. (Orpheum) New York. Bernard & Garry (Riviera) Brooklyn. Bernard & Butler (Orpheum) New York. Bernie, Ben (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21. Berrens, Herman (Victoria) New York. Bessons, Mme., & Co. (Keith) Lowell, Mass. Bevans & Fitt (108th St.) Cleveland 16-18. Beyer, Ben (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21. Big Jim (Columbia) Davenport, Ia., 12-14. Bicklow & Clinton (Far Rockaway) Brooklyn. Blackwell, Carlyle (Orpheum) St. Paul; (Majestic) Cedar Rapids, Ia., 16-21. Block & Dunlop (Columbia) St. Louis, Mo., 12-14; (Grand Centralia, Ill., 16-18; (Hipp.) Alton 19-21.

Bloom, Max, & Co. (Main St.) Kansas City; (Grand) St. Louis 16-21. Blossoms (Liberty) Lincoln, Neb., 12-14; (Main St.) Kansas City 16-21. Blue Demons, Eight (Riverside) New York. Boardman, Lillian (Kings) St. Louis. Bobbe & Nelson (Majestic) Milwaukee 16-21. Boland, Mary, & Co. (Maryland) Baltimore. Bond, Raymond, Co. (Shea) Buffalo. Boothby & Everdeen (Rialto) Chicago. Bordoni, Irene (Orpheum) Brooklyn. Borsini Troupe (Empress) Chicago 16-18. Bostock's Riding School (Orpheum) Minneapolis. Bowers, Fred, Revue (Orpheum) Oklahoma City, Ok., 12-14; (Orpheum) Memphis 19-21. Bowers, Walters & Crocker (Lincoln) Chicago 12-14; (Majestic) Chicago 16-21. Boyd & King (Liberty) Cleveland. Brac, Wm. & Co. (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Bradna, Ella (Keith) Washington. Brady, Paul (Regent) Muskegon, Mich., 12-14. Brava & Michielina (Greely Sq.) New York. Britton, P. & M. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21. Bronson & Edwards (Main St.) Kansas City; (Grand) St. Louis 16-21. Bronson & Baldwin (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Brown & O'Donnell (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21. Brown, Frank (Broadway) New York. Brown Girl's, Four (Delancey St.) New York. Browning, Joe (Orpheum) Oklahoma City, Ok., 12-14; (Rialto) St. Louis 16-21. Browning & Davis (Grand) Centralia, Ill., 12-14; (Erber) E. St. Louis 16-18. Brownlee's Hickville Follies (Empire) Law-

Clifford & Bothwell (Electric) Joplin, Mo., 12-14; (Columbia) St. Louis 19-21. Clifford, Edith (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Clifford, Bessie (Lyric) Hamilton, Can. Clifford & O'Connor (Majestic) Chillicothe, O., 12-14. Clifford & Johnston (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-21. Clifford's, Three (Rialto) Chicago. Clifton, Herbert (Hamilton) New York. Clifton & Rooney (Keith) Indianapolis. Claude & Hutchinson (Kyle) Beaumont, Tex., 9-21. Olova Seal (Far Rockaway) Brooklyn. Coates, Lulu, & Co. (Erber) E. St. Louis, Ill., 12-14. Coden & Luken (Emery) Providence, R. I. Cozy & King (National) New York. Coline, Helene, & Co. (Orpheum) Okmudgee, Ok., 12-14; (Columbia) St. Louis 16-18; (Grand) Centralia, Ill., 19-21. Colvin & Wood (Orpheum) Champaign, Ill., 16-18. Combe, Boyce (Orpheum) Winnipeg, Can., 16-21. Combe & Nevins (Palace) Springfield, Mass., 12-14. Comer, Larry (Hennepin) Minneapolis; (Kedzie) Chicago 16-18. Conley, Harry J. (Palace) Chicago; (Orpheum) St. Louis 16-21. Conlin, Ray (American) Chicago 16-18. Conn & Albert (Palace) Springfield, Mass., 12-14. Conrad, Ed & Birdie (Jole) Ft. Smith, Ark., 12-14. Cook, Joe (Keith) Washington. Cook & Valdere (Majestic) Grand Island, Neb., 12-14; (Liberty) Lincoln 16-18. Cook & Vernon (Rialto) St. Louis 16-21. Cook & Rosevere (Rialto) Racine, Wis., 12-14; (Orpheum) Madison 16-18; (Palace) Rockford, Ill., 19-21. Cooper, Dena, & Co. (Empress) Omaha, Neb., 12-14. Corday, Othilla, & Co. (Murray) Richmond, Ind., 12-14. Correll, M., & Co. (Regent) Kalamazoo, Mich., 12-14. Corinne & Co. (Grand) St. Louis 9-14; (Erber) E. St. Louis, Ill., 16-18. Corradini's Animals (Albee) Providence, R. I.

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Table with 4 columns: NAME, WEEK, THEATER, CITY, STATE

rence, Mass., 16-18; (Strand) Brockton 19-21. Bryant & Stewart (Princess) San Antonio, Tex. Buckridge, Casey Co. (Keith) Toledo, O. Budd, Ruth (Majestic) Chicago; (Orpheum) St. Louis 16-21. Burke, Johnny (Keith) Lowell, Mass. Burt & Rosedale (Princess) Montreal. Burton, Dorothy, & Co. (Lyceum) Pittsburg. Burns & Klein (Bijou) Birmingham. Burns & Freds (Maryland) Baltimore. Bushman & Bayne (Majestic) Milwaukee; (Majestic) Chicago 16-21. Busse's Dogs (Greely Sq.) New York. Butler & Parker (Orpheum) Oklahoma City, Ok., 12-14; (Main St.) Kansas City 16-21. Buzzell, Eddie (Moore) Seattle; (Orpheum) Portland, Ore., 16-21. Byron, Joseph Totten, & Co. (Loew) Dayton, O. Cameron & Meeker (National) New York. Cameron, Grace (State) Newark, N. J. Cameron Sisters (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21. Camerons, Four (Jeffers) Saginaw, Mich., 12-14. Camilla's Birds (State) Newark, N. J. Campbell, Craig (Loew) Montreal. Cardo & Nell (Victoria) New York. Carhart, Peggie (Maryland) Baltimore. Carleton & Ballew (Orpheum) New Orleans. Carlisle & LaMal (Temple) Rochester, N.Y. Carroll & Gorman (Plaza) Worcester, Mass., 12-14. Carroll, Harry, Revue (Palace) New York. Carter, Tess & Ann (Lyceum) Pittsburg. Casson Bros. (Orpheum) Boston. Casting Mellon, Four (Maryland) Baltimore. Castie, Mrs. Vernon (Palace) New York. Cavanas, Two (Palace) Milwaukee. Chahor & Torton (Orpheum) New Orleans. Champs, Five (Globe) Kansas City 16-18. Chapman & Ring (Loew) Montreal. Charles & Franklin (Albee) Providence, R. I. Chase & LaTour (Colonial) Detroit. Chisholm, The (Grand) Atlanta, Ga. Chatwell & Breen (State) Newark, N. J. Choy Ling Foo Troupe (Loew) Ottawa, Can. Clark, Eddie, & Co. (Greely Sq.) New York. Clark, Billy (Liberty) Lincoln, Neb., 12-14. Clark & Bergman (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21. Clark, Sylvia (Keith) Portland, Me.; (Keith) Lowell, Mass., 16-21. Clarke, Wilfred, & Co. (Hipp.) Cleveland. Clasper, Edith, & Boys (Franklin) New York. Claudius & Scarlet (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21.

Coclea & Verdi (Orpheum) Sioux Falls, S. D., 12-14; (Liberty) Lincoln, Neb., 16-18; (Empress) Omaha 19-21. Costello, Maurice, & Co. (Poll) Worcester, Mass., 12-14. Coulon, Johnny (Ben All) Lexington, Ky., 12-14. Cozy Revue (Keith) Dayton, O., 12-14. Crawford & Broderick (Orpheum) Minneapolis 16-21. Creighton, Jim & Blanche (Keith) Columbus, O. (Orpheum) South Bend, Ind., 16-18. Creole Fashion Plate (Keith) Boston. Cressy & Dayne (Temple) Detroit. Crisis, The (State) Buffalo. Criterion Four (State) New York. Cromwell, Frank & Maud (Pantages) Toronto, Can.; (Pantages) Hamilton 16-21. Cross & Santoro (Emery) Providence, R. I. Crouch, Clay (Grand) Evansville, Ind., 12-14; (Orpheum) Champaign, Ill., 19-21. Crowley & Burke (Tuxedo) Detroit 12-15. Cullen, Jim (Majestic) Houston, Tex.; (Majestic) Galveston 16-18. Cummings & White (Keith) Philadelphia. Curley, Fats, & Co. (Grand) Centralia, Ill., 12-14; (Hipp.) Alton 16-18; (Erber) E. St. Louis 19-21. Cushman, Bert & Geneva (Hipp.) Jacksonville, Fla., indef. Daley, Mac & Daley (Palace) New York. Damal, Geo., & Co. (National) Des Moines, Ia. Dance Follies (State) New York. Dance Fantasies (Orpheum) Sioux City, Ia., 12-14; (Orpheum) St. Paul 16-21. Daniels & Walters (Majestic) Cedar Rapids, Ia., 16-21. Danisco Sisters, The (Shea) Toronto. Darcy, Joe (Hipp.) Youngstown, O. Dare, Herbert (Hipp.) Cleveland. Davis & McCoy (Loew) Ottawa, Can. Davis, Josephine, & Co. (National) New York. D. D. H. (Riverside) New York. DeGroffs, Aerial (Metropolitan) Brooklyn. DeHaven & Nice (Orpheum) San Francisco; (Orpheum) Oakland 16-21. DeMario Five (Loew) Holyoke, Mass. DeMont, F. & G. (Jeffers) Saginaw, Mich., 12-14. DePill & DePill (Luna Park) Miami, Fla., indef. DeVoe & Stetzer (Poll) Waterbury, Conn., 12-14. Deagon, Arthur (Garden) Kansas City. Denn Sisters (Poll) Worcester, Mass., 12-14. Deun, Rae & Emma (Orpheum) Des Moines, Ia.; (Main St.) Kansas City, 16-21. Del Bally & Jap (Pantages) Winnipeg, Can. Demarest & Collette (Orpheum) Fresno, Cal.; (Orpheum) San Francisco 16-21. Denton, Herbert, & Co. (Princess) San Antonio, Tex. Dewey & Rogers (Majestic) Milwaukee 16-21. Diamond, Maurice (Main St.) Kansas City; (Orpheum) Des Moines, Ia., 16-21. Dillon & Parker (Keith) Cincinnati. District School (Majestic) Cedar Rapids, Ia., 12-14. Dilte & Marmon (Rialto) Chicago. Dilte & Clark & Dare (Broadway) Springfield, Mass. Dockstader, Lew (Davis) Pittsburg. Doherty, Leo & Viola (Orpheum) Tulsa, Ok., 12-14. Doll Follies (Orpheum) Galesburg, Ill., 16-18. Dominos, Eight (Plaza) Bridgeport, Conn., 12-14. Doner, Kitty (Orpheum) Salt Lake City; (Orpheum) Denver 16-21. Dooley & Sales (Bushwick) Brooklyn. Dooley & Storey (Palace) Rockford, Ill., 12-14; (State Lake) Chicago 16-21. Dooley, Jed, & Co. (Albee) Providence, R. I.; (Riverside) New York 16-21. Dorans, Dancing (Rialto) Chicago 16-21. Dorr, Maria (Majestic) San Antonio, Tex. Downing & Bunin Sisters (Lincoln Sq.) New York. Dress Rehearsal (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21. DuFour Bros. (Shea) Buffalo. Dugan & Raymond (Orpheum) Los Angeles 9-21. Duncan, A. O. (Regent) New York. Duncan, Sammy (Keith) New York. Dunn, Jimmy (Orpheum) Joliet, Ill., 12-14; (Orpheum) Galesburg 16-18; (Orpheum) Quincy 19-21. Duttons, The (Rialto) St. Louis; (Majestic) Chicago 16-21. Eblon, Wm. (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-21. Eden, Hope (Keith) Indianapolis; (Keith) Cincinnati 16-21. Edge of the World (Lyric) Cincinnati, O. Edwards, Gus (East Grand Rapids) Mich. Edwards, Julia (Electric) St. Joseph, Mo., 12-14; (Majestic) Grand Island, Neb., 19-21. El Cleve (Keith) Portland, Me. Elmore & Williams (Keith) Columbus, O. Elliott, Dell & Edna (Strand) Lansing, Mich., 12-14. Eltinge, Julian (Majestic) San Antonio, Tex. Embs & Alton (Palace) Rockford, Ill., 12-14; (Kedzie) Chicago 16-18; (Columbia) St. Louis 16-21. Erroll, Bert (Palace) New York. Esmonde, Edward, & Co. (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21. Eugene Bros. (Palace) Flint, Mich., 12-14. Eugene Boys, Four (Orpheum) New York. Faber & McGowan (Lyric) Hamilton, Can. Falcons, Three (Plaza) Worcester, Mass., 12-14. Fallette, Marcelle (Bushwick) Brooklyn. Falls, Archie & Gerie (Keith) Columbus, O. Farron, Frank (Orpheum) San Francisco; (Orpheum) Oakland 16-21. Fenton & Fields (Shea) Toronto. Fields, Sally (Gates) Brooklyn. Fields & Harrington (Electric) Joplin, Mo., 16-18. Fink's Mules (Moore) Seattle; (Orpheum) Portland, Ore., 16-21. Fisher & Lloyd (Main St.) Kansas City; (Grand) St. Louis 16-21. Fisher, Sallie, & Co. (Orpheum) San Francisco 9-21. Fisher & Gilmore (Hipp.) Youngstown, O. Fluke & Falton (McVicker) Chicago. Fitzgerald & Carroll (Globe) Kansas City, Mo., 12-14; (Novelty) Topeka, Kan., 16-18. Flaherty & Stoung (Empress) Omaha, Neb., 12-14; (Globe) Kansas City 19-21. Flanders & Butler (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21. Flashes (State-Lake) Chicago. Flint, Douglas & Co. (McVicker) Chicago. Flivertons, The (Palace) New York. Foley & LaTure (Keith) Cincinnati. Follotte, Pearl & Wicks (Jole) Ft. Smith, Ark., 16-18. Ford, Frank A., Co. (Strand) Washington, D. C.; Philadelphia, Pa., 15-29. Ford & Goodridge (Empress) Decatur, Ill., 12-14; (Orpheum) Champaign 16-18. Ford, Backard (Grand) Fargo, N. D., 12-14. Ford, Margaret (Palace) Milwaukee; (Lincoln) Chicago 16-18. Ford & Price (Hennepin) Minneapolis; (Orpheum) Sioux City, Ia., 16-18. Ford, Ed (Orpheum) Salt Lake City; (Orpheum) Denver 19-21. Forrest & Church (American) New York. Foster & Peggy (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 19-18. Fox & Britt (State) Buffalo. Fox & Conrad (Novelty) Topeka, Kan., 12-14; (Jole) Ft. Smith, Ark., 16-18. Foy, Eddie (Orpheum) San Francisco; (Orpheum) Oakland 16-21. France & Jerome (State-Lake) Chicago. Franchini Bros. (American) New York. Francis, Kitty, & Co. (Capitol) Hartford, Conn., 12-14. Francis, Ross & DuFoss (Loew) Dayton, O. Francis & Vincent (Grand) St. Louis 9-14. Franz, Sig., & Co. (Loew) Ottawa, Can. Frazier & Bunce (Capitol) Hartford, Conn., 12-14. Friedland, Anatol (Fathush) Brooklyn. Friganza, Trizie (Keith), Washington. Frisco, Sig. (Hipp.) Topeka, Kan., 16-18. Fulton, Jas. & Co. (Kedzie) Chicago 12-14. Fulton & Burt (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 16-21. Gaby, Frank (Keith) Philadelphia. Gaby Bros. (Bonlevard) New York. Gaffney, Gus (Shea) Buffalo. Galletti's Monkeys (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21. Garcinetti Bros. (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21. Gardner & Aubrey (Liberty) Lincoln, Neb., 12-14; (Globe) Kansas City 19-21. Garnett & Hill (Palace) Ft. Wayne, Ind., 12-14. Gassler & Beasler Twins (Hipp.) Baltimore. Gautier's Bricklayers (Orpheum) Peoria, Ill., 12-14. Gautier's Toy Shop (Orpheum) St. Paul. Gaxton, Wm. (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21. Geiger, John (Erber) E. St. Louis, Ill., 12-14; (Grand) Centralia 16-18; (Majestic) Bloomington 19-21. Gellis, The (Orpheum) Madison, Wis., 12-14; (Palace) Chicago 16-21.

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 Gerber, Billie, Revue (Ben All) Lexington, Ky., 12-14.
 Gibbs, Chas. (Boulevard) New York.
 Gifford & Lang (Orpheum) St. Paul; (Orpheum) Duluth 16-21.
 Gilmore, Ethel, & Co. (State) Buffalo.
 Gilroy, Haynes & Montgomery (Palace) Rockford, Ill., 12-14; (Orpheum) South Bend, Ind., 16-18.
 Gingras, Ed. & Co. (Loew) Montreal.
 Grand Glocker, Charles & Anna (Majestic) Grand Island, Neb., 12-14; (Liberty) Lincoln 16-18; (Empress) Omaha 19-21.
 Goetz & Duffy (Loew) Toronto.
 Golden, Claude (Orpheum) Los Angeles 9-21.
 Gordon & Ford (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.
 Gordon, Robble (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Gordon, Kitty (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.
 Gordon & Day (Palace) Cincinnati.
 Gordon & Delmar (Erber) E. St. Louis, Ill., 12-14; (Grand) Centralia 16-18.
 Gordon & Gordon (Majestic) Bloomington, Ill., 12-14; (Columbia) Davenport 16-18.
 Gordon & Germaine (Novelty) Topeka, Kan., 12-14; (Orpheum) Okmulgee, Ok., 16-18; (Electric) Joplin, Mo., 19-21.
 Gordon & Rhea (Orpheum) Tulsa, Ok., 12-14; (Main St.) Kansas City 16-21.
 Gordon & Joffe (Rialto) Chicago.
 Gosler & Lusby (Loew) Ottawa, Can.
 Gould, Venita (Orpheum) St. Louis; (Majestic) Chicago 16-21.
 Gould, Rita (Keith) Dayton, O., 12-14; (Orpheum) South Bend, Ind., 16-18.
 Granew, Jean (Hipp) Youngstown, O.; (Majestic) Chicago 16-21.
 Gray, Fred, Trio (Lyceum) Pittsburg.
 Green & Parker (Orpheum) Sait Lake City; (Orpheum) Denver 16-21.
 Greenwith Villagers (Majestic) Houston, Tex.; (Majestic) Galveston 16-18.
 Grindell & Esther (Boulevard) New York.
 Hans Bros. (Orpheum) Brooklyn 12-14.
 Hale & LaVere (Keith) Toledo, O.
 Hale, Willie, & Bro. (Mary Anderson) Louisville.
 Haley Sisters (Orpheum) Minneapolis; (Majestic) Milwaukee 19-21.
 Hall, Billy Swede, & Co. (Loew) Holyoke, Mass.
 Hall, Bob (Palace) Chicago; (Rialto) Racine, Wis., 16-18.
 Hall, Walter (Rialto) St. Louis; (Grand) St. Louis 16-21.
 Hall, George F. (Orpheum) Jackson, Mich., 12-14; (Jeffers-Strand) Saginaw 16-18; (Palace) Flint 19-21.
 Hall & Dexter (Columbia) Davenport, Ia., 12-14; (Main St.) Kansas City 16-21.
 Halten, Jack, & Ryan Sisters (Pantages) Winnipeg, Can.
 Haker, Wm. (Palace) New Haven, Conn.
 Hamel Girls, Three (Palace) Flint, Mich., 12-14.
 Hamblin & Barnes (Keith) Portland, Me.
 Hamilton, Frank (Hipp) Terre Haute, Ind.
 Hamlin & Mack (Majestic) Springfield, Ill., 12-14; (Hipp) Terre Haute, Ind., 16-18.
 Hanaka Japs (Orpheum) South Bend, Ind., 12-14; (Lincoln) Chicago 16-18; (Empress) Decatur, Ill., 19-21.
 Handers & Melius (Hipp) Cleveland.
 Hanley & Howard (Palace) Cincinnati.
 Hanley, Jack (Temple) Rochester, N. Y.
 Hanson & Burton Sisters (Orpheum) Jackson, Mo., 12-14; (Orpheum) South Bend, Ind., 16-18.
 Harkins, Larry (Hennepin) Minneapolis; (Orpheum) Sioux City, Ia., 16-18.
 Harmon, Boys, Four (Lyric) Cincinnati, O.
 Harms, Dave (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Harfson, Chas. (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 16-21.
 Harlow, Harry (Hipp) Terre Haute, Ind., 12-14; (Lincoln) Chicago 16-18; (American) Chicago 19-21.
 Hart, Mark, & Co. (Orpheum) New York.
 Hartley & Peterson (Orpheum) Minneapolis.
 Hatcher, George (Hipp) Baltimore.
 Hashi & Oasl (Loew) Dayton, O.
 Haverman's Animals (Poll) Worcester, Mass., 12-14.
 Haw, Harry, & Co. (Orpheum) South Bend, Ind., 12-14; (Palace) Rockford, Ill., 16-18; (Orpheum) Madison, Wis., 19-21.
 Hayataka Bros. (Keith) Lowell, Mass.
 Hayden, Hall & Snyder (Pantages) Winnipeg, Can.
 Hayter, Brent (Empress) Grand Rapids, Mich.
 Haynes, Mary (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 16-21.
 Healy & Cross (Keith) Columbus, O.
 Healy, George (Miller) Milwaukee.
 Healey, Theo (Joy) Ft. Smith, Ark., 12-14; (Hipp) Alton, Ill., 19-21.
 Hene, Lewis & Grayce (Poll) Wilkes-Barre, Pa., 12-14.
 Henere, Herschel (Temple) Rochester, N. Y.
 Hennings, The (Orpheum) Champaign, Ill., 12-14; (Empress) Chicago 16-18; (Kedzie) Chicago 19-21.
 Henry & Moore (Orpheum) Champaign, Ill., 12-14; (Orpheum) Peoria 16-18; (Columbia) Davenport, Ia., 19-21.
 Hertz, Hugh, & Co. (Majestic) San Antonio, Tex.
 Herma & Young (Avenue B) New York.
 Herman & Shirlev (Keith) Indianapolis.
 Herman, Al (Orpheum) Brooklyn.
 Herman & Briscoe (King St.) Hamilton, Can.
 Hiett, Ernest (Palace) Rockford, Ill., 16-18.
 Hodson & Lowell (Strand) Washington.
 Holden & Herron (Liberty) Cleveland.
 Holliday & Willette (Hipp) Terre Haute, Ind., 12-14; (Empress) Decatur, Ill., 16-18; (Majestic) Springfield 19-21.
 Holman, Harry (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Houdini (Keith) Washington, D. C.; (Maryland) Baltimore 16-21.
 Howd & Helene (Bijou) New Haven, Conn., 12-14.
 Howard, Clara (State-Lake) Chicago.
 Howard, Joe, & Clark (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Howd & Bert (Orpheum) Omaha, Neb., 12-14.
 Howard & Fields (Majestic) Cedar Rapids, Ia., 12-14; (Majestic) Dubuque 16-18; (Orpheum) Sioux City, Ia., 19-21.

Howard & White (Keith) Columbus, O.
 Howard's Ponies (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.
 Howard, Ruth (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Hudson & Jones (State) Memphis, Tenn.
 Hughes, Quinette & Co. (Orpheum) Boston.
 Hughes, Mrs. Gene (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Hughes Musical Duo (Majestic) Houston, Tex.; (Majestic) Galveston 16-18.
 Huters, Musical (Bijou) New Haven, Conn., 12-14.
 Hyer, M. & McIntyre (Colonial) Erie, Pa.
 Imhof, Conn & Corinne (Keith) Indianapolis.
 Indoor Sports (Orpheum) St. Louis; (State-Lake) Chicago 16-21.
 Inez & Hanley (Warwick) Brooklyn.
 Innis Bros. (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 Innocent Eve (Liberty) Cleveland.
 Jacks, Four, & A Queen (Lincoln) Chicago 16-18.
 Jaffe, Ada, & Co. (Broadway) Springfield, Mass.
 Janis, Ed, Revue (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Jensen Bros. (Empress) Chicago 12-14; (Orpheum) Madison, Wis., 16-18; (Palace) Rockford, Ill., 19-21.
 Jerome, Al (Grand) Centralia, Ill., 12-14.
 Jess & Dell (Grand) St. Louis 9-14.
 Jewell & Raymond (American) New York.
 Johnson, J. Rosmond (Orpheum) Sait Lake City; (Orpheum) Denver 16-21.
 Johnson, Hal, & Co. (Palace) Cincinnati.
 Jones & Greenlee (Palace) Milwaukee; (State-Lake) Chicago 16-21.
 Jordan Girls (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Josephson's Icelanders (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Joyce, Jack (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 11-21.
 Judge & Gall (Loew) Hoboken, N. J.
 Juliette, Miss (Keith) Syracuse, N. Y.
 Kahn, Harry (Orpheum) St. Paul 16-21.
 Kakalis, John D. (Temple) Wallaceburg, Ont., Can., 11-14; (New) Petrolia 16-18; (Imperial) St. Louis 19-21.
 Kalulu, H. & W. (McVicker) Chicago.
 Kalama & Kao (Orpheum) Sioux Falls, S. D., 12-14; (Hennepin) Minneapolis 16-21.
 Kara (Majestic) Milwaukee; (Palace) Rockford, Ill., 16-18.
 Kassmir, Sophie (Orpheum) Fresno, Cal.; (Orpheum) Sait Lake City 16-21.
 Kay, Hamlin, Des Kay (Temple) Detroit.
 Kay, Dolly (Keith) Indianapolis.
 Kean, Richard (Temple) Detroit.
 Keating, Chas., & Co. (Poll) Worcester, Mass., 12-14.
 Keen, Girls, Three (Novelty) Topeka, Kan., 12-14; (Joy) Ft. Smith, Ark., 16-18.
 Keilam & O'Dare (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Keller, Walter (Majestic) Chicago; (Orpheum) Mason, Wis., 16-18.
 Kelly, Helen (Princess) Montreal.
 Kennedy, Jas., & Co. (Colonial) Detroit.
 Kennedy & Burt (Columbia) St. Louis 12-14; (Empress) Chicago 16-18.
 Kennedy & Kramer (Pulton) Brooklyn.
 Kennedy, Dan (Keith) Los Angeles; (Orpheum) Sait Lake City 16-21.
 Kennedy & Davies (Orpheum) Okmulgee, Ok., 16-18.
 Kennedy, Frances (Hennepin) Minneapolis.
 Kennedy, Dancing (Main St.) Kansas City.
 Kenny & Hollis (Majestic) Chicago.
 Kenny, Mason & Scholl (Orpheum) Okmulgee, Ok., 12-14; (Orpheum) Oklahoma City 16-18; (Orpheum) Tulsa 19-21.
 Kernes & Co. (Grand) New Orleans.
 Kerville & Family (Loew) Toronto.
 Ketch, William (Orpheum) Washington, Pa., 12-14; (Sheridan Sq.) Pittsburg 16-18; (Majestic) Johnstown 19-21.
 King Bros. (State) Memphis, Tenn.
 King & Irwin (Pantages) Winnipeg, Can.
 King & Rose (State) Memphis, Tenn.
 Kirby, Quinn & Anger (Keith) Washington.
 Kiss Me Review (Rialto) Chicago.
 Kitz, Albert (O. H.) Leroy, Wis., 9-11.
 Klein, Mel (State-Lake) Chicago; (Orpheum) St. Louis 16-21.
 Knapp & Cornella (Main St.) Kansas City; (Hipp) Alton, Ill., 16-18.
 Knight, Billy, & Roosters (State-Lake) Chicago 16-21.
 Knorr, Rella Co. (LaSalle Garden) Detroit 12-14.
 Knowles & Hurst (McVicker) Chicago.
 Kramer & Boyle (Orpheum) Lincoln, Neb.; (Orpheum) St. Louis 16-21.
 Kuehn, Kurt & Edith (Orpheum) Madison, Wis., 16-18.
 Kuter Trio (Keith) Portland, Me.
 LaBar, Bernice & Beaux (State) Memphis, Tenn.
 LaBernicia (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.
 LaFevre, Geo. & Mae (Orpheum) Minneapolis; (Majestic) Chicago 16-21.
 La Pilarica Trio (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 LaRocca, Fred, Co. (Princes) Houston, Tex.
 LaRocca Bros. (Orpheum) Joliet, Ill., 16-18.
 LaRose & Adams (Crescent) New Orleans.
 LaSalle, Bobby (Orpheum) St. Louis; (Palace) Chicago 16-21.
 LaTarr, Frank & Clara (Novelty) Topeka, Kan., 12-14.
 LaVier, Jack (Mary Anderson) Louisville.
 Lady Tsen Mel (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 Laine & Pearson (Regent) Kalamazoo, Mich., 12-14.
 Lamy Bros., Four (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Lane & Freeman (Loew) Montreal.
 Lane & Bond (Loew) Seattle; (Orpheum) Portland, Ore., 16-21.
 Lang & Vernon (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 Langdon, Harry (Riverside) New York.
 Langford & Fredericks (Riviera) Brooklyn.
 Langford & Hutton (Hipp) Toronto.
 LeGrohs, The (Majestic) San Antonio, Tex.
 Ledegar, Charles (Orpheum) Tulsa, Ok., 12-14; (Joy) Ft. Smith, Ark., 19-21.
 Lee, Sammy, & Co. (Palace) Milwaukee; (Rialto) St. Louis 16-21.
 Lee, Cranston (Palace) Cincinnati.
 Lee, Adrian Billy (Nut St. Co.) Houston, Tex., indef.
 Lee Children (Orpheum) Lincoln, Neb.

Leedom & Gardner (Majestic) Little Rock, Ark., 12-14; (Orpheum) Oklahoma City, Ok., 16-18.
 Lee, O. K. (Regent) Muskegon, Mich., 12-14.
 Lehr & Bell (Greeley Sq.) New York.
 Leightners & Alexander (Orpheum) Brooklyn.
 Leon & Mitzi (Loew) Holyoke, Mass.
 Leon, Great, & Co. (Orpheum) Brooklyn.
 Leourd, Fred (Palace) Chicago.
 Lerue & Dupree (Majestic) San Antonio, Tex.
 Les Sylvas (Garden) Kansas City.
 Lester (Murray) Richmond, Ind., 12-14.
 Lester, Noel (Grand) St. Louis 9-14; (Columbia) St. Louis 16-18; (Hipp) Terre Haute, Ind., 19-21.
 Let's Go (Plaza) Worcester, Mass., 12-14.
 Lewis & Dody (Keith) Boston.
 Lewis, Sid (Grand) St. Louis 9-14.
 Lewis & Rogers (Lincoln) Chicago 12-14; (Rialto) Racine, Wis., 16-18.
 Libonati (Orpheum) St. Paul; (Orpheum) Duluth 16-21.
 Lidenack, Fred (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Lippard, Mattie (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.
 Little Pals, Two (Riverside) New York.
 Little Cottages (Loew) Chicago.
 Little Sweethearts, Seven (Palace) Milwaukee.
 Littlejohns, The (Majestic) Little Rock, Ark., 12-14.
 Lloyd & Whitehouse (American) New York.
 Loeb & Stalins (Orpheum) Sait Lake City; (Orpheum) Denver 16-21.
 Lone Star Four (Orpheum) Boston.
 Lordens, Three (Hipp) Youngstown, O.
 Love, Montagu (Poll) Wilkes-Barre, Pa., 12-14.
 Love, Fred (Crescent) Washington.
 Loyal, Sylvia (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 16-21.
 Loyal's Dogs (Keith) Columbus, O.
 Lucas & Inez (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Luciana & Lucca (Colonial) Detroit.
 Luccatic Chinks, Eight (Poll) Scranton, Pa., 12-14.
 Luter, Bros. (Liberty) Lincoln, Neb., 12-14; (Empress) Omaha 16-18; (Globe) Kansas City 16-18.
 Lydel & Macy (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21.
 Lyde & Emerson (Emery) Providence, R. I.
 Lynch & Hanson (Hipp) Terre Haute, Ind.
 Lyons, Jimmy (Prince) Houston, Tex.
 Lyons & Yosco (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 McAfee & Clegg (Plaza) Bridgeport, Conn., 12-14.
 McCarver & Robinson (Orpheum) Jackson, Mich., 12-14.
 McCormack & Wallace (Orpheum) Omaha 16-21.
 McCormack, Fred (Rosette) Chicago; (American) Chicago 15-21.
 McCune-Grant Trio (Indoor Circus) Oklahoma City, Ok., 2-12.
 McFarlane, George (105th St.) Cleveland.
 McGivney, Owen (Hipp) Youngstown, O.
 McIlroy & Hanson (Hipp) Terre Haute, Ind.
 McJannet, George (Hipp) Bend 16-18.
 McIntosh & Maids (King St.) Hamilton, Can.
 McIntyre, Frank & Co. (Maryland) Baltimore.
 McKay & Ardine (Orpheum) New Orleans.
 McKay's, Tom, Revue (Boulevard) New York.
 McLightons, The (Princess) San Antonio, Tex.
 Mack & Maybelle (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21.
 Mack & Stanton (Orpheum) Tulsa, Ok., 12-14.
 Mack, Wilbur, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Mahoney, Will (Albee) Providence, R. I.
 Malia & Bart (Poll) Waterbury, Conn., 12-14.
 Malin, George (Hipp) Kansas City.
 Manley, Dave (Orpheum) Quincy, Ill., 12-14; (Orpheum) Madison, Wis., 16-18; (Palace) Rockford, Ill., 19-21.
 Mann & Mallory (Bijou) Birmingham.
 Mann, Sam (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 16-21.
 Manning, Hall (Hipp) Baltimore.
 Mantell's Manikins (Lyric) Richmond, Va., 12-14; (Lyric) Charlotte, N. C., 16-18; (Roanoke) Roanoke, Va., 19-21.
 Markey & Grand (Strand) Washington.
 Marlonne, M. & Co. (Empress) Decatur, Ill., 12-14; (Grand) St. Louis 16-21.
 Marriage vs. Divorce (Kings) St. Louis.
 Martell, Howard & Co. (Hipp) Baltimore.
 Martin, Jack, Trio (Garden) Kansas City.
 Martin & Courtney (State) Memphis, Tenn., 12-14.
 Martini, Joe (Grand) St. Louis 9-14; (Liberty) Lincoln, Neb., 19-21.
 Marvel & Faye (Loew) London, Can.
 Marx Bros., Four (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.
 Mason & Gole (Princess) Montreal.
 Mason & Bailey (Loew) London, Can., 12-14.
 Maurice & Girl (Strand) Lansing, Mich., 12-14.
 Maxwell Five (Strand) Lansing, Mich., 12-14.
 McFerrer & Meyer (Orpheum) Duluth, Minn.
 McFord, Alexander, Trio (Majestic) Cedar Rapids, Ia., 16-21.
 Melo Dance (Orpheum) Madison, Wis., 12-14; (Rialto) Racine 16-18.
 Melody Duo (Alamo) Newman, Ga., 12-14.
 Melody Festival (American) New York.
 Melvin Bros., Three (Empress) Decatur, Ill., 12-14; (Majestic) Springfield 16-18.
 Melvin, Joe (Liberty) Lincoln, Neb., 12-14.
 Melrose, Kansas City 16-18; (Novelty) Topeka, Kan., 19-21.
 Merle's Cockatoos (Princess) Montreal.
 Michon Bros. (Orpheum) Kansas City.
 Miles, Homer, & Co. (Bijou) Birmingham.
 Miller & Chapman (Hipp) Pittsburg.
 Miller, Billy, & Co. (Orpheum) Peoria, Ill., 12-14.
 Miller, Clint & Knie (Victoria) New York.
 Miller & Mack (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 16-18.
 Mills, Raymond, Joe, Co. (Lapaza) Sandusky, O.; (Grand) Columbus 16-21.
 Millership & Gerard (Hipp) Youngstown, O.
 Mills, Tom (McVicker) Chicago.
 Mitchell, Jan., & Etta (Dare) Pittsburg.
 Mitchell, G. & Co. (Hamilton) New York.
 Modern Cocktail (Columbia) Davenport, Ia., 16-18.
 Moll Bros. (Poll) Scranton, Pa., 12-14.
 Monarchs, Ft. Mineral (Rialto) Racine, Wis.; (Hennepin) Minneapolis 16-21.
 Monte & Part (Colonial) Detroit.
 Montgomery, Marshall (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.
 Moody & Dunlop (Orpheum) Sait Lake City; (Orpheum) Denver 16-21.
 Moore & Fields (Lyceum) Pittsburg.
 Moore, Victor, & Co. (Franklin) New York.
 Moore & Jayne (Coliseum) New York.
 Moore, E. J. (Gordon) Middletown, O., 12-14.

Moore's Band (Poll) Waterbury, Conn., 12-14.
 Moran & Mack (Orpheum) St. Louis; (Orpheum) Memphis 16-21.
 Moran, Sena & Dev. (Orpheum) Boston.
 Morley & Cheeleigh (Victoria) New York.
 Morris & Shaw (Rialto) Chicago.
 Morris & Campbell (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Moran, Edith & Gross (Grand Rapids, Mich.)
 Morris, Wm., & Co. (Orpheum) Boston.
 Morton & Lewis (Palace) New York.
 Morton, J. J. (Keith) Toledo, O.
 Morton Bros. (Princes) Houston, Tex.
 Morton, Ed (Orpheum) Kansas City; (Majestic) Dubuque, Ia., 16-18.
 Mortons, Four (Maryland) Baltimore.
 Moss & Frye (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Mover, Millicent (Shea) Toronto, Can.; (Princess) Montreal 16-21.
 Muldon, Franklin & Rose (Orpheum) San Francisco; (Orpheum) Oakland 16-21.
 Murdoch, Lew, Paul (Palace) New York.
 Murphy, Senator (Loew) Hoboken, N. J.
 Murphy & Klein (Loew) Dayton, O.
 Musical Queens (Broadway) Springfield, Mass.
 Music, The (Orpheum) Montreal.
 Muscadin (Riviera) Brooklyn.
 Nagyfs, The (Shea) Toronto, Can.; (Princess) Montreal 16-21.
 Nalo & Kizzo (Hipp) Terre Haute, Ind., 16-18.
 Nason, O'Donnell (Orpheum) Sioux City, Ia., 12-14; (Orpheum) Minneapolis 16-21.
 Nathane Bros. (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Nazario, Nat, & Co. (Moore) Seattle; (Orpheum) Portland, Ore., 16-21.
 Nazario, Cliff (Moore) Seattle; (Orpheum) Portland, Ore., 16-21.
 Nealand, Walter & Co. (Auditorium) Stillwater, Minn., 9-11.
 Nellis, Daisy (Coliseum) New York.
 Nelson & Madison (Hipp) Alton, Ill., 12-14; (Columbia) St. Louis 16-18.
 Nelson, Jugglers (Orpheum) New Orleans.
 Nevins & Gordon (Metropolitan) Brooklyn.
 Newhor & Phelps (Poll) Wilkes-Barre, Pa., 12-14.
 Newman, Walter, & Co., in Profiteering (Prosper) Brooklyn 12-14; (Orpheum) Brooklyn 16-21.

WALTER NEWMAN
 IN "PROFITEERING"
 Playing Keith's World's Best Vaudeville.
 DIRECTION WM. S. HENNESSY.

Niila (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Nifty Trio (Palace) Flint, Mich., 12-14.
 Nippon Due (Erber) E. St. Louis, Ill., 16-18.
 Nita, Al, & Co. (Warwick) Brooklyn.
 Nola, Paul, & Co. (Riverside) New York.
 Norrain, Nada (Orpheum) Champaign, Ill., 12-14; (Orpheum) Quincy 16-18; (Orpheum) Galesburg 19-21.
 Norton, Springtime Follies (Orpheum) Sioux City, Ia., 12-14.
 Norton & Nicholson (Majestic) San Antonio, Tex., 16-21.
 Norton, Ruby (Orpheum) Sioux City, Ia., 12-14; (Orpheum) St. Paul 16-21.
 Norton & Wilson (Garden) Kansas City.
 Norwood & Hall (Keith) Philadelphia.
 Not Yet Marie (Bijou) New Haven, Conn., 12-14.
 Nugent, J. C. (Orpheum) South Bend, Ind., 12-14.
 O'Donnell, Vincent (Majestic) Chicago.
 O'Donnell, Hugh, & Co. (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 O'Mara, P. & Co. (Orpheum) Los Angeles; (Orpheum) Sait Lake City 16-21.
 O'Neers, Josie (Keith) Lowell, Mass.
 O'Neil Sisters (Broadway) Springfield, Mass.
 Orlan & Adrene (Orpheum) Boston.
 Orloff, Mary Ann (Majestic) Little Rock, Ark., 12-14.
 Olms, John & Nellie (Keith) Toledo, O.
 Olsen & Johnson (Riverside) New York.
 One of the Girls (Orpheum) Duluth, 12-14; (Keith) Chicago 16-18; (Hipp) Terre Haute, Ind., 19-21.
 Ordway, Levine & Dorf (Jefferson) New York.
 Ortons, Four (Boro Park) Brooklyn 12-14; (Broadway) New York 16-21.
 Our Future Home (Majestic) Cedar Rapids, Ia., 12-14; (Empress) Omaha, Neb., 16-18; (Majestic) Grand Island 19-21.
 Owen, Francis, & Co. (Rialto) Chicago.
 Owen, Fred, & Mac (Keith) Cincinnati.
 Palermo's Canines (Orpheum) Champaign, Ill., 16-18.
 Pallenberg's Bears (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Parks & Clayton (Empress) Chicago 16-18.
 Parks, Grace & Eddie (Gates) Brooklyn.
 Pasquall Bros. (Pantages) Winnipeg, Can.
 Patches (Majestic) Little Rock, Ark., 12-14.
 Patricola & Delroy (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.
 Patricola (Mary Anderson) Louisville.
 Pearce & Dunn (Orpheum) Okmulgee, Ok., 12-14.
 Pearson & Lewis (Orpheum) Springfield, Ill., 12-14; (Columbia) St. Louis 16-18.
 Pot Pourri Dancers (Emery) Providence, R. I.
 Potter & Hartwell (Shea) Buffalo.
 Powell, Alfred, & Co. (Grand) Evansville, Ind., 12-14; (Orpheum) Duluth 16-21.
 Pressler & Klals (Princess) Montreal.
 Prevost & Goelet (Kings) St. Louis.
 Prosper & Maret (Orpheum) St. Paul; (Orpheum) Minneapolis 16-21.
 Question, The (Columbia) St. Louis Mo., 12-14.
 Quinn, J. E., & Terry (Gard) Richmond, Va., 12-14; (Hipp) Fairmont 16-21.
 Quixey Four (Keith) Syracuse, N. Y.
 Race & Edge (Loew) Dayton, O.
 Rago & Co. (Globe) Kansas City, Mo., 12-14; (Novelty) Toronto, Kan., 16-18; (Electric) St. Joseph, Mo., 19-21.

Raines & Avey (Majestic) Bloomington, Ill., 12-14.
 Ramond, Jay (Poli) Waterbury, Conn., 12-14.
 Rasso (Orpheum) Vancouver, Can.; (Moore) Seattle 10-21.
 Real John T. Co. (Columbia) Davenport, Ia., 12-14; (Majestic) Dubuque 10-19; (Rialto) Racine, Wis., 19-21.
 Rav & Fox (Columbia) St. Louis, Mo., 12-14.
 Raymond, A. (Empress) Chicago 12-14.
 Raymond, W. (Novelty) Topeka, Kan., 12-14; (Electric) Joplin, Mo., 19-21.
 Reckless & Arley (Palace) Springfield, Mass., 12-14.
 Reddy Jack (Lincoln Sq.) New York.
 Redford & Winchester (Orpheum) Duluth 16-21.
 Redmond & Wells (Poli) Scranton, Pa., 12-14.
 Reeder, Chas. (Loew) Toronto.
 Reeder & Armstrong (State) Newark, N. J.
 Regny, Pearl, & Band (Orpheum) Des Moines, Ia., 12-14; (Majestic) Chicago 16-18.
 Reilly, J. & Agnes (Jeffers) Saginaw, Mich., 12-14.
 Reilly, Feeney & Reilly (Grand) Atlanta, Ga.
 Reilly, Robert, & Co. (Orpheum) Oklahoma City, Ok., 12-14; (Majestic) Chicago 16-18.
 Remsen, Alice (Empress) Chicago 16-18.
 Remsen-Noel & Co. (National) New York.
 Retford, Ella (Keith) Boston.
 Retter, Deszo (Majestic) Springfield, Ill., 12-14.
 Richards & Donegan (Empress) Grand Rapids, Mich.
 Rialto & Lamont (Colonia) Davenport, Ia., 16-18.
 Riggs & Witches (State-Lake) Chicago.
 Ribs & Rainbows (Grand) Centra, Ill., 12-14.
 Rios, The (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 16-21.
 Rippon, Alf (Majestic) Springfield, Ill., 12-14; (Orpheum) Champaign 16-18; (Empress) Decatur 19-21.
 Rising Generation (Columbia) St. Louis 16-18.
 Ritter & Knappe (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 16-21.
 Riverside Trio (Crescent) New Orleans.
 Robert & Demont (McVicker) Chicago.
 Roberts & Boyne (State) New York.
 Roberts & Clark (Orpheum) Kansas City; (Orpheum) Oklahoma City, Ok., 10-13.
 Robinson, Bill (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.
 Rockwell & Fox (Orpheum) Oakland, Cal.; (Clunie) Sacramento 16-18; (White) Fresno 19-21.
 Roder & Dean (Jeffers) Saginaw, Mich. 12-14.
 Rodero & Marconi (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Rogers, Mr. & Mrs. Alan (Keith) Philadelphia.
 Rols, Willie (Hipp.) Cleveland.
 Roma & Boyne (State-Lake) Chicago; (Empress) Chicago 16-18.
 Rorick, Joe (Rialto) St. Louis; (State-Lake) Chicago 10-21.
 Rome & Galt (Mary Anderson) Louisville.
 Rooney & Bent (Orpheum) Minneapolis 16-21.
 Rose, Al & Harry (Majestic) Brooklyn.
 Rose, Jack (Majestic) Milwaukee; (Palace) Chicago 16-21.
 Ross & Foss (Globe) Kansas City, Mo., 12-14; (Novelty) Topeka, Kan., 16-18.
 Ross, Al & Harry (Majestic) Brooklyn.
 Rore, Ruth (Riverside) New York.
 Ruberville (Orpheum) Champaign, Ill., 12-14; (Orpheum) Quincy 16-18; (Orpheum) Galesburg 19-21.
 Russ & Donegan (Flatbush) Brooklyn.
 Rugel, Yvette (Temple) Detroit.
 Russ, Ledy & Co. (Orpheum) South Bend, Ind., 12-14.
 Russell & Devitt (Keith) Portland, Me.
 Ruth & Babe (Orpheum) St. Louis; (Palace) Chicago 16-21.
 Ryan, Weber & Ryan (Poli) Wilkes-Barre, Pa., 12-14.
 Ryan, Thomas J., & Co. (Keith) Portland, Me.
 Sabbot & Brooks (Broadway) New York.
 Sale, Charles (Keith) Cincinnati; (Keith) Indianapolis 16-21.
 Salt, Elizabeth, & Co. (Grand) Atlanta, Ga.
 Samaroff & Sonia (Orpheum) Brooklyn.
 Sampson & Douglas (American) Chicago 12-14; (Rialto) Racine, Wis., 19-21.
 Sanborn & Felt (Majestic) San Francisco.
 Samuels, Rae (Temple) Rochester, N. Y.
 Santos & Dell'ah (Mary Anderson) Louisville.
 Santos & Hayes Revue (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.
 Sarr, Henry & Palace (Rialto) St. Louis.
 Sealo (Orpheum) Decatur, Ill., 12-14; (Majestic) Springfield 16-18; (Orpheum) South Bend, Ind., 19-21.
 Scanlon, Danno Bros. & Scanlon (Majestic) Chicago 16-18; (Houset) Chicago 16-21.
 Schickel's Manikins (Orpheum) St. Louis; (Orpheum) Memphis 16-21.
 Schooler, David, & Co. (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 Scott & Wood (LaSalle Garden) Detroit 12-14.
 Seabury, Wm. (State-Lake) Chicago 16-21.
 Seelye, Blossom, & Boys (Hipp.) Terre Haute, Ind., 12-14; (Majestic) Springfield, Ill., 16-18.
 Semon, Chas. F. (Orpheum) St. Louis City, Ia., 12-14; (Empress) Omaha, Neb., 16-18; (Majestic) Kansas City, Mo., 16-18.
 Seymour, H. & A. (Rialto) St. Louis.
 Shadowland (Shea) Buffalo.
 Sharkey, Roth & Witt (Majestic) Chicago.
 Sharp's Revue, Billy (Broadway) New York.
 Sharrocks, The (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Shattuck, Ethel, & Ward (Grand) St. Louis 16-21.
 Shaw, Lillian (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Sherman, Dan, & Co. (Orpheum) Peoria, Ill., 12-14; (Majestic) Dubuque, Ia., 16-18; (Columbia) Davenport 19-21.
 Sherman, Van & Hyman (Orpheum) New York.
 Sherwood, Blanche (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Shiras & Finnmoun (Orpheum) St. Paul; (Orpheum) Minneapolis 16-21.
 Sigbee's Dogs (New Mars) La Fayette, Ind., 12-14.
 Skolahr & Grey (Rialto) Racine, Wis., 12-14.
 Skolahr's Midlets (Bushwick) Brooklyn.
 Skyles, The (Hipp.) Toronto.
 Skelly & Helt Revue (State) Newark, N. J.
 Smiles (Columbia) Davenport, Ia., 12-14; (Majestic) Dubuque 16-18.
 Smith, James (Wilson) San Francisco 11-14; (Hipp.) San Jose 15-17; (Loew's State) Oakland 18-21.

Smith, Fred & Al (Hipp.) Baltimore.
 Smith, Tom (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Snyder, Bud, & Co. (Poli) Wilkes-Barre, Pa., 12-14.
 Soar, Willie (Orpheum) Brooklyn.
 Songs & Scenes (Bijou) Birmingham, Ala.
 Sosman & Sloane (Fulton) Brooklyn.
 Sparrow, Marie (Hipp.) Toronto.
 Spencer & Williams (Hamilton) New York.
 Spivey, Albert (Loew) London, Can.
 Staggole & Spier (Hennepin) Minneapolis; (Orpheum) Des Moines, Ia., 16-21.
 Stanley & Elva (McVicker) Chicago.
 Stanley, Aileen (Majestic) Cedar Rapids, Ia., 12-14; (Majestic) St. Paul 16-21.
 Stanley, Tripp & Masters (Rialto) Chicago.

WALTER STANTON

Now playing Vaudeville in his CHANTECLER COMEDY ACT (Giant Rooster).
 Care Billboard, Chicago, Illinois.

Stanton, Val & Ernie (Temple) Detroit.
 Stedman, Al & F. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.
 Steele, John (Princess) Montreal.
 Stein & Smith (McVicker) Chicago.
 Steiner, Midgets (Grand) St. Louis 9-14; (Hipp.) Terre Haute, Ind., 16-18.
 Stevens & King (Warwick) Brooklyn.
 Stone & Manning (Lyric) Cincinnati, O.
 Stone & Hayes (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-18.
 Storm, The (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.
 Story Book Revue (Majestic) Bloomington, Ill., 12-14; (Orpheum) Peoria 16-18; (Kedzie) Chicago 19-21.
 Strassle's Seals (Liberty) Cleveland.
 Stratford Four (Majestic) Chillicothe, O., 12-14.
 Stuart Girls & Co. (Orpheum) Joliet, Ill., 12-14; (Orpheum) Champaign 16-18; (Palace) Rockford 19-21.
 Sully & Houghton (Majestic) Austin, Tex., 12-14; (Majestic) San Antonio 16-21.
 Sully & Thomas (Majestic) San Antonio, Tex.
 Sultair (Orpheum) Oklahoma City, Ok., 12-14.
 Sutherland, Jack (Cataract) Niagara Falls, N. Y., 19-14.
 Sutton, Larry (Bijou) Battle Creek, Mich., 12-14.
 Swain's Cats & Rats (Broadway) Springfield, Mass., 12-14.
 Sweeney, Beatrice (Moore) Seattle; (Orpheum) Portland, Ore., 16-21.
 Swift & Kelly (Hennepin) Minneapolis; (Majestic) Chicago 16-21.
 Symonds, Jack (Loew) Montreal.
 Taber & Green (Loew) Holyoke, Mass.
 Tale of Three Cities (Lyric) Cincinnati, O.
 Taliaferro, Edith, & Co. (Keith) Toledo, O.; (Keith's Hipp.) Cleveland 16-21.
 Tallman, Revue (Columbia) Detroit.
 Tango Shoes (Broadway) New York.
 Tarzan (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.
 Taxis (Majestic) Houston, Tex.; (Majestic) Chicago 16-21.
 Taylor, Howard & Them (Orpheum) Oklahoma City, Ok., 16-18.
 Taylor, Margaret (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.
 Taylor, Mancy (Hawks (New Mars) La Fayette, Ind., 12-14.
 Taylor, Jackson Trio (Princess) San Antonio, Tex.
 Techow's Cats (Keith) Toledo, O.
 Tennessee Ten (Davis) Pittsburgh.
 Terry, Sheila & (Poli) Scranton, Pa., 12-14.
 Texas Comedy Four (Palace) Cincinnati.
 Thompson, James Fat (Empress) Grand Rapids, Mich.
 Thornton James (American) New York.
 Tilton, Corine, Revue (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Toney & Norman (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.
 Tony & George (Majestic) Austin, Tex., 12-14; (Majestic) Houston 16-21.
 Topics & Tunes (Avenue B) New York.
 Toto (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Towner & Darrell (Metropolitan) Brooklyn.
 Toxie, Joe (Lyric) Hamilton, Can.
 Tracy, Palmer & Tracy (Jole) Ft. Smith, Ark., 12-14; (Orpheum) Oklahoma City, Ok., 16-18; (Orpheum) Tulsa 19-21.
 Transfield Sisters (Mary Anderson) Brooklyn, N. Y.
 Travelers (Loew) Holyoke, Mass.
 Turner Bros. (Grand) Atlanta, Ga.
 Ty-Bell Sisters (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.
 Tyler & St. Clair (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Usher, Claude & Fannie (Majestic) Chicago.
 Valda & Co. (Temple) Rochester, N. Y.
 Valentinos, Four Flying (Majestic) Springfield, Ill., 12-14; (Empress) Decatur 16-18; (Columbia) St. Louis 19-21.
 Valentine & Bell (American) New York.
 Van Cello (Hennepin) Minneapolis; (Palace) Chicago 16-21.
 Van & Corbett (Orpheum) New Orleans.
 Van Haven (Orpheum) Kansas City; (Orpheum) Omaha 16-21.
 Van & Vernon (Jole) Ft. Smith, Ark., 12-14; (Grand) St. Louis 16-21.
 Variety Four (Empress) Chicago 12-14.
 Vincent & Donnell (Orpheum) New Orleans.
 Violent & Louise (Capitol) Hartford, Conn., 12-14.
 Virginia Belles (Fulton) Brooklyn.
 Voeck, Murray (Palace) Brooklyn.
 Vokes & Don (Columbia) Erie, Pa.
 Volunteers, The (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21.
 Wahl & Francis (Emery) Providence, R. I.
 Waldron Marg (Albee) Providence, R. I.
 Walker & Brown (Auditorium) Focaltelo, Ia., 12-14; (Majestic) Boise 19-21.
 Walker, Buddy (Globe) Kansas City, Mo., 12-14; (Novelty) Topeka, Kan., 16-18; (Electric) St. Joseph, Mo., 19-21.
 Walsh, Jack, & Girls (Palace) Brooklyn.
 Walters, Thera (Boulevard) New York.
 Walton & Brandt (Majestic) Springfield, Ill., 16-18.
 Walton, Florence, & Co. (Temple) Detroit.
 Walton, Buddy (Majestic) Cedar Rapids, Ia., 12-14.
 Wanzer & Palmer (Majestic) Houston, Tex.; (Majestic) Galveston 16-18.
 Ward & Wilson (King St.) Hamilton, Can.
 Ward & Dooley (Majestic) Milwaukee 16-21.
 Ward, Eugene & Wynne (Orpheum) Calgary (Orpheum) Edmonton 16-18; (Orpheum) Calgary 19-21.
 Ward, Frank (Franklin) New York.

Ward, Will J. (Poli) Worcester, Mass., 12-14.
 Warren & O'Brien (Grand) Evansville, Ind., 12-14; (Empress) Decatur, Ill., 16-18; (Orpheum) Joliet 19-21.
 Washington Trio (Orpheum) Jackson, Mich., 12-14.
 Waterfall, Tom (Rivoli) LaCrosse, Wis.; (Grand) Mankato, Minn., 16-21.
 Watson, Harry (Orpheum) Brooklyn.
 Watts & Ringgold (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 16-18; (Orpheum) Peoria 19-21.
 Watts & Hawley (Orpheum) Champaign, Ill., 12-14; (Orpheum) Peoria 16-18; (Majestic) Springfield 19-21.
 Wayne, Clifford Trio (Orpheum) Peoria, Ill., 12-14; (Orpheum) Joliet 16-18; (Empress) Decatur 19-21.
 Wayne, Marshall & Candy (Majestic) Cedar Rapids, Ia., 12-14; (Liberty) Lincoln, Neb., 16-18; (Orpheum) Sioux City, Ia., 19-21.
 Weiser & Reiser (Regent) Muskegon, Mich., 12-14.
 Welch, Nannon, & Co. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Welch & Eling (Loew) New York.
 Weston, Cecil & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.
 Wheeler & Mack (Loew) Muncie, Ind., 15-17; (Loew) Kankakee, Ill., 16-21.
 Wheeler, Clifford & Betty (Davis) Pittsburgh.
 White, Elsie (Avenue B) New York.
 White Bros. (National) New York.
 Whitfield & Ireland (Hipp.) Terre Haute, Ind., 12-14; (Empress) Decatur, Ill., 16-18.
 Whitehead, Ralph (Broadway) Springfield, Mass., 12-14; (Victoria) Holyoke 16-18; (National) New York 19-21.
 Whiting & Burt (Orpheum) Kansas City.
 Wilbur & Girle (Prince) Houston, Tex.
 Wilcox, Rilla & Co. (Crescent) New Orleans.
 Williams & Wo-fus (Palace) New York.
 Williams & Howard (Palace) Ft. Wayne, Ind., 12-14.
 Willing & Jordan (Prince) Houston, Tex.
 Wilson, Gilbert & Co. (Orpheum) Sioux Falls, S. D., 12-14; (Hennepin) Minneapolis 16-21.
 Wilson & Larsen (Fulton) Brooklyn.
 Wilson, Jack, & Co. (Orpheum) New Orleans 16-21.
 Wilson, Frank (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 16-21.
 Wilton Sisters (Majestic) Milwaukee.
 Wintergarden Four (Electric) St. Joseph, Mo., 12-14; (Globe) Kansas City 16-18; (Novelty) Topeka, Kan., 19-21.
 Winton Sisters (Palace) Chicago 16-21.
 Wintons, The (Rialto) St. Louis; (Grand) St. Louis 16-21.
 Wirth, May (Orpheum) Los Angeles 9-21.
 Wise, Thos. (Rialto) St. Louis 16-21.
 Wolman, Al (Orpheum) Vancouver, Can.; (Moore) Seattle 16-21.
 Wonder Girls, The (Rialto) Racine, Wis., 16-18.
 Wood & Wyde (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.
 Worden Bros. (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 16-18; (Orpheum) Fresno 19-21.
 Wright & Willing (Loew) Toronto.
 Wright Dancers (Hennepin) Minneapolis.
 Wyatt's Scotch Lads & Lassies (Keith) Philadelphia; (Maryland) Baltimore 16-21.
 Yamamoto Duo (New Mars) La Fayette, Ind., 12-14.
 Yip Yop Yaphankers (Kedzie) Chicago 12-14.
 York & King (Majestic) Milwaukee; (Palace) Chicago 16-21.
 York Dogs (Auditorium) Quebec, Can.
 Young America (Far Rockaway) Brooklyn.
 Young & Wheeler (105th St.) Cleveland.
 Young, Ollie, & April (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 16-21.
 Zareff, Lee (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Man., 16-21.
 Zelaya (Jole) Ft. Smith, Ark., 12-14.
 Zelds Bros. (Lyceum) Pittsburgh.
 Ziegler Duo (State) Buffalo.
 Zuhla & Dreis (Rialto) St. Louis; (Orpheum) Memphis 16-21.

DRAMATO & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE MANICMATIC OFFICE SATURDAY MORNING TO INSURE PUBLICATION.)

A Bill of Divorcement with Allan Pollock; (Times Square) New York Oct. 10, indef.
 Alias Jimmy Valentine; (Gaiety) New York Dec. 8, indef.
 Ann Christie; (Vanderbilt) New York Nov. 2, indef.
 Bad Guy, with Helen Mackellar; (Majestic) Brooklyn 9-14.
 Bad Man, with Holbrook Blinn; (Walnut) Philadelphia Dec. 26, indef.
 Barrymore, Ethel, Chas. Frohman, Inc., mgr.; (Broadway) New York, 17-18; (Cleveland) 9-14.
 Bat, The (Crescent) Cincinnati 9-14.
 Bat, The (Morosco) New York, indef.
 Bat, The (Adelphi) Philadelphia Sept. 26, indef.
 Behind the Mask; Pittsfield, Mass., 11; Great Barrington 12; Stamford, Conn., 12-14.
 Blossom Time; (Ambassador) New York Sept. 28, indef.
 Bluebird's Eighth Wife, with Ina Claire; (Ritz) New York Sept. 8, indef.
 Blue Kitten, The, with Jos. Cawthorn; (Selwyn) New York Jan. 13, indef.
 Bomba, with Jolson; (59th St.) New York Oct. 4, indef.
 Bringing Up Father, Frank J. Coogrove, mgr.; Tucson, Ariz., 11; Mesa 12; Phoenix 14; Yuma 15; Los Angeles, Cal., 16-21.
 Bulldog Drummond; (Knickerbocker) New York Dec. 20, indef.
 Captain Applejack; (Cort) New York Dec. 29, indef.
 Century Revue; (Royal Alexandra) Toronto, Can., 9-14.
 Charleston, Ruth, Chas. Frohman, Inc., mgr.; (Grand) Cincinnati 9-14.
 Chocolate Soldier; (Century) New York Dec. 12, indef.
 Circle, The; (Selwyn) New York Sept. 12, indef.
 Claw, The, with Lionel Barrymore; (Broadway) New York Oct. 17, indef.
 Cornered, with Madge Kennedy; Atlanta, Ga., 9-11.
 Crucible, The, J. A. Schenk, mgr.; Regins, Can., 12-14; Calgary 16-18; Mt. Hooker 19-21.
 Dandy Dan, with Marie & Marie's Ham-bone; (La Salle) Chicago Dec. 25, indef.
 Danger, with H. B. Warner; (89th St.) New York Dec. 22, indef.

Dardanelle Girls, A. Phillipson-Almond, mng. dir.; (Kimmel) Va., 11; Mountain 12; Mataoka 13; Statesbury 14; Thurmont 16; Hinton 17; Winding Gulf 18; Beseco 19; Glen White 20; S. Charleston 21.
 Dear Me, with Grace LaRue & Hale Hamilton, mng. dir.; Golden, mgr.; Richmond, Va., 9-11.
 Demi-Virgin, The; (Biltmore) New York Oct. 18, indef.
 Dover Road, The, with Chas. Cherry; (Bijou) New York Dec. 23, indef.
 Drafting; (Playhouse) New York Jan. 2, indef.
 Dulcy; (Frazee) New York Aug. 13, indef.
 East is West, with Fay Bainter; (Jefferson) St. Louis 9-14.
 Emperor Jones; (Michigan) Detroit 9-14.
 Enter Madame; (Garrick) Washington, D. C., 9-14.
 Erminie, Thomas Namack, mgr.; Sareport, La., 12-13; Lake Charles 14; New Orleans 15-21.
 Face Value, with Leo Ditrichstein (49th St.) New York Dec. 29, indef.
 Famous Mrs. Fair, with Henry Miller & Blanche Bates; (Nixon) Pittsburgh 9-14.
 First Year, The; (Little) New York Oct. 20, indef.
 Fluke, Mrs., in Wake Up Jonathan, Sam H. Harris, mgr.; Parkersburg, W. Va., 11; Huntington 12; Welch 13; Danville, Va., 16; Winston-Salem, N. C., 17; Durham 18; Raleigh 19; Richmond, Va., 20-21.
 Flop Together; (Hippodrome) New York Sept. 8, indef.
 Gillette, William, Chas. Frohman, Inc., mgr.; (Empire) New York Nov. 21, indef.
 Girl From Greenwell Village, Chas. Frohman, mgr.; Bradford, Pa., 11; Hornell, N. Y., 12; Elmira 13.
 Girl From Broadway, Thos. Aiton, mgr.; Portsmouth, O., 9-14.
 Gold Diggers; (Hartman) Columbus, O., 9-11.
 Good Mornin', Dearie; (Globe) New York Nov. 1, indef.
 Grand Duke, The; (Lyceum) New York, Nov. 1, indef.
 Grand Broxopp, The; (Punch & Judy) New York Nov. 15, indef.
 Green Goddess, The, with Geo. Arliss; (Booth) New York Jan. 18, indef.
 Greenwell Village Follies; (Metropolitan) Minneapolis 9-14.
 Greenwell Village Follies of 1921; (Shubert) New York Aug. 31, indef.
 Hampden, Walter; (Shubert) New Orleans 9-14.
 Happy-Go-Lucky, with O. P. Heggie; (Selwyn) New York Jan. 1, indef.
 Hodges, Jimmie, Musical Comedy Co.; (Orpheum) Detroit, Mich., Dec. 26, indef.
 Hodge, Wm., in Dog Love; (Plymouth) Boston Dec. 26, indef.
 Houdygeot, Twisters Shubert Brooklyn 9-14.
 Intimate Stranger, with Billie Burke; (Henry Miller) New York Nov. 7, indef.
 Irene; (Shubert) Boston Dec. 26, indef.
 Irene; (Wieling) Syracuse, N. Y., 9-14.
 Irish Eyes; (New Lyceum) Baltimore 9-14.
 Janis, Elsie; (Majestic) Buffalo 9-14.
 Just Married; (Nora Bayes) New York April 27, indef.
 Keeping Up Appearances; (Bramhall) New York Nov. 28, indef.
 Kiki, with Lenore Ulric; (Belasco) New York Nov. 29, indef.
 Ladies' Night; (Lyric) Philadelphia Jan. 9, indef.
 Laid Off; (Rialto) St. Louis, Mo., 11; (Shubert) Kansas City 12-14; Topeka, Kan., 19.
 Lawrence 17; St. Joseph, Mo., 18; Sioux City, Ia., 19; Omaha, Neb., 20-21.
 Lawful Larceny; (Republic) New York Jan. 2, indef.
 Leber, Fritz; (Montank) Brooklyn 9-14.
 Life, J. A. Schenk, mgr.; Jackson, Miss., 9-14; Mobile, Ala., 16-21.
 Lightnin' (Road Co.) John Golden, mgr.; (Cort) New York 9-14; Erie, Pa., 16-21.
 Lightnin'; with Fran Bacon; (Blackstone) Chicago Sept. 1, indef.
 Little Old New York, with Genevieve Tobin, Sam H. Harris, mgr.; (Cohan's Grand) Chicago Jan. 2, indef.
 Lohr, Marie, Co. F. J. Tillet, mgr.; (His Majesty's) Montreal, Can., 9-14.
 McIntyre & Heath, in Red Pepper; (Wilbur) Boston Jan. 9, indef.
 Manteil, Robert E., Co.; Milwaukee, Wis., 9-14.
 Marcus Show of 1921, Gayle Burlingame, mgr.; (Tulane) New Orleans, La., 8-14; Memphis, Tenn., 16-18; Birmingham, Ala., 19-21.
 Marjolaine; (Auditorium) Baltimore 9-14.
 Married Woman, with Norman Trevor; (Princess) New York Dec. 24, indef.
 Matinee; (Alvin) Pittsburgh 9-14.
 Mecca; (Shubert) Louisville, Ky., 9-14.
 Merry Widow, Jas. Heagney, secy.; (Illinois) Chicago 9-14.
 Musical Bowlers, with Eddie Cantor; (Garrick) Detroit 9-14.
 Midnight Frolic; (Ziegfeld Roof) New York Nov. 14, indef.
 Miss Lulu Bett, Brock Pemberton, mgr.; (Fift) Pittsburgh 9-14; (Shubert) Louisville, Ky., 15-16; Anderson, Ind., 19; Ft. Wayne 20-21.
 Mitzl, in Lady Billy, F. T. Buell, mgr.; Terre Haute, Ind., 11; Danville, Ill., 12; Champaign 13; Bloomington 14; Peoria 16; Burlington 17; La Fayette, Ill., 18; Cedar Rapids 19; Mason City 20; Ft. Dodge 21.
 Mountain Man, The; (Maxine Elliott's) New York Dec. 12, indef.
 Mr. Pim Passes By; (New Detroit) Detroit 19, indef.
 Music Box Revue; (Music Box) New York Sept. 19, indef.
 Nature's Nobleman, with Louis Mann; (48th St.) New York Nov. 14, indef.
 Nice People, with Francine Larrimore, Sam El. Harris, mgr.; (Cort) Chicago Oct. 24, indef.
 Night Cap, The; (Playhouse) Chicago Jan. 2, indef.
 O'Brien Girl; (Liberty) New York Oct. 8, indef.
 O'Hara, Fluke, in The Happy Cavalier, A. Schenk, Inc., mgr.; Muskegon, Mich., 11; Grand Rapids 12-14; Saginaw 16; Bay City 17-18; Flint 19; Port Huron 20; Lansing 21.
 Olcott, Chauncey, in Ragged Robin, Earl Burgess, mgr.; (Olympic) Chicago Jan. 1, indef.
 On the Beach, with Marie Ryan, Sam H. Harris, mgr.; (Broad) Philadelphia 9-21.
 Passing Show of 1921; (Shubert) Philadelphia Dec. 26, indef.
 Perfect Fool, with Ed Wynn; (George M. Cohan) New York Nov. 7, indef.
 Robson, Mary, in I Pay to Smile, W. G. Snelling, mgr.; San Jose, Cal., 11; Fresno 12; Visalia 13; Modesto 14; (Columbia) San Francisco 15-28.

Ross Machree, with Julia Adler: (Lexington O. H.) New York Jan. 9, indef.
 Royal Fundango, The: (Neighborhood Playhouse) New York, Dec. 31, indef.
 S. S. Knackcity, The: (Belmont) New York Jan. 8, indef.
 Sally, with Marilyn Miller and Leon Errol: (New Amsterdam) New York Dec. 21, indef.
 6-7 of the Earth: (Lyceum) Rochester, N. Y., indef.
 Sidnie Along: (63d St.) New York May 23, indef.
 Six Cylinder Love: (Harris) New York Aug. 26, indef.
 Skin Name: (Central) Chicago Oct. 30, indef.
 Skinner, Otis, Chas. Frohman, Inc., mgr.: (Easton, Pa., 11; Apollo) Atlantic City, N. J., 12-14.
 Smilin' Thru, with Jane Cowl: (Brandels) Omaha, Neb., 12-14.
 Southern-Marlowe Co., Allan Atwater, mgr.: (Great Northern) Chicago 9-21.
 Squaw Man, The, with Wm. Faversham: (Astor) New York Dec. 26, indef.
 Star Frances, in The Eastest Way, A. E. Morgan, mgr.: (National) Washington 9-14; (Nixon) Pittsburg 16-21.
 Tanagerie, with Julia Sanderson: (Casino) New York Dec. 9, indef.
 Ten Nights in a Bar Room, C. B. Anderson, mgr.: (Avalon, N. J., 11; Stone Harbor 12; Wildwood 13; Cape May City 14; Cape May Court House 15; Mauricevton 17; Tuckahoe 18; Petersburg 19; Somers Point 20; Pleasantville 21.
 Thank You: (Longacre) New York Oct. 3, indef.
 Tinney, Frank, in Tickle Me: (Shubert) Cincinnati 9-14; (Lyric) Boston Dec. 5, indef.
 Tip Top, with Fred Stone: (Colonial) Boston Dec. 5, indef.
 Two Little Girls in Blue: (Princess) Toronto, Can., 9-14.
 Tom's Cabin (Kibbles), C. F. Ackerman, mgr.: (Decatur, Ill., 11; Paxton 12; Bloomington 13.
 Up in the Clouds: (Lyric) New York Jan. 1, indef.
 Varsity Shore, The, with Elsie Ferguson: (Hudson) New York Dec. 5, indef.
 Wandering Jew, The: (Hollis) Boston 9-23.
 Warned, David, in The Return of Peter Grimm: (Lyric) Chicago Dec. 26, indef.
 Welcome Stranger, with George Sidney, Sam H. Harris, mgr.: (Lancaster, Pa., 12; Harrisburg 13; Allentown 14; Newark, N. J., 16-21.
 White-Headed Boy: (American) St. Louis 9-14.
 White-Peckock, The, with Olga Petrova: (Comedy) New York Dec. 26, indef.
 White's, George, Scandals: (English) Indianapolis, Ind., 9-14.
 Wild Cat, The: (Park) New York Nov. 26, indef.
 Williams, Bert, in Under the Bamboo Tree: (Studebaker) Chicago Dec. 11, indef.
 Woman of Bronze, with Margaret Anglin: (Benson) Chicago Oct. 31, indef.
 Ziegfeld Follies: (Colonial) Chicago Dec. 25, indef.
 Ziegfeld Frolic, with Will Rogers: (Garrick) Philadelphia Jan. 9, indef.

TABLOIDS
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

All Jazz Revue, Fred Hurley, mgr.: (Orchard) Urbana, O., indef.
 Bene's Hello Girls: (Palace) Beaumont, Tex., 9-21.
 Bona, James, Curly Heads No. 1: (Heuck) Cincinnati, O., indef.
 Bona's, James, Curly Heads No. 2: (Hippodrome) Cincinnati, O., indef.
 Brinkley, Griss, Jack Wald, mgr.: (Camden) Weston, W. Va., 9-14; (Grand) Morgantown 16-21.
 Brown's, Mary, Tropical Maids: (Majestic) Dubuque, Ia., 9-14; (Broadway) Gary, Ind., 15-22.
 Doward's, Virg. Roseland Maids: (Majestic) Enid, Ok., Dec. 4, indef.
 Evans, Harry, Rainbow Girls: (Grand) Minot, N. D., 12, indef.
 Follen, Rev. Lewis, Low Goetz, mgr.: (Family) Rome, N. Y., 9-14.
 Frankford's, Milt, Song & Dance Revue: (Isis) Greensboro, N. C., 9-14.
 Frivolity Girls, E. B. Coleman, mgr.: (Grand) Duluth, Minn., Dec. 5, indef.
 Gladstone's, Jen. Merry Madcaps Musical Revue, Earnest Stewart, mgr.: (Grand) Jacksonville, Ill., 8-14; (Park) Hannibal, Mo., 15-21.
 Gilbert's, Art, Review: (Orpheum) High Point, N. C., 9-14.
 Grady's, Billy, Daffodil Girls: (Idle Hour) Indianapolis, Ind., Nov. 7, indef.
 Hello New York, Arthur O. Huebner, mgr.: (Hippodrome) Leavenworth, Kan., 9-14; (Orpheum) Coffeyville 16-21.
 Humphrey's, Bert, Dancing Buddies: (Magic) Omaha, Neb., Dec. 4, indef.
 Hurley's, Facemakers, Bob Shinn, mgr.: (Grand) Burlington, W. Va., 9-14.
 Hurley's Metropolitan Revue, Frank Maley, mgr.: (Majestic) Greenville, S. C., 9-14.
 Hurley's Down-Town Scandals, Jimmie Van, mgr.: (Piazza) Buffalo 9-14.
 Hutchison Zizaz Revue: (Kyle) Beaumont, Tex., Dec. 26, indef.
 LaMont's Dancing Chicklets: (Bijou) Denver, Col., Dec. 26, indef.
 Leeb, Sam, Mus. Com. Co.: (Gem) Little Rock, Ark., 9-14.
 Lord, Jack, Musigirl Comedy Co.: (American) Mexico, Tex., 9-14; (Strand) Port Arthur 15-23.
 McDonald & Moran's Song & Girl Revue: (Union) Central City, Ky., 9-14; Beaver Dam 16-21.
 Mattie, Johnny: (Sans Souci) Tampa, Fla., indef.
 Munro & Georffin Sunshine Kiddies: (Weurth) Arbor, Mich., 8-14; (Weurth) Ypsilanti 16-21.
 Pate's Steppers: (Lyceum) Memphis, Tenn., indef.
 Pioneer Girls, Greer & Lawler, mgrs.: (New Theater) Beaumont, Tex., Dec. 5, indef.
 Playmates Co., with Elsie Sabow, Ed Harrington, mgr.: (Majestic) Enid, Ok., 9-14; (Murray) Ponca City 16-21.
 Proys, B. M., White of Gayety, Russ Wilson, mgr.: (Casino) Columbus, Ga., 9-14.
 Saucy Baby, E. B. Coleman, mgr.: (Grand) Minneapolis, Minn., Dec. 5, indef.
 Seymour's Saucy Babies, Tommy Seymour, mgr.: (New Capitol) Denver, Colo., Dec. 6, indef.
 Smith's, Bert, Ragtime Wonders: (Morgan) Henryetta, Ok., 9-14.
 Spaulding's, Girls, with Minnie Burke, Walter Reichen, mgr.: (New Bucklin) Elkhart, Ind., 8-15.
 Thomas & Bundy's California Blossoms (Keith's Family) Rochester, N. Y., indef.
 Ward's, Tom, Beauty Bantams: (Yale) Okmulgee, Ok., 9-14.
 Zinn & Lohr Co.: (Empire) Milwaukee, Wis., indef.

CONCERT & OPERA
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Althous, Paul: Portland, Ore., 16.
 Baret, J. V.: Oakland, Cal., 16.
 Case, Anna: Cleveland, O., 13.
 Chicago Opera Co.: (Auditorium) Chicago until Jan. 24.
 Eschro, Tio: Detroit, Mich., 16.
 Flonzaley Quartet: Buffalo, N. Y., 11; Poughkeepsie 14; Portland, Me., 20.
 Friedman, Ignaz: Minneapolis, Minn., 20.
 Gadowaky, Leopold: Denver, Col., 17.
 Garrison, Mabel: New Haven, Conn., 13; Bridgeport 15; Baltimore, Md., 17; Washington, D. C., 19.
 Gluck, Alma, & Efram Zimballist: Denver, Col., 11.
 Granger, Percy: (Aeolian Hall) New York 14.
 Havel, Jacob: Lansing, Mich., 13; Milwaukee, Wis., 17; Des Moines, Ia., 18.
 Hempel, Frieda: (Carnegie Hall) New York 13.
 Hofmann, Josef: (Carnegie Hall) New York 14.
 Hutchison, Ernest: Cleveland, O., 17.
 Joseph, Raymond, Johnson, Eric: Clarksburg, W. Va., 11; Parkersburg 12; Huntington 17; Williamson 18; Welch 19; Gary 20.
 Jones, Ada, & Co.: Cumberland, Md., 11-12; Wm. V. Wa., 13; Petersburg 14.
 Kopp, P.: Martinsburg, W. Va., 17; Charlestown 18; Shepherdstown 19; Berryville, Va., 20; Front Royal 31.
 Kinder, Hans: Ripon, Wis., 12; Milwaukee 15; Beaver Falls, Pa., 20.
 Kouns, Sara & Nellie: Atlanta, Ga., 21.
 Kreiser, Fritz: Syracuse, N. Y., 13; Worcester, Mass., 16; Rochester, N. Y., 19; Columbus, O., 20.
 Luzzi, Carolina: Jacksonville, Fla., 13.
 Liebling, Estelle: (Town Hall) New York 11.
 McCormack, John: Milwaukee, Wis., 13.
 Macbeth, Florence: Boston, Mass., 15.
 Macmillen, Francis: Ft. Worth, Tex., 12.
 Mar, Guy, & Lea: (Pittsburg) Pittsburg, Pa., 12.
 New Castle 13; Cleveland, O., 14; Kenosha, Wis., 16; Brooklyn, N. Y., 21.
 Matzenauer, Margaret: Philadelphia, Pa., 16; Boston, Mass., 22.
 Metropolitan Opera Co.: (Metropolitan O. H.) New York, indef.
 Middleton, Arthur: Dallas, Tex., 20.
 Morini, Erika: Portland, Me., 12.
 Morris, Harold: (Aeolian Hall) New York 11.
 Ney, Elley: Montreal, Can., 12.
 Orstein, Leo: Toledo, O., 17.
 Pavlova, Anna, & Ballet: Denver, Col., 12-14; (Century) San Francisco 16-21.
 Rachmaninoff, Sergi: Dallas, Tex., 11.
 Rapp, Marie: Dallas, Tex., 20.
 St. Omer, Lillian: Choir, E. M. Christianson, conductor: Rochester, N. Y., 11; Syracuse 12; Albany 13; (Academy) Brooklyn 15; (Metropolitan O. H.) New York 17; (Academy) Baltimore, Pa., 18; Allentown 19; (Lyric) Pittsburgh 20-21.
 Salvi, Alberto: Orlando, Fla., 17.
 Samaroff, Olga: Milwaukee, Wis., 15.
 San Carlo Grand Opera Co.: (Auditorium) Los Angeles, Cal., 9-21.
 Schmitt, Almond: Harrisburg, Pa., 12; Pittsburg 18-14.
 Sousa and His Band: San Antonio, Tex., 13; Houston 14; Galveston 15; Austin 16; Waco 17; Ft. Worth 18; Dallas 19; Okmulgee, Ok., 20; Oklahoma City 21.

STOCK & REPERTOIRE
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Academy Players: Haverhill, Mass., indef.
 Alcazar Players: (Alcazar) San Francisco, indef.
 Allen Players: (Metropolitan) Edmonton, Alta., Can., Dec. 4, indef.
 Baker Stock Co.: Portland, Ore., indef.
 Beach-Jones Stock Co.: (Bowling) Minn., 9-14.
 Benton's Comedians: Thos. H. Wood, mgr.: Baldwin, Ill., 9-14.
 Biesty Players: (Yorkville) New York Sept. 5, indef.
 Biesty Players: (Prospect) Bronx, New York Sept. 5, indef.
 Biesty Players: (Steinway) Astoria, L. I., N. Y., Sept. 5, indef.
 Biesty Players: (Gotham) Brooklyn, N. Y., Sept. 5, indef.
 Biesty Players: (Neabitt) Wilkes-Barre, Pa., Sept. 5, indef.
 Bonstelle, Jessie, Co.: (Opera House) Providence, R. I., Jan. 2, indef.
 Bond Stock Co.: (St. James) Boston Aug. 29, indef.
 Broadway Players: (Warrington) Oak Park, Ill., indef.
 Burgess, Hazelle, Players: (Orpheum) Nashville, Tenn., May 9, indef.
 Cline-Davis Players: (Star) Pawtucket, R. I., indef.
 Casey, Tom, Players: (Opera House) New Castle, Pa., Dec. 26, indef.
 Chase-Lister Co.: (Northern), Glenn F. Chase, mgr.: (McCook) Neb., 9-14; Red Cloude 13-21.
 Desmond, Mae, Players: (Metropolitan O. H.) Philadelphia, Pa., indef.
 Edinger, Gertrude, Raymond Cooke Stock Co., Ray Cooke, mgr.: (Lyric) Anniston, Ala., indef.
 Empire Stock Co.: (Hippodrome) Jacksonville, Fla., indef.
 Empress Players: Vancouver, B. C., Can., indef.
 Empress Stock Co.: (Empress) Lansing, Mich., indef.
 Fealy, Maude, Players: (Ohio) Columbus, O., Oct. 10, indef.
 Garrick Players: (Broadway) Camden, N. J., 9-14.
 Glavin, Vaughan, Players: (Loew's Uptown) Toronto, Can., Oct. 10, indef.

Grand Theater Stock Co., Charles Berkell, mgr.: (Grand) Davenport, Ia., Sept. 4, indef.
 Harrison, Chas. & Gertrude, Co.: (Grand) Pueblo, Colo., 17, indef.
 Hawkins, Frank, Players: (Kempner) Little Rock, Ark., Sept. 4, indef.
 Jewett Players: (Dopley) Boston, indef.
 Kelly, Sherman, Players: (Grand) Green Bay, Wis., Dec. 25, indef.
 Kinsey, Stock Co. Williams & Miller, mgrs.: (Arcade) Rochester, N. Y., Oct. 3, indef.
 Leth-Marsh Players: (Texas Grand) El Paso, Tex., Oct. 17, indef.
 Levitt, Jack, Players: (Music Hall) Akron, O., Nov. 24, indef.
 Lewis, Gene-Olga Worth Stock Co.: (Park) Miami, Fla., Dec. 26, indef.
 Lowell Players: Lowell, Mass., Sept. 5, indef.
 Lyceum Stock Co.: (Empire) Salem, Mass., Oct. 31, indef.
 Lyceum Comedy Co., Fleck & Curtis, mgrs.: Hobart, N. Y., 12-18; Sydney 19-21.
 Lyric Players: (Lyric) Asbury Park, N. J., 12-18.
 MacLean, Pauline, Players: (Grand O. H.) Canton, O., Oct. 3, indef.
 Maher, Phil, Stock Co., Phil Maher, mgr.: Wilkes-Barre, Pa., 17, indef.
 Manhattan Players, Paul Hillis, mgr.: Oneonta, N. Y., 9-14; Haverstraw 16-21.
 Manhattan Players: Rochester, N. Y., indef.
 McGrath, Frances, Players: Paterson, N. J., 12-18.
 Morocco Stock Co.: (Morocco) Los Angeles, Cal., indef.
 National Stock Co.: (National) Englewood, Chicago, Ill., Aug. 29, indef.
 Orpheum Players: (Family) Ottawa, Ont., Can., indef.
 Orpheum Players: (Orpheum) Philadelphia, Sept. 5, indef.
 Orpheum Players: Duluth, Minn., May 23, indef.
 Payson Stock Co.: (Follies of 1921) (Hippodrome) Dallas, Tex., indef.
 Permanent Players: Winnipeg, Man., Can., indef.
 Pickett, Blanche, Stock Co.: (Auditorium) Freeport, N. Y., 12-18.
 Payson Stock Co.: (Weller) Zanesville, O., indef.
 Pool Stock Co.: Bridgeport, Conn., indef.
 Princess Players: (Princess) Des Moines, Ia., 12-18.
 Proctor Players: (Harnau-Bleeker Hall) Albany, N. Y., indef.
 Shubert Players: (Shubert) Milwaukee, Wis., Aug. 14, indef.
 Shubert Stock Co.: (Shubert) Minneapolis, Minn., Aug. 21, indef.
 Smith-King Stock Co.: (Raymond) Pasadena, Cal., Nov. 21, indef.
 Somerville Players: Somerville, Mass., Sept. 5, indef.
 Strand Theater Stock Co.: San Diego, Cal., indef.
 Toledo Theater Stock Co., H. Holstein, mgr.: Toledo, O., Sept. 5, indef.
 Vetter, P. P. Gazzolo, mgr.: Chicago Sept. 18, indef.
 Vival, Lola, Players, Adam W. Friend, mgr.: Ogdenburg, N. Y., 9-14; Brockville, Ont., Can., 16-21.
 Wilkes Players: Los Angeles, Cal., indef.
 Wilkes Players: (Deham) Denver, Col., indef.
 Wilkes Players: (Wilkes) Salt Lake City, Utah, indef.
 Wilkes Players: (Wilkes) Sacramento, Cal., Sept. 4, indef.
 Woodward Players: (Woodward) Spokane, Wash., Aug. 28, indef.
 Wright's National Stock Co., Joe Wright, mgr.: Freeport, Pa., 9-11; Ashland 12-14.

MINSTRELS
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Coburn's, J. A.: New Smyrna, Fla., 11; Cocoa 12; Ft. Pierce 13; Ft. Lauderdale 14; Miami 15; W. Palm Beach 16-21; Daytona 22-24.
 Field, Al G.: Harrisburg, Pa., 11; Hagerstown, Md., 12; Cumberland 13-14; York Pa., 16; Lancaster 17; Allentown 18; Wilkes-Barre 19-21.
 Harb's, Jos. C.: Angola, Ind., 11; Kendallville 12; Gary 13-14; Kenosha, Wis., 15; Hammond, Ind., 16; Kankakee, Ill., 17; Ottawa 18; Fairbury 19; Hoopston 20; Bloomington 21.
 Moxey, Jamie W., Minstrel Revue: Erie, Pa., 2-15; Troy, N. Y., 16-30.
 O'Brien's, Neil, Oscar F. Hodge, mgr.: Augusta, Ga., 11; Savannah 12; Macon 13-14; Jacksonville, Fla., 16-17; Albany, Ga., 18-14; Americus 19; Columbus 20-21.
 Welch, Emmett: (Dumont) Philadelphia, Pa., Sept. 17, indef.
 White's, Lasses, Spaeth & Co., mgrs.: Manhattan, Kan., 11; Junction City 12; Wichita 13-14.

BANDS & ORCHESTRAS
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Abbott's, Ruth, Orch., T. R. Vaughn, mgr.: Burlington, N. C., Nov. 7, indef.
 Bachman's Million-Dollar Band: West Palm Beach, Fla., indef.
 Bindl's, M. O.: Pensacola, Fla., 9-14.
 Fuller's, Lawrence, Orch., No. 1.: (Alexandra Ball Room) Hamilton, Ont., Can., Nov. 7, indef.
 Gallatin Six Orch.: (Gallatin Gardens) Uniontown, Pa., indef.
 Higgins, Frank: Marshville, N. C., 9-11.
 Mgr.: (Gib Imperial) Players: (Terrace Garden Inn) Appleton, Wis., until April 15.
 Lankford's Band: (Tremont Hotel) Indianapolis, Ind., indef.
 Masten's, Harry, Orch.: (Municipal Theater) Burlington, N. C., Nov. 7, indef.
 Moonlight Melody Orch., H. E. Kragh, mgr.: (Luna Park) Miami, Fla., Dec. 15, indef.
 Mess' Jazzland Band, W. W. Messmore, mgr.: Hastings, Neb., Dec. 24, indef.
 Newberry, Ben, Frizer, & His Expo. Band: Daytona, Fla., Dec. 26-May 1.
 Neitzel's, Pat, Orch.: (Colliseum) Milwaukee, Wis., Dec. 3, indef.
 Potter's, Chet, Hialto Harmony Five, C. Austin Foster, mgr.: (Elks' Hall) Hartford, Conn., indef.
 Pryor's, Arthur, Band: (Royal Palm Park) Miami, Fla., indef.

Sacco's, Thomas: (Gem) Cairo, Ill., Nov. 7, indef.
 Twentieth Century Boys, Paul B. Goss, mgr.: Jacksonville, Fla., Dec. 23, indef.
 Victor's, James F.: (Alhambra) Breckenridge, Tex., indef.
 Victor's, John F.: (Palace) Breckenridge, Tex., indef.
 Weldeneyer Saxophone Orch.: Huntington, W. Va., 11-14; Atlanta, Ga., 16-17; Birmingham, Ala., 18; Tuscaloosa 19-21.
 Weiss, Morris: Orlando, Fla., 2-14.

BURLESQUE
COLUMBIA CIRCUIT

Big Jamboree: (Gayety) Kansas City 9-14; open week 16-21; (Gayety) St. Louis 23-28.
 Boney Burlesques: Open week 9-14; (Empire) Providence, R. I., 16-21.
 Bits of Broadway: Open week 9-14; (Gayety) St. Louis 16-21.
 Bon Ton Girls: (Empire) Brooklyn 9-14; open week 16-21; (Empire) Baltimore 23-28.
 Big Wonder Show: (Gayety) Pittsburg 9-14; (Lyceum) Columbus, O., 16-21.
 Cuddle Up: (Gayety) Rochester, N. Y., 9-14; (Hastable) Syracuse, N. Y., 16-18; (Colonial) Utica 20-21.
 Finney, Frank, Revue: Open week 11-14; (Gayety) Omaha 16-21.
 Flashlights of 1922: (Gayety) Detroit 9-14; (Empire) Toronto 16-21.
 Follies of the Day: (Empire) Toronto 9-14; (Gayety) Montreal 16-21.
 Folly Town: (Empire) Newark, N. J., 9-14; (Casino) Philadelphia 16-21.
 Golden Crooks: (Olympic) Cincinnati 9-14; (Columbia) Chicago 16-21.
 Greenwich Village Revue: (Empire) Toledo, O., 9-14; (Lyric) Dayton, O., 16-21.
 Garden of Frolics: (Hurlig & Seaman) New York 14; (Orpheum) Paterson, N. J., 16-21.
 Girls de Looks: (Majestic) Jersey City, N. J., 9-14; open week 16-21; (Empire) Providence 23-28.
 Harvest Time: (Gayety) Omaha 9-14; (Gayety) Kansas City 16-21; (Hyperion) New Haven, Conn., 9-14; (Miner's Bronx) New York 16-21.
 Howe's, Sam, Show: (Gayety) Montreal 9-14; (Gayety) Buffalo 16-21.
 Knick Knacks: (Gayety) Columbus, O., 9-14; (Star) Cleveland 16-21.
 Knick Knacks: (Gayety) Boston 9-14; (Columbia) New York 16-21.
 Keep Smiling: (Grand) Hartford, Conn., 9-14; (Hyperion) New Haven, Conn., 16-21.
 Kelly, Lew, Show: (Star & Garter) Chicago 9-14; (Gayety) Detroit 16-21.
 Marion, Dave, Show: (Empire) Albany, N. Y., 9-14; (Gayety) Boston 16-21.
 (Empire) New York 16-21; Brooklyn 9-14; (Empire) Newark, N. J., 16-21.
 Peek-a-Boo: (Gayety) Washington 9-14; (Gayety) Pittsburgh 16-21.
 Reeves, Al, Beauty Show: (Palace) Baltimore 9-14; (Gayety) Washington 16-21.
 Reynolds, Abe, Revue: (Empire) Providence, R. I., 9-14; (Casino) Boston 16-21.
 Singer's, Jack, Big Show: (Gayety) Buffalo 9-14; (Gayety) Rochester, N. Y., 16-21.
 Sybil, Fingles: (Casino) Lyric) Dayton, O., 9-14; (Olympic) Cincinnati 16-21.
 Step Lively Girls: (Gayety) St. Louis 9-14; (Star & Garter) Chicago 16-21.
 Sprung, Widower: (Orpheum) Philadelphia 9-14; (Hurlig & Seaman) New York 16-21.
 Sugar Plums: (Miner's Bronx) New York 9-14; (Empire) Brooklyn 16-21.
 Twinkle Toes: (Star) Cleveland 9-14; (Empire) Toledo, O., 16-21.
 Town Scandals: (Casino) Boston 9-14; (Grand) Hartford, Conn., 16-21.
 Tit-For-Tat: Open week 9-14; (Palace) Baltimore 16-21.
 World of Frolics: (Hastable) Syracuse, N. Y., 9-14; (Colonial) Utica 12-14; (Empire) Albany, N. Y., 16-21.
 Williams, Mollie, Show: (Columbia) New York 9-14; (Casino) Brooklyn 16-21.
 Wild of Gayety: (Orpheum) Paterson, N. J., 9-14; (Majestic) Jersey City, N. J., 16-21.
 Watson, Billy, Show: (Columbia) Chicago 9-14; (Berchel) Des Moines, Ia., 15-17; open week 18-21; (Gayety) Omaha 23-28.

AMERICAN CIRCUIT

Baby Bears: (Capitol) Washington 9-14; Allentown, Pa., 16; Easton 17; Reading 18; Scranton 19-21.
 Bathing Beauties: (Olympic) New York 9-14; (Star) Brooklyn 16-21.
 Beauty Revue: (Empire) Kansas City 9-14; open week 16-21; (Gayety) Minneapolis 23-28.
 Broadway Scandals: Williamsport, Pa., 12; Lancaster 13; York 14; (Gayety) Baltimore 16-21.
 Chick Chick: (Englewood) Chicago 9-14; (Garrick) St. Louis 16-21.
 Cabaret Girls: (Academy) Buffalo 9-14; open week 16-21.
 Dixon's Revue: Open week 9-14; (Park) Indianapolis 16-21.
 Daley, Lena, & Her Kandy Kide: (Gayety) Brooklyn 9-14; (Fifth Ave.) Brooklyn 16-21.
 French Frolics: Open week 9-14; (Academy) Buffalo 16-21.
 Follies of New York: (Lyric) Newark, N. J., 9-14; (Olympic) New York 16-21.
 Grow-Up Babies: (Gayety) Milwaukee 9-14; open week 16-21; (Park) Indianapolis 23-28.
 Girls from Joyland: (Empire) Baltimore 9-14; (Capitol) Washington 16-21.
 Harum Scaram: Schenectady, N. Y., 12-14; (Orpheum) Montreal 16-21.
 Hurlly Bury: Open week 9-14; (Englewood) Chicago 16-21.
 Jazz Babies: (Gayety) Minneapolis 9-14; (Gayety) Milwaukee 16-21.
 Lido Lifters: Scranton, Pa., 12-14; (Lyric) Newark, N. J., 16-21.
 Little Go Deep: (Piazza) Springfield, Mass., 9-14; (Howard) Boston 16-21.
 Mischief Makers: (Empire) Hoboken, N. J., 9-14; (Cohen) Newburg, N. Y., 16-18; (Cohen) Poughkeepsie 19-21.
 Moonlight Girls: (Cohen) Newburg, N. Y., 9-11; (Cohen) Poughkeepsie 12-14; (Piazza) Springfield, Mass., 16-21.

(Continued on page 108)

ADDITIONAL ROUTES ON PAGE 103

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(Continued from page 55)

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CHICAGO

UNDER THE MARQUEE

By CIRCUS SOLLY.

Jimmy Matesen, who last season was ushering on the John Robinson Circus, will emerge this season in clown alley with a bag full of new tricks on the same show.

The Walter Beckwith lions have increased in number. Beauty being the mother of two cubs and Babe three. All are doing well at Louis Rube's quarters on Long Island.

Horace Laird, clown, last season with the Walter L. Main Circus, has been re-engaged for the coming season, making his fourth with that show. Laird is at present in vaudeville with his ring act.

Albert Gaston, the veteran clown who played "Santa Claus" in Peoria, Ill., for five weeks, has gone to Nashville, Tenn., to visit his brother, a musician. Gaston will again be with the Howe Show this coming season.

Walter Beckwith reports that South America is picking up for show business. Emil Schweyer, with his fighting lions, is on the Seguin Circuit, doing well and booked until spring, when he will return to the States for the summer season.

The Walter L. Main Circus ought to get plenty of publicity with Charles Bernard handling the press ahead and Fletcher Smith following up the day of the show. They have ordered plenty of story cuts and mats and look for big returns.

E. E. Bonham's Dog and Pony Show is in winter quarters at Prairie du Sac, Wis. Manager Bonham writes that the show will be enlarged and converted into a trained animal circus, opening some time in March. The show will travel on motor trucks and play one-night stands.

Thomas Whiteside, of the Whitesides, tight wire troupe, is at present doing comedy in the (Quiet) Jack Moore Trio. Mr. Whiteside says that he will be under the white tops again the coming season. William F. Hasebering, tight wire walker, is wintering in Wichita, Kan., after playing twelve weeks of fairs, states Whiteside. The Moore Trio will play the Shrine Indoor Circus at Wichita week of February 6.

Mr. and Mrs. George Reed, leapers, late of the Flying Herberts, and Mr. and Mrs. Paul Sullivan, of the Famous Flying Wards, at their home, Grandview Villa, Lake County, Fla., for two weeks during the holidays. Mrs. Sullivan is a sister of Mr. Reed. Reed is somewhat of a bass singer in that section of Florida. He recently caught two ten-pounders within a few minutes' time.

Fletcher Smith writes that he had a great time in Philadelphia New Year's Day, and took in the Mummers' parade. It was a real big thing, with thousands of richly-costumed men in line, but that the weather was very unfavorable. "Fletch" took in the midnight show at the Gayety burlesque house and it was packed. His friend, George Karlyavagn, saw to it that there was plenty of good cheer before and after.

There were a number of familiar faces behind the different stands at the Ragens Ball, held in the Coliseum Building, Chicago, New Year's Eve. Rox Fiber and Chester Pelke were selling balloons. Slim Gordon taffy apples and N. Gordon McKensie, formerly downtown ticket seller with the Ringling-Barnum Shows, and at present assistant superintendent of the Coliseum, was passing out ice cream sandwiches with the same swiftness as when he passes out the circus pasteboards.

Gus Lambriger, who retired from the road a few years ago and is now confining his activities to operating a picture theater in Orrville, O., recently corresponded with E. S. Hays, of Tampa, Fla., giving the following data relative to the Sells Bros. Circus when it was in Australia: "I was the side-show manager for Sells Bros. and the following attractions: Hanna Raderbvy, fat lady; Bob McCoy, fat man; Little Fincer and wife, midgets; Spreng, skeleton man; George (Pop) Corn, Hall, magician; Mr. and Mrs. Howard, tattooed people; Dan McCure and wife, mindreaders; Harry Clayton, announcer; Mrs. Clayton, the Albino Girl. Sells Bros. was in Australia in 1888-'89, and the W. W. Cole Show in 1882-'83."

Elwood Winte, an oldtimer, writes from Sheboygan, Wis.: "Who remembers Professor Bristol's equine paradox of forty educated horses? This crew played once houses back in the early '90s and packed them in every night."

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The educated horses you see nowadays with every tent show are nothing compared with Bristolow. The show ran two hours and thirty minutes. The prices were twenty-five and thirty-five cents. Of course, a bag of oats could be bought for sixty cents at that time, with the hay thrown in. Then there was the Burr Robbins Circus, featuring a museum of freaks. They were all real freaks—no sleight-of-hand or colored minstrels. It was a real side-show."

Roy Barrett, who was clowning on the Mighty Haag Show, writes that he left the show at Miami, Fla., January 1. He expects to remain in Miami for a few weeks, then go to St. Augustine for a week or two, and on to Philadelphia. He says that Mel's Brown has new paraphernalia made for the coming season. Barrett states that Miss Drew also left the show January 1 and has gone to New York, and that the Georganes departed several weeks ago. The Luna Park (Miami) managers put on a big New Year dance and engaged some of the Haag Show acts. The Morales put on their four acts and went over big. Following their engagement with the Haag Show the Morales will join the John Robinson Circus. Barrett did his dancing doll act in the dance hall at Luna Park.

E. B. Jenkins visited the Mighty Haag Show during the Miami, Fla., engagement, and comments on the show as follows: "Mr. Haag says that this has been the banner week of the season, turning them away at every performance. The program presented is of the highest quality. Among the feature acts are The DeMarlos, for the past six seasons with the Ringling-Barnum & Bailey Shows; Morales Family and Mickey O'Brien. While strolling thru clown alley I met Roy Barrett, late of the Ringling-Barnum Show. He says he is going back next season. I also saw Doc Grant, Frank LeRoy and Spider Mardello. In the menagerie I noticed some fine animals, including three elephants and two camels. Being an overland show I hardly expected to find the baggage stock in such excellent condition. Much credit is due Messrs. Haag and McGuyre for putting together a show of this caliber."

Billy S. Garvie, The Billboard representative at Hartford, Conn., sends Solly a circus bill of Bachelor & Doris' Great Railroad Show, which played Hartford July 4, 1919. Advertised with the show that year was Mel's Brown, part of the arena; Mlle. Elta, contortionist; Mlle. Josephine, female Hercules; Mme. Louise Brown, queen of the side saddle; Mlle. LeBlanch, premiers equestrienne; Mlle. St. Leon, water queen; M. Scarfar, Russian wonder, bundle jockey and equestrian; Siegrist Bros., phenomenal high gymnasts and monarchs of the air; Cardello and Viotorelli, monarchs of the horizontal bars; Luke Rivers, as Old Time Rocks or Pete Jenkins, Clown; Comedian; E. Moran, nest equestrian act ever introduced; Mons. Segriat's college of canine wonders; grand museum, menagerie and side-show; original Australian wild children; Empress, the largest elephant in the world; big eight center pole tent; Prof. Sutton's silver band of thirty pieces; price of admission to all, 25 cents."

I. A. B. P. & B., LOCAL NO. 44

San Francisco, Jan. 6.—The following were elected at a recent meeting of the I. A. B. P. & B., Local No. 44: Peter Harkins, president; O. G. Henry, vice-president; B. A. Brundage, recording secretary; John Berry, financial secretary; Charles Tighe, treasurer; Chester Schular, sergeant-at-arms; A. A. Bianchi, business agent; E. A. Brundage, assistant business agent; G. L. Howard, Peter Harkins and F. Birkensner, board of trustees; Charles Tighe and E. Morrison, executive board; G. L. Howard, J. Birkensner and F. Burley, membership committee; B. A. Brundage and E. Morrison, delegates to the local Labor Council; B. A. Brundage and G. L. Howard, delegates to the local Label Section; A. A. Bianchi, Charles Tighe and B. A. Brundage, delegates to the local Theatrical Federation; M. Holland, Oakland (Cal.) business agent; J. Baumgartner and C. G. Henry, delegates to Oakland Labor Council; O. G. Henry and O. S. Averill, delegates to Oakland Label Section; A. C. Shurtz, O. G. Henry and M. Holland, delegates to Oakland Theatrical Federation.

EMPIRE JUMPING JACK CLOWNS

The circuses which handled large quantities of the Empire Jumping Jack Clowns last season are again calling on the Empire Lithographing and Printing Co., Baltimore, Md., with the idea of arranging for uninterrupted shipments of this merry-making novelty for children. Last year's demand was so great that many weeks passed without anyone being able to receive goods. This concern, however, advises that no one need be disappointed during the coming circus season, particularly if concessioners will act early. Preparations for production are now under way at the factory in Baltimore.

SHOW and CARNIVAL TENTS

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BAG & COTTON MILLS

330 WYTHE AVENUE,

BROOKLYN, N. Y.

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SIXTY-FOOT NEW FLAT CAR

NEW—READY TO MOVE NOW. WILL MAKE LOW PRICE.

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WANTED IMMEDIATELY A REAL PONY AND DOG TRAINER

that can put out real stuff quick. Good stock, good place to work. Will give preference to man that wants summer's engagement. Two Boss Carvensmen that are not hard-headed and set on the big CIRCUS way of putting up a top. IT'S TOO SLOW FOR THIS SHOW; GET THAT! Long season for right men. Performers in all lines for my two shows season 1922. Cowboys and Cowgirls for my WILD WEST departments. NO WOODBEES. You must be able to step off these horses. People in all departments. CONCESSIONS FOR SALE. STATE ALL IN FIRST LETTER TO HONEST BILL, Ada, Okla.

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A few fast, all-round Billers, also 24-Hour Agent, wanted for JOHN ROBINSON CIRCUS. Address ARTHUR R. HOPPER, 703 Crilly Bldg., 35 So. Dearborn Street, Chicago.

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DESIRES FOR COMING SEASON:

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ED. C. KNUFF, General Agent, 35 South Dearborn St., Room 703, Chicago, Illinois. (Write YOUR name and address clear.)

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Circus and Carnival Tent House of America

SIDE SHOW BANNERS

"DRIVER BRAND, THE BEST ON EARTH"

MENTION US, PLEASE—THE BILLBOARD.

RINKS & SKATERS

FAIR PARK RINK, DALLAS

The Fair Park Rink at Dallas, Tex., is enjoying excellent patronage, according to reports, and the management is furnishing patrons clean and wholesome amusement. About 800 skaters attended the rink on New Year's evening and took part in a confetti carnival that kept the fans in great excitement.

Holland Olson is to wear a decorative ring on January 11 against Fred Martini, of Fort Worth.

HAGGARD IMPROVES RINK

D. C. Haggard, of Bowling Green, Ky., has changed the name of his rink in that city from the Eureka to the Coliseum and has made several improvements. The posts have been taken out, giving a clear skating surface. The roof has been trussed, the floor resurfaced and new skates have been installed. These, with the new band organ, make his place complete and the rink is drawing fine business.

JACOB DIEHL DIES

Jacob Diehl, proprietor of the Genesee Roller Rink, Rochester, N. Y., died at his home in Rochester this last week. Mr. Diehl has been engaged in the amusement business for forty years and was known to thousands of Rochester skating fans and others. He was 68 years old.

Mr. Diehl was born in Germany, but spent practically all of his life in Rochester, where he was brought by his parents when he was six months old. Among the enterprises he had operated were the Garden Roller Rink, Premier Park Ice Rink, Aqueduct Skating Rink, and for the last decade, the Genesee Roller Rink. He was a member of the Moose and the Macca-bees. He is survived by his widow, Mrs. Catherine Diehl; a son, nine grandchildren and a sister.

CLEVELAND'S NEW RINK

Reports from Cleveland are to the effect that Judd's Roller Rink, the new rink recently opened under the management of Mr. and Mrs. Harry T. Hayes, fancy skaters, is doing nicely and is winning many friends. Mr. and Mrs. Hayes paid a visit to Music Hall Rink, Cincinnati, during the holidays and had quite a chat with the manager, Al Hoffman. While in Cincinnati they booked Eddie Krahn for a ten-mile skate against Percy (Doc) Smallwood, trainer for the Cleveland Indians, who claims he can run seven miles while Krahn skates ten. He won many laurels for long-distance running both in this country and Europe. He also claims to have taken part in the same sort of race against Clarence Hamilton and Beck Manuel at the Exposition Roller Rink, Pittsburg, winning by two and a half laps; time, 34 minutes. Wonder if he ever saw Eddie Krahn step?

A letter from Eddie Mellon, manager for Eddie Kelly, also states that he has signed a contract to have Kelly compete against Smallwood on January 11.

SKATING NOTES

O. W. Smith, of Nashville, Tenn., is figuring on opening a rink soon in Owensboro, Ky.

Frank and Lillian Vernon write that they have had a very flattering offer to go to the Pacific Coast and may make the trip. They have just signed up with the Associated Free Attractions for twelve weeks of fairs next season.

Rollie Birkhimer states that races will be started at Smith's Rink, Columbus, O., about January 15. The first contest will be a novice race, then amateur, and about February 5 the professional races will start. Rollie has the

Richardson Skates
The first best skate, the best skate today
In any business it is superior equipment which insures profits, and in the rink business it is Richardson Skates which earn real profit.
WRITE FOR CATALOG TODAY.
Richardson Ball Bearing Skate Co.
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The DEAGAN UNA-F ON
PROVIDES THE IDEAL MUSIC FOR SKATING RINKS.
Played same as Piano, but has fifty times the volume.
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REPAIR DEPT. EXPERT REPAIRMEN All Work Guaranteed NOW IS THE TIME
STORAGE DEPT. ABSOLUTE PROTECTION
FREE OF CHARGE
THE RUDOLPH WURLITZER MFG. CO., NORTH TONAWANDA, N. Y.

"CHICAGO" Racing Skates
used and endorsed by the fastest skaters. We manufacture and make prompt shipment of repairs for most make of skates.
CHICAGO ROLLER SKATE CO., 224 N. Ada Street, CHICAGO, ILL.

BAND ORGANS OF QUALITY
Write us for Catalog, Prices and Terms.
NORTH TONAWANDA MUS. INST. WKS. DEPT. OF RAND CO., INC. NORTH TONAWANDA, N. Y.

H. A. SIMMONS
Exhibitions and Roller Rink Entertainer of merit, classy and refined. A booster for your business. For open time wire, write in care Music Hall Roller Rink, Cincinnati, Ohio, all this week. / Permanent address, care Billboard, Cincinnati, Ohio.
highest praise for the skating of Reynolds and Donegan Company, who appeared at the Columbus Keith house the last week in December. "They use the small mat," says Rollie, "as one would use a large rink, without the least fear, performing stunts that are really good. The act went over big and held the audience to the finish."
On her recent trip South Adelaide D'Vorak played a week at Dreamland Rink, Healdton, Ok., followed by a week at Joyland Rink, Little Rock, Ark., and spent a few days at Hot Springs before returning to her home in Cleveland, O. She was forced to decline an engagement at Eldorado, Ark., in order to get home for Christmas. Miss D'Vorak will soon start a post-holiday trip thru Pennsylvania and New York State.
In an amateur one-mile match race at Music Hall Rink, Cincinnati, on the night of December 24, Russell Golden, Cincinnati amateur champion, and Frank Hess, contender for the last two years, competed. Hess touched Golden on the back while making the turn, causing Golden to fall. The judges disqualified Hess, but the management wanted to give the people a race for their money and the boys agreed to skate another mile. Before the race went six laps Golden passed Hess and opened up at top speed, which caused Hess to retire on the seventh lap. Time, 3:11 1/4—slow time, but this was the first race of the season and the boys were not in good shape.
Judd's Rink, Cleveland, and Music Hall Rink, Cincinnati, were closed the first week in January owing to poultry shows being held in both rinks.
Requests have been received for the present address of Baby Margaret Chapman and the Skating Macks.
A recent letter from Charles (Chick) Steadman says he may take the lease on a park in

three days the Philadelphia engagement was abruptly terminated and the show took to the road. "Pop" and Cal Towers are about tied in point of active service under the white top. Cal writes from Muscatine Ia., that he passed a pleasant Christmas, but his health is none too good, and he has retired from the circus game for good. For 30 years in succession Cal was with the Robinson Show and of late years has been with the Sparks Circus until two years ago, when he retired, but at that time with no intention of making his retirement permanent.
GREEN WITH INDOOR SHOW
Cy Green, the Rube, is among the clown contingent with the Shubert Mid-Winter Indoor Circus playing Shubert theaters. Others are Spader Johnson, Kennard and Hart, Eddie Nemo, Hart Bros., I. M. Nelson, Paul Jerome, Roy MacDonald, Alec Gerber and Leon Marshand. Green has not as yet decided with what show he will be connected next season, but says that he will be with one of the big circuses.

BILLBOARD CALLERS
(Continued from page 66)
Ringling-Barnum Circus this season, which will be more than he ever had before.
B. H. Russell, Captain Louis Sorcho, Dr. T. J. Quinley.
John J. Stebler, owner and manager Star Light Shows, in town on a day's business tour from his home in Stamford, Conn.
John Brunen, Says after visiting his winter quarters he is fully convinced the Mighty Beris and Col. Francis Ferrari Shows will be the finest equipped organization on tour this season.
May Wagner, Says she has had a busy season playing vaudeville and fairs.
Billy Brown, Says holiday business for his flower and bird store was great and he has no inclination to again ride a motordrom.
Fred Phillips, Predicts a good season for the Eastern States Carnival and Circus, Inc., of which C. F. Garland is treasurer.
O. J. Smalley, in the brokerage business. Was accompanied by Maurice B. Lagg, Sidney C. Ansell and A. D. Matfield, of the Universal Theater Concession Company, of Chicago, just before Mr. Ansell sailed for Europe.
Wm. Dauphin, concessioner, to report Henry Meyerhoff broke his collar bone while en route to Europe, and that he will return to New York from Berlin at an early date, due to the mishap.

OUTDOOR FORUM
In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.
Turner Falls, Mass., Jan. 3, 1922.
Editor The Billboard:
In your December 31 issue, under the heading of "Blotner Bros.' Shows," appears: "Mike Troy, who successfully piloted this caravan last season, has been re-engaged in the same capacity."
I wish to state that Mr. Troy signed up with North's Exposition Shows some time ago and will pilot same for 1922. He will act as general agent.
(Signed) BILLY NORTE,
General Manager North's Exposition Shows.

MARK M. CAMPBELL

EXHIBITIONAL AVIATION
BALLOON ASCENSIONS AND PARACHUTE DROPS
AVIATION IN 1811

The Aerial Age Weekly tells us that a student of physics in Hobart College, Geneva, N. Y., doing research work in the college library, unearthed evidence that the art of flying was discovered before the days of Langley and the Wright Brothers. In a newspaper of September 11, 1811, the following story appeared:
"The art of rising and moving in the air by means of wings continues to engage the attention of a number of persons in Germany. At Vienna Watchmaker Degen, aided by a liberal subscription, is occupied in perfecting his discovery. He has recently taken several public flights in the Dreter. At Berlin Claudius, a wealthy manufacturer of oil cloth, is engaged in like pursuits; he rises in the air without difficulty and can move in a direct line, at the rate of four miles an hour, but his wings are unwieldy and he cannot turn around in them.
At Ulm a tailor named Berblinger announced on April 12 that he had, after great sacrifice of money, labor and time, invented a machine in which he would, on the twelfth day, rise in the air and fly 12 miles."
AERIAL PROGRAM PLEASES CROWD AT PASADENA, CAL.
Pasadena, Cal., Jan. 4.—An aerial program was given here recently by Babe Kallisek, who changed planes and otherwise thrilled and entertained the people of Pasadena to the very limit. Gladys Roy was given the opportunity of being the first woman to make a parachute jump with an Irving chute west of the Mississippi. Frank Tommick and Mark M. Campbell took her up in the plane. She leaped into space at a height of six hundred feet, landing within fifty feet of the automobiles on the runway.

Dare-devil Campbell has acquired fame in the outdoor show world as an aerial acrobat, and fair and park managers speak very highly of his work. Campbell is making his headquarters at the Crawford Airplane Company, Venice, Cal., where he has been stunting before the camera, being under contract to the Nolan corporation. He will add other novelties to his act during the 1922 season.

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(Issued Every Month)

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Ladies' Basket Top Setting, with Lenz-Dan-ersent's Famous Egyptian Im. Diamonds, the world's greatest white stone. The ring is gold-filled and sells on sight. It's a world bester. Hurry up and get your share of this big seller.



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Each ring is set with a 1/4 Egyptian Im. Diamond, and every stone guaranteed perfect.

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YOU CAN MAKE MORE MONEY WITH THESE GOODS

Per Gross. Scented Sachet, small size... \$1.05
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Court Plaster, best grade... 1.75
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Prompt shipments always. Average 50% profit on each sale. Sample package, 25c. FANTUS BROTHERS, 1315 S. Oakley Ave., Chicago.

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\$10.00 A DAY EASY

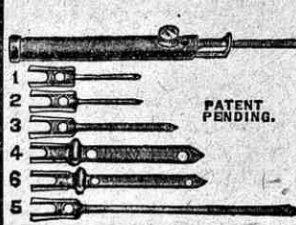
Selling our big "HELP THE UNEMPLOYED" Package. Contains 10 useful Household Articles, Big Dollar Flash. Costs you \$2.00 Dozen... \$15.00 Hundred. Sell for 50c, 75c or \$1.00. "Help the Unemployed" appeal printed on label and cut price means quick sales everywhere. Average 50% profit on each sale. Sample package, 25c. FANTUS BROTHERS, 1315 S. Oakley Ave., Chicago.

PAPER MEN

Liberal proposition for experienced producers in Kansas, Nebraska, Colorado, New Mexico, Texas, Louisiana, Mississippi, Arkansas and Oklahoma. Write for details and tell me who you are. F. AL PEARCE, 504 E. O. Lne Bldg., Kansas City, Mo.

THE NEW PERFECTED ORIGINAL PARISIAN ART NEEDLE 6-POINT IS READY THE ONE YOU HAVE BEEN WAITING FOR

Our new ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery, from the finest silk thread to all sizes of yarn and carpet rag. The ORIGINAL PARISIAN NEEDLE is made of nickel silver and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. Our new needle is now perfected so the gauge will not slip or handles spread. NOTE IMPROVEMENT ON SHANK OF POINTS. This is one of the great improvements we have made.



PATENT PENDING.

LOOK! LOOK!! HAVE A LOOK!!!

NOTE NEW REDUCED PRICES:

Needles complete with 4 points, Numbers 1, 2, 3 and 4, \$20.00 per 100 in 100 lots.

Send \$1.00 for sample of our new 6-Point Needle, with full instructions and particulars, together with a Roso Bud worked sample showing the beautiful work. And, better still, send \$2.25 for agent's complete working outfit, consisting of one 6-Point Needle and one full size Pillow, stamped on good material, tinted in colors to work; also four balls of best thread to work same, and your pillow started, showing how to do the work.

NUMBER 5 AND 6 POINTS, \$2.50 PER 100. 25% cash required on all orders. Invoice C. O. D. Get busy, folks: now is your chance to make a cleanup. This new 6-Point Needle sells five to one against any other Needle on the market. Write today.

Parisian Art Needle Co.,

208 Traders Trust Bldg., 305 So. La Salle St., CHICAGO, ILLINOIS. WE HAVE NO BRANCH OFFICES.



PIPES

by GASOLINE BILL BAKER.

You indoor demonstrators in the North—how you comin'?

From reports there will not be so many department stores catering to demonstrations this winter.

With a little tough pickin's during the cold months the lads will not have cause to become "loggy," and should be full of pep for the spring and summer campaigns.

Three esteemed representatives of the leaf fraternity were recently seen in Dothan, Ala. The trio consisted of J. W. Cunningham, "Dusty" Rhodes and E. S. Bennett, and business for them seemed very good.

Hear that Max Allen and G. T. Griffin, of the paper frat., have gained the sobriquet of "champion ladder climbers" of the Pacific Coast, at least they have not yet missed a carpenter or painter in the State of California.

'Tis said there has been quite a gathering of the paper boys in "Old Arkansas," and especially at Dermott, where cutting up dough might be found. Duke Boyie, Archer, John Steiler, Ed Dionne, F. Gley, F. O. "Frenchy" Herbert.

Any of you boys making Branchville, S. C., don't forget to look up Songster Baker (Or second thought, never mind—he'll make his presence known.) An eccentric personage is Soumy, but all the natives are his friends—treat 'im right.

William Clark has been working needles around Dallas, Tex., during forenoons, and is thinking of adding another line for afternoon work (would advise you seeing some of the paper boys working in that territory relative to your inquiry, William.—BILL).

See where George L. Dobyns, the carnival man, has figured out why the past year was decidedly "off"—1921 added together makes 12. Now there's some consolation for the superstitious knights of the tripe and keister, auto or otherwise; so celebrate, men; celebrate!

Thomas Patterson postcards: "Am down in the wilds of this State (Texas) with a big crew of scholarship workers, and it's the bunk. There's a dozen crews down here and more coming. Just stay where you are, boys, if you can, altho Arkansas is somewhat better than this territory."

E. B. Bruce, of the Bruce Comedy Company, is taking things rather easy in Chi, this winter. He has been sticking to oil and herbs and has several drug stores lined up, which helps while he lot, opines E. B. Again to the road in a few months, eh, Doc? Why not put out an "opry" for the winter season?

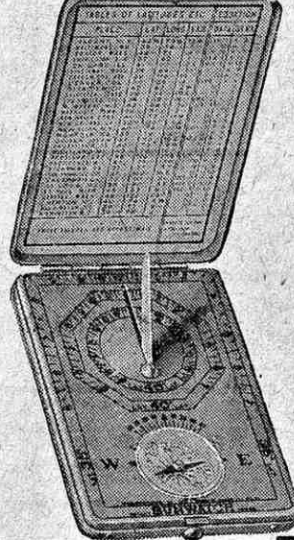
Did you ever ask a fellow if he knew several parties, and on the mention of individual names he scratched his head and pondered (?), and, when you mentioned some well-known trait or stunt of each his face seemed to light up with sudden recollection of—all about all of them? Did you? Strange old world, "ain't" it?

Earnest Fairman has been operating three outdoor art needle demonstrations in Quincy for the past ten weeks, and last week reported good returns from the holiday trade (no pitches, just stands on the markets). Among his demonstrators were Lawrence Mangus and wife and Bill Healy. Earnest expects to finish the winter in the Queen City.

It might be well, in behalf of some of the boys who have not seen the matter mentioned previously in this and other columns of The Billboard or in the newspapers, to call attention to the fact that the war tax has been removed on proprietary medicines and toilet articles (no stamps now required), also on railroad fares and freight and express charges.

O. K. Zebell says he again worked Chicago with toys and pitching before Christmas and that all the boys got some jack, but he doubts that the free permits "won't" be so easily gained next winter, owing to some of the lads, especially in the Loop district, who left their locations in a filthy condition, altho most of the boys worked clean and kept their locations clean.

Recent news from the McQuinn Family was that their show had closed on December 17 for the holidays, with intention of reopening on January 4. Old Santa was good to the mem-



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Made of Brass, No Wheels, Looks Like \$5.00 Article

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RETAIL DRUG STORE PRICE, \$3.50.

Size of Box, 6x12 inches.

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and get some of the REAL MONEY with my Button Set and Razors and other Specialties.



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THE FAMOUS AUSTRIAN "MANOS" SELF-FILLING FOUNTAIN PEN

\$13.50 PER GROSS



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3-Leaf Magazine Clutch Pencil, with Ring on end to attach to Chain. Per Gross, \$9.00. Headquarters for Fountain Pens and all Streetmen's Goods and Demonstrators' Supplies.

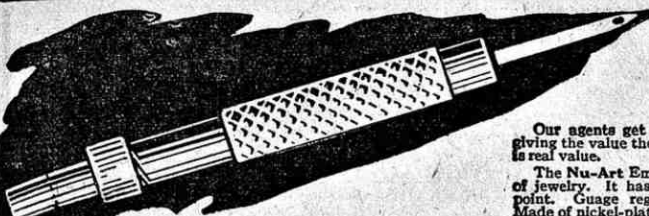
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NU-ART NEEDLE

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O. N. T. and Star brand Perle cotton, sizes 3 to 5, all colors 90 cents per box of 12 balls.
Agent's outfit, one box cotton, one needle, one pillow top, and complete instructions for \$1.50.
Specify whether you want Daisy or Nu-Art needle.

Our agents get the business today because they are giving the value the public demands. The Nu-Art Needle is real value.
The Nu-Art Embroidery Needle is silvered like a piece of jewelry. It has a sure grip, chased handle. Perfect point. Gauge regulates stitches. No wires, no tin. Made of nickel-plated brass. A child can operate it.
Makes French Knots, chenille work, velvet effect, raised embroidery, box stitch and fringe. Directions with every needle. Prices to agents:

The Daisy is our 50 cent size needle. Carry it to push where you can't make dollar sales. Prices to agents:

.30 for sample	\$75.00 per 500
\$15.00 per 100	\$150.00 per 1000

We also make 12 designs in pillows, scarfs, and centers on heavy tan crash, in peacock, bluebird, rose, flower, indian head and conventional designs. Prices as follows:

Pillow tops on heavy tan crash	\$2.50 doz.
Scarfs on heavy tan crash	3.75 doz.
Centers, 36-in., on heavy tan crash	4.50 doz.

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Potato Peeler and Vegetable Parer



B-1170

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NEW TOP

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NEW STOCK
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Deposit required on C. O. D. orders.

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NEW PRICE LIST

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12-Hole Push Card.....	\$1.70	45-Hole Push Card.....\$4.65
14-Hole Push Card.....	2.15	50-Hole Push Card.....4.95
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16-Hole Push Card.....	2.50	60-Hole Push Card.....5.39
20-Hole Push Card.....	2.85	65-Hole Push Card.....5.65
25-Hole Push Card.....	3.25	70-Hole Push Card.....5.65
30-Hole Push Card.....	3.60	75-Hole Push Card.....4.40
35-Hole Push Card.....	3.90	80-Hole Push Card.....6.40
40-Hole Push Card.....	4.25	100-Hole Push Card.....6.40

We manufacture Push, Sales, Poker and Baseball Seal Cards to your order.
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HEAVIEST STOCK UNBREAKABLE FINEST AMBER COMBS QUALITY

REVISED PRICES

56312—Dressing Comb, Coarse and Fine.....	\$21.00
56313—Barber " " All Course.....	13.80
59130—Fines.....	18.80
58216—Pocket Leatherette Metal-Rim Slides for Combs.....	1.50

If you want to make money handle the used by original demonstrators. Send for our Sample Assortment and convince yourselves of quality and weight by comparing with other lines. Sample Assortment, \$1.00, prepaid. THE COMB HOUSE OF AMERICA, 7-9 Waverly Pl., New York City.

bers, not one of the nine being overlooked, each receiving a present. The most talked-of of the gifts were a fine xylophone and a saxophone, which will be notable assets to the musical programs.

James D. Watson shoots a few lines on the Magic City (Miami, Fla.) and says that W. L. Haywood and John Collins, formerly of pen fame and later of other lines, are located there for the winter. These boys, according to Watson, expect to connect with one of the largest real estate firms operating in the Miami territory and were looking forward to numerous sales before time to take the road in the spring.

Dr. Frank A. Latham has published a collection of formulas, receipts, etc., a twenty-eight-page booklet, with a heavy cover, entitled the "Franklyn Home Formulary," and it is a crackjack makeup. Big is in receipt of a copy of the book from Frank, and for which he extends to the veteran med. man his thanks. Had heard that Frank A. was working on the production, but was not aware that it was completed.

Yep, the firm of Parkwood & Pariser is still in the United States, altho Parkwood has been in Baltimore, Md., and Pariser in Texas. Harry (Pariser) expects to land in Los Angeles in the near future. He writes: "I am handling white stones and have been doing well, altho the most of the towns in Texas are closed—I've operated in doorways. It's lonesome traveling alone, but The Billboard keeps me company."

On New Year's Eve Dr. and Mrs. F. E. Beach gave a birthday party in Columbia, S. C., to their old friends, Dr. D. Rosenthal and F. E. Martin (the informant did not state whose birthday was being celebrated). Those present, besides the ones mentioned, were Dr. and Mrs. John Emerson, Mr. and Mrs. Joseph Wilson, Mr. and Mrs. Haig, Joseph Briscoe and Chas. Campbell. Mrs. Beach prepared the cake, which was greatly enjoyed, and a good time was had by everybody.

O. R. Johnson reports the leaf going very well in and around Los Angeles, which sounds pretty good, especially from a married man of about five months. Other comment from O. R. was that, after reading recently that M. L. Murphy and H. T. Hogan had their "noses pointed toward Los Angeles," the boys at La O. R. opine that Murphy and Hogan must have failed to follow the dictates of their smelling appendages. Oh, well, "Murph" and H. T. both say that Minneapolis is a good town. What's that?

Frank H. Carr returned to Norfolk, Va., for the holidays. A part of his letter follows: "I saw the article in 'Pipes,' written by Harry DeForrest, wherein he mentions the time I was in Philadelphia with the Kickapoo. Frank H. was right, all but one thing, Dr. Harding did not lecture for me, as I always did my own lecturing. Dr. Harding had another party. If I am not mistaken I met DeForrest here back in the States. He was there traveling by wagon and giving some kind of a musical entertainment—that was in Connecticut (I think Harry is a "Nutmegge"—so am I)."

From Dr. F. L. Morey of Vito-Lax fame, Dallas, Tex.: "I intended sending a pipe for the Xmas number, but was too busy, so I will shoot one now. First, I am very glad that conditions are as good as they are, and that we are all alive. I had a delightful summer and was glad to get back into the harness and I find that we have to work harder than we used to, but as long as we get the business why should we care? Texas was hard hit, for being a back in this section of the country, that staple made it hard on the farmers. The boys who worked doorways and the demo. did very well and they have a few dollars to help keep the ole wolf from the door. I am working in coupons thru the drug stores, and while it is slow, I have no room to kick, but just keep on with the work. Everyone is looking for a grand opening next summer, and I do hope that better conditions will prevail for all. Old Billyboy looked good, all dressed up in its holiday dress, and I am sure glad to get it each week."

W. G. (Dad) Jackson writes from his home town, Shawnee, Okla.: "There seems to be quite a bunch of the knights in Oklahoma City, including Noonan, McCoy, Lewis, Mr. and Mrs. Adams and others, and all seem to be getting by for the winter. There has been little rain in this section of the country and prospects for a wheat crop are bad, which may affect business next summer. I met Dr. Laird and Dr. Wilcox at Altus, both looking good. Dr. Laird is doing office work and remaining from one to three days in a town. Everybody knows him in the western part of this State. Wilcox is selling med. and is doing very well.

AGENTS \$175

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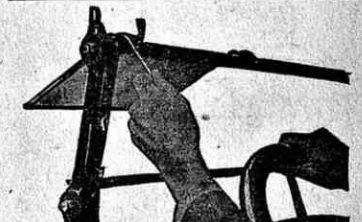


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You get the interest with the free Shears. Walter Harris Sold 800 boxes in 6 Weeks. Profit over \$106 a week. Total retail value of \$4.60. A real bargain at \$1.75. ACT NOW! Sells like hotcakes year 'round. A baby could sell Lucky 11. Don't delay a minute. Save time.
Send \$1.75 for complete outfit including display case. Special to BILL Board Readers, 10 boxes case. Display and display case FREE for \$8.50. ACT NOW, 10 shears and display case FREE for \$8.50. ACT NOW, E. M. DAVID CO., DEPT. 9112 CHICAGO, ILL.



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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. Big Candy Booklet Free. W. HILLYER BAUGSALL, Drawer 42, East Orange, New Jersey.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

(Continued on page 70)

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

MONSTER RIDE

Is Planned for Venice Pier—New Company Formed To Finance Enterprise

Los Angeles, Jan. 3.—A monster new ride, to be known as "The Flying Circus," is to be installed at Venice Pier for the 1922 season. A new company, the Securities Amusement Engineering Corporation, having in its personnel such men as E. K. Woods, superintendent of the William Wrigley interests; John Metzger and Harry Chandler, of the Los Angeles Shipbuilding Company, has been formed for the purpose of building the new ride, which is said to be the last word in thrilling and sensational amusement devices.

"The Flying Circus" is the creation of Mr. Metzger, and the first one will be installed on the Kinney Pier, occupying all of the space from the California Theater to the ballroom. The airplanes to be used will be exact models of foreign passenger carrying planes, and the sensation will be exactly that of a real airplane ride, since the "ships" will be loaded directly from the ground and will start under their own power. The gearing is from the bottom, instead of from the top, as in the present "captive airplanes," which, incidentally, these do not resemble. The passenger in the "ship," which is designed as a luxurious, closed, eight-passenger limousine, will not know when they cease running on their own power and are picked up from the tower. When they leave the ground the sensation is that of an airplane, and while they are in full swing the power is suddenly shut off and they take an absolutely straight nose dive, dropping thirty feet before they are picked up again. There are three of these dives to a ride.

Fred Sargent To Manage

According to Fred Sargent, who is resigning as manager of concessions for the Abbot Kinney Company to undertake the directing management of the ride, the work of piling and decking for the ride will start at once. Twelve airplanes, to cost a total of \$10,000, are now under construction at the plant of the San Pedro Marine Engineering Corporation, and it is hoped that the ride will be in operation by Easter, or, at the latest, Decoration Day. The company is a closed corporation, with absolutely no stock for sale.

It is not suggested by any one connected with the new company that William Wrigley is interested, but the fact that E. K. Woods, who is Wrigley's superintendent, is secretary and treasurer of the company is causing a renewal of the many rumors connecting Wrigley with the Venice pier.

Among the introductory features of the new ride will be an advertising campaign which will be unique and effective. One of the airplanes will be driven around the State under its own power, advertising the "Flying Circus ride on the pier at Venice, Cal."

"We will have our ride so arranged that we can load six ships on the ground while six ships are in motion," said Mr. Sargent. "Or we can send up only as many as we actually need. It is interesting to note that practically all of the new rides have originated in the West—here in Los Angeles. The first 'Flying Circus' will be installed at Venice, and then twelve of them will be installed at various parks throughout the East. Thornton Kinney gave the ride its name."

A new make of ferris wheel will also be installed by the company a little later, Mr. Sargent said.

The Witches Waves formerly operated on Surf avenue, Coney Island, N. Y., has been sold to the Ocean Pier Corporation, Ocean Beach, Cal.

VAN ANTWERP BEACH

To Be Developed as Pleasure Resort

Syracuse, N. Y., Jan. 5.—Van Antwerp Beach at Boyesen's Bay, Onondaga Lake, popular summer resort, has passed out of the hands of the Van Antwerp family and into those of a syndicate, which will develop the park into a summer resort.

The property sold for \$15,500. Plans have already been made for a large summer resort to eclipse any of the places near Syracuse.

Strained relations between two Van Antwerp brothers are given as the cause for the sale, owned by three brothers.

The syndicate that bought the property is composed of these men: Phillip Cohen, Harris Lavine, Moe Abramson, Horace and Myer Fleisher and Attorney Gerson Rubenstein, all of Syracuse.

COL. ZIMMERMAN MANAGER

Cleveland, O., Jan. 4.—At the annual meeting of the board of Luna Park Col. O. X. Zimmerman, Mayor of Euclid Village, was elected manager of the amusement park. Col. Zimmerman held this post before entering war service. Since his return he has been vice-president of the Cleveland Trinidad Paving Company.

FOREST PARK, DAYTON, O.

Larry H. Reist, director of amusements and publicity director of the new Forest Park, Dayton, O., writes that Vellie Markey, owner and manager of the park, is busy superintending a corps of workmen in building entrances, roads, drives, a large dining hall, rustic bridges, bungalows, etc., in preparation for the opening of the park about Decoration Day.

OPTIMISTIC OVER NEW SEASON

John A. Miller, of the firm of Miller & Baker, has just returned to his home at Homewood, Ill., after an extended trip thru the East, where he had been called for the purpose of obtaining ground plans and other data on several new amusement park enterprises, as well as for the purpose of looking over a number of locations for new "Miller" amusement park devices.

Mr. Miller states he expects to be closely confined to his workrooms for the next several weeks, owing to the volume of business obtained by Miller & Baker during the convention, as it has always been Mr. Miller's practice to give every amusement park or park device designed by his firm his personal attention. The most pleasing feature of Mr. Miller's trip was the inclination shown by various park owners and operators to start work immediately. This Mr. Miller attributes to their desire to take advantage of the present low cost of material and labor, and speaks well for the success of the coming season, as in all lines of business Mr. Miller found a most optimistic spirit prevailing.

Harry O. Baker is busily preparing for a contemplated extended trip thru the South, where he expects to visit Washington, Philadelphia, Baltimore, Bristol, Pa., Hartford, N. J., and several other points, with the express purpose of closing contracts for many new developments in this field.

The Miller Under Friction Coaster, now being installed by Miller & Baker at Burlington Island, is rapidly nearing completion, and during his stay in this territory, Mr. Baker contemplates laying out many new devices at this resort, as it is the intention of the owners to make Burlington Island one of the most modern and attractive resorts in this part of the country.

UZZELL COMPANY DIVIDEND

In a year like 1921, characterized by the suspension of dividend payments by many manufacturing companies which had regularly declared annual dividends, and when many less fortunate organizations face or have already been forced into bankruptcy, such corporations as do pay dividends stand out like beacon lights on solid Gibraltarian rock.

Rudyard S. Uzzell has had the gratification of declaring further dividends. The R. S. Uzzell Corporation's stockholders have received a substantial 1921 dividend payment and the members have, in turn, again pledged their continued faith in the excellent judgment and optimistic commercial conviction that has placed the well-known manufacturer of Frolies and Aeroplane Circle Swings in the solid niche that he occupies among carnival and park riding device makers.

The Uzzell Corporation Shops met all December deliveries on time, it is announced, and an early 1922 shipment is well in hand. Mr. Uzzell declares that promptness, fairness, soundly engineered product and square dealing promise the continuance of good business through 1922.

GOODING PLANS PARK

Cleveland, O., Jan. 14.—A new amusement park for the Cleveland district expected, according to present arrangements, to be ready in time for operation next summer, is being planned by John Gooding, of Rockport, O. The property will be developed in West Park, along Riverside Road, overlooking the Rocky River Valley. A swimming pool will be a feature, and later on the unique attractions that will make the park distinctive may be announced. The project is expected to cost around \$150,000, and will be developed under direction of Herman Smith, West Park contractor.

PARK NOTES

Lauterbach & Rhodes have purchased Carsonia Park, Reading, Pa., and will at once begin alterations.

Pinto Bros. have shipped to Venice, Cal., two miniature airplane swings, to be operated there by Al Mussen, formerly of Luna Park, Coney Island.

W. E. H. Thaller, manager of Hillside Pleasure Park, Belleville, N. J., who died in December, was the founder of Hillside Park and one of the oldest park men in the business. It is stated that his death will make no change in the policy laid out by him for the park's conduct. At the time of his death he was making arrangements for a new coaster and other riding devices. He had just closed a contract with Barney Demarest to put on a Wild West show for the season of 1922.

THE PATRONS OF OVER THE FALLS

(That Great Laughing Riding Device)

always say it's the best thing in the park—that's the secret of the Amazing Repeating Qualities of "Over the Falls."

Give them something they like and you will get the money.

\$2,224.80 Gross Receipts in One Day!

\$6,339.53 Gross Receipts in One Week!!

Now selling outright and free from royalty.

OVER THE FALLS CO. (Inc.)

LYTTON BUILDING, CHICAGO, ILL.

A NEW INVENTION—Patented November 15, 1921.

"Game of the Aces"

BOMB DROPPING AEROPLANES SINKING SUBMARINES

The classiest, flashiest and positively the fastest and biggest money-making device ever known. A thrilling, far-reaching and all-absorbing game of SKILL. Write for illustrated circular today.

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WANTED—Canadian associate and manufacturer.

WANTED, RIDES

Forest Park Amusement Company Offers Attractive Long Leases for Several Good Rides.

Address H. W. WRIGHT, Manager, Forest Park Amusement Co., Forest Park, Ill.

Why Experiment and Take Chances When You Can Buy an Improved

DODGEM

PORTABLE or STATIONARY

The SURE money getting repeater of all repeating rides.

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CONCESSIONAIRES NOTICE

WE HAVE SEVERAL RIDES FOR SALE IN A

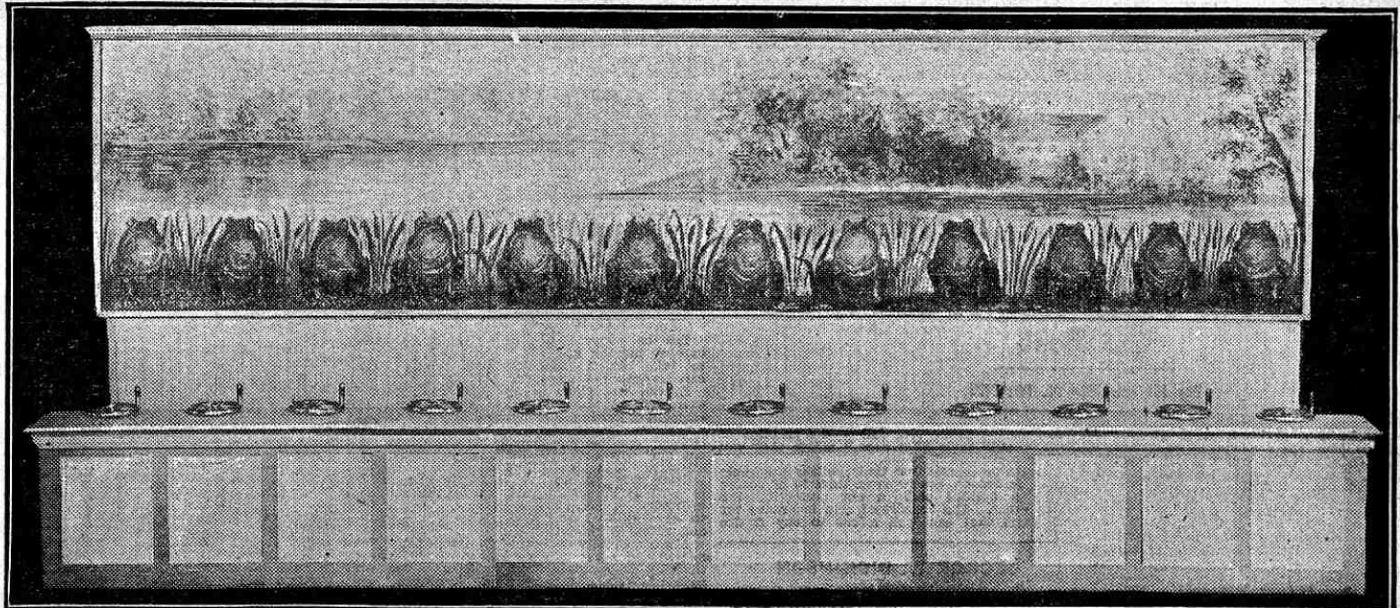
NEW YORK PARK

Long leases, reasonable rents. Popularity of park growing steadily. If you want to locate in this New York park you can pick up a ride at a bargain. Write for particulars.

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DIFFERENT FROM THEM ALL. THE GREAT SUPER GAME

THE FROG POND



THE GREATEST MECHANICAL COMPETITIVE GAME ON THE MARKET.

THE FROG POND is not an experiment, but a distinct novelty, the result of years of study and experience on the part of the inventors of this and other amusement devices. Big Amusement men make the frank prediction that this new, original big game will revolutionize the Concession World, and will attract and play to the largest crowds in amusement history. A feature game of skill, the singing Bullfrogs their own ballyhoo; large, continual winking eyes; illuminated mouths, creating a magnificent flash; lifelike jumping movements. Watch them inflate to a great size and croak. Make sure you have investigated THE FROG POND for a new, big game that will get the top money. All rights reserved. Patent pending. Series No. 503296. We protect our clients at all times. Write for prospectus.

PARAMOUNT AMUSEMENT DEVICE CORP. SHOWROOMS: 17-19 Dean St., Brooklyn, N. Y. Phone Main 6785
 WE ALSO MANUFACTURE OTHER DEVICES FOR PARKS, BEACHES AND CARNIVALS.

VENICE PIER OCEAN PARK PIER SANTA MONICA PIER
LOS ANGELES
 WILL J. FARLEY, VENICE
 LONG BEACH PIER REDONDO BEACH SEAL BEACH

At the end of the year we find in and around Los Angeles, Venice and all the other amusement resorts, that no regrets can be expressed at its passing, for at best it was a bad year. Not that Los Angeles has felt it to any great extent, because the slump was probably less felt here than elsewhere, but the effect was bound to allow less prosperity than would have been under better conditions in the Eastern sections of the country. The Venice Pier, as on the other piers, has experienced a bad year. The fire on the Venice Pier a year ago found the amusement men greatly handicapped in the way of being ready when the season was on, and then the big attractions could not be brought on, owing to room needed on the unfinished portions. However, on November 1 the pier was completed as to space, and the management has promised many big amusement enterprises for the coming spring, which should mean that an added interest in the pier should result. At the other piers and amusement walks everyone is optimistic as to the coming year. The theaters and picture theaters in the down-town Los Angeles have but little complaint, as the year has been good generally, all getting plenty of business, and I do not believe that there will be any of them that will not show a substantial profit on the year. The new year will start in with a blaze of glory out in Venice, for the greatest Mardi Gras Celebration in the history of Venice Pier will usher in 1922, and with the three-day celebrations of the big football game and Rose Parade at Pasadena there will at least be the opportunity to start the year happy and in most cases profitably to the amusement men. The Christmas celebrations were all spoiled by the worst and earliest rains in California history, and all are hoping that New Year's eve and days to follow will be clear; if not it will sure put a gloomy finish to a bad year in the outdoor amusement fraternity. So here is hoping that the powers will allow us the chance at least to say that we had a big week and are ready to get all prepared for the coming spring, for it promises well, and much will depend upon how we grasp it. Let us not ask the people to do it all, but give them a chance, and to be just they must give you a chance, and the people generally are reputed to be just in their judgment of what you have to offer them.

the afternoon. Enough cities have entered the parade to make it the longest yet held, and as the requirements compel the use only of fresh flowers and roses a spectacle of beauty is assured.

Ed Mozart spent Christmas by inviting several who were less fortunate to feast with him. Ed says that it was his happiest Christmas.

George Robinson was a visitor for one day in Los Angeles on December 26, en route to San Antonio, where he will be kept busy in winter quarters of the Wortham enterprises.

Doc Shuman, one of the oldest magicians on the Pacific Coast, is in the Mary Barton Hospital, Los Angeles, now convalescent. He is an ardent reader of The Billboard and states that without it constantly he would probably not recover so quickly.

Both Harley Tyler and Charles Andress are entirely recovered from their recent accident. Both are yet a bit stiff in the limbs, but otherwise are again in good health. Harley says: "Never again." And Charlie says: "I guess it will cost a plenty, but I'm satisfied."

The Marcus Show of 1921, which was dated to open at the Philharmonic on December 28, owing to floods and washouts in Southern California did not arrive in the city until Tuesday and consequently lost two performances. The attraction is doing a nice business and de-

serves much credit, as it entered the city as the best billed indoor attraction of the year.

Peter B. Kyne, short-story writer and contributor to stage and screen literature, is in Los Angeles for a holiday stay. While here he will undergo a major operation.

The "Mission Play," after a week's postponement on account of rain, will open its annual engagement on December 31, at Old San Gabriel Mission, Cal. The play will run well into the spring and is an annual event, liberally patronized. Frederick Warde and a cast of 100 players put on the play. Admission from \$1 to \$3.

Ben E. Taylor, cornet soloist, who has been associated with the Foley & Burk Shows for three seasons, is one of the leading soloists in the orchestra at the Empire Theater, Long Beach, Cal. He will again be found with the above shows the coming season.

Harry Clarke, who is associated with Schell Barrett at East Lake Park in Los Angeles, reports great changes and improvements to be made at this resort the coming summer. Within the 5-cent fare, the park is a popular resort, and is expected to gain much favor now that the railroad commission has seen fit not to reduce the fares to the beaches.

The Railroad Commission of California has been the subject of much ridicule and jest. It reduced the fare to the beaches from 75 to 70 cents a round trip, and all the amusement men on the pier are wondering if everybody will look at a nickel as being as important as the decision is regarded by the railroads, or whether the commission actually meant to insult the public.

An eleventh hour change of mind by Manager Harry David of the Mission Theater means that "Molly O" will stay over at least another week.

He had intended to replace it with George Arliss, when the demand for more of "Molly O" was manifested. It is expected that the Arliss picture will go on next week, as other theaters are waiting for the Mabel Normand production.

Dick Wayne and Mrs. Wayne are spending the holidays in Los Angeles. Dick is sporting a pipe with a stem as long as any pipe line from an oil well, and claims that the pipe originally belonged to Murray Pennock, but no one has accused Murray of smoking it.

Mrs. Harry Labreque was around the Bialto visiting with Harry, and never looked better. We last saw her three years ago on the H. W. Campbell Shows, and we want to say that California agrees with her, as in every way she has become younger.

The California Theater in Venice has made a distinct hit with the new venture of running pre-view pictures two or three times each week. It has been noticed that people have been coming from Los Angeles on the nights when the pre-views are announced just to witness them and afterwards combine the pleasure of the pier.

Charles Ellis has returned from the East, and with him the bill of lading for his new merry-go-round, which will be installed upon the Venice Pier. He states it is the handsomest machine he has ever seen, and he is getting more than impatient to get it up so that the people of Venice may see that what they have been waiting for and really expected is a fact.

Kitty Doner, bringing with her her sister, Rose, and brother, Ted, opened her first vaudeville engagement here at the Orpheum on December 26 for one week. The act has gone over big and she will not long be gone before we witness a return engagement.

Fred P. Sargent has resigned his position as manager of concessions with the Abbot Kinney Company to take up his duties in directing the

(Continued on page 80)

THE DE WALTOFF ENTERPRISES

WHITE CITY NEW HAVEN, CONN.
CAPITAL PARK HARTFORD, CONN.
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New England's Leading Amusement Parks. Have locations for Rides and Concessions. Also want Outdoor Acts and Bands.

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FOR SALE! Great location for man and wife who want to locate permanently in one of the best paying parks in the United States.

OVER THE FALLS. (Main Pat.) LOOP THE LOOP. (Improved Crazy House.)
 LOCATED FAIRMOUNT PARK, KANSAS CITY, MISSOURI.
 On account of having to devote all my time with Wortham interests, will sell the above property.
 Address: W. F. STANLEY, 817 Evergreen, DALLAS, TEX.

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Will always get the money.
If It Is a RIDE, a GAME, a SHOW or ILLUSION
 We Have It.

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Amusement Builders Corp.
 245-247 West 47th Street, NEW YORK.
 Phone, Bryant 6394.

SAUSAGE AND HOT TAMALES
 WRITE THE UNIVERSAL SUPPLY HOUSE,
 TALBOT MFG. COMPANY, St. Louis, Missouri.

Pasadena, Cal., is all decorated and ready for what she heralds as her best Tournament of Roses. The various railroads running into the city from Los Angeles and from other points are anticipating an attendance of 800,000 people. The parade will start promptly at 10 in the morning, and be finished in time not to interfere with the big East-West football game in

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

RAIN INSURANCE

A New Form of Protection for Fairs That Has Come Into Great Popularity During the Past Two Years—How To Choose the Best

By RICHARD N. MANN

We strongly suspect that every show and fair and outdoor event promoter or manager who reads these remarks, has been approached, circled, or besieged by enterprising insurance companies, agents, or brokers, the country over, who have volunteered with eagerness to protect his interests from the inroads of old Jupiter Pluvius. Rain insurance, on the scale on which it is now being written, and comparatively new and aggressively pushed by the insurance interests for the first time last season. It is being taken by many enterprisers that are unquestionably benefited by it, and by others that are wasting their money in buying it. It has been such a field in the last few years that it would seem folly to say it is not a permanent institution, or that it will not stay, as long as the underwriters can write it at a price that is within reason.

Last Fourth of July it is estimated that over \$1,000,000 of liability was in effect in rain insurance, practically all written by three companies. The question of rain insurance has reached the point where it is worth knowing about and understanding. What are the important points to consider in studying the matter?

Not a Gamble

First of all, the prospective buyer of this insurance must get the idea out of his head that it is a good gamble on which he has a chance to make some money. It is simply insurance protection against a loss that will be actually sustained in case a certain misfortune (in this case rain) occurs. It is written at rates carefully arrived at from weather bureau records dating as far back as 1871 and which should be fairly sure to yield the insurance company a fair profit, which is legitimate.

Practically every man carries fire insurance on his house or furniture and pays the premium to the insurance company, not because he expects to get the amount of his policy back in cash, but so that he will be protected in case of a catastrophe, which he is more anxious than the insurance company to prevent. Rain insurance should be carried with the same view for no insurance company will knowingly underwrite a risk where the insured will be better off after the "catastrophe" than before.

Unless the promoter can well afford to charge the expense of a rain insurance policy into his cost of operation and forget about it he is unwise to carry this insurance. If the premium cuts a severe hole in his profits in case it doesn't rain then the best thing he can do is to hang out the "busy" sign to all insurance men, no matter how persistent they may be or how attractive forms and rates they may offer.

We have seen countless cases of buyers of rain insurance, who on being approached immediately started to figure the chances of "beating" the insurance company. It is pretty safe to say that they are tackling an unbeatable game. They must realize that they are actually buying something of value at a price that in the aggregate will yield a legitimate profit to the seller.

Logical Buyers

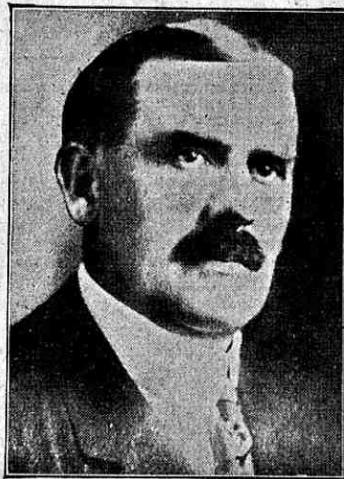
Seldom is it good judgment for the promoter who is operating nearly every day of a long season to carry rain insurance on his entire schedule. It is a matter of invariable record that there are more pleasant days than rainy ones during the year. Offer, however, such promoters can well afford to produce certain days of the season where it is especially important that they realize at least certain receipts. The manager of a large auto-racing and aviation show, which tours practically the whole season, takes out rain policies to cover certain Sundays, holidays, etc., and certain especially advantageous stands. If the weather is good on those days he is assured of an income that will make the premium paid for rain insurance seem insignificant. If it rains he will net at least enough from his policy to carry his expenses for the necessary period.

Many shows make a large share of their year's income from a few especially good stands. If one or more of these stands fails to produce the desired results figures for the year are sadly affected. Such a promoter would do well to get in touch with a good insurance broker and talk over rain insurance two or three weeks before he starts in on such a stand.

A considerable number of major league baseball clubs insure their Saturday, Sunday and holiday games, for on these games largely depends the financial success of the season. Several thousand dollars are spent by the ball clubs for such protection.

Amusement parks also follow the practice of insuring only their "big days," which they can usually well afford to do. A State or county fair that realizes its whole income in from three to seven days is of course taking a decided risk in not protecting the entire event. The benefits of rain insurance for such fairs that can well afford to buy it are

GEORGE W. DICKINSON



Mr. Dickinson, who is one of the best known and most prominent fair men in the country, is secretary and manager of the Michigan State Fair. He recently requested that his salary be reduced from \$15,000 to \$10,000 a year.

evidenced by the amount of business written on events of this sort last season.

There are other conditions under which rain insurance may wisely be given favorable consideration. But under no circumstances let the prospective buyer imagine he is getting something for nothing. He is buying legitimate protection of his financial interest, and unless he can well afford to spend the money for that protection without anticipating financial return, he had better let it alone. If he still insists on considering his rain insurance as a gamble let him observe the wise old rule: "Never gamble more than you can afford to lose."

Forms of Policies

Practically all forms of rain policies require that a specified amount of rainfall within certain specified hours on the day insured. The hours specified are one-tenth or two-tenths of an inch in four, six, eight, ten or twelve-hour periods. The one-tenth-inch cover is obviously much the most desirable and is usually only slightly more expensive than the two-tenths-inch cover. On events of two or more days aggregate rainfall over the entire period of the event of one-quarter or one-half inch may be specified. This has the obvious disadvantage that it would almost certainly have to rain on more than one day to bring about the specified amount of rainfall, while rain on one day only would seriously affect the receipts.

Policies are usually written to cover expenses or total income and pay the difference between the amount actually taken in and the amount of the policy, provided it rains the specified amount within the specified hours. Other forms, known as "abandonment" forms, are written on events subject to postponement or abandonment on account of rain, without any

amount of rain being specified. It is necessary that the event be completely abandoned or postponed, however, to make the insurance company liable under such a policy. There is also a form adapted to a limited number of classes of events which pays a specified amount of money regardless of receipts or expenses, provided a specified amount of rain falls during specified hours.

Generally speaking, it may be said that insurance companies will work out any form to adequately cover any given proposition, provided it is submitted in time.

Hints for Buying

Let us suppose a prospective buyer, after careful inquiry and consideration, has decided to take out a rain insurance policy. How can he get the most for his money? In the first place let us state that there is extremely keen competition among insurance companies writing this class of business and the prospective buyer would do well to get propositions from all of them. If the buyer does not feel equal to obtaining propositions from all such companies (there are four companies writing this business at the time this article is written) he should go to an insurance broker in whom he can place confidence and tell him to canvass the market for the best coverage and rates obtainable.

Always thoroughly examine the proposition submitted and never take an insurance man's word that he is supplying you with a "good rain policy." What the average insurance man doesn't know about the show business world fill many volumes. Make sure that the policy fits your own individual needs.

Remember that a rate quoted means very little unless you know the form of coverage on which it applies. It is not difficult to quote a much lower rate for two-tenths inch required

J. W. FLEMING



Mr. Fleming is secretary-manager of the Savannah Tri-State Fair and Exposition, Savannah, Ga., and last year staged one of the most successful fairs Savannah has ever seen. Mr. Fleming spent the holidays with friends in Ohio.

rain than for one-tenth in the same period of time.

For obvious reasons it is always required that premiums on rain policies be paid several days in advance of the event covered and that the order for the policy be placed accordingly. It is, therefore, entirely to the buyer's advantage to start negotiations a month or so in advance of the event, to give time to assemble the comparative propositions that may be obtained and choose the best.

The man who acts wisely in deciding to take out rain insurance and who buys carefully a policy well worked out to fit his individual needs will obtain protection that is well worth while and has been long desired.

THREE-STATE CIRCUIT MEETING

The annual meeting of the Kentucky, Indiana and Illinois Fair Circuit will be held at Evansville, Ind., at the McCurdy Hotel, Friday, January 20. The circuit is composed of Henderson and Uniontown, Ky.; Petersburg, Booneville, Princeton and New Harmony, Ind.; and Alton and Mt. Carmel, Ill. All had successful fairs last year, and are looking forward to a good season in 1922, according to L. A. Folsom, circuit secretary, of Booneville, Ind.

R. L. Jones, killed recently in an auto accident near Atlanta, Ga., was secretary of the fair at Fitzgerald, Ga.

LAWRENCE RESIGNS

As Manager of the Midland Empire Fair

F. M. Lawrence, who for the past five years has been manager of the Midland Empire Fair, Billings, Mont., recently tendered his resignation to the new fair commission appointed by the County Commissioners, and it was accepted. The resignation became effective December 31. The commission announced that, in the interest of economy, the vacancy will not be filled until April.

Officers of the new commission are: O. J. Thomas, president; E. N. Cooper and B. L. Price, vice-presidents; W. A. Selvidge, secretary, and W. C. Kenwick, treasurer.

Mr. Lawrence's administration as manager dates back to the second year of the fair as a Midland Empire institution. He came to Billings from Missoula, where for three years he managed the Western Montana Fair. Prior to that time for three years Mr. Lawrence was a fair exhibitor. In 1911 he exhibited products of the Bitter Root Valley at the big land show in Madison Square Garden, New York. Included in this memorable exhibit were 100 big potatoes, no one of which weighed less than three pounds. This exhibit attracted nationwide attention and comment. As an exhibitor he won 45 medals at the Panama-Pacific Exposition in San Francisco.

Well Known in Fairdom

Under the management of Mr. Lawrence the Midland Empire Fair has grown by leaps and bounds until it is rated among the largest and most progressive of the State or Interstate fairs in the Northwest. The record of achievement has been one of the marvels of fairdom, especially in view of the fact that this growth and progress has been registered under adverse conditions of the last three or four years. Innovations and new ideas which found expression in the Midland Empire Fair under Mr. Lawrence's management have been copied by managements of the largest fairs in the country. Results of his work with the exhibitors appear in a comparison of the number of exhibitors from year to year. Last year, for instance, there were 1,075 exhibitors as compared with 938 at the 1920 fair.

Himself an experienced exhibitor Mr. Lawrence, as administrative officer of the Midland Empire Fair, always displayed keen appreciation of the difficulties of the average farmer in preparation of exhibits, and as a result he was enabled to make problems of such exhibitors comparatively simple by giving them benefit of his experience and training. He always worked on the theory that for the farmer to get the full benefit of the fair it was necessary for him to become an exhibitor. Results of his work with the exhibitors appear in a comparison of the number of exhibitors from year to year. Last year, for instance, there were 1,075 exhibitors as compared with 938 at the 1920 fair.

While receipts of the last fair from gate admissions, concessions and the like were considerably less than for the 1920 fair, expenditures were well within the budget of expense as approved jointly by the fair commission and the advisory board.

NO 1922 MONTANA FAIR

If Recommendations of the Governor Are Followed

Helena, Mont., Jan. 5.—Governor Joseph M. Dixon a few days ago announced that he would recommend the suspension of the Montana State Fair for 1922. Present condition of the State Treasury is given as the reason. The Governor's statement reads, in part, as follows:

"The income this year from tax receipts will amount to about \$1,500,000. The revenue derived from gasoline, coal, corporation license, insurance and other incidental revenues will bring in about \$800,000 additional, making the total revenue about \$2,000,000 to meet \$3,500,000 of appropriations. I find that Arizona suspended its fair in 1921 and will also suspend it for 1922. There is no alternative but to take this action at this time."

The Governor also cited the fact that the Board of Education, at its recent meeting, decided to cut \$300,000 from the Montana State University appropriations. This was done, he says, "to meet the crisis that confronts us in trying to make expenditures and receipts balance."

INDIANA STATE BOARD CHOSEN

Indianapolis, Ind., Jan. 5.—The Indiana Board of Agriculture today re-elected Thomas A. Grant, of Lowell, president. S. W. Taylor, of Booneville, was elected vice-president; I. Newt Brown, of Franklin, was again chosen recording secretary, and William M. Jones, of Fairmount, financial secretary. Forrest Neal was made general superintendent of the State Fair grounds.

The board is preparing to issue bonds, revise the premium list and otherwise arrange for the 1922 fair.

At the banquet of the Indiana Association of County and District Fairs on Tuesday evening at the Claypool Hotel Mayor Shank went on record as favoring a free gate at the Indiana State Fair, also the revival of running races.



FAIR GROUND
EXHIBITION

CARNIVALS

EXPOSITION
MIDWAY SHOWS



AND HIS MAJESTY, THE BEDOUIN

"MONSTROUS TIME" AT NEW YEAR'S EVE PARTY

**With Many Members and Friends Present,
Another Big Social Success Is Scored by Heart
of America Showman's Club—Banquet
and Ball Will Be Held in February**

Kansas City, Mo., Jan. 4.—The new year was ushered in very gayly and happily Saturday evening, December 31, by the Heart of America Showman's Club, of Kansas City, at its annual New Year's Eve celebration at the Coates House. This entertainment was given by the club instead of the big annual banquet and ball generally held at this time, but the club had voted this time to hold "the event of the season" (the banquet and ball) in February and to give a New Year's Eve party, at which there would be no formality or set places, but where all the guests could meet each other and have a real "get-together" party.

Dancing began at nine o'clock and at eleven o'clock luncheon was served, consisting of no many varieties of sandwiches which we feel safe in saying they "were of the 57 kind," coffee, pickles, olives and the new ice cream confection, "Eskimo Pie." On arriving each one received a badge, on one side bearing the words, "My Name is _____, What's Yours?" and on the other the "Seal" of approval. Just before twelve o'clock the lights were dimmed and "Happy New Year, Welcome, 1922," was flashed, and, at 12:01, the orchestra struck up "Ain't We Got Fun," and then it commenced. Every one was given confetti, sparkling apical, horns and other noise-makers, and a confetti battle and carnival held sway, and dancing became almost impossible. The floor was covered with the multi and varicolored "specks" and "spinals" and there was much good-natured fun in the robbery of partners, etc.

There were many prominent guests who had come into Kansas City just especially for this New Year's Eve celebration and such a "mob" in attendance that the writer could not wish a "Happy New Year" and shake hands with all friends, but under the circumstances did the best possible. Here are a few The Billboard's Kansas City representative managed to observe or meet: C. W. Parker, Ned Stoughton, H. C. Travers (just in the city for the evening, departing Sunday for the East), Mrs. Ray Gramer and daughter, Lucille; Dave Morris, John Lanza and wife, O. J. Seditz and wife, Mr. and Mrs. Tom Allen, Brainerd and wife, C. F. (Doc) Zeiger and wife, G. C. Loomis, proprietor of the Loomis Shows, and wife; J. M. Sullivan and wife and Mrs. Anna Schoemer, mother of Mrs. Sullivan; Mr. and Mrs. Lawrence (Moritz) Hazley, "Doc" and Mrs. Turner, Mr. and Mrs. C. J. Chapman, Mr. and Mrs. A. U. Balick, J. L. Landes and wife, J. A. McClellan and wife, Mr. and Mrs. J. K. Burns, Mr. and Mrs. George Hawk, Mr. and Mrs. E. B. Grubs, Mr. and Mrs. Chas. McMahon, M. P. Smothers, Mr. and Mrs. Wm. F. Floto, Mr. and Mrs. Al Meyers, Mr. and Mrs. J. H. Johnson, Tracy O. Hicks, Mr. and Mrs. J. W. Morgan, Mr. and Mrs. M. E. (Monty) Williams, Mr. and Mrs. Bartholomew, and Mrs. Max Dillae, Mr. and Mrs. Claude Mahon, Mr. and Mrs. H. H. (Fat) Duncan, R. E. Elgin, Mora Price, Mrs. Dottie Martyne, "Mother" Martyne, G. Williams, Mr. and Mrs. P. W. Deems, Jake Yetter, Mr. and Mrs. Pocart, Mr. and Mrs. Sam Campbell, "Mine Host," of the Coates House; Dave Stevens, Mr. Smith, of Electric Park, and Irene Shelley, Kansas City representative of The Billboard.

C. R. LEGGETTE SHOWS NO. 2

Everything is progressing nicely with the C. R. Leggette Shows No. 2, and the winter has been fine so far. Bert Leslie's cook house was added to the lineup recently. The feature attraction, Dixieland Minstrels, is doing its share of the business and pleasing the public, with twelve performers on the stage and four in the orchestra. The Xmas spot, Brath, La., turned out very favorable for both shows and concessions. Chas. Raymond, recently engaged as general agent, has secured some good spots for the show. Manager L. W. Howards visited the winter quarters of the No. 1 shows at Lake Charles. Work there is progressing nicely and everything is getting in good shape for the spring opening.—MANNY GUNN (Show Representative).

MELVILLE SURPRISE PARTY

Chicago, Jan. 8.—Mrs. Harry G. Melville gave a surprise party to her husband on his birthday, Jan. 2, in their home, 2615 Hampton Court. Those present were Mr. and Mrs. Melville, Mrs. I. L. Peyer, a sister of Mr. Melville; Mr. and Mrs. Al Letto, Mrs. E. J. Kilpatrick, Mr. and Mrs. J. J. Howard, Mr. and Mrs. W. D. Eldred, Mike Smith, J. B. (Zebbie) Fisher and Charles G. Kilpatrick.

CLARENCE WORTHAM ACTIVE

With Plans for His Various Enterprises

Chicago, Jan. 6.—Starting with the New Year activity was resumed at the Chicago offices of Clarence A. Wortham. Mr. Wortham, who spent Christmas with his wife and family at Danville, Ill., returned to Chicago immediately after New Year's. He was met by George Robinson and Robert Loimar. The trio immediately got down to business and in quick time dispensed with many important matters. When his schedules were completed he went at once to Texas to look after the four Wortham shows in quarters in cities in the Lone Star State.

He also will formulate the final plans for the Wortham winter show which plays several weeks along the Mexican border. After lining up the diversified interests in traveling shows he will visit some of the parks in the Southwest, where he has permanent rides installed.

Before and during the holidays the Wortham headquarters in the Palmer House were visited by many outdoor showmen. Among those were Ed Knupp, Ed O. Warner, George Meyer, Charlie Kilpatrick, Dave Cohn and Michael

(Continued on page 81)

MORRIS & CASTLE SHOWS

Management Gives Big New Year's Dinner at Shreveport, La., at Which Prominent Local People are Entertained

Shreveport, La., Jan. 8.—Milton M. Morris and John R. Castle, owners of the Morris & Castle Shows, gave a big New Year's banquet at their residence on the fair grounds here. The house was beautifully decorated for the occasion and the dining hall was a picture to behold. To Mrs. Castle goes the credit for the manner in which the dinner was arranged, and Milton Morris did himself proud as toastmaster. A great deal of enjoyment being derived from the way he handled the situation, especially the comedy, as each was kept guessing who would be the next called upon to do his or her bit. But each and all responded in a progressive 1922 spirit and the evening was enjoyed in a good-fellowship manner as probably only showfolks know how to appreciate and enjoy.

John R. Castle greeted the folks on their arrival, and his rapid-fire New Year's remarks brought out that good old feeling of "I'm glad I came." And, oh, that dinner—the season of 1921 was entirely forgotten. Seated at the head of the table were Messrs. Morris and Castle, then came Mayor Ford of Shreveport; Wm. Hirsch, secretary of the Louisiana Fair; Sam (Butch) Cohen, of Hagenbeck-Wallace Circus, and the following trouper of the Morris & Castle Shows wintering here in Shreveport and who will be with the caravan when the band plays at the spring opening: Superintendent Pete Thompson and wife, J. Ira Davis, manager the Circus Side Show; Doc Roundtree, manager the Wild West; Helen V. Osborne, "America's Premier Lady High Diver"; Mr. and Mrs. John Cloud, of the Penny Arcade; Edward Cole and wife, Snake Show and concessionary; Dr. J. E. Horton, the show's esteemed friend; and "Bill" Rice's uncle, Mrs. John R. Castle and mother, Sarah Vought, sat facing Messrs. Morris and Castle, and next to them R. E. Campbell, superintendent of concessions, and his assistants, Frank Lillie and Mr. Thompson.

When Mr. Morris called upon Mayor Ford for a few remarks, His Honor responded with the following: "Ladies and gentlemen, it gives me great pleasure to be with Mr. Morris and Mr. Castle and members of their show, and to love showfolks. During the past year I have often thought of all of you and I want to thank you, one and all, from the bottom of my heart for the many kind things you have said about Shreveport and the many States and cities you have visited. And your 'home-coming' has been awaited with pleasure, for we call the Morris & Castle Shows our show and an institution we, the people of Shreveport, are proud of, and if there is anything in my power that I can do to help your worthy cause along I want you to call on not 'Mayor Ford' nor 'Mr. Ford,' but John Ford, and, no matter how dark it may seem, I will try and meet it with a smile." Secretary Hirsch, of the Louisiana State Fair, then addressed Messrs. Morris and Castle, and told them this is their home and that he was glad so worthy a show was wintering here.

Work in winter quarters opens up in full blast on January 9. New wagons and new wagon show-fronts are being built and many mechanics, painters, ride men, etc., will be kept busy repairing the show to take the road in a first-class condition. A new "whip" and big "seaplanes" have been purchased, giving the lineup five nice riding devices. All of which is according to a "show representative" of the above shows.

"DOC" DANVILLE

Now Attache of Wortham Enterprises

H. B. (Doc) Danville, one of the most familiar characters in the South in showdom, has become an attache of the Clarence A. Wortham enterprises. This announcement has just been given out, although the "young" timer has been stepping lively around Texas for some time in the Wortham cause.

He is now fitting between the Texas cities where the Wortham interests are centered and is general "do-t-now" man on the ground. He will be prominently identified with the Wortham "winter show," which annually goes to the border. In other words, he will be a representative in general of the different Wortham shows when they require the presence of a special agent in a hurry. Thus he will be the ready man to step in anywhere to take the shock of any organization that suddenly finds itself in need of a dependable and well-posted representative.

Mr. Danville's special stamping ground is Texas and Oklahoma. It is said he not alone knows the railroads of those States, but he also knows the cow trails and many postmasters of the rural sections.

"Doc" Danville hails from Waco. His first venture on his own hook was the Danville & Fisher Shows. Then, in turn, came associations with Danville & Lesper, the Independent Southern Amusement Company, Don O. Stephenson, the Reed Brothers and then Archie Clark.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

A PROVEN SUCCESS IN 1921



PATENT APPLIED FOR © 1921 BY C.W. PARKER

The 1922 Model PARKER FAIRY SWING HAS ADDED FEATURES, but there has been no increase in the price. Write for particulars of this unique "kid ride" and proven money getter to

C. W. PARKER, World's Largest Amusement Device Builder, Leavenworth, Kansas

"WE LEAD—OTHERS FOLLOW" KINDEL and GRAHAM

OUR BIG FALL SPECIALS

- Fancy Dressed Dolls.....\$100.00 per 100
- Fancy Doll Lamps.....\$200.00 per 100

Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100

FAMOUS NAVAJO PURE WOOL INDIAN BASKETS \$6.00 Each ANY QUANTITY

CHINESE BASKETS AT LOW PRICES: Special while they last. Three to the Nest, fully trimmed, \$1.00 per Nest.

Ukuleles, Quantity Price.....\$1.75 Each
Banjo Ukuleles, Quantity Price, \$2.00 Each

Our New Catalog is now ready for distribution. Send for it today!

We positively guarantee prompt delivery.

785-787 Mission St., San Francisco, Cal.



Curtis L. Bockus Shows

WANT FOR SEASON OF 1922
Platform, Wild West, Dog and Pony and Other Shows of Merit.
 Can place a few more Concessions.
 Address all communications to CURTIS L. BOCKUS SHOWS, 152 Chestnut Street, Lynn, Mass.

CARNIVAL CARAVANS

(Continued from page 83)

perience old 1921 proved the worst of them all. He seems, however, to be optimistic over the new year.

F. B. (Curley) Morgan (also known as "Knife-Rack Murphy"), who remained off the road last season and stayed in the "old home town," El Paso, Tex., opines that the "sweet and simple" life is all to the mustard for those who want it, but for him it will again be to take his Sunday rests aboard a show train, covering territory. Curley has been doing the announcing for wrestling matches and boxing bouts in El Paso and from another source we hear he was a shining light in a recent match between the little grappler, Matty Matasuda, and Gus Kallio.

All hasn't pulled any "Do you remember" of his own lately. Here's one: The big Fall Festival in Jacksonville, Fla. (1920), at which there were fifteen "girls" shows located on the wooded square and all bucking bullyhoos? How "times" have changed. Nearly all of them were at Fort Scott the same fall—and more daily bucking—as Baba Delgraine, the DeKreoks and others. Let's see, who was the burled-alive guy whose ticket seller ran off with the receipts at Fort Scott and, after he was dug up, Mat Cannon "donned" him two performers from the "Cin in Red" show and the shillbore saw to it that his revised exhibition staked him to a ticket to Fort Smith? (Yes, Bo, times have sure changed.)

Belated news of Yuletide and New Year's parties continues to drift in from various parts of the country and among this is the report of a convivial gathering of well-known showfolks, which took place at the home of H. Gurrett at Greensboro, N. C. Many well-known Bedouins were present, among them being Mr. and Mrs. Charles Perry, Mr. and Mrs. Billy Henderson, Mr. and Mrs. Chas. Goodwin, of Raleigh, N. C., and Mrs. Goodwin's pretty sister. The popular Harry (Scotty) Scott was also present, as were William VanDoren, James Young, Dr. Chalmers, Roy Eaton and others. Billy Henderson is the well-known wrestler, while most of the other guests were former members of the Broadway Shows.

All shoulders to the wheel, now, and let's get another notch out of that wretched tax schedule. Look what has already been accomplished—eight per cent off of the mileage, three per cent off of the haulage and track rental charges, and with the tax on the ten-cent admission eliminated things are brightening. Here's hoping that the tax on fifteen and twenty-cent tickets will also be eliminated.

Not only did the Snapp Bros.' Show hang up a long distance jump record last season, but according to recent reports some of the executives have done some long distance scouting relative to the coming season. Wm. R. Snapp and L. O. Kelley recently completed an investigation trip on which they covered territory in Western Texas, New Mexico, Arizona, California, Washington, Western Canada, Oregon, Wyoming and Colorado. Mr. Snapp returned eastward by way of Omaha and Chicago to spend Christmas with the rest of the Snapp and Wortham families at Danville, Ill., while Mr. Kelley returned via Denver, Kansas City and St. Louis. A meeting was scheduled for last week at the shows' winter quarters in North Little Rock, attended by I. S. and Wm. R. Snapp and others of the staff, at which time the route for 1922 was to be decided upon.

M. L. MATHEWS' EXPO. SHOWS

M. L. Mathews advises from West Huntington, W. Va., that he will the coming spring launch the M. L. Mathews Exposition Shows as a four-car gilly caravan to play the coal fields of West Virginia and Kentucky. Mr. Mathews further advises as follows:

It is the present intention to carry four shows, all owned by the management; about fifteen concessions and a merry-go-round. The Plantation Minstrel's Show will be featured with a 40x80 top. All shows will have panel fronts with the exception of the Ten-in-one, which will have a 100-foot banner line, with new banners, made by the Beverly Brothers' Company, of Chicago.

Look thru the Letter List in this issue.

125 PENNY ARCADE MACHINES FOR SALE

In good condition. Terms reasonable. Apply to RALPH DONADIO, 1123 Passunk Ave., Philadelphia, Pennsylvania.

21-Piece Manicure Sets ... \$1.50 Each
 Carving Sets, 3-Pieces—\$1.75 Each
 17-Piece Manicure Sets, Real
 Push Backs ... \$1.50 Each

Electric Doll Lamps For BAZAARS



MQVABLE ARM LAMP DOLL, with Shade and Tinsel Dress, complete. \$15.00 a Doz.



Martha Washington Doll Lamp, Complete, \$2.00 Each.



MISS ANNA SPECIAL \$45.00 per 100. With Tinsel Dress.



NEW ELECTRIC LAMP DOLL. Beautiful imported head, natural hair, satin dress, wired plug, socket and cord, complete. \$3.00 Each.

TINSEL HOOP DRESSES with wire hoop \$13.00 per 100

One-half cash on all orders, balance C. O. D. Immediate deliveries. AL. MELTZER CO., 219 South Dearborn St., (4th Floor), CHICAGO

\$5.00—Positively Only Until Feb. 1st—\$5.00

14 Regular Real Art Knives

We ship same day order received.

800-Hole Board for above Set of Knives, \$1.00 extra.

Until February 1st, we will also allow quantity discount on Boards as well as on Knives.

New Price List and new beautiful Circular, just out. Send for it. Free for the asking.

The GOLDEN RULE CUTLERY COMPANY

212 N. Sheldon Street, Chicago, Ill., Dept. No. 1
 Estab. 1900.

ZEIDMAN & POLLIE SHOWS

Much Work Already Accomplished at Winter Quarters

Charleston, W. Va., Jan. 4.—Work in the winter quarters is progressing very rapidly and considerable accomplished during the few weeks the Zeidman & Pollie Exposition Shows have been in quarters. Master Mechanic Ware has just completed the remodeling of the Honey-moon Trail, which in the future will be known as "Tumble Inn," and the new mechanical attraction "Room 11," has been completed and ready for the opening. Work is started on the big wagon front for the Trained Wild Animal Circus, and when completed will be classed as a masterpiece in wagon building.

William Zeidman arrived in quarters after a week's vacation in Pittsburg, where he spent the holiday season with friends, and is now ready to take up his duties pertaining to the organization of the show.

Contracts were received at the offices from Joe Oliver, who again places his big cookhouse and portable "dining room" with Z. & P. Shows for the fourth season.

Col. Littleton and wife are sojourning in Akron, O., visiting friends. Colonel will soon be back in harness at quarters building his attraction, featuring Lady Fanchon and his equine circus.

General Representative Walter B. Fox is on the way to attend some very important fair societies' meetings and will soon grace the palatial winter quarters with his smiling face just for a few minutes' consultation with the managers.

The writer visited the Cincinnati offices of The Billboard en route to winter quarters and was entertained by the staff of that publication in a most pleasant manner. His friend, Al Baba, is still busy circulating suggestions for "cleanliness and moral and entertaining attractions on the midway." His propaganda is the right spirit, so let's get behind him and give him our assistance and co-operation.

The big organization will open in the spring with about the same personnel as last season in the line of concessioners and attractions, but with several additions, while the train is charged to twenty-five cars and the list of paid attractions will no doubt number twenty-five. John Fingerhart's big concert band of twenty pieces will furnish the musical programs, while a big colored band from the Dixieland Minstrel's will help liven up the "mirth, music and merriment boulevard."

Latest reports from Sheboygan, Wis., advise that the congenial secretary, J. J. Reis, will be back in harness the coming season and from a letter to the writer he is doing nothing but "throwing snowballs and co-operate plus sleeping in a downy bed (just made for me) and cutting up jack-pots with the cows and chickens."

Zeidman & Pollie have purchased a "sea-plane" from the Traver Engineering Company and the machine is now in quarters. This makes four rides these energetic purveyors of amusements now own. They are contemplating the purchase of another soon.—A. C. BRADLEY (Press Representative).

WANTED—L. J. HETH SHOWS

Want attractions of the highest class. For the season of 1922 we offer a circuit that will represent the leading dates of the country. This is a 30-Car Show, with the finest of accommodations. Season opens March 18. CAN PLACE—Wild West or Society Circus that we can feature. We will furnish outfit complete, including a beautifully hand-carved double wagon front.

Circus Side-Show or Jungleland Show. Will furnish 120-ft. brand new tent, pits, pit cloths. Mr. Rhodes, write. Congress of Fat People. Have beautiful frame-up. Plantation Performers. All with us last summer, write. Motordrome Riders, with or without machines. Male and Female Riders.

Experienced Chorus Girls, Sister Teams, Posing Girls, Novelty Acts. In answering, kindly state height, age, enclosing photos.

Musicians on all Instruments. Have splendid opening for couple to take Privilege Car. Can place a few more Legitimate Concessions. Workingmen in all departments.

Address L. J. HETH, Mgr., L. J. Heth Shows, East St. Louis, Illinois.
 P. O. Box No. 27.

CARNIVALS, TAKE NOTICE

The MID-CAROLINA FAIRS ASSOCIATION, composing 8 fairs, will meet in Greensboro, N. C., Thursday, January 26, in office of Secretary of Greensboro Fair, for the purpose of contracting with ONE Carnival to play all 8 fairs. No long jumps. Free Attraction men and Fireworks people invited to attend. Advance information furnished by Secretary of Association. J. B. JOHNSTON, Secretary, Siler City, N. C.

SOME BARGAINS

4-Piece Chocolate High Pitcher\$3.50 Each
 Chinese Baskets, 5—colors—5, Double Rings\$4.00 Nest
 Single Ring\$3.00 Nest
 Gold Pen Knives, 2 blades.. 23c Each

CANDIED APPLES PROFITABLE

EQUIPMENT AND RECIPES FURNISHED.
 TALBOT MFG. COMPANY, St. Louis, Missouri.

Gold Pencils 23c Each
 Cigarette Cases 65c Each
 Kodaks\$5.50 Each
 Teddy Bears\$14.50 Doz.

Notice: We are moving to the fourth floor same address, more room, and will manufacture our wonderful new Doll by January 20. Wash for it, and watch for our wonderful and new item for the Concession Man. A knock-out.

CARNIVAL & BAZAAR SUPPLY CO., 3 East 17th Street, NEW YORK CITY. Tel. Stuyvesant 9561.

THE BIGGEST AND BEST IN THE SOUTH AND THE WEST

FORT WORTH, TEXAS

BIG FAIR

SOUTHWESTERN EXPOSITION and

FAT STOCK SHOW

8—DAYS AND NIGHTS—8

MARCH 11th TO 18th

CATTLEMEN'S CONVENTION

CARNIVAL—RODEO—PAGEANT

MANY NEW ADDED FEATURES

AGRICULTURAL AND IMPLEMENT EXHIBITS. THIRTY ELABORATE FLOATS FOR DAILY PARADES. AUTOMOBILE AND STYLE SHOW. 5—BANDS—5.
\$10,000 SPENT FOR FREE ACTS. EXTENSIVELY ADVERTISED. RATES ON ALL RAILROADS.

FREE CARNIVAL GATE

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CON T. KENNEDY SHOWS

Veteran Manager Planning Big Things for Coming Season

When Con T. Kennedy's string of green cars bid adieu to their winter home in La Fayette, Ind. in the spring, it will be one of the most outstanding organizations which Con T. Kennedy has sent on the road during the twenty-one years the banners have carried his well-known name.

No sooner had the shows been packed away for the winter months than Mr. Kennedy was out in the open market rounding up his various attractions for the year 1922.

A recent trip to New York City resulted in the contracting of several attractions which are unique in their entirety and which will be an innovation in the business. Mr. Kennedy is not saying much at this time and is concentrating himself working on next season's program, but when the big caravan takes the road in the spring no small number of surprises will go out with it.

All of the "Kennedy family" will be back again next season. The show couldn't hardly take the road without Ed C. Talbot, Fred H. Kressman, J. C. McCaffery, R. C. Elgin, J. C. (Jimmie) Donahue, Les Eslick, Richard Scott and, last, but not least, those two venerable old gentlemen, "Doc" Bushnell and "Col." Jim Barry. They are all part of the fixtures.

General Agent Ed C. Talbot is scurrying around contracting for next season, and there is no doubt that he will bring the show into new fertile territory.—HERBERT KELLY (Press Representative).

RUBIN & CHERRY SHOWS

Savannah, Ga., Jan. 5.—The publicity received on account of the big Christmas spread at winter quarters, a flashlight photo of which was four columns wide, in the local press two evenings in succession, has attracted hundreds of sightseers out to the Tri-State Fair Grounds. Quite a number of leading Lutherans of the city have called on Manager Adolph Seeman, to examine Martin Luther's wedding ring, which has been for years in the possession of the veteran carnival manager. Savannah people certainly seem to like the showfolks and invitations to parties, etc., seem to be daily occurrences. Mr. and Mrs. Gruberg are in Chicago looking after furnishing their new private car recently purchased, and they are not expected back for a couple of weeks.

O. K. Hager, with his Autodrome and Freak Animal Show, is installed in winter quarters busily engaged in fixing up his shows, having just contracted with Rubin & Cherry for the forthcoming season. His "white" automobile has become a familiar figure on the streets of Savannah. Speaking of autos, Col. Jack King's "Chevy" has become the terror of the local speed cops, the local constabulary not being able to just figure whether the "bus" is coming or going. Carl Lauher's "sedan" behaves very well and, if it does miss a street car by an inch or a while—well, it is the fault of the motorman!

Superintendent "Baldy" Potter is busy building new wagons and renovating old ones, and local visitors seem amazed at the amount of work that is going on.

The Bedouins of this company are in old Georgia basking in the sunshine with the ever-fascinating odor from the magnolia wafted to their nostrils; at peace with the world and with never a thicket in the world except to wonder once in a while what the coming season will bring forth.—WILLIAM J. HILLIAR (Press Representative).

J. F. MURPHY IN CINCINNATI

Among prominent showfolks passing thru Cincinnati last week were Mr. and Mrs. J. F. Murphy of the well-known and popular shows bearing the J. F. Murphy title.

The Murphys were on their way from Hamilton, O., where Mrs. Murphy had been visiting relatives, while her husband was in the East on business, to the winter quarters of the show at Greenville, S. C. While in the Queen City Mr. Murphy graced all departments of The Billboard with his presence and held a lengthy talk with the scribes in the editorial department, during which his amiable "better-half" did some shopping and incidentally spent quite some time in a prominent jewelry store near The Billboard Building which specializes in the sale of diamonds.

Mr. Murphy expressed himself as feeling encouraged regarding the outlook for the coming season and stated that all his plans will lead toward launching the neatest and most pretentious organization of his entire career as a general manager in the spring. He also spoke in high praise of his staff now "on the job" at Greenville, and stated that his confidence in each member is such that during his vacation (if this is called) he could practically forget the minor details of organization and construction.

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MOTION PICTURE FIELD

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Edited by MARION RUSSELL.

STATE LEGISLATURE OPENS WITH BITTER DEBATE

Senator Walker Asks Lusk To Explain Film Censor Bribery Charge—Opening Session at Albany a Lively One

At the opening of the Legislature at Albany, many remarks were heard questioning whether the Senate would investigate the statement of the New York Civic League that Clayton R. Lusk, republican floor leader, "could have sold out to the movie men for \$100,000" by killing the screen censorship last year. Rev. O. R. Miller, head of the league and publisher of The Bulletin, may be asked to explain. Altho many refuse to believe the insinuation that the moving picture men, in order to defeat the censorship bill, would have resorted to bribery, yet it is necessary that the Civic League allegations should be investigated. That feeling in mind, Senator James J. Walker, minority leader, called on his colleague, Senator Clayton R. Lusk, president pro tem., to tell whether or not anybody offered him "\$100,000 or any sum of money" at the last session of the Legislature to refrain from rushing thru moving picture censorship for which Senator Lusk became sponsor in the Upper House, and for the enactment of which he made a vigorous fight. This was the principal topic at Albany on January 4, at the opening of the 14th annual session of the Legislature, marked by the reading of Governor Miller's annual message in both Senate and Assembly.

Senator Walker's challenge was caused by a eulogy of Senator Lusk, which appeared in the December issue of The Reform Bulletin, organ of the New York Civic League, from which we quote the following:

"Undoubtedly Senator Lusk could have sold out to the movie men for \$100,000 or more, not to have pushed this bill thru the Senate. He knew this as well as any one, but he was not for sale."

The Bulletin is edited by the Rev. O. R. Miller.

Senator Lusk replying to Senator Walker said that the statement in The Bulletin was in no sense a charge, but one which he was in no position to affirm as true or brand as untrue.

Senator Walker declared he did not desire to embarrass the leader of the Republican opposition, but had brought up The Bulletin article to have the Rev. O. R. Miller denounced as a prevaricator and excluded from all privileges in the Senate. His motion to this effect was blocked by friends of Senator Lusk.

The debate fairly seethed with excitement and many caustic expressions were used. This is always to be expected when Senator Walker puts on his fighting togs.

An article in The New York Times dated January 4 says in part:

"Senator Walker, as the necessary prelude to his attack on the clergyman, asked for unanimous consent, which was given, the Republican Senator being unaware of what was coming."

Continuing his remarks, the Democratic leader is quoted in The Times as saying:

"I would pay no attention to this man who gives his occupation as a lobbyist, engaged in the work of promoting good and defeating bad bills, this man who claims to be a minister of the gospel, altho he cannot remember when and by whom he was ordained, if it were not for the fact that he publishes The Reform Bulletin. He stands discredited already on the records of the Senate. He is marked in our records as a liar. The record remains that he did lie and perjure himself."

"The Senator then read from The Bulletin as follows:

"The underworld elements of the State are making frantic efforts to drive Clayton R. Lusk of the Senate out of public life. He

had a large part in putting thru the Senate the State Prohibition Enforcement bill. He introduced a moving picture censorship bill and pushed it thru the Senate notwithstanding all

again and for the second time show this person the liar that we are sure he is.

Demands Answer From Lusk

"These things cannot stand. I would no longer want to be a member of this body if it were just to be the target for every sharpshooter, whether he comes in God's livery or in jumper and overalls. Why, it was due to snakes of this kind, who have removed from the minds of the people of the State any respect they had for members of the Legislature, that the amendment proposing higher compensation for legislators was defeated at the polls.

"I do not want an investigation. I do not want this chamber contaminated by the presence of that man. But I do want the Senator to testify to the fact that this man lies in his teeth and that no such thing ever occurred. I think the Senator owes this to the

D. W. GRIFFITH



Mr. Griffith is producer of "Orphans of the Storm," which opened at the Apollo Theater, New York, January 3.

the tremendous influence and money of the movie men against it.

"Senator Lusk has been most bitterly opposed by all the wet newspapers and the moving picture men. The movie men were unable to buy him, altho they apparently bought everything else in sight that they could. Undoubtedly Senator Lusk could have sold out to the movie men for \$100,000 and more not to have pushed this movie censorship bill thru the Senate. He knew this as well as any one, but he was not for sale."

"I have no criticism for the moment to make of the Senator," resumed Senator Walker, continuing his comment. "He is personally responsible for his personal conduct. But I do hold that it is somebody's duty, once and for all, and it is for the Senator, if he feels that duty belongs to him, to tell this Senate whether or not anybody did offer him \$100,000 or any sum of money, and, if no one did, to

Senate, and I have every confidence in his ability to say that no one ever approached him in an illegal way to influence legislation.

"I hold that the Senator's reputation alone was enough to keep away a bribe-giver such as this man describes. I am not willing to admit that the Senator carried a reputation questionable enough to warrant any man in daring to make a proposition of that kind. But I hope there will be found some method that will once for all silence these charlatans and fakers who come not only as ordinary lobbyists, but come dressed up in the livery of God to prey upon men and to sell their wares out of the ruined reputations of absolutely good and decent American men such as sit in this body.

"It is for you to say whether you are going to tolerate this sort of thing, whether by your silence you are going once and for all to set the stamp of your approval upon this kind of

(Continued on page 59)

WEEKLY CHAT

The exhibitors have been protesting against the exorbitant prices charged for film rentals. And justly so!

The deplorable condition which has almost swamped many of the smaller theaters throughout the country can be traced to one cause, namely the inflated salaries demanded by stars, which react upon the sale of pictures which exhibitors are forced to buy.

Like all new lines in which ready money quickly flows into the coffers, an unprecedented prosperity followed in the wake of the motion picture business and has been of such a nature that those within its ranks have become hypnotized with the idea that the golden stream would continue forever. The business has not been properly stabilized. It has run at sixes and sevens, and in many instances it has run away from itself. Producers in a wild panic to get the most out of the industry have plunged heavily without realizing the after effects. Actors and actresses who in bygone days considered themselves lucky to receive the weekly stipend of \$75 saw their opportunity in pictures, which became the vogue, and immediately demanded payment of such a nature that it spelled ruin to the business in the long run. No industry, no matter how prosperous, can withstand the enormous overhead expenses which are now being shouldered by the film producers. Naturally somebody must be made the goat and it is the exhibitor who is taxed in order that film stars may ride in their beautiful car and sport a steam yacht or two.

Unless a drastic move is made to curtail the inflated salaries paid to actors and actresses, there will come a crash that will cut prosperity from under the feet of those who are not far-seeing enough to sense the danger.

At a meeting of the Theater Owners' Chamber of Commerce, which body met at the Hotel Astor, New York, on January 4, William Brandt, president, spoke at length on this same question. He claims that it is the actors and actresses alone who have sent the prices of motion pictures soaring far above the financial heights which the theater owners say they can reach. He emphatically declared that the salaries received by these luminaries were wholly out of proportion to the receipts entered at the box-office. Further on in his discussion Mr. Brandt stated that almost everything concerned in the making of motion pictures, from the salary of extras, carpenters and laboratory men to the price of raw films, had been reduced except the salaries of the principal actors. As a member of a committee recently appointed to investigate the reason for the excessive cost of production he learned that picture expenses could be considerably reduced if the stars accepted less money. He believed, he said, that if the producers would call a meeting of the stars and inform them that theater receipts are entirely out of proportion to their pay the actors would probably consider accepting less remuneration.

Some of the salaries paid to men and women whose names shine in electric lights along Broadway are those of Mary Miles Minter, who receives \$60,000 for the making of a picture; Catherine MacDonald receives \$7,000, four of these pictures are made a year; Wallace Reid, whose face is familiar to almost every movie fan of the country, receives a salary of \$4,500 a week; Rudolph Valentino receives \$3,500, and William Farnum, \$10,000.

Whether these figures are accurate or boosted for publicity purposes, is not proven. But it is a positive fact that the pay received by the men and women who perform before the camera is entirely out of proportion with the results their names bring into the box-office of the motion picture theaters. So many houses throughout the country have been forced to close down because of the inability of the exhibitor to meet the demand of the sales agents who evidently raise the figure on a star's reputation every time a new picture is made that unless a curtailment of these extravagant prices takes place immediately there may be no theaters in which a picture can be shown.

BIG STREET NEWS

A Vitagraph production, "The Prodigal Judge," has just been completed.

Rosemary Theby will begin her 1922 screen work under the direction of Frank Lloyd.

"Penrod," the celluloid version of Booth Tarkington's famous book, is now complete and will shortly be distributed thru Associated First National, Inc.

Maudie George, whose impersonation of French types has won her success, is said to be a cousin of Grace George, stage star and wife of William Brady.

Last week there was an exhibition at Town Hall of a four-reel picture showing the activities of the Boston and Montana Development Co. The work was entitled "Money."

John L. Day is in New York after spending some time in Brazil and Argentina. Mr. Day is representative of Famous Players in South America.

Jack Mulhall is playing opposite Constance Binney in "The Love Contract," under the direction of E. J. Lo Saint. Mr. Mulhall is a polished young actor and made a distinctive success in support of Mabel Normand in "Molly O."

The Cotton Blossom Picture Co. has been formed in New Orleans to produce features and single reel comedies with colored actors in the cast. The company's offices will be with the Stephens Film Distributing Co., which will also handle the distributing.

It appears that unknown authors are now to have a chance at the screen. It is said that the Berton Pictures, Inc., have decided to encourage the efforts of unknown writers and therefore announce their first production to be a story by a young Negro, Louis D. Bulger.

An inmate of the Arizona State Penitentiary has written a scenario which deals with crime. This is quite likely, but we wish to state that Herbert Rawlinson is to appear in the leading role. The title is "Peterman," and Tod Browning will direct it for Universal.

Harold Lloyd has arrived in New York and expects to close a deal involving a new distribution contract. His former agreement with Associated Exhibitors, Inc., has expired. There is a rumor that he might make a new connection with Pathe.

At the Royal Opera House, Covent Gardens, London, "The Three Musketeers," starring Douglas Fairbanks, opened for an engagement recently. The run of this big feature will be followed by "The Glorious Adventure," featuring Lady Diana Manners, who has the leading role. The production was made by J. Stuart Blackton.

In order to protect the eyes of motion picture spectators, it has been decided by the authorities of Birmingham, Eng., that in the future no permit will be granted for the construction of a cinema unless there is a space of at least twelve yards between the first orchestra seats



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and the screen. It is said that medical experts consider this distance sufficient to prevent eye strain from which many of the movie fans suffer.

A thoughtful and kindly tribute was paid to the venerable actress, Kate Claxton, by D. W. Griffith when he placed her name upon the program of the Apollo Theater, where his latest screen production, "Orphans of the Storm," is being presented. As the picture does not follow the central theme of the old play merely touching a thread of the original story in which Miss Claxton starred for many years, it proves again that chivalry is not entirely dead in these be-knighted days.

At the premiere of "Orphans of the Storm," in an upper box, beaming and smiling, reliving again the glories that attended the long run of her old play, Miss Claxton was seen and applauded.

Proving again that mankind finds surcease from care by watching motion pictures, we are told

HAYS' DECISION Is Expected This Month

The Big Street is still buzzing with the arguments offered, pro and con, regarding the possibility of Postmaster-General Will Hays accepting the tempting offer of \$150,000 yearly to head the motion picture industry. It is now definitely stated that on January 14 the final acceptance or rejection will be made known by Mr. Hays himself.

Report seems strongly in favor of Mr. Hays succumbing to the enticements offered for him to quit the Cabinet and become arbiter of one of the greatest industries in the United States. It is said that Mr. Hays is a very ambitious man of active tendencies and requires less of a routine business than is found in the Post Office Department, where everything runs more or less in a groove and offers very little variety in the matter of work.

Again, comments are heard that Mr. Hays is not a very rich man and such a princely

He here without paying any further attention to him."

"I believe the Senator is becoming unduly agitated over the language of this particular article," said Senator Lusk in reply.

Never Approached, Lusk Declares

"As he was talking there was running thru my mind the memory of similar articles on the front page of the large New York newspapers. During the last session I recollect on the front page of New York newspapers statement after statement about boodle funds of half millions. Now, there is a statement in this article, as I understand it, that I might have had or possibly might have had some money, or might have got some money. That is a mild statement compared with the statements that have been made, absolutely groundless, with regard to the attitude of legislators or legislation here for years past. It all comes back to the proposition that if a man sees fit to serve in the Legislature he should not be thin skinned."

"The Rev. O. B. Miller tonight declined to comment on the proceedings.

"Well," said Senator Walker, "that is a very adroit answer and it may satisfy the Senate. What I want the Senator to say is whether that is a truthful or an untruthful statement, and if it is truthful then we ought to know the name of the man or men who made the offer. I think that is of sufficient interest to the Senate. I don't care how many statements there were about half millions. I am consistent, because when such a statement was made by a Senator some time ago I introduced a resolution asking for an investigation and we had it. This is just as important and I want to know if it is a true statement. If it is not I think the privilege of the floor should be taken from its author."

"This is not a specific charge," rejoined Senator Lusk. "There is no charge at all. I was stated that I could have got certain money by conducting myself in a certain way. I am asked to say whether that is true or not. I don't know. I never offered to conduct myself in that way. I was never asked to conduct myself in that way. The Senator is fully as good a position to know as I am."

"I just wanted the answer you made," said the minority leader. "Did anybody ever make a promise or an attempt to influence or affect your vote on the censorship bill for a financial consideration? I am satisfied the answer is 'No.' But I think you ought to make it. I am going to move to discontinue to this man the privilege of the floor for making such an unfounded statement, and if anybody did make an offer we ought to know the facts."

"It is not necessary for me to state here that nobody ever offered me anything to influence my vote on censorship," said the president pro tem. "If they had, we could have known of it at the time, if that is the question the Senator wants answered."

Book by The Billboard Reviewing Service

Our office receives so many letters of appreciation from exhibitors throughout the country who depend entirely upon our Reviewing Service to select pictures for their program that we feel this Service has an especial value.

You may depend upon The Billboard, knowing that you receive thru this medium honest and unbiased reviews of feature pictures shown in New York, free from the control of commercial advertising.

This should mean a lot to the exhibitor to have a paper on whose word he can absolutely depend.

We quote from a letter, dated December 31, 1921, at Newark, Ark.:
The Billboard, New York:
Dear Miss Russell—We take The Billboard solely to get your reviews of motion pictures—and more than get our money's worth.

Yours very truly,
ROYAL THEATER,
(Signed) O. F. Craig, Mgr.

that President Harding's Secretary of War, George Fletcher, derived considerable pleasure in watching a comedy release which was especially screened for him during his few days' rest at Atlantic City. While stopping at the Ritz Carlton Hotel, he expressed a desire to see a comedy film holding a good laugh and which would refresh him mentally. It happened that Jules E. Mastbaum, President of the Stanley Company of Philadelphia, overheard the secretary's expression and at once arranged to have operators and films brought to Atlantic City, where Secretary Fletcher and a few invited guests were treated to a program of comedy films receiving in return unstinted praise from the head of the War Department and his guests.

salary must have great pressure in urging his decision.

We have had other men desert a Cabinet position on account of the inadequacy of the pay to meet the social demands of a Government office. Many have found it extremely difficult to make ends meet, for Washington is a very expensive place to live in.

However, Mr. Hays might find the handling of the motion picture industry very much to his liking, irrespective of the financial returns involved.

FILM NOTES FOR EXHIBITORS'

The Motion Picture Theater Owners of the State of New York will hold their annual State convention at Albany February 14, 15, 16, 17, 1922. A special program has been arranged for the event. State President G. L. O'Reilly and State Secretary S. I. Berman will make interesting reports showing the organization to be in excellent condition in the Empire State.

Prepare for the history-making national convention of the Motion Picture Theater Owners of America, which will be held next May.

The Theater Owners' Chamber of Commerce of Greater New York is collecting one week's five per cent film rental tax from every theater in that district and turning the same over to the national organization. Similar action is being taken by the Motion Picture Theater Owners of Minnesota, Texas, Wisconsin, Michigan and New Hampshire. This is a tribute to the national body for its efforts in having the film tax repealed.

William H. Bender, Jr., has sent in a check to the national organization for the five per cent film rental tax for one week for all of the theaters in the Thirteenth Congressional District of Indiana.

AUDIBLE PICTURES' TRYOUT

At the Palace Theater, Huntington, N. Y., Wednesday and Thursday nights, January 11 and 12, the first public or professional performances of the Madalar audible pictures and machine will be given, according to a telegram received by The Billboard (Cincinnati office) from James Hedron, room 2103 Woolworth Building, New York, January 6. "Perfect synchronization of voice and picture of artist has at last been solved," continues the message. "One thousand dollars will be given to charity if this machine fails to synchronize."

STATE LEGISLATURE OPENS WITH BITTER DEBATE

(Continued from page 88)

character assassin, or whether there is still enough manhood and red blood and decency and pride in this body and its members once and for all to give the lie to this man.

"And if it is not a lie, then you and I and each of us, as representative individuals, are entitled to know the name of the man or men who made this offer. The Senate ought to have one or the other. If any such bribe was offered or insinuation made, then we ought to know the name of the alleged or admitted briber or bribers, and if not then this most miserable of all creatures ought to be given the

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CARNIVAL AND CIRCUS NEWS

J. F. MURPHY SHOWS

Remarkable Progress Being Made at Greenville, S. C., Winter Quarters

Greenville, S. C., Jan. 6.—The first of several new fronts for the various attractions of the J. F. Murphy Shows was completed in winter quarters this week. The front reflects great credit to its designer and builders, with the illumination feature predominant. Two others are under construction and will be rushed to early completion. Hundreds of lights will be used in these fronts, in fact, the management expects to use double the amount of electricity consumed heretofore, and put on the road for the coming season the most complete outfit ever attempted by these shows.

Considerable of the major work is at this time well under way and Captain Delvey hopes to have everything in readiness at least two or three weeks before the opening date. Howard L. Benson is back on the scene and is now actively engaged in organizing his Minstrel Show for the new season. A novel front will also grace this attraction, which will again feature the band and orchestra of twelve people, carrying twenty people in all. All paraphernalia will be new, and Howard pleases to call his attraction a "tented theater" rather than a show.

After a two weeks' visit with relatives in the North, Mr. Murphy returned to winter quarters this morning and will remain here until the opening, acting in an advisory capacity to his department heads. Harry Ramish, business manager, is away at present attending fair meetings and assisting in lining up the route. General Agent Owen A. Brady is also busy these days with committees and fair secretaries.—R. F. McLENDON (Secretary for the Shows).

JAMISON TO TAKE OUT SHOW

W. L. Jamison, who has been located in York, S. C., for the past two years, as proprietor of the Shannon Hotel and Jamison's Bakery and Restaurant, writes that he is contemplating taking out a five-car circus for the coming season. Mr. Jamison is an old showman, having managed the Jamison & Smith United Shows and the Virginia Amusement Co.

SAM SOLOMON VISITS K. C.

Kansas City, Mo., Jan. 6.—Sam Solomon, owner and manager of Sol's United Shows, was one of the prominent visitors to Kansas City the first week in January. Mr. Solomon was here with a view of purchasing new equipment and paraphernalia for his show. He was entertained by the Heart of America Showman's Club.

LAZIA AND VELARES COMBINE

To Launch the Mighty Doris Exposition Shows as a 25-Car Organization

Kansas City, Mo., Jan. 6.—Word has just come to the Kansas City office of The Billboard from an important combination consummated recently in Kansas City. John F. Lazia, sole owner of the Great Southwestern Exposition Shows, and the Velare Brothers, formerly of the Nat. Reiss Shows, have pooled their interests and show equipment and the new organization will be known as the Mighty Doris Exposition Shows.

The Velare Brothers are wintering at the fair grounds at Berlin, Ill. while the property of the former Great Southwestern Exposition Shows is housed at Kansas City, Kan. Work has been started at both winter quarters and there is a hum and bustle of eager anticipation for the coming season, according to the report by the time this caravan is ready for the road it will rank among the big ones of the country.

A solid steel train of twenty-five cars will be used to transport these shows and there will be six riding devices, fourteen shows, two bands, plenty of concessions and one real sensational free act, with the lineup of the executive staff as follows: John F. Lazia, general manager; Al. K. K. K., general agent; Harry E. Strubbar, secretary and treasurer; Vincent Book, general superintendent, and George H. Philpott, representative. All of these names are well and favorably known in the show world and all have hosts of friends. It has been during this winter season at the Coates House, the home of the Heart of America Showman's Club, the big and fast-growing Showman's Club, of Kansas City, that this splendid coalition was formed and put into effect and the showfolks of Kansas City seem proud to announce this to the show world.

FESTIVE SPIRIT PREVAILS

Among Sheesley Showfolks at San Diego

It was a wonderful Christmas for the showfolk under the Sheesley banner at San Diego, Cal. Every one remembered each other and Mr. and Mrs. John Sheesley remembered them all. Perhaps there were those who remember just a bit wistfully the Christmas of the past, with its snowy landscape and crisp, snappy air, but that momentary thought was lost in the general holiday spirit that prevailed about the show world on this occasion. The day preceding Christmas was one of bustle and hurry; the "almost-forgotten" friend was remembered, the final purchases for the dinner were made, and the last Christmas card found its way to the post box. Up and down the streets the famous "5,15" of the Sheesley show carried the unsung charities of the week to every part of the city and, over all, the holiday greetings of the Sheesleys to each other as they hurried on their way.

Christmas Eve saw many informal gatherings of the clan. The lobby of the "Knickerbocker" on the plaza, where Christmas carols were sung by the public, led by a civic chorus society, and in many homes they congregated to talk of Christmas past and present. At Ocean Beach a number of the colony gathered at the home of Doc Morris and wife, enjoying a tasty lunch and much merriment heightened by the presence of Mr. and Mrs. Sheesley and son and Phil O'Neill and wife. At this gathering presenting Christmas packages was the order of the evening, these to be carried home intact.

The steady rain on Christmas Day had no effect on the many folks who entertained. At the "Alabama" car Mr. and Mrs. Sheesley gave a dinner in honor of John M. Rice, among the guests being Mr. and Mrs. Martin and Mr. and Mrs. O'Neill. Mrs. Hager and daughter, Lelah, and Mr. MacCollin shared a bountiful table with Mr. and Mrs. Owens. Delightful parties were also held at the homes of Eddie Lipman, J. J. Elabert, and others, all at Ocean Beach, on "Sheesley Row," open houses prevailed.

At this writing Mr. Sheesley has gone to Los Angeles to confer with the manager of his general agent, "Bill" Rice, and on other matters pertaining to the spring opening, which occurs one week previous to the engagement at the Orange Festival at San Bernardino. New Year's Eve and a party on the shows motored to Ocean Beach to attend the dance held there and were afterward entertained at the home of Mr. and Mrs. Tom Martin.—W. X. MacCOLLIN (Show Representative.)

"ZEKE" THRILLED 'EM

Greenville, S. C., Jan. 5.—"Dare-devil" Zeke Shumway, of motorhome fame and of the J. F. Murphy Shows, journeyed to Savannah for the motor races on Christmas day and while his machine "acted up," which caused Zeke to lose the races, he was the sensation of the day, as the following comment in The Savannah Morning News will testify: "Before the flag was waved the winner 'Dare-devil' Zeke had succeeded in lapping half the field at least once, and part of it twice. To the cheers of the crowd he passed one rider after another waving his hand in farewell as he shot past. He would have won in a walk had his machine behaved. The crowd made known its appreciation of his efforts by generous applause."

MRS. FRED OWENS, HOSTESS

Chicago, Jan. 7.—Mrs. Fred J. Owens was the hostess at the regular bi-weekly social meeting of the Ladies' Auxiliary of the Showmen's League of America last night in the new club rooms. There was a good attendance. Mrs. Owens served an excellent lunch and arranged for the prizes for the bunco game, as well as all other details of the evening. Mrs. Owens' skill and taste as hostess was such as to draw the generous commendation of the membership in general.

S. W. BRUNDAGE SHOWS

Lake Conroy Driving Park, St. Joseph, Mo., Jan. 6.—How to serve and accommodate the many who will troop with the S. W. Brundage Shows the coming season is a problem now being worked out by the management, the applications for sleeping quarters far exceeding the expectations of Mr. Brundage. For the 1922 tour the sleepers will be put in first-class condition. All the defects encountered during the past season will be remedied in every detail, it being the plan of the management to provide the best "hotel" accommodations possible for a traveling organization.

Notwithstanding that much material has been used already this winter to build new and repair old property, the order given a large lumber corporation this week for more lumber, indicates that considerable construction work has yet to be accomplished.

The Brundage troupers and the many visitors coming and going from the quarters give much impulse to the street-car service. Twenty-minute service and cars from five in the morning until twelve midnight give a splendid transportation service between the cars and the city. Many "troupers" from the various theaters down town have called and given the usual inspection, all of them being much surprised at the amount of show paraphernalia on hand and the activities of those in quarters.

Information from W. A. Miller from his home in Indianapolis, Ind., advises Mr. Brundage that he is now negotiating with the builders of a popular ride and that he will most likely close the deal ere long.

At this writing it looks as the Mr. Brundage will have a dependable and hustling bunch of showmen with him for the coming season, and that more than one of the features introduced to the amusement-going public will be new and original in the entire field of entertainment.—"JONESY" JONES (Show Representative.)

MRS. T. O. MOSS

Recovering at Hot Springs, Ark.

St. Louis, Mo., Jan. 5.—Mrs. T. O. Moss, of the Moss Bros.' Shows, has left Kennett, Mo., for Hot Springs, Ark., to regain her health. She expects to be there indefinitely and can be addressed in care of the Maurice Bath House.

WANTED SEASON 1922

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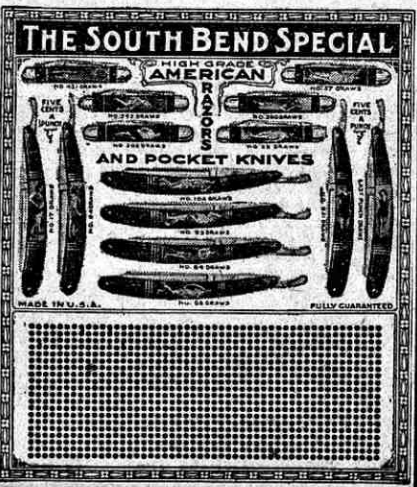
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Known for QUALITY and BEAUTY.
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THERE IS A REASON
You can buy ASSORTMENTS from
\$4.00 to \$10.50 each

Don't buy until you see them. Every KNIFE and RAZOR guaranteed. Write today for our BIG CATALOG and prices. We will ship promptly.
South Bend Cutlery Co.
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THE BIG SENSATION—A TRADE BOOSTER

THE PUT AND TAKE BOARDS

The Greatest Seller of Them All.

NEW COMBINATIONS:
Our No. 1—500-Hole Board takes in \$42.50, in amounts from 10c to 25c, and pays out \$30.00, in amounts from 5c to \$2.00. Price, 80c Each. In Lots of 25, Price, 60c Each, Tax Paid.
Our No. 2—500-Hole Board takes in \$75.00, in amounts from 10c to 25c, and pays out \$60.00, in amounts from 5c to \$60. Price, Each, 80c. In Lots of 25, Price, 60c Each, Tax Paid.
Our No. 3—1,000-Hole Board takes in \$80.00 in amounts from 10c to 25c, and pays out \$60.00, in amounts from 5c to \$2.00. Price, Each, \$1.50. In Lots of 25, Each, \$1.00, Tax Paid.
Special prices to quantity users.
SLACK MFG. CO.
128 W. Lake St., Chicago, - Illinois.

Showmen! Here's Big MONEY

Turn wintertime into real profits. Box Ball does it. One man reports a return on a single alley of
\$118 Per Week

Box Ball is a clean, automatic, portable bowling game, easy to play and extremely fascinating to young and old. No pin boys or help needed. Each alley has an earning capacity of \$1.50 per hour. Box Ball alleys can be operated in any ordinary store space or under a tent. Many are cleaning up \$100 per week with two single alleys running only a few hours daily. You can do as well or better.

Write at once for special showmen's proposition. Make the Big Money now, when you need it most. Don't wait. address
American Box Ball Co.
962 Van Buren St., Indianapolis, Ind.

THE IMPROVED LORRAINE NOB

THE LORRAINE KNOB THE LORRAINE NOB

We are now making our LORRAINE NOB nickel plated if desired. It is the original and most perfect nob on the market. Has a smooth and lasting finish, and is a good seller.

Send for sample set of 8 Nobs in a box. 75c, and write for quantity prices.
See our other ad in this paper.
LORAINE S. & R. CO., Dept. A,
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A NEW IDEA FOR YOU TO GET THE business. Would you invest 10c to TRIPLE and QUADUPLE your business? We have a premium that costs you 10c and sells in every territory and hamlet in the country for \$1.20. Something that EVERYBODY cares for. A "spoil" is unnecessary with this. Send a dime for sample and full particulars to your old friend.

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WANTED for Auto Paper. Best proposition in country today. Want circulation all States. Boys are cleaning up. Write for particulars, when writing state Auto shows desired. Address: G. E. CONNOR, Circulation Manager, Edgewater, New Jersey.

DECIDEDLY OPTIMISTIC VIEW TAKEN BY GEO. L. DOBYNS

Governed by Presentiment of Business Revival, Well-Known Eastern Showman Continues With Plans Toward Doubling His Or- ganization for Season 1922

New York, Jan. 5.—George L. Dobyns says the country has not gone to the "dogs," that people want amusement, and, to back up his convictions, is doubling the size of his shows and adding ten more cars to his train. Geo. L. Dobyns is a bunch of optimism.

When it comes right down to the slogan, "100 percent American," hats off to George. "Take it from me," says he, "the country is in better shape today than ever before. The bottom has not dropped out, there is more money in the country than ever before. The public is not broke, the people demand amusement and are going to have amusement, and I, for one, am going to give it to 'em."

George has just arrived back on Broadway after a trip of nearly 2,500 miles and says he never met so many business boosters on a similar trip before. "Throw away the 'pessimism hammer,' forget the war, take a good grip on yourself, grab the bit squarely in your teeth and go to it, determined to do or die," says George. "And you'll win out sure."

That's logic with a good, fundamental basis, and to back it up George is putting together the largest and strongest carnival organization he has ever owned or been connected with. Rejoicing the "loss of the horse" or crying about "spilled milk" is never a part of Dobyns' life's battles. Nineteen hundred and twenty-two brings showdom face to face with the old adage, survival of the fittest. That's the spirit that wins out.

George says the year just passed was a "was bit rough and tempestuous" and it had to be—reaction of preceding years was bound to come, and talk about being superstitious, listen to this. He says: "If 1921 added together don't make 13, then I never learned to add."

At any rate, with the closing of the old year Frank Bergen, who was one of the firm of the Dobyns & Bergen Attractions, Inc., with Frank, but still books his train under George's guidance and will see that the train is promptly and properly loaded as heretofore. And it's going to be some train. Last year it was ten cars, while George backs up his optimism by increasing the train to twenty cars, as announced in the last issue. He never carries sleeping cars before, but this year he is going in strong for them, and, while this far he

has acquired only one, he is going to add four more before the season opens.

Last year he carried six rides, this year he will have ten. Last year he carried six shows, this year he will have twelve. Last year he had no band, this year he will have twelve pieces. Last year he had no free act, this year he will have one of sensation. Last year he operated nearly all of the concessions himself, this year he will let anyone with a legitimate concession book as he will operate no concessions himself, except a hoopla and doll stand for the Missus. Talk about showing the white feather—not George—and any time a man jumps from ten to twenty cars, going out in the market—even as far as O'lando, Fla.—to buy equipment, and the same man adds shows and runs around the country with ten riding devices, that shows he is a booster for showdom.

If skeptical of the size, style and makeup of George's 1922 organization follow some of his ads in The Billboard and you'll agree he is another Clarence Wortham and a Con T. Kennedy. George is not only a "sticker" but a "plunger." More power to him. For the present he will title his outfit "Empire State Shows," but in all probability will change this to read Geo. L. Dobyns Shows.

FELIX BLEI

Engaged To Pilot Brown & Dyer Shows—To Be a 30-Car Organization

Detroit, Mich., Jan. 6.—Felix Blei, one of the best circus and carnival agents in the business, has been engaged as general agent of the Brown & Dyer Shows and Wild Animal Circus Combined, as the organization will be known for the season of 1922. Mr. Blei arrived here from the South on January 1 and opened his office at the Hotel Norton. He will have full charge of the entire advance department, including the routing and booking of the show and will also make the railroad contracts.

The Brown & Dyer Shows have made rapid progress and had a very successful season last year playing Canadian celebrations and fairs, and are now classed with the leading shows.

B. M. Turner, now in St. Petersburg, Fla., will again be the manager for the coming season, which opens in Detroit April 22 for an engagement of nine days, with two Saturdays and two Sundays, under the auspices of the Polish-American Veterans, on the Hamtramck location, for the benefit of the building fund of the association.

The feature attractions are the Brown & Dyer Wild Animal Circus, with Mme. Pauline and her troupe of seven leopards, Captain Dan Riley and his den of ten performing lions and Capt. Curley Wilson with the four boxing and wrestling bears, the Wild West Show and the spectacular production, "The Garden of Roses," under the management of Bob Sherwood and Claid Muller.

The Brown & Dyer organization will number twenty shows and six riding devices—everything on wagons—and an equipment of thirty cars, consisting of twenty flats, five sleepers, two stock cars, one box, one dining car and one day coach.—FRANK LeBARR (Acting Secretary).

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

A. B. MILLER'S GREATER SHOWS

Tom M. Hasson Signs as General Agent—Essie Fay's Show To Be Feature Attraction

Sumter, S. C., Jan. 4.—On Manager A. B. Miller's return here today he made the announcement that he had signed contracts with Tom M. Hasson to be general agent for A. B. Miller's Greater Shows, and the coming season. Mr. Hasson needs no introduction to the show world, as for several years he was general agent and partner of Billy Clark, of the Famous Broadway Shows, and last season had out his own organization, a ten-car show. Mr. Hasson is already on the job closing up contracts for the coming season.

While in Florida Mr. Miller signed contracts with Essie Fay, of Society Horse Show fame, whose show will be the feature attraction of the coming season. An entire new outfit has been ordered from the U. S. Tent and Awning Company, of Chicago, for Miss Fay's show, a new 50-foot tent is now under construction in winter quarters. This will be Essie Fay's first appearance in the East with a carnival organization.

Another new attraction this season will be the Barrel of Fun show, which Miller purchased from Carey Jones while in Tampa. This attraction was on the Johnny J. Jones Exposition last season and has a 60-foot panel front.

His new property recently purchased by Mr. Miller is arriving in winter quarters every day. The new 80-foot Pullman car, purchased from the Swift Dramatic Company, has arrived and will receive a new coat of paint. The cars and rig purchased from Danny J. Jones are expected in winter quarters some time this week. Four complete new shows are now under construction, which will make twelve shows now under contract for the 1922 tour. While Mr. Miller will not have as many cars as he carried in 1913-14-15, he will have more rides and shows, all of which will be carried on a fifteen-car train. The writer has a large force of men working in winter quarters and everything will be overhauled. Fred Sherman, the boss painter, has arrived and is starting on the new fronts. No time or expense is being spared to make this the best shows of its size on the road.—TOM M. ALLEN (Show Representative).

FARMERS' & MERCHANTS' EXPO.

At Greer, S. C., To Mark Opening of West Carolina Amusement Co.

Greer, S. C., Jan. 5.—Greer will hold a "Farmers and Merchants' Industrial Exposition" February 15 to 25, and contract was let to R. C. McCarter, under the auspices of the Chamber of Commerce. It is being boosted by every citizen of Greer, with both Greenville and Spartanburg counties uniting in making this exposition a success. The plans are to have hundreds of exhibits of manufacturers, farmers and merchants. The displays and free acts and concessions will be housed in a large circus top, while shows and riding devices will be housed in tops connecting with the big top. The entire exposition will be heated in a manner as to make all visitors comfortable, regardless of the weather.

A popularity contest, which has already started, has fourteen young ladies working hard to make this feature a success. The winner of the first prize gets an automobile and the second prize is a diamond ring. The plans of different days' program is as follows: First day is known as "Opening Day;" second, as "Chamber of Commerce Day;" third, "Ladies' Day;" fourth, "Baby Show Day;" fifth, "Men and Swine Day;" sixth, "Governor's Day;" seventh, "Farmers' Day;" eighth, "Poultry and Cattle Day;" ninth, "Merchants' Day;" tenth, "School Day."

R. C. McCarter will make this his spring opening, for the West Carolina Amusement Company, and he will have at least six shows, two riding devices, a free act and a band. Greer has been cleared to carnival for some time. Mr. McCarter's home is in this city.—MONTEY DEYOUNG (Show Representative).

MIDGET EARLES TO HOSPITAL

Chicago, Jan. 8.—Harry Earles, widely-known midget, went to the American Hospital today to undergo an operation for hernia.

OPERATORS FAVORITE

IT NEVER CLOGS

Always in running order; always gets the money. No other machine can equal this for earning quality. Beautiful oak cabinet, highly finished; an ornament to any room; gets the money while you sleep. Write us today for special prices. Get some of these machines out working; they will get you more money than any salary you can make.

Get busy and order today.

Bennett Automatic Machine Co.
Belvidere, Ills.



Best Salesboard Assortments at Lowest Prices

\$25.00 TRY OUR MIDGET \$25.00

21 VALUABLE PRIZES



21 VALUABLE PRIZES

LIST OF PRIZES

2 MANICURE SETS.	1 GENUINE CAMEO BROOCH.
2 GENUINE BRIAR PIPES.	2 STAG HANDLE STEEL POCKET KNIVES.
2 SURE SHARP PENCILS.	2 35c COIN PENS, WITH COINS.
2 WALDEN CIGARETTES.	2 WALDEN RAZORS.
2 REDMANOL CIGARETTE HOLDERS.	1 ELGIN CIGARETTE CASE.
1 \$25.00 GENTS' ELGIN WATCH.	

Furnished complete with 800-Hole 10c or 1,500-Hole 5c Salesboard. Be sure to state which you want. The Elgin Watch as last prize on board.

SATISFACTION GUARANTEED OR MONEY RETURNED. NO QUESTIONS ASKED.
Cash in full, or one-fourth amount with order, balance C. O. D.

MOE LEVIN & CO., 180 N. Wabash Ave., CHICAGO, ILL.
(Fastest Selling Salesboards on Earth.) Established 1897.
Write for our illustrated circulars of complete Salesboard Assortments.

ACTIVITY TO SOON START

At Winter Quarters of Siegrist & Silbon Shows

Kansas City, Mo., January 5.—Word comes to the Kansas City office of The Billboard that since the new year has begun much activity will now commence around the winter quarters of the Siegrist & Silbon Shows in Kansas City. All repairs and repainting of the train and equipment will be under the direction of C. J. Sedlmayr, the general manager for the coming season. Many new improvements and features will be added and several new and elaborate fronts will be built. Brand new wagons, including a band wagon, have been purchased and a baggage and sleeping car are new additions.

The company, as outlined, will consist of ten shows and five riding devices, all of the rides being owned by the show. Especial attention will be given to the lighting effects, as it is the intention of Mr. Sedlmayr to have one of the most brilliantly lighted shows en route. The show will have fifteen cars, these all being of extra length and the loading so arranged that it will be the equivalent of a twenty-car show. The complete paraphernalia, including train, will be repainted and the actual work will be started about January 16, as a force of mechanics in all lines has been engaged. The winter quarters in Kansas City are ideal for overhauling and repairing of the show, as everything is under cover and no time need be lost on account of inclement weather.

The executive staff now lined up is as follows: C. J. Sedlmayr, general manager; M. W. McQuigg, general agent; George Mooney, special agent, and Dan MacGuigan, treasurer.

HAMBERG'S TEN-CAR SHOW

Word reaches The Billboard, thru the New York office, that Phil Hamberg, the well-known outdoor showman, formerly of athletic show fame and later as a prominent concessioner, will launch the Hamberg Greater Shows in the spring as a ten-car organization. Also that Mr. Hamberg is now negotiating for contractual engagements thru the New England States and has decided on his opening stand at Hartford, Conn.

WANT SHOWS, CONCESSIONS AND FREE ACTS.

for big Military Indoor Fair and Bazaar, Cornington, O., January 28 to 31. Address H. SNYDER, Cornington, Ohio.

WANTED TO BUY OR LEASE

A USED MERRY-GO-ROUND. Write THE SANDUSKY AMUSEMENT CO., Sandusky, Ohio.

HONEY BITS MAKING MONEY NOW

TALBOT MFG. COMPANY, St. Louis, Missouri

ORIGINAL AUSTRIAN SELF FILLING FOUNTAIN PEN

Per Gross \$12.00

WIRE ARM BANDS SILVER PLATED

Per Gross \$6.00

25% deposit must accompany all orders.

KARL GUGGENHEIM, Inc., 17 East 17th St., New York City



OUTDOOR SHOWMEN! CONCESSIONAIRES! FAIR SECRETARIES! WHY EXPERIMENT?

EXPERIMENTS cost TIME and MONEY—two things you realize are essential to the OUTDOOR AMUSEMENT WORLD'S SUCCESS. We have NO EXPERIMENTS to MAKE. We have the ORGANIZATION NOW—NOT in the MAKING! The NAME IS YOUR BOND. We stand ready to furnish the HIGHEST CLASS REFERENCES from FAIRS and CELEBRATIONS throughout the United States where we are known, and our progress is conceded to a degree where we are recognized as the "Purveyors of Clean, High-Class Outdoor Amusement and MIDWAY SPECIALISTS!" Let us make the MIDWAY the FEATURE of your FAIR. Henry J. Poille, General Manager, presents for the Season 1922,

"THE ZEIDMAN & POLLIE EXPOSITION SHOWS," and Trained Wild Animal Arena Combined

The organization with more distinctive features, better equipment and a HIGHER CLASS of SHOWFOLK and AMUSEMENT CONCESSIONS than ever thought possible in the Tented Entertainment and Outdoor Amusement World. WE INVITE COMPARISON AND CHALLENGE COMPETITION. INVESTIGATE OUR PAST RECORD—THEN MAKE YOUR DECISION! SHOWMEN: What have you to offer in attractions, extraordinary and meritorious, and in keeping with our standard and motto: "AMERICA'S SUPER-EXPOSITION!" CONCESSIONAIRES: You know our route means money to you—Nuf-Sed! RIDING DEVICE OWNERS: What new, novel and enticing Riding Devices have you to offer? We invite correspondence from the outdoor amusement world and its promoters and producers. Address all mail and wires to HENRY J. POLLIE, General Manager, Nitro, W. Va.

PITTSBURG

516 Lyceum Bldg. Phone, Smithfield 1697. LUCILLE DAWSON-REX

Pittsburg theaters are at the present going thru quite a change. The Shubert two-a-day vaudeville is now safely housed in its new home; the Shubert-Duquesne, with Poodles and the Hanneford Family and Alice Lloyd head-lined for week of January 9; at the Davis, with Harry Davis now back in the executive control, the same week headlined Ethel Levey and Lew Dockstader; the Aldine, formerly the Sam S. Shubert, and the newest combination house in Pittsburg, will have six acts of vaudeville and a de luxe picture, with a new scale of prices—17, 28 and 44 cents; Henry Miller and Blanche Bates are at the Nixon in "The Famous Mrs. Fair"; the Shubert-Alden presents "Maytime"; the Harris and Sheridan Squares John P. Harris Enterprises interests, put forth their usual good family time vaudeville; at Loew's Lyceum De Luxe Annie, featuring Norma Talmadge, and Loew vaudeville is presented by Manager Leewer; the Gayety gives a Columbia burlesque, the Academy Jaffee's own stock burlesque, and the Shubert-Pitt presents "Miss Lulu Bett," the last spoken play at this theater for some time. Beginning January 16, this house will present first run pictures. David W. Griffith's "Orphans of the Storm," opening on that date for an indefinite run.

George (Tubby) Barr is an oldtime minstrel singer, who now conducts a theatrical comedians' establishment in the Smoky City. This oldtimer is rather fond of relating instances in his minstrel career and tells with considerable pride that he made his stage debut as the featured tenor singer with the Primrose & West Minstrels when he was but ten years of age. He has been very much engaged this winter with putting on minstrel shows with local talent for Pittsburg clubs and colleges.

New Year's Eve the Fairbanks Twins and Jack Donohue, playing the Nixon in "Two Little Girls in Blue," entertained at the midnight dinner dance of the Town Club, an association made of young mercantile and professional men of Pittsburg.

George P. Covell, known as the Potato Peeler King, is demonstrating a latest patent in peeling knives at the J. G. McGory stores on Fifth avenue. His expert handling of the device always holds a big crowd of interested shoppers.

Home E. Moore is the first of local showmen to start getting his show in shape for the coming season. He has a large crew of workmen building fronts, new devices and overhauling his entire outfit. Jack Weirick is building a big animal circus for this caravan next season and Manager Moore has engaged Bert Rosenberger as his general agent.

Jas. Sheedy, Jr., of the Sheedy Independent Booking Agency, New York, was a Pittsburg visitor last week, accompanied by Robert O'Donnell, formerly manager of the old Harlem Opera House, now likewise an independent booking agent. The Sheedy Agency is booking acts into the Aldine, the combination picture and family vaudeville theater just opened by the Felt Bros., of Philadelphia.

J. R. Conkey, known as the One-Night Man, is now playing a circuit of clubs in the Western Pennsylvania district, featuring the Dixie Orchestra, of Akron, O., a novelty dancing trio, and feats of magic, black art and novelty illusions.

A very pleasant caller recently was Mrs. Elizabeth Coleman, formerly of Boston, but now a resident of Pittsburg. Mrs. Coleman is not a professional, but she has many friends in the theatrical profession and a very warm corner in her heart for the folk's interests pertaining to the show world.

Another native son back for the holidays is Joe Trouty, of the Rubin & Cherry Shows. He says he will be back with the show again next season and predicts that this show will top them all in the way of elegance of equip-

MR. AGENT! HERE IS A CHANCE FOR YOU TO MAKE MONEY. THE VANITY MANICURE SET. Convenient. Handy in the Purse or Pocket. Practical for Use. This cut is half of actual size. The Vanity Manicure Set. In an attractive nickel-plated case, with 8 steel instruments, consists of Scissors, two Scrapers, Skin Knife, Nail File, Cuticle Pusher, Splinter Pincers and Hair Pincers with Bar Spoon. Send us 75c for a sample set. \$6.50 Per Doz. F. O. B. Chicago. 50% deposit required on all C. O. D. shipments. TANY BRUSH CO. 311 River Street, CHICAGO, ILLINOIS.

COOK HOUSE MEN ATTENTION! Gasoline Stoves, Urn Burners, Jumbo Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Matches, Torches, etc. Our Griddles are made of heavy boiler iron. Corners welded. Leak-proof. If you need any of these goods at once don't stop to write, but WIRE your order together with deposit of 1/4 cash. We have these goods in stock and can make immediate shipments. Write for complete price list. WAXHAM LIGHT COMPANY, Dept. 15, 330 W. 42d St., New York City.

LAST CALL LAST CALL Danville Trades and Labor Council DANVILLE, ILLS., WEEK JAN. 16th. A few Concessions and choice Wheels open. Will sell exclusive. This is a big affair, more than 5,000 members boosting. Get busy. Write or wire quick. J. C. MACK, care Trades and Labor Council, Danville, Ills.

reckless abandon to be rebuilt into larger, more convenient and more substantial equipment. Wm. K. Browne, master wagon builder, is in charge of this work and his force of men is now making things hum. Even the Snapp Bros.' official "tin-lizzie" (the "Go-Get-It") has been overhauled and repainted fit to grace a dealer's window. Electrician Clyde Barrick has his own department and on his bench there are rolls of wire and coils of dynamo and motors, all undergoing renovating and rebuilding. Charlie Kidder, with his assistants, has completed a most elaborate and up-to-date portable "restaurant." Edward Todd "wields a wicked brush" in the paint shop and by the newly-completed "whip" tubs and carry-us-all erections, this is going to be one of the most artistic shows on the road. J. J. (Jim) Russell and Bob Burke have their own shops where they and their agents are not repairing, but building probably the most complete concession booths ever arrayed on any midway. The Snapp Bros.' Shows came into North Little Rock, after seven months on the road, looking much better than many shows do when they start out in the spring, which result was due to the fact that no expense was spared in keeping it such while traveling.—ELMER BEAN ("Batting" for Press Agent Sydney Landcraft). Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

COMPLAINT LIST The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire. The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring. Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

- BEN BOW, ELLSWORTH. Complainant, Mrs. W. G. Wren, 1329 Wade street, Indianapolis, Ind.
GIBSON, JAS. H., Carnival Promoter. Complainants, Con Truth, 28 West Market street, Akron, O., and L. E. Pomeroy, 205 E. Market street, Akron, O.
GREGORY, FRANK G., Promoter, Complainant, Jerry D. Martin, Care The Billboard, Cincinnati, Ohio.
SPERRY, BOB, Vaudeville. Complainant, Frank King, Alamac Hotel, St. Louis, Mo.
STAHL, JACK. Complainant, Mrs. W. G. Wren, 1329 Wade street, Indianapolis, Ind.

INJUNCTION AGAINST NEWMAN Houston, Tex., Jan. 4.—Judge Ewing Boyd in the Fifty-fifth District Court this morning granted a temporary order restraining J. D. Newman, of the Gentry Bros.' Shows, from selling or mortgaging any community property and from withdrawing from the banks any money that is community property. The same order restrains the First National Bank of Houston from paying out any funds to Newman or Gentry Bros.' Shows, or any money in which Newman has an interest. Mrs. Emma Newman was granted the order on a cross action filed by her in a divorce case filed by Mr. Newman several weeks ago. In the cross action she asks \$500 a month alimony during the pendency of the divorce suit. The injunction hearing was set by Judge Boyd for Friday and the alimony hearing for January 23. It is contended by Mrs. Newman that in the event of a divorce she is entitled to half of the community property. The date for the hearing of the divorce case has not been set.

MERCER EXPOSITION SHOWS Scheduled To Open In April Advice from Ray E. Pullen, Yardville, N. J., and formerly with the Washington Exposition Shows, is to the effect that under his own general management the Mercer Exposition Shows will take to the road the latter part of April. Mr. Pullen further advises that it is his intention to carry about six shows, three rides and thirty concessions with the company's own transportation facilities, and with special attention being paid to a collection of only clean and entertaining attractions in the midway lineup. From present plans the route is to include territory in New Jersey, New York, Pennsylvania, Maryland, Virginia and West Virginia, with a trip South if fall conditions suggest the prolonging of the tour.

All Aboard for Porto Rico—Liberty United Shows

Apply in person or wire to HARRY SMITH, General Mgr., Office 81 W. 45th St., N. Y. C. Telephone Bryant 1487. SAN JUAN early in February. Playing under the auspices of the strongest organizations on the Island. This is a full season's work, so all those who wish to make a real bank roll and can stay away for several months CALL TO SEE US. DON'T WAIT, as only a certain amount of reservations are held to sail. NO PASSPORTS NECESSARY. WANTED—RIDING DEVICES, except Carousel, Swings and Aeroplane, as we own these Rides. Shows of every description, with or without tops. CONCESSIONS of all kinds. Everything open. Special inducement to Gypsy Camp, Cook House, Photo Gallery, Shooting Gallery, Knife and Cane Rack, and all other money-making Concessions. Opening for Dancing Pavilion. Opening in

JOE HAWLEY, Director. AL BURT, Superintendent Concessions.

PHILADELPHIA

By FRED ULLRICH, 808 W. Starke St. Phone, MORA 3525. Office Hours Until 1 P.M.

Philadelphia, Jan. 7.—"The Broken Wing," presented for the first time at the Metropolitan Opera House by Mae Desmond and her players this week, won much success. The excellent portrayals by Miss Desmond and Frank Fielder, ably supported by a strong company, scored immensely.

The inimitable interpreters of real dark characters, McIntyre and Heath, are closing their successful stay here at the Lyric Theater in their latest offering, "Red Pepper." Business has been splendid.

With a big parade, bands "everything, the ground was broken today for the Philly and Camden bridge, to be completed in 1926, in time for the much-talked of World Fair.

The Nixon-Grand Vaudeville House changed its policy this week from three a day to two shows daily, except on holidays and Saturdays, when three will be given. Business has always been good at this popular house.

The advance sale is very good for the big indoor winter circus to be held at the 1st Regiment Armory the week beginning January 16. The best acts of the circus world are to appear.

The Walton Roof had a dandy show this week and was finely attended. The attractions were Sibylla Bowman, Julia and Mitchell, and Antonio Scarduzio.

Kemp Green, the well-known motion picture actor, is in Philly for a brief stay. Kemp now has a fine single vaudeville act in which he will appear shortly in the "big town" and which has all the earmarks of a big hit. He can usually be found around the Pen and Pencil Club.

Frank Wolf, representing the Arthur Horwith Agency of New York in Philly town, has taken offices with the well-known agent, Jack Beck, of the new agency, Beck & Waldman, in the Colonial Trust Bldg.

We extend our sincere thanks for the many Xmas and New Year cards sent this office, and while we cannot reply to all we wish to herewith return the compliments and well wishes for a fine 1922 season.

MIGHTY DORIS-FERARI SHOWS

Have Banquet and Entertainment at Winter Quarters Christmas Eve

Williamstown, Pa., Jan. 5.—A visit to the winter quarters of the Mighty Doris & Col. Francis Ferari Shows Combined on Christmas Eve revealed to all the Christian spirit that prevailed in the hearts of the employees of this organization. They were very large Christmas trees and McMillen, electrician at quarters, had it wired up with about 100 incandescent lamps of all colors. This tree was visible and was enjoyed by all in Williamstown. Saturday evening, December 31st, after all had finished their day's work, they dressed in their best and prepared for the big feast that was in store for them.

Mrs. William P. Smith, hostess of the occasion, had prepared, with the assistance of all the other ladies around quarters, a fitting feast. What a spread! The table, specially built for the banquet, was round, with a space of eight feet in the center, in which stood a very elaborately decorated Christmas tree, brilliantly illuminated and not another light visible. The menu consisted of oyster cocktail, salad, with Roquefort cheese dressing; chicken soup, turkey, mashed potatoes, asparagus tips on toast, plum pudding, cranberry sauce, fruit salad, celery, olives, mince pie, oranges, nuts, candies, coffee and tea, fruit cake. There were present about 24 employees and several of the prominent citizens of Williamstown. They all proclaimed it one of the "greatest" banquets they ever attended. Music was furnished by Mrs. Ed Johnson, piano and organ; I. H. Smith, violin; Ed Johnson, drums, and Henry VanderKam, cornet. Five minutes to midnight all employees, as well as the citizens, gathered in front of the big tree. The air calloped had been brought into position, and at 12 o'clock Capt. I. H. Smith broke the silence, and his skilled fingers struck the calloped, playing "Still is the Night, Holy Night," and, as if moved by the spirit of the season, all joined in and sang.

Presents were distributed among the employees, and there were many for all; great and small in value, but all given with the right kind of spirit, and every one appreciated them. Christmas Eve of 1921 will long be remembered by those who were in attendance. Mrs. William Smith, known as "Mother of Winter Quarters," has found and established a warm spot in the hearts of all present, for there were several present, had it not been for Mrs. Smith, only the time and the observance would have given them the knowledge that the Yuletide was at hand. Her kind spirit has gladdened the



MUIR'S PILLOWS

ROUND AND SQUARE FOR Bazaars and Carnivals

Special Proposition to FRATERNAL O.D.G. Bazaars. If our pillows don't get you more money than any other merchandise on the grounds, return them to us and we will refund your money.

Chinese Baskets The color, finish and decorations on these baskets must be right to get the play. Just try our baskets.

MUIR ART COMPANY, 19 E. Cedar St., Chicago, Ill.

Advertisement for silk pillows with a grid of pillow images and text: GET HER ONE OF THESE BEAUTIFUL HAND COLORED SILK PILLOWS 10c. A REAL PILLOW SALEBOARD—A brilliant 4-color Board, showing 16 Pillows in their natural color. Choice of 300 or 600-hole Board. We also put up 8 Pillows with 600-hole Saleboard. AGENTS—Our Silk Pillow Saleboard Deal is the greatest selling scheme ever devised. Send \$1.75 for Sample Pillow and Card.

Men's Rubber Belts \$18.00

Advertisement for Men's Rubber Belts with an image of a belt and text: WITH FANCY SILVER FINISH PATENT BUCKLE. Come in assorted colors, smooth and embossed finish. Adjustable 28 to 40 inches. Look like real leather. Are more comfortable. Chance for big profit. Largest stock of Streetmen's Supplies, Specialties, Salesboards, Novelties, etc., in America. Something new every day. Tell us what you are using and we will quote prices. 25% deposit required on all C. O. D. shipments. Remember this: We play no favorites. LEVIN BROS. Wholesale Only Est. 1886 Terre Haute, Ind.

Advertisement for Radiator Cap with an image of a cap and text: ANOTHER LORRAINE HIT! LORRAINE Radiator Cap FOR FORDS. Best proof. Highly polished. Triple nickel plated. Has a perfect and permanent finish. Selling like hot cakes. Every Ford car needs one to improve the appearance of the car. Sample sent postpaid on receipt of 75c. Write for quantity price. It is a money maker. Look for our name in this paper. LORRAINE S. & R. CO., Dept. A, 25 North Dearborn Street, Chicago, Illinois.

hearts of them. Manager John Brunen was overjoyed, and he personally thanks Mrs. William P. Smith and all those who helped to make the entertainment a success, and for the deep impression they made on the people of Williamstown. All of which is according to a "show representative" of the above shows.

FRANK J. MURPHY SHOWS Management Active With Preparations for Spring Opening

Manager Murphy is making great preparations for the opening of Frank J. Murphy's Shows in the early spring. There are to be thirty concessions and six shows, four rides, all owned by the management. This will be one of the cleanest ten-car shows on the road. Most of the executive staff with the show last season will again officiate. The Society Circus will again be the feature show. This organization is personally managed by Mr. Murphy, who has spent a lifetime in the outdoor show world, being one of the pioneers of the carnival business, and he has also had vast experience in the circus business. He is ably assisted by his wife, who is a high-class show woman in all that the word implies. Mr. Murphy conscientiously believes that, if all carnival managers would adopt the circus ideas as to the discipline demanded about their shows, it would be a wonderful uplift to the carnival world in general.—PAUL DAVIS (Press Representative).

THE ALLENS HOSTS At New Year's Party in Detroit

Detroit, Mich., Jan. 5.—New Year's Eve Frank and Bessie Allen, of the Brown & Dyer Shows, gave a party at their home, 400 East Warren street, to the members of the Brown & Dyer Shows and other friends wintering here. Among the guests were Alexander Brown, president Brown & Dyer Shows; Mr. and Mrs.

Hall and brother, Mr. and Mrs. Penrod, Miss Stulside, Mr. and Mrs. Delmas Madison, George Brink, Dan Leslie, Tom McNew, Mr. and Mrs. Jennings and baby, Hugh; Miss Painter, Miss Meldone, Mr. and Mrs. Morgan and little Miss Morgan, Mr. and Mrs. Louis Rosenthal, Mrs. Frank Plack, Betty Childs, Marie Martin, Mr. and Mrs. C. A. Stewart, Mr. and Mrs. Frank Allen, Frank LaBarr, Thomas Porter, Vernon Cantley, Howard Markie, Harry Bowers, Du Beatrice Whitesell, Margaret Argue, Louise McVoy, Noble G. Thorburn, B. A. Collicutt and Chas. Whittington. The menu consisted of cream of chicken soup, olives, celery hearts, pickles, roast turkey with cranberry sauce, sweet potatoes, Irish potatoes, green peas, English plum pudding with brandy sauce, ice cream and cake, cigars and cigarettes. Music was furnished by Carl Michael's orchestra of six pieces during the dinner, and dancing lasted until 9 o'clock in the morning.

THE CRACKER JACK COMPANY Chicago, Jan. 7.—Bueckhelm Bros. & Eckstein, of Chicago and Brooklyn, have notified The Billboard that at the beginning of the golden anniversary of the firm's career, it has changed its corporate name to The Cracker Jack Company. The firm further announces that the new name is more easily remembered and is more directly associated with the firm's widely known popcorn confection.

FELICE BERNARDI ACTIVE Preparing To Launch His Caravan

Kansas City, Mo., Jan. 6.—Felice Bernardi has been in Kansas City, at the Coates House, the past several weeks, and told the Kansas City representative of The Billboard that he is going to take out his own show this year, known as the Bernardi Shows. Mr. Bernardi is in town to buy paraphernalia and equipment for his organization, and seems very enthusiastic about the coming season.

UNION LABOR TEMPLE BAZAAR (Continued from page 75)

hog will be butchered by the Butchers' Union, and every movement from the live porker to the delicious "poke chops" will be handled by union labor. The twenty concessions to be in operation are as follows: Silverware, birds, fish, ham and bacon, pocketbooks, silk shirts, cigarettes, fruit, groceries, Japanese goods, blankets, dolls, candy, aluminum, ice cream, soft drinks, general stand, novelties, floss candy, phrenology, clock room and Don Carlos with his "Mother and Baby" show and dog and ponies. The free acts are Sylvain D. Rogers' Midget Family, including "Ike and Mike"; Kuluola Hawaiians of six people and Lou Oldstein and troupe of acrobats. Schilling's Orchestra will furnish the music. The officers of the bazaar are Rene J. Zouary, promoter and general manager; Walter J. Coquille and C. S. Hancock, representing the Union Labor Temple Association; Edwin Peyroux, treasurer; Pearl Morais, cashier; O. L. Smith, assistant cashier; Inez Hagan, chief clerk; Leah Morais, stenographer; H. Deutsche, publicity; E. L. Zouary, manager of concessions; Countess N. B. M. Bentivoglio is assisting in the management of the bazaar.

ELKS' FAIR AND STYLE SHOW Under Direction of Berney Smuckler at Hopkinsville, Ky.

Hopkinsville, Ky., Jan. 6.—Berney Smuckler, who recently made a pronounced success with his direction of the Elks' Christmas Bazaar in Atlanta, Ga., has signed contracts with the lodge of Elks here to produce the Elks' Fair and Style Show January 21 to 28 at the Elks' Home in this city. This will be the first big bazaar of its kind ever staged here and, with over 700 Elks boosting and the outstanding significance of Hopkinsville as a loose-leaf tobacco market, the success of the venture under Mr. Smuckler's guidance seems assured. The tobacco selling season has just opened and buyers are beginning to arrive, and this feature is expected to bring many visiting Elks to the city during the festivities at the home. After the close of the Hopkinsville show, Mr. Smuckler has a return date with the Elks at Birmingham, Ala., which will start on February 11 and close on February 18.

PRAISES ORAK TEMPLE CIRCUS

Chicago, Jan. 5.—Mr. C. H. Jespersion, wife of the well-known bandmaster, was a Billboard visitor today and said that Mr. Jespersion's concert band, now playing for Orak Temple Circus, in Hammond, Ind., is one of the sensations of that music and event. The Jespersion organization was for the past three seasons with the Polack Shows. Mr. Jespersion will bring his band to Aryan Temple Grotto, Chicago, in February, for another big Masonic event. Mrs. Jespersion said that the Hammond affair is a tremendous success from every possible standpoint. The Shriners are putting on a huge circus in their new \$600,000 temple and have a number of the premier circus acts of the country and scores of other big features. Mrs. Jespersion spoke in the most complimentary terms of Arthur Davis and his effective work in promoting and directing the huge event. She also said that the concessioners were all doing a big business and that people were carrying concession merchandise out of the place in immense quantities.

Have you looked thru the Letter List in this issue. There may be a letter advertised for you.

JUMBO PRESSURE GASOLINE STOVES ANY SIZE—ROUND—SQUARE YALBOT MFG. COMPANY, ST. LOUIS, Missouri.

GLOTH'S GREATER SHOWS WANTS FOR SEASON 1922 New and Novelty Rides (can furnish wagons for same); also Mechanical and Fun House Shows, High-class Attractions; (will furnish complete outfit, including new, beautiful wagon fronts for same). Concessions all open, including Wheels. GLOTH'S GREATER SHOWS will be one of the finest equipped shows that will open the season in middle of March. Invitations extended to all visitors to visit Winter Quarters at Suffolk, Va. All mail, Glotch's Greater Shows, P. O. Box 400, Suffolk, Va. Jack Lawson, Gen. Mgr.

**MICHIGAN ASS'N OF FAIRS
BREAKS ATTENDANCE RECORD**
(Continued from page 5)

Bowles Bldg., from 10 to 12 o'clock, Thursday morning, the meeting was called to order at 2 p.m. in the convention hall of the Hotel Fort Shelby, with President Burris, of the Michigan Ass'n of Fairs, in the chair. Immediately after roll call President Burris delivered his annual address, which follows in part:

"The Michigan Association of Fairs has the power to be the greatest developing influence in agriculture in this State, excepting only our State Agricultural College and the Farm Bureau. Primarily agricultural development starts with our college by reason of its unlimited resources to acquire knowledge. The Farm Bureau disseminates that knowledge to the producing public and teaches them how to use it to the best advantage. The fair is the final examination to check by actual comparison how well this work has been done. Millions of dollars are invested in the vast resources of this State. Therefore the responsibilities of the fair are nothing short of a big job. We should aim to make the fair a school of clean, wholesome education. It should be an educational, honest, it is an educational and industrial institution for residents of both city and country. It is a short course in better farming, better living. Too many of us are prone to regard the fair too much from its social and entertainment angles. Of course that entertainment is essential to balance your fair, therefore free acts in front of your grand stand, horse and automobile racing, a few moral shows and rides on the midway for young and old alike are necessary; otherwise your fair would be too serious in aspect and fail to draw. The fair must represent the farm, the home, the factory, the school and every community interest. A vital point with the success of the fair is publicity—forums of the commercial value and transactions at your fair; the quality of your exhibits, names and descriptions of all features in all departments. I believe that the success or failure of county fairs depends more on the spirit of community cooperation than any other one thing, and cooperation should be encouraged by our Agricultural Commission. Lack of local support and co-operation handicaps the efficiency of many of our county fairs. It is the duty of the community to support them. I think most fair managers spend too little money in exploiting their fairs."

"The Michigan Association of Fairs enjoys the largest membership for the proportion of the success of the fair in publicity—forums of the commercial value and transactions at your fair; the quality of your exhibits, names and descriptions of all features in all departments. I believe that the success or failure of county fairs depends more on the spirit of community cooperation than any other one thing, and cooperation should be encouraged by our Agricultural Commission. Lack of local support and co-operation handicaps the efficiency of many of our county fairs. It is the duty of the community to support them. I think most fair managers spend too little money in exploiting their fairs."

W. H. Moore, president of the Lenawee County Fair, Adrian, told the delegates his experience as a member of the committee on legislation before the House and Senate committees at Lansing on the State appropriation for Michigan fairs. He said that the members of the legislative committees were inclined to look with favor toward existing fairs, but desired that the distribution of the State aid be equitably made. The amount of the State appropriation for 1921 was \$45,875.

George W. Dickinson, secretary-manager of the Michigan State Fair and a member of the same committee, stated that the strength of the Michigan Association of Fairs helps to make the matter of a State appropriation comparatively easy. The Michigan body asks for a small amount of aid compared with the demands of similar organizations in other States. He cited Wisconsin, where the legislature made an appropriation of \$100,000. In some of the other States the amount was even greater.

In the absence of H. H. Halliday, Commissioner of Agriculture, who was down for an address on the Thursday afternoon program, President Burris called upon Ray P. Speer, general manager of the Co-operative Publicity Bureau of St. Paul, Minn., who spoke briefly as follows: "The district fairs of Michigan could add at least fifty per cent to their 1922 attendance by doubling their advertising appropriations and spending that money in an efficient manner. Why should a fair be afraid to add \$500 to its publicity appropriation?" asked Mr. Speer. "The average attendance of a county fair is about 10,000 persons daily, the average gate receipts about \$15,000 to \$20,000. If such a fair adds \$500 to its appropriation it must only \$500 more in total receipts and less than 1,000 persons to justify it on a business standpoint. Five hundred dollars added to its average publicity budget would double it. Such a \$500 would bring in ten times as many dollars and persons." Mr. Speer said that only two kinds of publicity actually paid fairs—poster publicity and newspaper publicity. He would use two-thirds of the budget for newspapers and about one-third for posters.

Hon. Mike Nune, of Jackson, urged the fair management to encourage the farmers to get rid of scrub cattle and breed thoroughbreds. He appealed to the fair managers not to exhibit butter substitutes in many of the exhibits. He said the "cocoanut butter cow of the South Sea Islands." This will help to encourage the raising of efficient dairy herds. Encourage the tillage of less acreage but fertilize more, work to secure for the farmer the best price for his products. Feature the dairy more in your exhibits and you will do much to reclaim the abandoned farms in the State of Michigan.

W. A. Schwab, representing the William J. Burns International Detective Agency, and delegates that his company was equipped to

START IN THE MONOGRAM GAME

FULL TIME, SIDE LINE OR SPARE TIME, AND MAKE

FROM 800 to 1,000% PROFIT

You Pay Nothing to Learn and Start to Earn Big Money as Soon as You Receive Your Outfit.

YOU CAN DO BETTER WORK THAN THE SKILLED ARTIST with our Decalcomania Transfer Initial Letters. Write today for free samples and particulars, or save time and order one of our Gold Transfer Lettering Outfits.

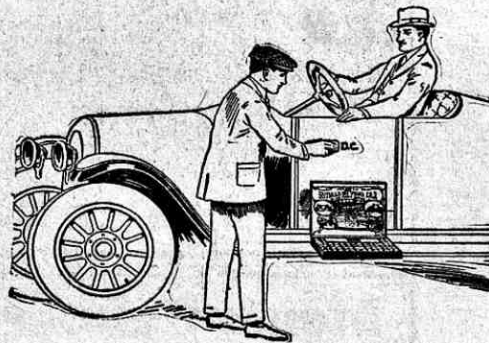
DESIGNS



Old English.
Gold Script.
Gold Roman.
20 other sizes and colors.
Additional letters can be bought at our rates \$2.00 per 100; \$18.00 per thousand.

A trial outfit, consisting of 850 letters, 2 large bottles of cement, fancy gold borders that can be used with the letters, a good supply of circulars, illustrated display board showing letters after they are transferred, necessary tools for transferring the letters. All come packed in a neat, handy box that you can carry in your pocket. When ordering this outfit, state:

**"SMALL \$5.00 OUTFIT"
YOUR PROFIT, \$77.00**



OUR IRONCLAD GUARANTEE



Don't forget that if our complete outfit as received by you is not exactly as represented your money will be refunded IN FULL. We will also exchange any of our products at any time for others of equal value. Thus you are sure to have no dead stock on hand. If you find you have an over-supply of certain letters, we will exchange them for others more in demand. You also receive extra letters with each order for samples or demonstrating. If you can handle any fair-sized territory, state preference in your first letter. Be fair to us and do not ask for a large territory unless financially able to handle other agents.

NOTE—No goods sent C. O. D. unless accompanied by a deposit of \$2.00 or more. Include 10 cents to cover C. O. D. We pay all other charges. Remit by Post Office or Express Money Order, Certified Check, Special Delivery, or Registered Letter. Goods sent prepaid when payment accompanies order.

Anyone can transfer our letters. You can travel wherever you like, we will ship you goods. **LARGER PROFIT** This outfit contains 1,000 assorted letters in a handsome leatherette carrying case, 2 sets of gold borders to match letters, 1 large bottle cement, 10 small bottles cement, 10 small camel's hair brushes, display board and extra circulars, large bottle special varnish cement, camel's hair brush, etc. Price, \$10.00 each. These outfits are made up special, with nine sizes, styles and colors. Your profit, charging 25 cents per letter and making a specialty of lettering cars, would be \$270.00 with this outfit. Guaranteed to be as represented or money refunded. Will change your letters free at any time for styles you find in greater demand. Send for an outfit today—we send your order by parcel post, all charges prepaid.

READ THE GUARANTEE

Remember, no license or experience is required for this work, and to prove your profits you can figure for yourself that our letters cost you in quantity less than 1¢ each and you receive 25¢ to 50¢ a letter for every one that you apply. When you receive your order, if it is not made up with just the styles you desire, mail back your letters you have and we will change them for their place. Our most successful agents are those who start with the large outfit, as they receive all styles, sizes and colors, and this enables them to letter cars and sell over a good amount of their supplies to others who want to get into the monogramming game.

TRANSFER MONOGRAM CO., Inc., Dept. 50, 191 Market St., NEWARK, N. J.

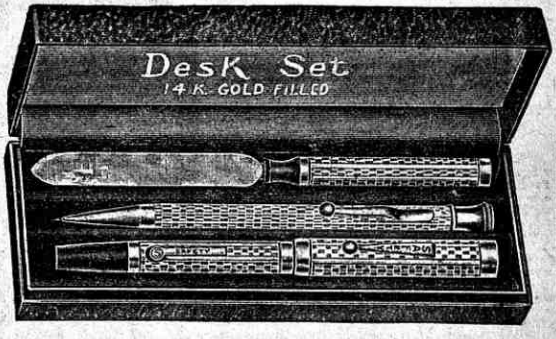
**Something New
A BIG FLASH**

High-grade 3-piece Desk Set, in fancy satin-lined box, 14-kt. solid gold point Fountain Pen, improved patent Pencil and mother-of-pearl Letter Opener, all in 14-kt. gold-filled mountings as per illustration. A real live new article. Price

\$3.50 PER SET
or 10% less in dozen lots.

GREATEST VALUE EVER OFFERED FOR THE MONEY
A 70-hole push card free with each set on request. 20% deposit required on all orders.

AURORA NOVELTY IMPORT CO.
114-120 West 30th St., NEW YORK CITY



furnish expert ticket sellers for the county fairs.

W. A. Crane announced that he had taken over the Calhoun County Agricultural Association's fair at Marshall and would undertake to put it back on a paying basis.

Secretary A. G. Beeden, of the Midland County Agricultural Fair at Midland argued in favor of the "loving cup" plan of premiums in lieu of cash awards to exhibitors of farm and industrial products, and stated it was operating satisfactorily at his fair. Exhibitors had to win the loving cup three times to make it their permanent property.

Secretary Frank A. Bradish, of the Lenawee County Fair at Adrian, did not think it was playing fair to the independent exhibitor for the State of Michigan to exhibit State-owned cattle and horses in direct competition with independent breeders.

President Perry F. Powers, of the Northern District Fair, Cadillac, held that the State had the right to exhibit thoroughbreds in the interest of promoting better-bred stock.

L. A. Lilly, secretary of the West Michigan Fair at Grand Rapids, did not think that the Michigan Agricultural College should make exhibits of its cattle and horses in competition for the premiums.

Frank A. Healy, secretary of the Gogebic County Fair and Agricultural Association, was at the convention for the first time since his fair has been a member of the Michigan association. It was Mr. Healy's first visit to Detroit in sixteen years and he found many changes. Many old landmarks familiar to his knowledge of the city have been obliterated with skyscrapers reposing on their sites.

Fears of the county fair managers that the State was to place a ban on horse racing, occasioned by press reports from Lansing to the effect that H. H. Halliday, head of the State Department of Agriculture, was in favor of abolishing races at Michigan fairs because they were crooked and "fixed," were dispelled when Mr. Halliday, unable to be present at the Thursday afternoon session, appeared before the convention Friday morning. He spoke as follows: "It is my intention to throw my cards on the table face up regarding racing at fairs. I am not opposed to horse races, but I am opposed to horse races as they are sometimes conducted. There is no one in this State who loves a good clean horse race more than I. The law is clear, however, on the subject of gambling, and I refuse to tolerate it in connection with fairs

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DOG AND PONY SHOW: TEN-IN-ONE, with real Attractions; ATHLETIC SHOW. WE HAVE COMPLETE FRAMEUP. Also Electric Show, Small Tab, or Musical Comedy, Monkey Speedway, Crazy Horse or any Mechanical Walk Thru Show, or any other good Show of merit. We will furnish top and fronts. Want to hear from Band Leader or a Ten-Piece Band, Concessions of all kinds. No exclusives except Juice and Cookhouse. Juice sold. Cookhouse open. Also Dining Car open. Want reliable men for Cookhouse and Dining Car. Those who can and will deliver the goods. USEFUL SHOW PEOPLE IN ALL BRANCHES OF THE SHOW BUSINESS. WILL FINANCE ANY NEW IDEAS FOR REAL SHOWMAN.
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NOVELTY FELT RUGS WILL DO IT FOR YOU
28x58 Assorted Colors—Per Dozen \$18.00
SPECIAL PRICES ON QUANTITY ORDERS
SEND \$2.00 FOR A PREPAID SAMPLE OF THIS WONDERFUL RUG.
MANUFACTURERS ALSO OF HAND BAGS, PILLOW TOPS AND COLONIAL RAG RUGS.
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BIG PROFITS
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Hand Bag, Change Purse and Shopping Bag. Made of heavy black leather.
NOW—\$6.00 Per Dozen
Gross, \$66.00; Sample, 75c
LEATHER PRODUCTS CO.
157 W. Monroe Street, CHICAGO, ILL.

2, a 10-punt boy. Mr. and Mrs. Miller have been identified with the Con T. Kennedy...

DIVORCES

In the Profession

Mrs. Julia Brimont, wife of Chick Brimont, straight man with Nat Fields, 'Hanky Panky' Company...

DIRECTORS

(Continued from page 5)

rol of the houses and the shows, and will, as heretofore, have final word in the management of the circuit...

Mr. Scribner has started out to inject new life into the house managers of the circuit. He wants them to get out and hustle for the business...

RUSSIAN PLAYERS IN DIRE NEED

(Continued from page 5)

labor to eke out an existence. They are actually in want for food and are begging their fellow-workers in this country to save them from starvation...

MICHIGAN ASS'N OF FAIRS

BREAKS ATTENDANCE RECORD

(Continued from page 87)

in any form. Clean up your races, men! Terrible 'fixing' and penalize the makers of pools and you will find me the greatest race horse booster in your State...

as, complaints have been made that certain races have not been raced in the spirit in which they should have been...

G. O. Stewart, of Lansing, outlined the work of 'Boys and Girls' Clubs in connection with county fairs...

While in Winter Quarters Read The Billboard

Every man interested in the outdoor show business is right now making preparations for the coming spring season.

TWELVE WEEKS FOR SEVENTY-FIVE CENTS

Send your name and address on the blank attached, with seventy-five cents, and The Billboard will be sent each week for the next twelve weeks.

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Please send The Billboard for the next twelve weeks, beginning with the current issue, for which I enclose 75c, the special price.

W. B. Burriss, of Jackson, was re-elected president; John Popp, Saginaw, first vice-president; Oscar Kraus, Escanaba, second vice-president...

The annual meeting of the Michigan Association of Fairs for 1923 will be held in Grand Rapids on a date to be announced later by President Burriss.

O. L. Fisher, representing Fisher's Orchestra, Kalamazoo; S. J. Levey, representing United Fairs Booking Association...

MUSICAL COMEDY NOTES

(Continued from page 84)

by the Westinghouse Company. By this method her voice would be broadcasted to 450,000 listeners.

Elmira Lane has been appointed understudy to Virginia O'Brien in 'The Chocolate Soldier'...

R. H. Burnside will be in charge of the entertainment for the Lotos Club Yuletide dinner to be held in New York January 14.

Donald Kerr, dancer, has written a pantomime called 'The Apache Avenger,' which he will show at the next Friar's Frolic.

George Davis, clown at the New York Hippodrome, says he has a new bagful of tricks which he is ready to insert in 'Get Together.'

John Charles Thomas will be lost to musical comedy for some time. He has become a Shubert vaudeville star and opens next week at the Winter Garden, New York.

Louise Groody has purchased a drug store in Tampa, Fla., which will be run by her father and sister. Miss Groody made no mention of prescriptions in the announcement.

'The Wild Cat,' playing at the Park Theater, New York, has resumed Wednesday matinees. They were discontinued for a time, but business has picked up and they are back.

Heard at the Green Room Club: 'I see that Ziegfeld is going to quit producing here in 1924.' 'Well, what of it? Haseard Short will be here to take his place.'

STONE'S SIMPLICITY

(Continued from page 82)

on the Fall River boat, and the summonses he handed out were acceptable to everyone.

We find it necessary to say adieu for the present, as we are booked for Cuba, where the liquor is plentiful and popular and here's to you till we return.

PICKED UP IN PHILLY

The new year started off last week with the midnight shows having capacity houses, but the rest of the week all dropped to poor business.

The People's, with Al Reeves' Beauty Show, featured Harry L. Cooper, and Al Reeves for the first time in years did a specialty with his banjo that went big. The rest of the show was up to its usual high standard.

The Gayety had a welcome return of our popular Philly Town girl, Hattie Beale, and Hattie certainly got them from start to finish. Other favorites were Flo Navetta, Billie La Mont, I. B. Hamp, Al Golden, George Hamilton and our favorite Gayety chorus.

'Puss Puss' was at the Bijou, and Ray Read got them right from the start. The court room business was a scream. The principals in all their numbers scored, as well as the fine ensemble of the chorus.

The Trocadero had a very neat show. The principals were Hattie Dean, Bessie Ross, Pearl Briggs, Al Marks, Dick Hahn and Abbe Lenard. All did excellently thruout the show.

At the Casino was 'The Garden Frolics,' with Lou Powers and Pearl Hamilton featured, and the well-known principals, Lou Powers, Jack Shutta, Joe Lyons, Arthur Tackman, Dot Stewart, Donna Hago and a bunch of real chorus beauties.

Had a chat with Lew Starks, manager of the 'Puss Puss' Show, who reports things have been going well along the road for his show. And Tom Phillips, who is connected with the Bijou house force, says he is fully recovered from his Christmas illness, whatever it was, and is around chippy as ever.

Tess Baker, one of the Trocadero chorus, who was painfully injured by a headon collision with one of the comedians coming off the stage a couple of weeks ago and was compelled to lay off a whole week, has recovered and is back in harness again. She is the sister of the well-known Marie Baker, producing soubret of the Troc.

Colonel 'Bob' Deady, general manager of the Troc, with his usual good big heart generosity, on Christmas Day presented a money gift to each of his employees and all the show-folks playing the house that week.

General Manager Denbow, of the People's, informs me that week of January 9 he will play 'Tid Bits' Show, and week of January 16 the 'Bon Ton' Show. The week of January 22 has not yet been decided upon.—ULLRICH.

your farmers to breed good stock; scrub cattle is a liability to any farmer."

'Barney' Ransford, secretary of the Caro Fair and Night Carnival, at Caro, told of 'The Value of Night Fairs.' He said: 'The night fair invariably increases the day attendance as well, thus producing increased revenue from the concessions. The night fair is a sensational feature, a dazzling spectacle replete with light that always proves a powerful magnet for attendance.

President John Popp, of the Saginaw Fair, emphasized the importance of a good clean midway. 'We are careful in selecting good attractions and then give the police officials full power and censors to keep the small fair a success.

retary), Isabella County Fair, Mt. Pleasant; W. B. Burriss (secretary), Jackson County Agricultural Society, Jackson; W. H. Moore (president), W. H. Hood, H. W. Middleton and F. A. Bradish (secretary), Lenawee County Fair, Adrian; J. R. Walker (secretary), Marquette County Fair, Marquette; A. G. Beden (secretary), Midland County Agricultural Society, Midland; R. Roy Stacey (president), J. H. Anderson (secretary), North Branch County Fair, North Branch; Charles B. Dyk (secretary), Northwestern Michigan Fair Association, Traverse City; Perry F. Powers (secretary), Northern District Fair, Cadillac; James H. Rutherford (secretary), Northeastern Michigan Fair Association, Bay City; Scott Lovjoy (secretary), Oakland County Fair, Milford. James H. Billings (president), George E. Wyckoff (secretary), Oceana County Agricultural Society, Hart; Joseph Cockerion (secretary), Ashtabula County Agricultural Society, Ervart; Michael Hines (secretary), Ottawa and West Kent Agricultural Society, Berlin; John Popp (president), John Ledlein, Thomas P. Morris (secretary), Saginaw County Agricultural Society, Saginaw; John H. Sweet (secretary), Sanilac County Agricultural Society, Sandusky; W. J. Dowling (secretary), Shiawassee County Fair, Owosso; Austin Harrington (president), Benjamin Brown (secretary), L. A. Arnold (secretary), South Ottawa and West Allegan Agricultural Society, Holland; Harry Crandell, secretary, Tuscola, Huron and Sanilac District Fair, Cass City; Stephen A. Doyle (secretary), Van Buren County Fair, Hartsville; W. E. Martin (secretary), Washtenaw County Fair, Ann Arbor; Jas. A. Huff, N. S. Schrader, F. S. Neal (secretary), Wayne County Fair, Northville; L. A. Lilly (secretary), West Michigan Fair, Grand Rapids; George W. Dickinson (secretary-treasurer), S. O. Eibenbrey (assistant-secretary), Michigan State Fair; H. H. Halladay, State Commissioner of Agriculture. Arthur J. Mulholland, Kalamazoo, representing the Michigan and Iowa Shows; Leonard, general agent Roscoe's Imperial Shows, Adrian; Ray P. Speer, Minneapolis, Minn., representing the Co-Operative Publicity Syndicate; B. Ward Bean Attractions, Toledo, O.; J. W. Logan, Chicago, representing the Barnum Shows; P. L. Flack, North Western Shows, Detroit;

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OPEN APRIL 15, 1922 CAN PLACE Animal Show. No ally show this season. 30 of the best spots already booked.

Don't Miss This Season. MAURY NEISS, Rooms 55-57 Yonge Street Arcade, TORONTO, CANADA Don't Miss This Season.

LETTER LIST

- (Continued from page 101) Jones, Will G. Jordan, Leslie Jordan, C. M. Joseph, Billy Joseph, Herman Joseph & Foster (S)Joy, Elmer Kidd, Johnny June, Dad Kafra, Paul Kabinoff, M. K. Kallish, Joo. Kaley, Geo. Kama, Buck Kammeros, Walter Kampeter, C. H. Kane, Bobby Kane, Whittie Karno, Nem (K)Karno, Ben Kavanagh, Frank Kavanagh, Joe Kaw, Erwin B. Keeler, Arthur Keeloh, Sailor Kearnes, P. H. Keas, Geo. Keay, A. F. Keefe, One James Keeler, Harry J. Keeler, Benny Keemy, Thos. Kees, E. B. Keval, Harry Keefe, F. S. Keller, Rich Keller, E. M. Kelley, Billy Kelum, Laka U. Kelum, Walt K. Kelly, Tim Kelly, Emmett L. Kelly, Slim Kelly, Thos. W. Kelly, Sherman (K)Kelsey, Henry Kemp, Walter Kendrick, Harold Kenard, Kid Kennedy, Charlie Kennedy, E. Kennedy, J. Kennedy, H. B. Kennedy, Dick Kenney, H. E. Kergar, Fred Kerman, Tommy Kesel, Bob. Kimble, Al. Kimmer, W. C. King, E. A. King, E. A. King, Lawrence King, Chas. I. King, Ed. O. King, James A. King, Two King, Wm. B. King, Wm. B. Kingsbury, Thos. W. Kinkade, Candy Kinkade, Thos. Kirchan, Charlie Kirk, H. S. Kirk, Bob. J. Kirshand, Bonnie Kirshand, L. W. Kirwood, Wm. Kirwin, J. D. Kiser, Cyclone Klark, James M. Klase, Max Klaser, Tom Klein, Billy Kline, E. F. Kline, Bert Kline, Shifty Klint, Harry Kipple, Jack Knapp, Roland Knight, J. M. Knox, Harry S. Koch, Wm. R. Koll, Jack Koppin, Wm. Koppel, Eddie Korman, Louis Korria, Mike Koster, Jack John Koster, Chas. K. Koutler, Pop Krail, Bob Kramer, L. W. Kramer, Pete Krell, H. H. Kroll, Irish Kromholz, Carl Krooner, Ralph Krooner, R. A. LaBacker, Earl LaBerta, Robt LaBrette, E. A. LaDelle, Raymond

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JOHN MOZZOCHI, Treasurer.

SALVATORE BELDUCA, Secretary.

This will be a Fifteen-Car Show, backed by brains and capital. Will open near NEWARK, N. J., middle of April, and will play New Jersey, Pennsylvania and Maryland. We own all of our Rides, which are new.

WANT—SHOWS of a novel and meritorious character, especially DOG, PONY and MONKEY CIRCUS, WATER CIRCUS, WILD WEST, HAWAIIAN VILLAGE, LADY MINSTRELS, MECHANICAL FUN HOUSE, ATHLETIC SHOW and SIDE-SHOW or PLATFORM SHOWS. We will furnish OUTFITS, as we have seven new "Tops." This offer is open to real, live showmen only.

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BURLESQUE

(Continued from page 53)

- Miss New York Jr.; (Academy) Fall River, Mass., 12-14; (Gayety) Brooklyn 16-21. ...

- Helm, Harry, Magician; (New O. H.) Hartford, Wis., 9-14; (Princess) North Milwaukee 16-21. ...

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(Received Too Late for Classification)

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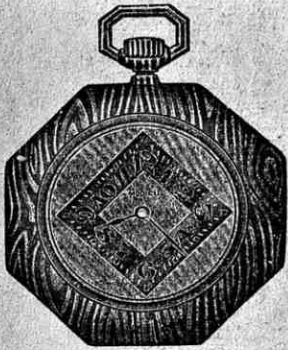
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WANTS

Ten-in-One Show Manager, have complete outfit, 100-ft. top. Percentage only. Athletic Show Manager, have first-class outfit. Minstrel Show, organized Show preferred, with Band. Man to take charge of Fun Show; must understand Walk Through Shows. Can place Legitimate Concessions of all kinds, Cook House and Juice. Will sell exclusively.
 WANTED—Two first-class Promoters, Press Agent and Billposter. This is a Fifteen-Car Show. Opening second week in March. Best of State-room and Sleeping Car accommodations. Address
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CONCESSIONS—FEW MORE OPENINGS

Two biggest spring engagements in the South, South Florida Fair, Tampa, Feb. 2 to 11; Sub-Tropical Mid-Winter Fair, Orlando, week Feb. 13. Several other fairs and celebrations. Address
 JOHNNY J. JONES, General Manager, Winter Quarters, Orlando, Florida.

WANTED—Shows, Rides, Concessions, Band and Free Acts, for the Big Ten Days' FARMERS and MERCHANTS' INDUSTRIAL EXPOSITION, FEB. 15 to 25, GREER, S. C.

Concessions open: Dolls, Blankets, Silverware, Cook House, Novelties, Candy, Baskets, Wire quick. Only one of a kind. WANTED—Shows that don't conflict with what I have. Want Minstrels, Hawaiians. No girls or dirt; save your wires. CAN USE any good Walk-Thru Show, a real 10-piece Italian Band, one more real Free Act, a 5-piece Orchestra and real Dancing Teacher. For the following: Laurens, Newberry, Gaffney and Moore. Wire quick. R. C. McCARTER, Manager, care Chamber of Commerce (Phone or Wire), Greer, S. C. 802220 Hall. Good proposition to Merry-Go-Round.

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 P. S.—Concessions in Chicago call on R. C. LE BURNO, Room 306, 184 W. Washington Street.

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 We supply Gas and Gas Fillers for filling Balloons at Lowest Prices.

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SALESBOARD OPERATORS ATTENTION

BIG BARGAIN IN BIG FLASHY CANDY BOXES

- No. 2 Bathing Girl Series, size 6³/₄ x 11, - - \$0.34
 - No. 3 Bathing Girl Series, size 11³/₄ x 13³/₄, - .64
 - No. 2 Movie Panel, size 6¹/₂ x 15¹/₂, - - - .74
- Above all hand painted pictures.
- No. 3 Medallion, size 9¹/₄ x 14¹/₄, - - - .64
 - No. 4 Medallion, size 11¹/₂ x 14¹/₂, - - - .74
- Artistic colored photographs of beautiful girls.

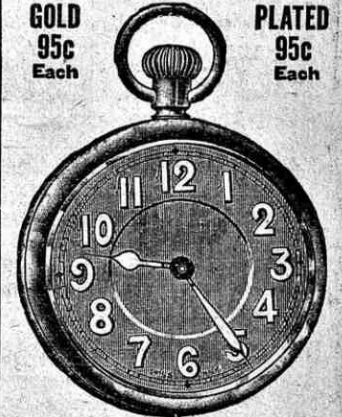
These boxes are filled with our delicious chocolates and taken from our fresh manufactured stock, and not left over from Christmas. These reduced prices apply on above boxes only, and orders will be filled in order they are received.

One-half cash with order, balance C. O. D. Prices subject to change without notice.

CURTIS IRELAND CANDY CORPORATION
 24 SOUTH MAIN ST., ST. LOUIS, MO.

GENUINE EXPOSITION

GOLD 95c Each **PLATED 95c Each**



Purchase of 10,000 GENUINE EXPOSITION WATCHES enables us to make this remarkable offer to sell at less than importer's prices. 16 Size, Fancy Dial, Gold Plated Case, Thin Model, Good Movement, 100 Lots, Each 95 Cts. Dozen Lots, Each, 97¹/₂.

We sell dealers only.

- Genuine Diamond Rings, Fancy Each, \$2.00
- Solid Gold Mountings, Each, \$2.50
- Scarf Pins, as above, Each, \$2.50
- 24 Eastman Kodaks, Each, \$5.00
- \$2.00 Value Gold Plated Auto Strop Razors, Each, \$3.25

25% with order, balance C. O. D. Send for our Sales Board Catalogue.

HECHT, COHEN & CO.
 201-205 West Madison Street, CHICAGO, ILL.

PUT & TAKE BOARDS

55 Cents Each in Lots of 25
 Sample, 75 Cents, Prepaid

Here's a whirlwind profit maker for operators, jobbers and salaried men. An ideal size board, 300 holes. Every other hole a winner. Flashy three-color front. \$10 margin a board for the dealer. Puts range from 5c to 25c. Takes from 5c to \$1.00. Sells five times as fast as any similar board and one-third cheaper in price. Immediate deliveries. Write for descriptive circular today.

PEORIA NOVELTY CO., Peoria, Ill.

... ATTENTION ...

SALESBOARD OPERATORS AND CONCESSION MEN

Guaranteed Fresh Chocolate Creams

Hand dipped, hand coated. Each piece packed in an individual cup. Very attractive, flashy box. Each box lithographed with a beautiful picture and tied with a colored ribbon.

- DOZEN 1-LB. BOXES, \$3.00
- DOZEN 1/2-LB. BOXES, 1.80
- 5-LB. BOX, packed in plain box, 1.15

Buy direct from this ad and save money, as we issue no catalog. Orders less than \$10.00, cash with order. Over \$10.00, one-half with order, balance C. O. D.

CONSOLIDATED CANDY CO.
 20 E. Lake Street, CHICAGO, ILL.

Dying Broadway Chicken

Bright assorted colored feathers, long bill, large colored glass eyes. Squawks until it dies. Makes big noise. Everyone a worker.

GET BUSY. SELL A REAL NOVELTY. BUY FROM MANUFACTURER.

\$12.00 per Gross. Sample, 25c. 25% deposit with order, balance C. O. D.

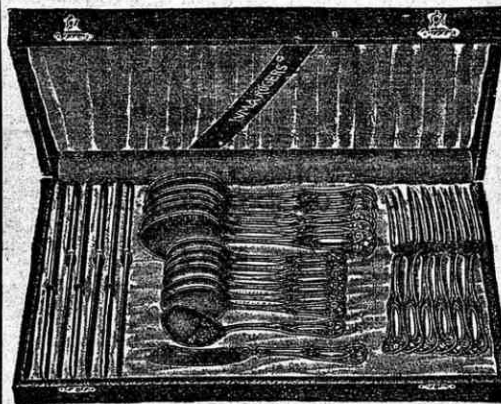
UNIVERSAL PRODUCTS CO.
 245 Fourth Ave., Pittsburg, Pa.

FOR SALE MERRY-GO-ROUND

Parker Three-Abreast, new top, in perfect condition. BUSTIC, 516 Lyceum Bldg., Pittsburg, Pa.

LOOK! NEEDLE WORKERS. LOOK!—Paper Stencil Patterns, especially designed for art needle work. Swell assortment. Six for 25c. Send stamp with order. **CARTER & COUCHMAN**, P. O. Box 5045, Portland, Oregon.

If you see it in The Billboard, call them on.



The Original
WM. A. ROGERS
 26-Piece
 Silverware
 Set

YATES PATTERN
\$3.12¹/₂
 EACH

Original Knives Stamped Wm. A. Rogers.

In lots of less than 12 sets, \$3.25 each
 Boxes, as illustrated, 50 cents each

Orders for samples must be paid in advance.
 Please include parcel post charges.

C. E. TAYLOR CO.

245 W. 55th Street, - - NEW YORK CITY
 Write for Catalog With New Prices

LOOK!—SALESBOARD OPERATORS—LOOK!

Our latest Candy Assortment, consisting of Baskets, Boxes and Lacquer, is now ready. More dollar for dollar value than any assortment on sale. Send for photo before buying. Correspondence solicited. Attractive proposition to jobbers.

LE ROY CANDY CO., 1945 Sheffield Ave., Chicago, Illinois.

For Sale, Penny Arcade With Lease

IN COUNTRY'S BEST AMUSEMENT PARK. SEVEN-MONTH SEASON. This is the finest outfit and a great opportunity. 150 Machines, in A-1 condition and lot of supplies. Address D. 44, Billboard, Cincinnati, Ohio.

Paddle Wheels

BEST EVER.

32 Inches in Diameter.

- 60-No. Wheel, complete, \$11.00
- 90-No. Wheel, complete, 12.00
- 120-No. Wheel, complete, 13.00
- 180-No. Wheel, complete, 14.50

PAN WHEEL.

16 Inches in Diameter. Complete with Pans

- 7-No. Wheel, complete, \$12.00
- 8-No. Wheel, complete, 13.00
- 10-No. Wheel, complete, 14.50
- 12-No. Wheel, complete, 16.00

Amusement Devices, Dolls, Novelties, Serial Paddles, Sales Boards, Candy. Deposit with order. Send for Catalogue.

SLACK MFG. CO.

128 W. Lake Street, CHICAGO, ILL.

BEACH VAMP, 6 Inches High
 Assorted Color Bodies, with Wigs.
\$22.00 Per 100
\$3.00 Per Dozen
DOLL HAIR
 For Doll Manufacturers.
 25% with order, balance C. O. D.
A. KOSS, 2012 No. Halstead Street, CHICAGO, ILL.

HAMBURG'S Greater Shows

now booking for Season of 1922. Rides, Shows, Concessions wanted. Watch The Billboard. **PHIL HAMBURG, 77 Oxford Street, Hartford, Conn.**



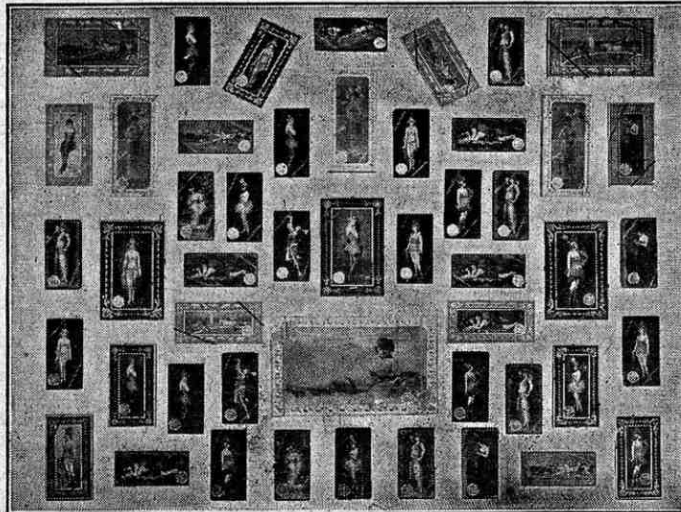
SALESBOARD OPERATORS
LOOK AT THIS!!!
DELICIOUS
GOLDEN BROWN
MILK CHOCOLATES

PACKED IN OUR SIX FASTEST SELLING DEALS

No. 1
ASSORTMENT
33 Boxes
800-Hole Salesboard Free
20-35c Boxes, Price
8-50c Boxes, Price **\$9.50**
3-75c Boxes, Price
2-\$1.25 Boxes, Price
1-\$2.00 Box, Price
1-\$5.00 Box, Price
BRINGS IN \$40.00

No. 2
ASSORTMENT
20 Boxes
500-Hole Salesboard Free
16-75c Boxes, Price
3-\$1.25 Boxes, Price **\$6.25**
1-\$2.00 Box, Price
BRINGS IN \$25.00

No. 3
ASSORTMENT
49 Boxes
1,200-Hole Salesboard Free
30-35c Boxes, Price
10-75c Boxes, Price **\$15.00**
5-\$1.25 Boxes, Price
3-\$2.50 Boxes, Price
1-\$7.00 Box, Price
BRINGS IN \$60.00



ACTUAL PHOTOGRAPH OF NO. 3 ASSORTMENT.

No. 4
ASSORTMENT
42 Boxes
500-Hole Salesboard Free
20-35c Boxes, Price
15-75c Boxes, Price **\$12.50**
4-\$1.25 Boxes, Price
2-\$2.00 Boxes, Price
1-\$5.00 Box, Price
BRINGS IN \$50.00

No. 5
ASSORTMENT
46 Boxes
600-Hole Salesboard Free
30-50c Boxes, Price
6-75c Boxes, Price **\$15.00**
4-\$1.25 Boxes, Price
2-\$2.00 Boxes, Price
1-\$5.00 Box, Price
1-\$7.50 Box, Price
BRINGS IN \$60.00

No. 8
ASSORTMENT
36 Boxes
1,000-Hole Salesboard Free
ALL CHERRIES
30-50c Boxes, Price
3-\$1.00 Boxes, Price **\$14.00**
2-\$1.50 Boxes, Price
1-\$2.50 Box, Price
BRINGS IN \$50.00

PACKED IN
BROWN-BUILT-BOXES

lithographed in six colors and heavily embossed, using many of the old favorite designs, as well as a number of new ones.

BY ORDERING THESE ASSORTMENTS FROM YOUR CLOSEST JOBBER YOU WILL SAVE MANY DOLLARS IN FREIGHT OR EXPRESS CHARGES

Half cash with order, balance C. O. D.

Write to the Home Office for Free Sample of our Chocolates.

FOR SALE BY

The Saint Louis
CHOCOLATE COMPANY
ST. LOUIS, MO., U. S. A.

410 N. 23RD ST.
OR THE FOLLOWING JOBBERS

St. Louis, Mo.,
St. Louis Chocolate Co.,
410 N. 23d St.

Terre Haute, Ind.,
Levin Bros.

New Orleans, La.,
Wm. M. Friess,
2811 Constance St.

Chicago, Ill.,
J. J. Howard,
617 S. Dearborn St.,

Cedar Rapids, Ia.,
Iowa Novelty Co.,
516 Mullin Bldg.

Huntington, W. Va.,
Bates Bros.,
Cor. 20th St. and 5th Ave.

Milwaukee, Wis.,
Minute Supply Co.,
2001 Vliet St.

Pittsburgh, Pa.,
Vixman & Pearlman,
620 Penn Ave.

La Crosse, Wis.,
Iowa Novelty Co.

Cincinnati, Ohio,
Alisto Manufacturing Co.,
1446 Walnut St.

New York,
Aluminum Sales Co.,
8667 107th St.,
Richmond Hill, Long Island.

Kansas City, Mo.,
Western Show Properties Co.,
518 Delaware St.



BALLOONS

NOVELTIES

"Always Something New"

NO. 75—EXTRA HEAVY TRANSPARENT GAS BALLOONS, Gross.....\$3.75

NO. 76—EXTRA HEAVY TRANSPARENT GAS BALLOONS, printed with assorted pictures, Gross.....4.00

NO. 77—TWO-COLOR FLAG AND UNCLE SAM BALLOONS, Gross.....4.00

NO. 78—EXTRA HEAVY TRANSPARENT AIRSHIP BALLOONS, Gross.....4.00

NO. 150—MONSTER BALLOONS (Special) Gross.....6.00

NO. 50-60—ASST. AIR BALLOONS (Special), Gross.....1.25

NO. 60-70—ASST. AIR BALLOONS (Special), Gross.....1.75

NO. 65—LONG BELGIUM SQUAWKERS (Special), Gross.....2.00

NO. 67—LONG BELGIUM SQUAWKERS (Special), Gross.....2.50

BALLOON REED STICKS, Gross.....3.35

BALLOON BELLOWS, Each.....4.50

BIG DYING DUCK BALLOONS, with assorted color Feathers and Glass Eyes, Gross.....15.00

PUB JUMPING RABBITS, Per Dozen.....3.00

BIG SPECIAL IMPORTED HARMONICAS (22 reeds), Gross.....12.00

FRENCH RUNNING TOYS (Assorted), Gross.....4.50

YELLOW FLYING BIRDS, Per Gross.....4.00

Feathers, Gross.....5.00

LARGE SIZE YELLOW FLYING BIRDS, Gr. 50.....5.00

TISSUE SHAKERS, all Assort. Colors, Gross.....1.25

COLOR FEATHER TICKLERS, Per 100.....1.25

LARGE MUSTACHE AND GOATEE, One Set to Envelope, Per Gross.....4.00

LARGE SIZE PAPER BLOW-OUTS, Gross.....1.25

8-in. R-W-B PAPER HORNS, Gross.....4.00

18-in. R-W-B PAPER HORNS, Gross.....4.00

18-in. R-W-B PAPER SHAKER HORNS, Gross.....6.00

MUSICAL NOVELTY KAZOOS, Gross.....7.50

ASSORTED PAPER HATS, Gross.....8.50

ASST. CONFETTI TUBES, Per 100.....2.50

50-LB. BAG ASST. COLOR CONFETTI, Per Bag.....7.50

50-LB. BAG CONFETTI, in Solid Colors, Per Bag.....7.50

ASST. COLOR SEVENTEEN (50 Pks. to 1000), Per 1000.....2.75

TERMS—ONE-HALF CASH WITH ORDER, BALANCE C. O. D.

D. & I. READER, Inc. 121 Park Row, NEW YORK CITY.

\$40.00 PROFIT DAILY

SHOULD BE VERY INTERESTING TO YOU

SOUND LIKE A LOT, BUT CAN VERY EASILY BE MADE WITH OUR NEW SALESBOARD "MOVIE SHOW". The most attractive and beautiful salesboard we ever made. Printed in five colors, reproducing an interior of a Movie Theater.

Sold complete with these 3 valuable premiums:

- 1 Genuine Cowhide English Traveling Bag.
- 1 "La Tausen" String of Pearls, in plush box.
- 1 14-K., G. F. Pen and Pencil Set, in plush box.

JOBBERS AND OPERATORS—Our price to you, \$15.00, and you sell to retailers for \$23.00. JUST THINK \$8.00 profit on each sale, and five sales daily is a cinch. The retailer's profit is \$20.50 on each deal.

A word to the wise should be sufficient. Don't waste time writing for particulars. Send us IMMEDIATELY \$15.00 (or 25% deposit if C. O. D.), and secure a sample outfit. A week's salary can be made in a few hours' time, as we are offering you a non-competitive salesboard deal, entirely different from the others.

DON'T HESITATE. BE THE FIRST IN YOUR TERRITORY

Lipault Company

Dept. B, 1028 Arch St., Philadelphia, Pa.

Punch up your sales

WITH OUR Sales Boards

Quality Boards for Every Kind of Business

Exclusively Manufacturers of Trade Stimulating Devices for Over 15 Years.

WHY EXPERIMENT?

Buy Your Salesboards of

THE J. W. HOODWIN CO.

2349 W. Van Buren St., CHICAGO.

YOU WILL WIN

top money everywhere. The original "BABY YAM" DOLL LAMP.

This beautiful 20 in. solid brass lamp has genuine silk shade, with a 100-watt bulb. It is furnished in assorted colors and makes a wonderful flash.

We have arranged to sell 50,000 of these best quality lamps at the low price of \$36.00 per Dozen. One-third with order, balance C. O. D. Sample Lamp, \$3.50.

ORDER NOW FOR YOUR WINTER CARNIVAL AND HOLIDAY TRADE.

NOVELTY DOLL LAMP CO.

3043 Nicollet Ave., MINNEAPOLIS, MINN.

OWNERS MAKING \$10 to \$20 PROFITS DAILY

FROM THIS NEW 1922 MODEL SILVER KING O. K. MINT VENDER

This new machine is making \$10.00 to \$20.00 profit daily. Have you one in your store doing this for you? Send us \$25.00 down payment with order and pay balance C. O. D. Weight, 75 lbs.

No Blanks—a five-cent package of standard size mints or gum vended for each nickel played. This takes away all element of chance and will run in any town. You should have one of these machines getting you big profits.

PRICE, \$150.00. GUARANTEED TO GET THE MONEY.

Have some used, rebuilt, refinished to look like new for \$85.00, in excellent running order.

Do not fail to order mints with machines. \$30.00 per case of 5,000 five-cent packages. Single boxes, \$2.50 per 100 five-cent packages.

Order now and get this big profit.

SILVER KING NOVELTY CO.

604 Williams Building, INDIANAPOLIS, INDIANA.

SEND NO MONEY

If You Can Tell It From a GENUINE DIAMOND Send It Back

To prove our blue-white MEXICAN DIAMOND closely resembles a genuine diamond with same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in Ladies' "Solitaire" Ring (Cat. price, \$1.95) for Half Price to introduce, \$2.63, or in Gentle Heavy Tooth Becher Ring (Cat. price \$5.25) for \$3.25. Our finest 12k Gold Filled mountings, GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard on this ad. State size. We will mail at once C. O. D. If not pleased return in 2 days for money back less handling charges. Write for Free Catalog. Agents Wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, N. Mex. (Exclusive controllers Mexican Diamonds.)

SHOW PRINTING

Best Workmanship—Prompt Service

TYPE and BLOCK WORK

Dates, Cards, Heralds and Banners

Stock Pictorial Paper for practically every attraction.

The Donaldson Litho Co.

NEWPORT, KENTUCKY
OPPOSITE CINCINNATI

PILLOWS

BUY DIRECT FROM THE MANUFACTURER

\$9.80 QUALITY—FLASH

DOZ. GET OUR CIRCULAR SALESBOARDS—BIG HIT

- 600 Holes, 8 Best Quality Pillows.....\$ 8.00
- 800 Holes, 12 Best Quality Pillows..... 11.50
- 1000 Holes, 16 Best Quality Pillows..... 15.00
- 1500 Holes, 21 Prizes.....20.00
- 10 Pillows, 38 Pennants, 24 Dolls, 1 Leather Pillow.

COMIC PENNANTS (40 Designs)

DOGS—BEARS \$1.25—\$12.00
KIDS—GIRLS 1 Doz. \$1.25—\$12.00
LIFE—POCKET PULL-CARD—LOOK

With Genuine Leather Pillow, 50 Puffs, Brings \$2.25 \$9.00. Only \$1.00 in CASH ON HANDS. We ship same day order received. For quick action wire money and order.

Western Art Leather Co., Box 484, DENVER, COLO. Tabor Opera Bldg.

EVEN THE BLIND SUCCESSFULLY OPERATE THE Talco Kettle Corn Popper

Baltimore, Md. "I wish to say a word for your Kettle Corn Popper. A friend of mine who is totally blind ordered one of your Poppers and he is running it all by himself, with no outside help, only to light it, and it is doing all you claimed for it and a good bit more."—R. B. OLMB.

If you want a sure good living this winter, get a Talco Kettle Corn Popper and hunt a stand indoors or outdoors.

TALBOT MFG. COMPANY,
1317-19 Pine St., St. Louis, Mo.

SPORTING GOODS

CLUB ROOM FURNITURE

Magical Goods - Stage Money

Send for Free Catalog Today

PRIVILEGE CAR SUPPLIES

TRICK CARDS MAGIC DICE
All Kinds Every Description

HUNT & CO.

Dept. G, 160 N. Wells St., Chicago, Ill.

NICKELS ARE EASY TO GET

WITH E-Z BALL GUM VENDERS

Operators all over the country report good business with our "SILENT IRON SALESMEN." Big money is being made RIGHT NOW by hundreds of operators, and you can do the same.

This machine moves the merchant's own stock for cash, and no store keeper will hesitate to put one in his store on commission.

The E-Z BALL GUM MACHINE holds 1,200 balls of gum, each having a hole drilled thru the center containing numbers. Some numbers give customer from 10 cents to \$3.00 in merchandise. Colored card furnished with each machine indicates winners.

\$60.00 IS REALIZED FROM EVERY FILLING.

BIG PROFIT FOR YOU

BIG PROFIT FOR THE MERCHANT

Get Busy—Write Today for Prices. This is the season for Vending Machines. You can start making BIG MONEY next week if you buy E-Z Machines. Others are doing it—why not you?

AD-LEE NOVELTY CO. (Not Inc.)
185 North Michigan Ave., CHICAGO, ILL.

WHO WHISPERED "SHOOTING GALLERY"?

SEND FOR CATALOGUE

JOHN T. DICKMAN CO. INC.
245 So. Main St., Los Angeles, Calif.

SPECIAL—DOWN AGAIN

- 13-in. Kewpie Dolls, beautiful finish, with Wig.....\$35.00 per 100 Plain.....\$20.00 per 100
- Chinese Baskets, 5 in Nest. Best in the Market. Per Nest.....\$4.50

We treat everybody alike. One-third deposit with order, balance C. O. D. WHOLESALE ONLY.

ROMAN ART CO. 2704-6 Locust Street, ST. LOUIS, MO. Telephone: Bomont 1220.

AGENTS

Monogramming Autos, Trunks, Hand Luggage, etc., by transfer method is the biggest paying business of the day. Great demand, no experience necessary. Over 50 styles, sizes and colors to select from. Catalog showing designs in exact colors and full particulars free.

MOTORISTS' ACCESSORIES CO.

MANSFIELD, OHIO

\$5.00 FOR 100 WIGS

Complete, easily attached. Sample free. ROSEN & FACOBY, 1128 Longwood Ave., Bronx, New York City, Telephone, Intercity 10485.

COMBINATION AND BAGGAGE CARS FOR SALE OR LEASE

HOUSTON RAILWAY CAR CO., Houston, Texas.

WANTED—Exclusive Territory Distributor

for the sensational new Talco Kettle Corn Popper. Name territory wanted. High-class proposition. Big money for right man. TALBOT MFG. CO., 1325 Chestnut St. St. Louis, Missouri.

"SMILES AN' KISSES"

The Marvel of the 20th Century!
The Show World's Latest and Greatest Sensation!

REGISTERED! COPYRIGHTED!

All rights to manufacture, distribute,
appoint agents, create agencies and open
branches owned and controlled by the

UNIVERSAL THEATRES CONCESSION COMPANY

DO NOT ENCOURAGE PLAGIARISM!

"SMILES AN' KISSES"

Retailing at 25 cents per package

SOLD TO THE CONCESSIONAIRE AND SHOWMAN AT

\$130.00 PER THOUSAND PACKAGES

EXPRESS PREPAID TO ANY POINT IN THE U. S. SHIPPED IN ANY MULTIPLE OF 100 PACKAGES.

Guaranteed to Sell to 100 Per Cent of Any
Audience at Each and Every Performance!

SOLD IN THE FINEST THEATRES IN THE LAND!
A RIOT FROM COAST TO COAST!

"FAMOUS FROZEN SWEETS"

World Famous 10-Cent Novelty Package!

THE FOUNDATION UPON WHICH THE NOVELTY PACKAGE BUSINESS WAS BUILT.

GREATER THAN EVER!

\$55.00 PER THOUSAND PACKAGES

PACKED IN CARTONS OF 250 PACKAGES EACH. SHIPPED IN ANY MULTIPLE OF THAT AMOUNT.
EXPRESS PREPAID TO ANY POINT IN THE U. S.

Send for New Catalogue!

LET'S FRAME UP FOR A BIG YEAR!

DON'T WRITE—WIRE!

UNIVERSAL THEATRES CONCESSION COMPANY

26 and 28 North Franklin St.

CANADIAN FACTORY: 314 Notre Dame West, MONTREAL, CANADA. CHICAGO, ILL. EASTERN OFFICES: 1027 Gates Avenue, BROOKLYN, N. Y.